



**THE RECREATION OF THE SELF IN ALIEN
LANDS: A STUDY OF *THE KITE RUNNER* BY
KHALED HOSSEINI, *THE BLACK ALBUM* BY
HANIF KUREISHI, *THE IMMIGRANT* BY MANJU
KAPUR AND *GODDESS OF FIRE* BY BHARTI
KIRCHNER**

**2023
PhD THESIS
ENGLISH LANGUAGE AND LITERATURE**

Aybike KELEŞ

**Thesis Advisor
Assoc. Prof. Dr. Harith İsmael TURKI**

**THE RECREATION OF THE SELF IN ALIEN LANDS: A STUDY OF
THE KITE RUNNER BY KHALED HOSSEINI, THE BLACK ALBUM BY
HANIF KUREISHI, THE IMMIGRANT BY MANJU KAPUR AND
GODDESS OF FIRE BY BHARTI KIRCHNER**

Aybike KELEŞ

Thesis Advisor

Assoc. Prof. Dr. Harith İsmael TURKI

T.C.

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as

PhD Thesis

KARABUK

March 2023

TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	3
DECLARATION	4
FOREWORD	5
ABSTRACT.....	6
ÖZ.....	7
ARCHIVE RECORD INFORMATION	8
ARŞİV KAYIT BİLGİLERİ	9
ABBREVIATIONS.....	10
THE SUBJECT OF THE RESEARCH.....	11
PURPOSE AND IMPORTANCE OF THE RESEARCH	11
METHOD OF THE RESEARCH.....	12
HYPOTHESIS OF THE RESEARCH /RESEARCH PROBLEM.....	12
SCOPE AND LIMITATIONS /DIFFICULTIES	13
INTRODUCTION	14
1. THEORETICAL BACKGROUND AND KEY CONCEPTS	17
1.1. Postcolonial Theory.....	17
1.2. Cultural and Postcolonial Identities	28
1.3. Migration and Diasporic Literature	32
1.4. A Brief Overview of South Asian Culture	41
2. THE KITE RUNNER.....	45
2.1. Biography of Khaled Hosseini.....	45
2.2. Amir's childhood in Afghanistan	47
2.3. Amir's Journey to the USA	55
3. THE BLACK ALBUM.....	71

3.1. Biography of Hanif Kureishi.....	71
3.2. Shahid's Life in The Suburb of London.....	72
3.3. Shahid is in a Quest For Identity in The New Environment.....	78
4. THE IMMIGRANT.....	96
4.1. Biography of Manju Kapur.....	96
4.2. Nina's Struggle for Survival in the New Lands.....	97
4.3. Nina's Transformation as a New Woman.....	102
5. GODDESS OF FIRE.....	119
5.1. Biography of Bharti Kirchner.....	119
5.2. The Challenges Experienced By Maria.....	120
5.3. Crossing Lines Between East and West.....	125
CONCLUSION.....	144
REFERENCES.....	152
CURRICULUM VITAE.....	159

THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Aybike KELEŞ titled “THE RECREATION OF THE SELF IN ALIEN LANDS: A STUDY OF *THE KITE RUNNER* BY KHALED HOSSEINI, *THE BLACK ALBUM* BY HANIF KUREISHI, *THE IMMIGRANT* BY MANJU KAPUR, AND *GODDESS OF FIRE* BY BHARTI KIRCHNER” is fully adequate in scope and in quality as a thesis for the degree of PhD.

Assoc.Prof.Dr. Harith İsmael TURKİ(KBU)

Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a PhD thesis. March 14,2023

Examining Committee Members (Institutions)

Signature

Chairman : Assoc.Prof.Dr. Harith İsmael TURKİ (KBU)

Member : Prof.Dr. A.Serdar ÖZTÜRK (KBU)

Member : Prof.Dr. Sinan YILMAZ (KBU)

Member : Assist.Prof.Dr. Halil İbrahim ARPA (ÇAKÜ)

Member : Assist.Prof.Dr. M. Zafer AYAR (KTU)

The degree of PhD by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Müslüm KUZU

Director of the Institute of Graduate Programs

DECLARATION

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

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

Name Surname : Aybike KELEŞ

Signature :

FOREWORD

I would like to express my special thanks to my dear supervisor Assoc. Prof. Dr. Harith Ismael TURKÍ for his guidance and feedback throughout my PhD. journey. He gave me confidence with his support.

I would also like to thank my jury members Prof. Dr. A. Serdar Öztürk and Prof. Dr. Sinan YILMAZ, Assist. Prof. Dr. Halil İbrahim ARPA, and Assist. Prof. Dr. M. Zafer AYAR.

My sincere gratitude also goes to my mother for her continuous support and understanding in completing my dissertation. You did everything you could to get me to study well. A big thank must go to my brother for his support throughout this process. I'm sorry about the times you asked me to stop writing the dissertation and take a swim with you.

Thank you, as well, to my all relatives for their support and faith in me. I would like to express my special thanks to Hülya ANIL who appreciated my determination every time she told me about my thesis and thought I could do my best in any situation.

The presence and support of all my loved ones was the greatest motivator for me during this challenging process. Many thanks to all.

ABSTRACT

This study aims to examine the flexible identities of characters in the novels, namely *The Kite Runner* by Khaled Hosseini, *The Black Album* by Hanif Kureishi, *The Immigrant* by Manju Kapur, and *The Goddess of Fire* by Bharti Kirchner using Homi Bhabha's concepts, such as hybridity, mimicry, and third space. Along with Bhabha, significant views by Edward Said, John Stuart Hall, and Frantz Fanon will also be included in this thesis. Each protagonist goes through various hardships, such as identity crises, cultural clashes, racism, ambivalence, etc when stepping into the new lands as an immigrant but they successfully overcome these issues. The host countries offer the protagonists a way to step outside the limits of their culture and to build a new self. The degree to which immigrants identify their homeland and their ability to survive in the host country are the core factors that cannot be ignored in their adjustment to the new culture. As a consequence, characters redefine their cultural and social values to create their own space, which helps them reshape their own identity in a significant way. Thus, Homi Bhabha's assertion to construct a new identity in a multicultural country is conducive to immigrants' survival and their adjusting to the host culture. Having resisted the pressure of the host country and the strict norms of the home country, all the protagonists reveal themselves as perfect examples of hybrid identities in the post-colonial context. Thus, all characters' adjustment process to the host culture and their struggle succeed in the construction of identity.

Key Words: host country, home country, hybrid identity, immigrants

ÖZ

Bu çalışmanın amacı, Khaled Hosseini'nin *Uçurtma Avcısı*, Hanif Kureishi'nin *Kara Plak*, Manju Kapur'un *Göçmen*, Bharti Kirchner'in *Ateş Tanrıçası* romanlarındaki karakterlerin akışkan kimliklerini sırasıyla Homi Bhabha'nın melezlik, taklit, üçüncü alan kavramlarını kullanarak incelemektir. Bhabha'nın yanı sıra Edward Said, John Stuart Hall ve Frantz Fanon'un önemli görüşlerine de bu tezde yer verilecektir. Her kahraman, göçmen olarak yeni topraklara adım attığında kimlik bunalımları, kültürel çatışmalar, ırkçılık, ikirciklilik vb. çeşitli zorluklar yaşar ancak bu sorunları başarı ile aşar. Ev sahibi ülkeler, kahramanlara kendi kültürlerinin kısıtlamalarından kurtulmaları ve yeni bir benlik inşa etmeleri için bir yol sunar Göçmenlerin anavatanlarıyla özdeşleşme derecesi ve ev sahibi ülkede hayatta kalma yetenekleri, yeni kültüre uyum sağlamalarında göz ardı edilemeyen temel faktörlerdir. Sonuç olarak, karakterler kendi alanlarını yaratmak için kültürel ve sosyal değerleri yeniden tanımlarlar ve bu da kendi kimliklerini önemli bir şekilde yeniden şekillendirmelerine yardımcı olur. Dolayısıyla, Homi Bhabha'nın çok kültürlü ülkede yeni bir kimlik inşa etme savı, göçmenlerin hayatta kalmalarına ve ev sahibi kültüre uyum sağlamalarına yardımcı olur. Ev sahibi ülkenin baskısına ve anavatanının katı normlarına karşı duran tüm kahramanlar, sömürge sonrası bağlamda melez kimliklerin mükemmel örnekleri olduklarını kanıtlarlar. Böylece tüm karakterlerin ev sahibi kültüre uyum süreci ve mücadelesi, kimlik inşası konusunda başarıyla sonuçlanmaktadır.

Anahtar Kelimeler: Ev sahibi ülke, ana ülke, hibrid kimlik, göçmenler

ARCHIVE RECORD INFORMATION

Title of the Thesis	THE RECREATION OF THE SELF IN ALIEN LANDS: A STUDY OF THE KITE RUNNER BY KHALED HOSSEINI, THE BLACK ALBUM BY HANIF KUREISHI, THE IMMIGRANT BY MANJU KAPUR, AND GODDESS OF FIRE BY BHARTI KIRCHNER
Author of the Thesis	Aybike KELEŞ
Thesis Advisor	Assoc. Prof. Dr. Harith Ismael TURKİ
Status of the Thesis	PhD
Date of the Thesis	14/03/2023
Field of the Thesis	English Language and Literature
Place of the Thesis	UNIKA / IGP
Total Page Number	159
Keywords	Host Country, Home Country, Hybrid Identity, Immigrants

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	YABANCI TOPRAKLARDA BENLİĞİN YENİDEN İNŞASI: KHALED HOSSEINI’NIN UÇURTMA AVCISI, HANIF KUREISHI’NIN KARA PLAK, MANJU KAPUR’UN GÖÇMEN VE BHARTI KIRCHNER’IN ATEŞ TANRIÇASI ADLI ROMANLARI
Tezin Yazarı	Aybike KELEŞ
Tezin Danışmanı	Doç. Dr. Harith Ismael TURKİ
Tezin Derecesi	Doktora
Tezin Tarihi	14/03/2023
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU / LEE
Tezin Sayfa Sayısı	159
Anahtar Kelimeler	Ev Sahibi Ülke, Ana Ülke, Hibrid Kimlik, Göçmenler

ABBREVIATIONS

p./pp. : Page

Vol : Volume

Ed. : Editor

THE SUBJECT OF THE RESEARCH

This thesis examines the relationship between migration and identity in four novels namely *Kite Runner* by Khaled Hosseini, *The Black Album* by Hanif Kureishi, *The Immigrant* by Manju Kapu, and *Goddess of Fire* by Bharti Kirchner. Characters migrate from countries in South Asia to host countries for reasons such as marriage, war, education, and a better way of life. In these host countries, protagonists do not adapt to the new culture at the same time. Some of them adjust quickly, and some adjust smoothly. However, their migration is not simply an outward journey to the alien lands but is actually a journey to the self. Host countries have an important role in opening the eyes of the characters to the real world, to some changes they have never experienced in their own country, and to some facts, they neglected about themselves before. Through female and male characters, this study analyses migration as a positive process that facilitates the acquisition of a new self across the globe. As a result, the characters demonstrate an ability to go beyond regional boundaries, and their movement out of their countries results in a great accomplishment.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The majority of Asian writers who write in English play a significant role in world literature. The authors of these novels, Khaled Hosseini, Hanif Kureishi, Manju Kapur, and Bharti Kirchner, have emigrated to the United States or other European countries, where they grew up or studied. What is common to all writers is that they are in favor of being assimilated with other countries and analyzing the world from different perspectives. Thus, this research is examined through the perspectives of authors of South Asian origin. Novelists have contributed to documenting their own culture across the globe through the experience of the characters. Thus, this thesis will contribute to the field of literature regarding both the treatment of South Asian writers and the journey of their characters in different countries to end with a positive perspective.

Stepping into a new place requires dealing with new situations and places. This study explores how characters struggle to cope with differences in culture, language, gender, and ethics. It also explores a new self beyond a specific culture and country.

The main object of this study is;

- to show how identity is reshaped and reconstructed through migration
- to show how migrants transcend cultural prejudices and differences
- to show how each character transforms into an individual who challenges his own decisions and shapes his future beyond his cultural boundaries.

In addition to these, this study will show how new geographies give women who are in a lower position in society the possibility to recreate new possibilities, reveal their potentialities, and to gain confidence to control their future.

METHOD OF THE RESEARCH

This dissertation is dealt with some post-colonial issues such as cultural clashes, power relationships, and racism. It also explores the ability of migrants to negotiate those challenges. Each novel in this thesis will be examined with the important perspectives of postcolonial theorists Homi Bhabha, Stuart Hall, Edward Said, and Frantz Fanon. In addition to this, the thoughts of Gayatri Spivak, one of the third-wave feminists, will be included in some parts of the novel.

HYPOTHESIS OF THE RESEARCH /RESEARCH PROBLEM

The migrant's journey from one's own land to another lead to certain problems of identity and adjustment. In particular, the differences in cultures, societies, traditions, prejudices, and fixed norms attributed to women and men are the reasons that hinder people from embracing new worlds. For those who can have the capacity to adopt the new culture, migration can be seen as a factor in recreating their self. This thesis explores the inner psyche of immigrants who are suppressed by external forces and explores the different experiences of immigrants in forming their own identities.

Moreover, the researcher throughout the study responds to the following questions.

- Do the novels reflect the society and culture of the host and home country?
- How do the characters in each novel transcend cultural prejudices and differences?

-To what extent can the characters adapt to the new changes in the new environment?

-To what extent do they maintain their cultural identity?

SCOPE AND LIMITATIONS /DIFFICULTIES

The scope of this study will be on the works of four novelists chosen from the South Asian region. In the study, only female authors are of Indian origin. While Khaled Hosseini is a US writer born in Afghanistan, Hanif Kureishi is a British writer of Pakistani origin. Given that each author came from a different country, it was somewhat difficult to reflect the features of those countries in novels.

INTRODUCTION

The concept of migration and migrants has recently become the center of debate in multicultural societies and these are mainly on how multicultural societies influence the perception of identity. In particular, the acceleration of migration from other countries into the West has resulted in the interaction of different cultures. Hence, the environment and the interaction with people having different cultures, languages, and lifestyles have a core role in the perception of a change of identity. As a result of the increasing migration, traditional identities ascribed by social norms have been replaced by hybrid identities which embrace the diversity of the culture. Thus, the interactions of the cultures gave rise to the development of new concepts, such as hybridity, mimicry, and ambivalence, whereby all of which are conducive to a third space where the differences meet.

The degree to which immigrants retain their cultural identity and interact with other cultures is a large determinant of the reconstruction of their identities. Stepping into the new lands, immigrants inevitably start to synthesize their own culture and the culture of the host countries they migrated to. Sometimes, the differences between the two cultures make the immigrants face the dilemma of retaining their home culture and embracing the new culture. In this sense, some of the immigrants resist assimilating into the dominant culture, whereas others can easily adopt the Western way of life. However, others oscillate in the middle. In this study, the assimilation process in the alien lands depends on the immigrants' willingness and ability to survive. Through female and male characters, this study analyzes migration as a positive process that aids in constructing a new identity across the globe. As a result, characters demonstrate an ability to go beyond regional boundaries, and their movement out of their countries results in a big accomplishment.

In every novel, the movement of the protagonists toward the host countries is due either to education, marriage, or to compulsory conditions. Based on these reasons, the process of acculturation varies between the characters. In *The Black Album*, Shahid comes to London because of education and a voluntary career, whereas Amir in *The Kite Runner* moves to America both to avoid political turmoil in his homeland and to have a better life. Nina, the protagonist of *The Immigrant*, is also forced to live in Canada because of her marriage. However, in the case of Maria in the novel called *Goddess of*

The Fire, her rescue from exposure to sati practice by a Western man and taken by him to England is the result of forced migration. Knowing that she has no hope of returning to her homeland because of the uncomfortable circumstances, Maria accepts the new life and culture there.

The first chapter is divided into three parts. The first part deals with the theoretical background and key concepts. This part will draw a general frame of the postcolonial period and touch upon the definitions of key terms with the guidance of its major representatives, such as Homi Bhabha, Edward Said, and Stuart Hall. Then, the second section is devoted to the presentation of a brief overview of migration and its effects. It also provides a glimpse into diasporic literature. The other subchapter focuses on cultural and postcolonial identities and so on.

In the second chapter, the story of the main character, Amir, is presented in two stages: childhood and adulthood. In the first part of the novel, Hosseini focuses on the childhood years of Amir in Afghanistan and his identity shaped by Afghan values. In the novel, children learn racial prejudice and attitudes by observing the society in which they live from a very young age. In particular, social groups are linked to the forming of identity. Said's Orientalism is particularly relevant in understanding the concept of Otherness in this part. In the second part of this chapter, Hosseini describes the spiritual development of Amir who migrates to America with his father after the war in Afghanistan. This new place helps liberate him from social norms and offers him a chance to find his own way and to construct a new identity in the host country. His assimilation into a new culture is analyzed through Bhabha's post-colonial concepts, such as hybridity and third space.

In chapter three, placing Shahid at the center of the events in *The Black Album* Hanif Kureishi reveals the religious, racial, cultural, and social factors the protagonist faced in London. Set in the 1980s in London, the novel portrays the character of Shahid as a boy trapped in an identity search. As a boy raised in the suburbs of London, Shahid's life changed completely upon arriving in the city center of London. Though he is familiar with American ways of life from an early age, he faces ethnic, racial, and social factors in London, which makes him remain in an ambivalent condition. Thus, he is caught between his ethnic background and his love for London. This novel embodies numerous instances of post-colonial concepts, such as hybridity, mimicry, in-betweenness, and

cultural clash. Therefore, this chapter aims to elaborate on these issues in light of the information given by important theorists, such as Homi Bhabha and Edward Said.

The focus of chapter four is on a female character, namely an immigrant in Canada, and her experiences by referring to some post-colonial elements, such as cultural clash, mimicry, and ambivalence. Throughout the novel, namely *The Immigrant*, the protagonist experiences the dilemma of having Indian life and adopting the new culture in Canada. The former section of this chapter discusses the challenges faced by an immigrant woman in Canada. The latter section describes how she protests against patriarchal values and changes herself as a new individual through Western values.

In the last chapter, Kirchner's novel *Goddess of Fire* presents the account of a woman who manage to negotiate with different cultures through sacrifices she has made and the new identity she has acquired outside the home country. In her new settlement, she endures hardships such as the pressure of colonial powers, and racism. The hardships she encountered helped her prove herself as a new woman in terms of education, job, and self-realization in the colonial world.

Finally, the last part concludes the discussion mentioned in the previous chapters and ends the thesis in the hope of opening new perspectives. Thus, this study sheds light on all the writers' attempts to portray cultural diversity, the fluidity of identities, and the experiences of immigrants in alien lands.

1. THEORETICAL BACKGROUND AND KEY CONCEPTS

1.1. Postcolonial Theory

Since the beginning of the 20th century, postcolonialism has been an important phenomenon not only in literature but also in other fields, such as sociology, psychology, history, and politics. Post-colonialism is a term that addresses issues such as culture, identity, ethnicity, and race. It reflects the relationship between Europeans and the indigenous inhabitants of the territory they occupy. As an academic discipline, post-colonial studies present a new understanding of the way in which the West portrays the Orient. To understand fully and evaluate the postcolonial period, it is inevitably requisite to touch upon colonialism and its outcomes briefly. Since the eighteenth and nineteenth centuries, some countries, including Britain, France, and later America, had hegemony over the weakest countries. Until the middle of the 20th century, these European countries conquered and exploited large areas of the world and dictated their rules to a great number of countries, which are labeled as Third World countries. Their main interest was to practice their domination over the weak ones. “The settlement of the territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands, often by force” are the factors constituting a system of dominance over the weak ones (Boehmer, 2005, p. 2). Boehmer continues to explain the reasons why they occupy the foreign lands asserting “Britain, it was believed, has a destiny and duty to rule the world, or at least that one-quarter of earth’s surface over which the Empire now extended” (p. 29). As noted by Boehmer, Britain representing power claimed responsibility and sovereignty on the foreign lands and it resulted in a major disturbance. As it is clear in this statement of Boehmer, colonialism is based on the ill-intent of the colonialists, particularly their attempt to displace the natives from their lands, imposing their western values and exploiting the rights of the native inhabitants. The result is that their mission is not innocent. According to Loomba (1998), while colonial powers penetrate some countries as merchants, soldiers, and missionaries, colonized were reduced to being slaves, laborers, and servants by colonial masters (p.9-10). The underlying purpose of this colonial power is to diminish the effects of the colonized in their own lands and justify their presence in the new lands. Thus, by putting the East into an inferior position, the European power claimed itself as superior

as argued by Said: “European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self ”(1977,p.3). It is obvious through Said’s remark that the colonizer tried to impose his Western culture by emphasizing the negative sides of the colonized culture. Thus, their civilizing mission cannot go beyond the distortion of the truth. Colonizers’ deviation from their aim to civilize the local inhabitants makes them gradually awaken to the realization that their mission is not meant to serve useful purposes for them but to exploit them in many ways. Even though the natives attempted to show their resistance against the colonizers, it did not go beyond a small-scale attack. Robert Young in his book *Postcolonialism* (2003) explains that it was only at the end of the 19th century that colonized people developed resistance to colonial rule, which resulted in eventual triumph (p. 3).

The second half of the 20th century saw some countries like India, Australia, Nigeria, Pakistan, and the Caribbean gain their independence from European countries, thus involving great changes in the history of the world in terms of colonial power and colonized nations. According to Mcleod,

At the turn of the twentieth century, the British Empire covered a vast area of the earth that included parts of Africa, Asia, Australia, Canada, the Caribbean, and Ireland. At the beginning of the twenty-first century, although there remains a small handful of British Overseas Territories, the vast bulk of the empire has not survived. All over the world, the twentieth century witnessed the decolonization of millions of people who were once subject to the authority of the British crown (2000, p.7).

Thus, the declaration of colonized countries’ independence is regarded as the beginning of postcolonialism. The effects of colonial power are so profound that it was not easy for indigenous people to make away with the imposition of the colonizer and to destroy the negative effects of the previous era. The impact of colonization somehow continued and they were exposed to the harsh treatment of colonizers such as displacement and exile. Though colonies achieved their independence, they faced a series of problems in terms of cultural and economic problems. In this regard, Bill Ashcroft et al. state “ All post-colonial societies are still subject in one way or another to overt or subtle forms of neo-colonial domination, and independence has not solved this problem”(1995, p. 2). Thus, the goal of postcolonial studies is a challenge for the colonial outlook. In particular, literary works produced on the ground have made way for a postcolonial theory. As the leading intellectual figures of postcolonial studies, Homi Bhabha, Stuart Hall, Edward Said, Franz Fanon, and Gayatri Spivak called into question the dominant norms deeply anchored in colonial society and gave new

perspectives on post-colonial studies.

As one of the pioneer thinkers of post-colonial studies, Fanon shows the difficulties of being a black man and the dehumanizing impact of colonizers on the psychology of colonized in his essay “The Fact of Blackness” which is an important work on the postcolonial theory. At the beginning of the essay, Fanon shows how the black man realizes his inferiority through the gaze of white people. Fanon describes his encounter with the child on the train as it is: “Look how handsome that Negro is! Kiss the handsome Negro ”(1967, p. 86). At that moment, the black person discovers his presence, namely his inferiority through the gaze of a child. This reminds us of Sartre’s famous example of a keyhole to describe the encounter with the gaze of the other. Emphasizing the impacts of the colonizer on the construction of the identity of the colonized Fanon points out “For not only must the black man be black; he must be black in relation to the white man” (1967, pp.82-83). This brings to mind the “dependency complex” as Fanon describes: “I begin to suffer from not being a white man to the degree that the white man imposes discrimination on me, makes me a colonized native, robs me of all worth”(1967, p.73). Thus, the presence of the colonizer left the black man with two choices. First, he will regard his blackness as a part of his identity. Second, the Other will accept the idea that it is the colonizer which impels them to develop feelings of inferiority and to accept the superiority of the colonizer.

The reason why the blacks are perceived as Other from the point of view the colonizers is based on their superiority. According to Fanon, “The feeling of inferiority of the colonized is the correlative to the European’s feeling of superiority...It is the racist who creates his inferior” (1967, p. 69). As mentioned above, the impact of civilization and education are evident by considering them as Other. Apart from robbing their dignity, the colonial discourse also discerns their presence by calling them with degrading words such as “The Negro is an animal, the Negro is bad, the Negro is mean, the Negro is ugly ”(Fanon,1967, p.86), which has a deep psychological impact on the black people. As the colonized did not manage to escape from the clutch of the destructive system, he is left with one solution: “to make [himself] known”(p.87). In Fanon’s ideas, as there is no way to get out of the feeling of an inferiority complex, the colonized should prove their presence as an individual.

In this sense, Fanon strongly advocates the liberation from colonial powers and national independence in his masterwork *Wretched of the Earth*. His writings and books are deeply rooted in resistance against oppression, the struggle for indigenous freedom in the wake of colonialism, and national consciousness. Throughout the books, Fanon calls for newly independent countries to take an action against colonialism. In the following lines, he conveys the feeling of an indigenous person:

Thus the native discovers that his life, his breath, his beating heart are the same as those of the settler. He finds out that the settler's skin is not of any more value than a native's skin, and it must be said that this discovery shakes the world in a very necessary manner. All the new, revolutionary assurance of the native stems from it...in fact, my life is worth as much as the settler's (Fanon, 1963, p. 45).

Fanon strongly believes that a concerted effort will be made by natives to free themselves from the psychological and physical dominance of the colonizers. Now they do not feel fear, for they have discovered that the path to freedom is through perseverance and combativeness.

In his book, *Black Skin White Mask* Fanon takes on an entirely new dimension of the black-and-white relationship. He described the black man's relationship with the white man as an attempt to recognize himself. To be recognized by others is necessary to go beyond being an object. As the white man does not allow the black man to realize himself, the black man cannot construct his own consciousness. In this sense, to be a subject is only possible through a reciprocal relationship. Fanon describes it as follows:

It is in the degree to which I go beyond my own immediate being that I apprehend the existence of the other as a natural and more than natural reality. If I close the circuit, if I prevent the accomplishment of movement in two directions, I keep the other within himself. Ultimately, I deprive him even of this being-for-itself (1967, p. 169).

The reality of the other is only achieved by recognition and acceptance. At this point, Fanon shows a way out of the black man's imprisonment. The only way to overcome the inferiority feeling is to interact with the colonial culture. Fanon offers this solution as follows.

I have only one solution: to rise above this absurd drama that others have staged round me, to reject the two terms that are equally unacceptable, and, through one human being, to reach out for the universal. When the Negro dives - in other words, goes under - something remarkable occurs. (1967, p. 153)

He says that a black person must imitate the thoughts and norms of the white master. In order to get value as a subject, the black man needs to be white. Fanon believed in the black man's need to rebuild his subjectivity. He argued in favor of fighting

for mutual recognition and acceptance.

In this section, some important concepts regarding postcolonial theory will be included to better understand the problems faced by the characters and to facilitate chapter analysis.

As one of the pioneer thinkers of postcolonial studies, Homi Bhabha has a set of important concepts related to the Postcolonial theory, mimicry, hybridity, ambivalence, and third space. These concepts give insights into the colonizer and the colonized relationship. To begin with, mimicry, which is critically an important term in post-colonial studies, denotes the relationship between the colonizer and the colonized. The colonized mimics the colonizer by copying their culture, behavior, and language. Contrary to the general consensus who sees the concept of mimicry as something negative and embarrassing, mimicry is a survival strategy for the colonized to resist colonial domination for Bhabha. He describes it in his work *The Location of the Culture* as: “the colonial mimicry is the desire for a reformed, recognizable other, as a subject of a difference that is almost the same, but not quiet” (p. 152). Accordingly, this strategy totally discredited the theory of the power of the colonizer. Thus, Bhabha wanted to show that two parties should be treated on an equal footing. Countries like Africa, Australia, India, Bangladesh, etc., which were once under colonial power have become socially, economically, and politically independent when they gain their independence from their colonial masters. However, the only thing preventing them from raising their voice against Western exploitation is the language which is the major strategy of Western Powers. Their differences from the colonial powers forced them to imitate Western values.

Bhabha takes Lacan’s “mirror stage” into consideration while talking of the natives’ imitation stage. For Lacan “mirror stage” is important to get subjectivity. Drawing on the ideas of Lacan, he explains the mirror stage in the relation between the colonizer and the colonized.

Bhabha believes that the mirror stage encapsulates what happens in colonial discourse’s stereotyping productions: the mirror stage is at least a good model for the colonial situation...In the mirror stage, narcissism and aggressivity are entwined, and for Bhabha this entwinement also characterizes the colonial scene, the narcissistic identified with the metaphoric, the aggressive with the metonymic... colonizer aggressively states his superiority to the colonized, but is always anxiously contemplating his own identity, which is never quite as stable as his aggression implies.(Huddart, 2006, p.29)

Just as the child has nothing to do with language or the understanding of its surroundings at the mirror stage, the natives have little or no knowledge of the dominant language in an unfamiliar environment. In that case, just like the child attempts to understand its environment, the only thing the colonized will do is try to understand the language of the colonizer. However, when both of them come out of the mirror stage, they achieve a level of understanding of their environment and of passing on what they understand. In other words, the natives can learn the colonizer's language when they enter the Western world. So, the relationship between the colonizer and the colonized is through the use of mimicry. In this sense, the colonial powers civilized and modernise the colonized people through English education, which makes the colonized integrate into Western society. Indeed, for Bhabha, mimicry is “thinking and strategy of survival” to climb the social ladder. On the other hand, Bhabha supports the idea that “mimicry is constructed around an ambivalence” (1994,p.86). According to this, after receiving a Western education, the colonizer realizes that the only way to reduce the gap between himself and the colonizer is through imitation. Thus, the colonized turns the knowledge he obtains to his own advantage and subverts the power relation.

On the other hand, the colonized is attracted by the privilege the West provides but concurrently, they do not want to lose the affiliation between their homeland and identity. Consequently, they felt trapped between two cultures, which brings them a sense of ambivalence. In this frame, the colonized is neither successful in maintaining his original identity nor in adopting Western values.

Following his concept of mimicry, Bhabha introduces a space where differences encounter, which makes cultural negotiation possible. Thus, the place where the cultural encounter of the colonized and the colonizer is called “third space” or “liminal space”. The third space subverts colonial domination by undermining “binary thought and essentialist identities produced by colonial knowledge” (Bhabha, 1994, p. 276). A new culture is formed when different cultures interact. In this cultural encounter, new identities are formed and they are always in the process of becoming. Bhabha also asserts that the new cultural identity goes beyond the past and present and this interaction is not simply a combination of them. “Such act.. renews the past, refiguring it as a contingent in-between space, that innovates and interrupts the performance of the present” (p. 7). As Bhabha states, this new identity concurrently merges and transcends the two oppositions: the past and the present. Thus, such transformation is “spatial distance,

marks progress, promises the future” (Bhabha,1994, p. 4).

The third space does not lie in the combination of the two cultures; rather, it stands in betweenness and allows the possibilities to emerge. The inequalities of power are not necessarily important in this place. Homi Bhabha clarifies it: “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”(Bhabha,1994,p.37). As is seen, predefined cultural codes are reevaluated and negotiated with a new perspective in this space. For Bhabha, the third space makes new possibilities emerge and blur the existing boundaries. Thus, meaning and identities are always open to change and negotiation. The elaboration on the concept of the third space will be given in the succeeding pages along with the concept of hybridity.

As well as the concept of the third space, hybridity is also a crucial concept. According to *Oxford English Dictionary* 2015 (9th edition), hybrid literally means “the product of mixing two or more different things” (Hornby, 2015, p.750). In postcolonial studies, hybridity denotes a kind of mixture and fusion of various cultures. It also alludes to the fact that identities are not “achieved a state of wholeness, but...the process of unendingly becoming a subject”(Hall,1996b,p.179). Hybridity is associated with the work of Homi Bhabha through which he deals with the cultural clash of the colonizer and colonized. As mentioned before, the subversion of the colonized results in new cultural identities, which is called hybridity. That is, hybridity is the mixture of West and East. Addressing the concepts of migration, the issue of identity, and the relationship between the colonizer and colonized, Homi Bhabha added a new dimension to the concept of hybridity. According to his theory, when cultures interact with each other “originality” and “initial subjectivity” disappear and new hybrid identities emerge. Bhabha defines hybridity in *The Location of the Culture*:

Hybridity is the sign of the productivity of colonial power, its shifting forces, and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the ‘pure’ and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects (1994, p.112).

As the quote suggests, hybridity leads to the diversity of culture rather than to fixed identities assuring the power of the dominant culture. Bhabha challenges the notion of the purity and hierarchy of cultures and suggests plurality and subjectivity in the

space. In Werbner's ideas, "in the colonial encounter, it is not just the colonized who are subjected to Western ways, the colonizers too are transformed" (2001, p.136). Werber here explains the mutual construction of the colonizer and the colonized and he also affirms that this interaction arises with each other. As cultures inevitably affect each other, thus it would not be wrong to say that they will be under the influence of each other. In this frame, Bhabha argues that all nations and cultures are trapped in a constant process of hybridity and it fosters the nations' growth. "For a willingness to descend into that alien territory – where I have led you – may reveal that the theoretical recognition of the split space of enunciation may open the way to conceptualizing an international culture" (1994, p. 38). In his opinion, the power relation between the colonizer and the colonized changes due to hybridity. As already mentioned, the authority of the colonial power is subverted by hybridity, which enables cultural negotiation and transformation. Moreover, in declaring "the dangers of fixity and fetish of identity" Bhabha implies that identity is not fixed and immutable. In brief, he opposed the idea of reducing the colonized subject to a secondary position.

Once the colonies were freed from the colonial powers, new mixed societies emerged which clashed culturally in terms of hybridity and mimicry. Along with the cultural transformation, the question of identity and culture came to the surface. Immigrants start to observe the distinct difference between the dominant culture and the original culture. They are somewhere between the original culture and the new culture. Some migrants believe that they can never be fully part of their homeland or their host country. In their attempt to adjust to changes and to maintain their inheritance, migrants oscillate between two places and two cultures. This results in the creation of "dual identity" and "ambivalence", or "in-betweenness" in Bhabha's terms. The immigrants neither reject the traditions of their homeland nor completely adjust to the new culture. They failed to understand where they belong or who they are, which makes them difficult to shape their identity. Thus, living in-between space or dual life brought them a fragmented identity. Finally, they failed to become a part of the host country they migrated to, more precisely, their failure turned them to be displaced. The idea of not succeeding in achieving the level of colonizer and the impossibility of having equal status as a citizen to the colonizer resulted in a lost identity. In this regard, Bhabha raises the concept of home and challenges the idea of the stability of the home. "There are very distinct forms of narrativity, choices, judgments, which evaluate certain locations, which

create a home around certain locations. [...] There is a continual transvaluation or a changing. That depends very much on decisions you make”(Bhabha, 2017, n/p). As he mentions, the concept of home is not a mere place where individuals live physically. Based on their personal experiences, individuals can attribute different meanings to the concept of home. Time is never fixed, so people's stories and experiences are subject to the process of reevaluation and reconstruction. It is one's personal circumstances and decisions and perspective that make a place a home. Therefore, adopting a foreign country is a matter of choice, and Bhabha's concept of home cannot be evaluated as a home forever. In light of the information given above, it can be stated that willingness makes the immigrants move further and develop an attraction to their home country. No matter how much they try to adapt to the new way of life, they somehow show a strong attachment to their identity, culture, and traditions. Because of the mix of different cultures, there is a possibility that migrants will develop an ambivalent attitude.

Orientalism is another important term that is used frequently in postcolonial literature. In his highly groundbreaking work, *Orientalism*, Edward Said defined orientalism as a “style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident” (1977, p.13). Said used the term Orientalism to denote the binary opposition of East (East) and West (West). He believes that the aim of such an oriental study by Westerns serves as follows:

Every writer on the Orient...saw the Orient as a locale requiring Western attention, reconstruction, and even redemption. The Orient existed as a place isolated from the mainstream of European progress in the sciences, arts, and commerce. Thus whatever good or bad values were imputed to the Orient appeared to be functions of some highly specialized Western interest in the Orient[...]Orientals were rarely seen or looked at; they were seen through, analyzed not as citizens, or even people, but as problems to be solved (Said, 1977, pp. 206-207).

Said describes the way the West always sees the Orient. He discussed the false image of the East created by the West. Said's criticism of Orientalism refers to specific examples written by Orientalists and he shows how the West distorted the East with its values and culture, and reinforces its imperial rule on the East. They create an ambiguous picture of subordinate society as opposed to rational, wise, and ideal Occident. Thus, it is “about what "we" do and what "they" cannot do” (Said, 1977, p.12).

Said goes further to emphasize that the way the West sees the Orient is not only obvious in the works of prominent writers but also in media facilities, movies, and

paintings. The West attempts to touch upon the psyche of the East with an enlightened approach and force them to see their points of view. As a result, the West as a universal power regards the East as weak and this provides an opportunity to assert its own superiority. This helps the West identify itself “as a superior one in comparison with all the non-European peoples and cultures” (Said,1977, p. 8).

Another important concern scholars deal with in the post-colonial theory is the concept of otherness. According to *Oxford English Dictionary* 2015 (9th edition), otherness is defined as “the quality of being different or strange” (p.1057), but when it comes to the postcolonial context, the term is simply related to the concepts of ‘us’ and ‘them’. According to Edward Said, the construction of otherness is “on the basis of some religion, culture, or racial essence proper to that geographical space” (1977, p. 322). As a result of geographical segregation, the dominant group is likely to put the out-group into the categories. Thus, many nations and societies that have gained power today tend to create a set of categories and so binary oppositions are created such as black-black, female-male, and heterosexual-homosexual.

The creation of otherness is the result of power relationships in Western thought. It is constructed on the discursive process whereby the colonizer creates a polarization between ‘us’ and ‘them’ by stereotyping the colonized. Within this sense, the stereotype serves to reinforce the dominance of the colonizer by labeling and marking the Other. “The stereotype which is its major discursive strategy is a form of knowledge and identification that vacillates between what is always 'in place', already known, and something that must be anxiously repeated” (Bhabha, 1994, p. 66). The dominant group classifies those who have differences in their ethnicity and racial origin in otherness and the dominant group makes the differences between themselves and the Others clear. The Other is marginalized because the colonizer holds the power over minority groups through control of history and knowledge. The colonized’s identity is constructed through discourse, which is not the indication of the essence of their own identity. By disseminating specific knowledge about the colonized, the West forced the world to think within this framework and make it truly universal. The colonizer distorts reality through discourse, thus fallacious truth is produced. The way the Western power constructed and produced the East by discourse is not universal but rather is based on their own wishes.

For Said, the power of the West lies in holding the knowledge, and this knowledge guarantees to define and mold the identity of the Oriental countries. Knowing the importance of their cultural and lingual hegemony, the colonizers attempt to convey their thoughts and beliefs in a prejudiced way. In this sense, language is an important tool by which colonizers impose their thoughts on the colonized and rub their history and past. Due to cultural and linguistic weakness, colonized societies accepted the subordinate role attributed to them by the colonial power. Subjected to the dominant discourse of the colonizer, the colonized begins to internalize an “inferiority complex”. As Fanon puts it, “Every colonized people- in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality finds itself face to face with the language of the civilizing nation” (1967, p. 9).

Concerning the post-colonial context, it is important to address the issue of subalternity and double colonization. Gayatri Chakravorty Spivak in her article “Can The Subaltern Speak” draws attention to the fact that women in the colonial system are silenced. Thus, she defined the term subaltern as being “removed from all lines of social mobility” (Spivak, 2005, p.475). The subgroups which are formed due to the dominant culture and language are discriminated by religion, region, gender, class, and other factors. Spivak gave the concept of subaltern a theoretical dimension and laid the foundations of subaltern studies. In her article, she points out the double oppression of women by both patriarchal society and imperial powers. She explains it in the following statement:

both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in the shadow (Spivak, 1988, p.287).

Spivak implies that black women suffer not only from harassment within the male-dominated society but also from the oppression of white men. First, women are exposed to the norms that society dictates to them. Second, the white men exercise their power over them. Thus, women suffer in silence because of the discrimination created by both patriarchal society and white society. Spivak criticizes the status of black women as they are put into a secondary position by both parties. Spivak goes on to argue: “Between patriarchy and imperialism, “subject-constitution and object-formation, the figure of the woman disappears...”third-world woman" caught between tradition and

modernization. These considerations would revise every detail of judgments that seem valid for a history of sexuality in the West ” (Spivak, 1988, p. 306). The British colonialists adopt an imperialist stance in depicting women as vulnerable and passive in the Eastern discourse. In Spivak’s view, everyone speaks on behalf of the subaltern and she is not allowed to express herself, thus subaltern is constantly rewritten as the object of patriarchy and imperialism. More specifically, women are restricted to “double colonization”. Furthermore, Spivak criticizes that Western scholars' attempts to make women’s voices heard will further silence them. As they are portrayed as ignorant and victims of traditions through the Western lens, they cannot free themselves from the position of being subaltern. The aim of Western texts is not to provide a solution but to establish the authority of the Western discourse. As a result, Spivak strives to raise awareness of the plight of women socially, culturally, and politically. Spivak is intended to make the voice of subordinates heard; if they are heard, their status will change and they will cease to be subordinated.

1.2. Cultural and Postcolonial Identities

It is highly required to touch upon the concept of predefined identities and fluid identities to understand both the identities of the characters before their migration to the host countries and the change of identity after migration.

Cultural identity is the identification or sense of belonging to a specific group composed of various cultural categories, such as nationality, race, and gender. In this context, cultural identity is one of the core components that is shaped by culture and addresses the differences and similarities it identifies. In addition, studies have shown that cultural identity has taken on a variety of dimensions in recent times. From the colonial period to the post-colonial one, a growing movement of people give rise to the construction of new identities.

The concept of identity has undergone a great transformation since the dawn of time. With the advent of globalization, the concept of identity has developed a new dimension. When we look at this historical process, identity in the pre-modern period has been identified with the social groups to which it belongs, such as family and clan. Identity in traditional societies is often shaped by cultural values and it is often given rather than attained as Dunn points out in his book *Identity Crises*.

In traditional society, identity is largely pre-given through membership in the group and community, determined externally by systems of kinship and religion. In traditional cultures, identity is more or less fixed at birth and integrated into relatively stable structures of custom, belief, and ritual (p. 52-53).

Because of an individual's break from tradition, identity ceases to be something given in modern societies as Bauman states.: It is “the emancipation of the individual from the ascribed, inherited, and inborn determination of his or her character. Individualization consists in transforming human ‘identity’ from a ‘given’ into a ‘task’(2001,p.144). As Bauman stated individuals form their own identities by getting rid of the roles given to them by society. Thus, in this modern society, the individual has lost collective values as a result of the weakening of group bonds. There has been a tendency for individuals to change or oppose society in accordance with their own opinions and interests. (Dunn, pp.53).

In his essay “Cultural Identity and the Diaspora”, Stuart Hall described the two aspects of cultural identity. According to Hall, there are two different ways to describe the cultural identity as a “shared culture” and as “ a process never completed - always 'in process'” (1996b, p.2). First, Hall defines cultural identity as “one” culture in which people share history and ancestry, which is the true self. In light of this definition, cultural identity reflects common historical experiences and shared cultural rules which makes us "oneness" (Hall, 1996b, p. 4). In this way, cultural identity is the “oneness” and collective identity amongst a group of people. It is a true self in which a group of people have a common culture and shared history. In other words, this cultural identity refers to a sense of community which creates a sense of belonging and security. The second position of cultural identity is

a matter of 'becoming' as well as of 'being'. “It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history, and culture...they undergo constant transformation. Far from being eternally fixed in some essentialized past, they are subject to the continuous 'play' of history, culture, and power (1990, p. 225).

As mentioned above, cultural identity cannot be detached from the past. However, historical events do not occur in a certain period so identities cannot be fixed in a certain past. That is, identity has roots and a pathway into the future. It is impossible to change the past, but the feeling it evokes in us and how we interpret it are worthy of mention. Thus, cultural identity is never permanent but is in the process of forming. Based on different environmental and historical influences, identity undergoes a

constant process of formation that leads to a change in the sense of identity. In the same concern, Bhabha explains the role of culture in the construction of identity as follows:

Culture becomes as much an uncomfortable, disturbing practice of survival and supplementarity... It is from such narrative positions that the postcolonial prerogative seeks to affirm and extend a new collaborative dimension, both within the margins of the nation- space and across boundaries between nations and peoples (1994, p.175)

Bhabha does not hesitate to mention that identity is an unending process and is based upon previously established cultural values. It is therefore necessary to think about the impact of the cultural and social aspects of individuals in the process of identity construction. In the process of forming identity, he makes reference to the following question: “The question of identification is never the affirmation of a pre-given identity, never a self-fulfilling prophecy – it is always the ...transformation of the subject in ” (1994, p. 45). Bhabha depicts identity as a notion that is in the construction phase and is not complete. It shows us that identity is not fixed and it tends to change over time. As discussed above, Bhabha and Hall's emphasis on identity is on the fluidity of identities that transcend national and cultural diversity, leading to ongoing negotiation and transformation.

As mentioned beforehand, the most important subject in post-colonial literature is identity. In particular, apart from the relationship between the colonized and the colonizers, the way they see themselves has a central role in the question of identity. Many postcolonial theorists argue that identity in postcolonial literature is created by binary oppositions such as black and white, master and slave, and self and Other. In particular, identity is discussed in the relation between self and Other. For this reason, the interaction between the colonizer and the colonized leads the postcolonial subjects such as questions: “who am I?” and “where do I belong?”(Ninkovich, 2001,p.16). These questions destabilize the concept of home and fixed identities. Cultures are inevitable in influencing and transforming each other. Hence, identity is not stable and unchangeable. Werbner draws attention to this reality and points out: “In the colonial encounter, then, it is not the just the colonized who are subject to western ways; the colonizers too are transformed”(p.136) In these new geographical places, postcolonial subjects negotiate their original culture with that of the host country. Their identities are affected by imperialism, by which colonialists force their own culture and language on the colonized. Thus, in this new society, postcolonial subjects try hard to create a space for themselves. The struggle to embrace Western values is “an embarrassing degree of

assimilation”(2007,p.37) for Blum. He also adds that“the quest for a true, independent identity, but one that can only be attained by coming to terms with what has been borrowed” (Blum,2007, p.44).In his view to get a self in space, one can need to fight against those who put them into an inferior position. However, Paoloni et al in *Navigating Modernity* said that “ to admit identity as a key issue in world politics is to admit diversity, difference, fragmentation and claims to cultural particularism (Paolini et al,1999,p.37). He points out the inevitability of change in constructing a new identity in a rapidly changing society. Apart from reciprocal relations, globalization is also a major factor in shaping identity. Identity has undergone a drastic change with the economic growth in global societies. The acceleration of population growth in cities has required individuals with different cultural and social values to live together. By offering a diversity of available resources, modern societies allow individuals to develop their individuality in new ways. As Farganist suggests:

It is the function of the metropolis to provide....the opportunities and the stimuli for the development of both these ways of allocating roles to men. Therewith these conditions gain a unique place, pregnant with inestimable meanings for the development of psychic existence(p.157).

Given that people live in a fast-changing society, they cannot remain unaffected by other cultures and norms. An individual reconstruct his identity according to constantly changing conditions. The interaction of individuals with foreign countries through consumption, media, and information exchange brings about a great change of identity, especially in how people feel about themselves in relation to world culture. As cultures change, people are receptive to changes and develop hybrid identities as noted in advance. On the other hand, some people perpetually resist changes taking place in global culture. From a broad perspective, people are likely to develop a new identity that gives them a sense of belonging to the world culture.

In this respect, Anthony Giddens points out that identity is not something that is simply given, but something that needs to be constructed and maintained regularly in the“reflexive activities of the individual” (p. 52). Giddens says that all people have a greater insight into their lives and are somehow aware of the consequences of this process of reflexive construction. As he remarks,

Everyone is in some sense aware of the reflexive constitution of modern social activity and the implications it has for her or his life. Self-identity for us forms a *trajectory* across the different institutional settings of modernity over the *durée* of what used to be called the 'lifecycle', a term which applies much more accurately to non-modern contexts than

to modern ones. Each of us not only `has', but *lives* a biography reflexively organized in terms of flows of social and psychological information about possible ways of life. (1991,p.15)

As a result, Giddens suggests that modern individuals should always be self-reflexive when making decisions about what they do and what will be. He believes that the Self has become a kind of "project" on which individuals must work; individuals must create biographical stories for themselves.

1.3. Migration and Diasporic Literature

In a general sense, migration refers to the movement of people from one place to another, purposely or forcefully for a temporary or permanent settlement. The phenomenon of migration is observed in every period of history. Since the earliest times, people have migrated from one place to another for various reasons. Moving people into new places is caused by factors ranging from wars, and political and economic problems. These compelling reasons forcing people to migrate are called forced migration. With respect to voluntary migration, migrants are highly motivated to have better living conditions, a better education, better economic status, and social well-being. “ Voluntary migrants, initially, tend to be young people in their best working years, even though later migration waves bring their families along” (Martikainen, 2006, p.7). Immigrants, particularly youth, migrate to a place that provides the opportunities they desire in terms of security, education, and economic benefits.

Following World War II, the massive influx of immigrants, especially from countries such as India and Pakistan, began in the United States and other European countries. As a result of a large number of immigrants from colonial countries, the cultural and demographic structure of the dominant countries has changed significantly. Samuel Huntington describes this situation in his work *The Clash of Civilizations* as follows: “political, borders are drawn to coincide with cultural, ethnic, religious, and civilizational border ”(1996, p. 173). Thus, the influx of immigrants negatively affected the host countries’ attitudes.

On arrival in new lands, immigrants have difficulties with cultural practices, language barriers, social integration, and the lifestyle of the host community. They are subject to exclusion due to their ethnicity, race, and traditions, which in turn marginalize

them in society. Therefore, they retire into their shell and avoid interacting with the members of the host country. They become “other” in this new environment where they migrate. Amin Maalouf explains what it means to be a stranger in foreign lands:

Those who belong to the same community as we do are "ours," we like to think of ourselves concerned about what happens to them, but we also allow ourselves to tyrannize over them: if they are thought to be "lukewarm" we denounce them, intimidate them, punish them as "traitors" and "renegades." As for the others, those on the opposite side, we never try to put ourselves in their place, we take good care not to ask ourselves whether, on some point or other, they might not be entirely in the wrong (2003, p. 33).

It is understood from the statement that the words ‘immigrant’ and ‘foreigner’ are related to a negative image. Because of cultural differences, an immigrant is doomed to be inferior in society. In this respect, the stranger is always “at the door” in Bauman's words. The reason immigrants are behind the door is because they tend to give rise to fear and anxiety. which also affects the emergence of possible borders. In Bauman's view, some depictions attributed to strangers such as “people behind those gardens”, and “outsiders” by the host society lead to the existence of the boundaries of physical as well as cultural for both sides. In Bauman's view, the reason immigrants are perceived as foreigners is that they are a source of anxiety for the host community. In his book entitled *Strangers at Our Door*, Bauman reveals the clear picture as follows

Strangers are fearsomely unpredictable, unlike the people with whom we interact daily and from whom we believe we know what to expect; for all we know, the massive influx of strangers might have destroyed the things we cherished- and intent to maim or wipe out our consolingly familiar way of life (2016,p.12).

Bauman says the fear of losing their identity, habits, and way of life makes the host community confused about the inclusion or exclusion of immigrants in society. Thus, immigrants are excluded by the host community for fear that they may pose an immediate danger to their order. It is the socioeconomic background of the immigrants that make them to be lower and inferior in society. For this reason, they are viewed through a negative lens in this foreign environment.

Migrants who come to the host countries try to get used to the new place and to hold a place there. In addition, they try not to dissolve into a different culture so as not to lose the values they have. Chambers (1994) describes an immigrant's journey to the unknown, leaving home for very different reasons:

Migration, together with the enunciation of cultural borders and crossings, is also deeply inscribed in the itineraries of much contemporary reasoning. For migrancy and exile; as

Edward Said points out, involves a 'discontinuous state of being', a form of picking a quarrel with where you come from (1994, p. 2).

According to Chamber, the journey of an immigrant is a continual oscillation between somewhere and nowhere. Besides this, the journey to unknown places provides immigrants with a stimulus for their behavior and the way they react. They become ambivalent about their culture. It is no longer possible for them to be the same person since the boundaries have faded. In other words, they are starting to reevaluate their affinity for their country and their sense of belonging.

The arrival of migrants in the new lands causes them to suffer the pain of being alienated from their homes, and it also leads to a sense of abandonment of all behind and a journey into unknown worlds. The extent to which immigrants adapt and adjust to the host country can vary substantially. Individuals' adaptation to life in a new cultural environment, in varying degrees, is defined in four different acculturation strategies by John Berry as follows: assimilation, integration, separation, and marginalization. In assimilation, individuals abandon their own cultural practices and adopt key elements of the host culture. Integration, on the other hand, is a point where immigrants preserve their own cultural identity while simultaneously gaining the perspectives of the dominant culture. In Martikainen's views, it is extremely important for social integration that immigrants participate in the institutions of the country in which they migrate without losing touch with their own culture. Moreover, legal rights as a part of citizenship are of utmost importance for the social integration of immigrants into the host country. (2006, p. 87). In the following quotation, Martikainen noted that immigrants adapt to the new situation through different relationship models:

Successful and positive cultural integration manifests itself in the form of good ethnic relations. Through structural integration, migrants gain access to different sectors, institutions, and organizations of the host society and also create their own parallel forms of them. Such sectors, institutions, and organizations include economy, education, political parties, and religious communities...Political integration refers to the ways in which the state incorporates the migrants. Central issues include the availability of citizenship and other legal rights needed for full participation in the host society. That the immigrants themselves may become political decision-makers is also significant (pp.3-4)

As stated by Martikainen, the ability of migrants to enter a community outside their immediate environment, access services such as health services, and to obtain a place in an institution is indicative of successful integration for immigrants. On the other hand, those in the category of separation resist the cultural model of the dominant society in favor of maintaining their own cultural practices. Lastly, "marginalization" refers to

immigrants who both reject their own cultural values and fail to embrace the culture of the host country.

On the other hand, maintaining their cultural bonds and rejecting respect for the principles of the host society, resisting change, and learning English can be an obstacle to integration in the host nation. The ability and the strength of the immigrants to adopt the values of the host culture is a crucial tool to be accepted in the new environment. In this case, the language and culture of the dominant country are the core elements. Considering that language is a way of communication, it would not be wrong to say that language and integration into the host community are inextricably linked to each other. Linguistic competence in the host country is the key to social relationships with the members of the host community to access services and gain employment, which positively affects the migrant's self. Nevertheless, the process of learning and adopting the new culture can vary by the migration generation. To illustrate elderly migrants, they are discouraged by the idea that their accent and the manner in which they speak English will be derided and they resist learning a foreign language. As a result, they inevitably develop a feeling of isolation and discrimination. Besides this, the first-generation migrants insist on keeping the social and cultural values of their home countries, including language, religion, way of life, and cuisine, which are obvious signs of cultural identity. The feeling of physical remoteness from their own country led them to desire to return home. Chambers notes that what migrants actually face is completely different when they arrive in the new land and their journey has become a matter of survival.

Such a journey acquires the form of a restless interrogation, undoing its very terms of reference as the point of departure is lost along the way. If exile presumes an initial home and the eventual promise of a return, the questions met with en route consistently breach the boundaries of such an itinerary. The possibilities of continuing to identify with such premises weaken and fall away (Chamber, 1994, p. 2).

Aware of the facts, immigrants maintain relations with their ancestral lands and nostalgic memories of past life, which help them preserve the cultural features of their roots. Edward Said also defines the diaspora as an exile and stresses that this state of mind is related to the displacement experiences of individuals. In the process, which starts with moving to the new lands, people place greater importance on their home country each day and the constant thought of returning to the homeland perpetuates migrants to the brink of trauma. Actually, he believes that the sense of isolation and displacement creates a narcissistic masochist, which means that an immigrant is resistant

to acculturation, to all ties and commitments. (Said, 2000, p.189).

Some research on nostalgia suggests that nostalgia plays an essential role in the construction of identity. According to Davies, nostalgia allows individuals to reshape themselves following the new expectations in the life cycle and helps them preserve a sense of belongingness. It is related to

the existential problem of sustaining continuity of identity in the face of new demands, assimilating the inevitable alterations in relationships occasioned by our destined passage through the life cycle, and, more diffusely, with calming the disquietude aroused by almost any alteration in one or another of our many statuses (1997, p. 41).

He even adds that the nostalgic experience facilitates attitudes of appreciation towards oneself, including guilt and shame, and makes the present functioning of the state less unpleasant (Davies,1997, p. 37). Thus, nostalgia is a kind of vehicle “we employ in the never-ending work of constructing, maintaining, and reconstructing our identities” (1997, p. 31).

In contrast to the first generation, the second-generation migrants demonstrate a positive attitude as they are born and raised embracing Western values. Consequently, they are more likely to assimilate and integrate into the Western way of life. However, they are influenced at the same time by the cultural values of their parents and by the dominant culture in which they grew up. They are left with the dilemma of deciding whether to preserve their heritage or adopt the dominant culture. The degree to which they assimilate into the host country or preserve their native land’s cultures plays an important role in shaping their identities.

In this regard, Maalouf in his book *In The Name of Identity* views one identity as a potential threat. To deal with this, identity should be viewed not as a single affiliation, but as the sum of various affiliations. As long as one side avoids behaving in such a way as to annoy the other side and the other maintains its commitment to its original culture mutual acceptance can be achieved (Maalouf,2003,p.159-160). Those host communities should be sensitive to the needs of the immigrants and reduce the negative perception bearing in mind that they go through hard processes. On the other side, immigrants should be disrespectful of the cultural values of the host community and break away from resisting the adoption of the new rules. A peaceful relationship depends on compromises between the two countries with respect to their cultural norms and values.

In this regard, Maalouf sees hybridity as one of the ways in which both sides can

resolve the conflict. He approaches the issue by way of a reciprocity agreement and says to the "people behind those gardens": "The more you steep yourself in the culture of the host country the more you will be able to steep yourself in your own".and then, he calls immigrants: "The more an immigrant feels that his own culture is respected, the more open he will be to the culture of the host country: "(Maalouf, 2003,p. 41). That understanding allows immigrants to get fluid identity and makes their fear disappear. The only way for the stories of the "people behind those gardens" to end peacefully is through mutual agreement. The reciprocal agreement is important for immigrants to feel at ease in the host land and to be accepted in this new culture. Mutual understanding is achieved when migrants and host communities make a sacrifice. Thus, the diversity of cultures is only achieved through embracing differences. Consequently, a cross-cultural interaction can result in peace, whereby cultural interaction is the basis of a promising future.

After examining all the information, it is possible to say that identity, migration, race, and displacement are the fundamental factors that led to the emergence of postcolonial literature. Theoreticians, writers, critics, and intellectuals have attempted to find a way to react to the European discourse which assumes their culture is more predominant than the colonized. As mentioned previously, important theorists like Franz, Fanon, Stuart Hall, and Edward Said, etc., contributed substantially to postcolonial literature. They took their pens to change the way colonized people were represented and to fight the devastation of the colonial system. All studies associated with post-colonial literature address the relationship between the colonizer and the colonized. Many writers show literature as a weapon to rebel against the injustice of the past.

Considering that the post-colonial period encompasses all cultures affected by the imperial powers, it is no wonder to see the effects of the interaction between the colonizer and the colonized on contemporary literature. All these share the same historical tradition, and they respond to the colonial Powers in a unified collective consciousness. Given that the authors of this study are ethnically based in Pakistan, India, and Afghanistan, a short review of the literature of these countries will make it possible to better understand the novels.

There has been a great development in literary works produced by non-English

speakers, especially in the South Asian region, including Pakistan, Bangladesh, India, Afghanistan, and so on, over the last few decades. Especially in the past ten years, the literature of the diaspora has grown in importance. Diasporic writings deal with writers living far from their homeland and creating their works in host countries regarding their homeland. These writers look back to their homeland and recount their experiences and troubled past as a migrant in their works. In their works, Diaspora writers not only express the characteristics of their native land but also the degree to which characters of adaptation to a new environment undergo. Precisely, they have the advantage of observing their homeland remotely, helping them gain a great understanding of their homeland as well as of diverse cultures and transcend differences. The main characteristic of the diasporic writings are longing for home, search for identity, identity crises, and uprooting. Although writers in the diaspora share the same characteristics of literature, the way in which they recount their feelings and experiences varies considerably. The extent to which every writer adheres to their homeland and the longing for their homeland is different to a great extent in their works. For instance, some of the diaspora writers reflect a great sense of belonging, and adjustment and focus on the positive characteristic of migration. Especially, the new generation of Diaspora writers locate their characters in a new culture and reflect the positive changes characters go through in the new lands. Unlike other diaspora writers who view displacement as positive, others feel deeply for their homeland, which makes them difficult to discard their own cultural values. The idea of returning to their homeland and painful yearning was so intense in their works.

The writers selected in this study belong to different countries, namely India, Pakistan, and Afghanistan. Each will represent their community truly and make the readers know their history and culture.

In the early twentieth century, novels as a genre gained popularity in India. The spirit of this age is effectively reflected in the works of Indian women writers. Being part of the British Empire provides the widespread use of English in South Asia regions. One of the Indian novelists points out in the preface of his work how they make conscious efforts to integrate the Indian language with the English language. In *The Preface to Kanthapura*, Rao emphasizes

English is not an alien language to us. It is the language of our intellectual make-up - like Sanskrit or Persian was before - but not of our emotional makeup. We are all instinctively

bilingual, many of us in our own language and in English. We cannot write like English. We should not. We can only write as Indians. Our method of expression will someday prove to be as distinctive and colorful as the Irish or the American (Rao, 1938).

As is implied, Indian writers try to overcome the hurdles of the English language and create a distinctive style in their own ways. Therefore, South Asian writing in English made a distinct mark not only in South Asia but also in the Western World. Although Indian literature was pioneered by male writers, the contribution of Indian women writers in English is immensely significant. The reason why their contributions are particularly valuable is that they have been put into the role of “the Other” twice by both patriarchy and colonizer. Thus, they reveal the issues that are prevalent in India, especially the exploitation of women based on class, caste, and patriarchy. In this way, expressing the role and position of women in their writings, female writers made their voices heard around the world.

Living as we did on the edge—we developed a particular way of seeing reality. We looked both from the outside in and from the inside out. We focused our attention on the center as well as on the margin... Our survival depended on an ongoing public awareness of the separation between margin and center and an ongoing private acknowledgment that we were a necessary, vital part of that whole (Hooks, 1984, p.56).

As can be seen from the above quote, South Asian authors portray what they see in their writings, which is also considered a truthful report around the world. Thus, novelists realistically record suffering and traumatic experiences of themselves and the other women in the world’s literary scene.

The 1980s witnessed the beginning of a shift in the delineation of women characters by Indian English writers. With the advent of the modern age, the demand for rights and freedom for women arose and women began to challenge the authorities that suppressed them and governed them for many years. There has been a rise in awareness about their individuality, which has led women to be assertive and confident. Especially, the growth of a feminist approach had an important impact on their taking action. At this point, they try to exert feminist ideologies in their works, which gives a new dimension to the novel. Writers like Kiran Desai, Manju Kapur, Bharti Kirchner, and Arundhati Roy have perfectly reflected the image of new women in their works. The present generation of South Asian women writers focuses on the dilemma of the characters who become trapped in a web of ever-changing environments because of globalization. Along with this, their search for identity, their struggle to get out of the suppressed status imposed by patriarchal and colonial Powers, and the problems related to marriage,

gender, parenting, and upbringing were the primary focus for Indian English writers. At the same time, novelists of Indian women reflect their cultural heritage in their writings, which made them achieve international recognition.

Several Pakistani novelists have written in English, including Kamala Shamsie, Mohsin Hamid, Nadeem Aslam, Hanif Kureishi, etc., who wrote about their roots and origins, nationalistic identity, immigration as well as political and social issues. Even though Pakistan and India shared colonial history, Pakistani literature is more related to the Islamic world. Pakistan was established in 1947 as a result of intense trauma and a sense of nationalism as it separated from the Indian past. Society was deeply divided on the issue of religious, ethnic, and social aspects which became the core focus of the writers. Thus, Pakistani writers develop a new perspective, showing that they are distinct from the Indian identity. Pakistani people migrated to European countries both to escape the devastating effects of society and to maintain a peaceful life. These dramatic events affected their perception and forced them to search for the meaning of home. Ethnic prejudice, corruption of religion, experiences of racism, and a quest for belonging and identity are the themes Pakistanis writers deal with. According to Chambers, Pakistani-born British writers “living or educated in the West, currently feature prominently on the international literary scene as award winners or nominees, best-selling authors, festival speakers and, increasingly, topics for research students and critics’ (2011, pp. 122-123).

On the other hand, Afghan diasporic literature addresses the harsh realities of Afghanistan, terrorism, long wars, and the struggle of Afghan refugees. Especially, Afghan Muslim authors in European countries occupy the central place of Afghan diaspora literature. In 1971 and 2002, Afghan refugees spread to different parts of Europe via Iran and Pakistan. In those years, long wars have had a devastating impact on the country and put people in a vulnerable position. As a result, the painful and heart-wrenching experiences of Afghans are being treated by many Afghan writers who draw first-hand experience from them. The main focus of Afghan diasporic writers is the collapse of the Taliban, the defeat of terror, and the re-establishment of peace in Afghanistan.

Describing people's hardships and suffering, Afghan diasporic writers celebrate a culture rich in literary tradition. The art of storytelling, classical poetries, and kite

flying tournaments have an important role in Afghan diasporic writings. Apart from this, foreign words belonging to their culture can also be frequently found in the works of the Afghani diaspora. Based on Khaled Hosseini's work, one can say that it is possible to find Afghan Turkish words such as Allahu akbar, namaz, and backem.

The majority of South Asian writers who write in English play a significant role in world literature. These diaspora writers receive international recognition around the world and many of their works have been translated into different languages, enabling millions of readers to explore different countries.

1.4. A Brief Overview of South Asian Culture

The novels analyzed in this dissertation emphasize some of the key features of social and cultural aspects of South Asian regions. There are some differences between the protagonists in so far as they adhere to the social values of the society in which they live. Several aspects of South Asian culture such as the marriage system, the practice of sati, traditional dress, and cultural dietary habits need to be discussed. Through exploring these factors from these novels, this section both provides important background information for understanding each novel and makes the reader get a clear perspective on these novels.

In South Asian societies, great importance was laid on the marriage of women at an early. The importance of marriage is enhanced by religious traditions and ethnicities. Because of the effects of collectivism in which they were raised, parents put an extreme amount of pressure on the woman. When selecting a spouse for their children, the parents ensure to choose persons of the same religion to pass their values to their children. Mukhi cited transmission of moral, traditions, and religious ties as core factors for opting for an arranged marriage:

Marrying the 'right kind' of Indian is believed to preserve the culture from dilution, insuring the reproduction of Indian progeny and the re-production of Indian culture. It is for this reason that arranged marriage is still a viable option for Indian Americans (Mukhi, 2000, p.64).

This marriage system makes the families believe that it is a good way both to maintain their cultural identity and to build a stronger connection with the other families.

The major driving factor attached to marriage in these countries is patriarchy.

This is due to the fact that patriarchal societies in which women are regarded as subordinate subjects needed to perform domestic tasks, bear and raise children. As a result, male family members have the power to determine the choice of women in marriage, which for them constitutes a barrier to the choice of marriage. The young people are driven to believe that they should respect cultural beliefs and fulfill their important roles as a mother and a wife in life.

However, in modern times the concept of marriage and the roles of women changed in India. The Western feminist movement spurred women to fight for freedom of choice. The long-standing tradition of marriage in India crumbled under Western influences. The evolution of the status of women in society has also been reflected in the domain of marriage. Changing social stereotypes make it possible for both genders to choose their life partners. However, it remains the preferred method for couples. Especially, arranged marriage remains an option for second-generation youth, the traces of which can be observed in *The Kite Runner* by Hosseini and *The Immigrant* by Kapur. Nina's cultural upbringing forced her to accept an arranged marriage as a last resort. Marrying someone with the same cultural values is shown to be the most appropriate option for her. Marriage in *Kite Runner* by Hosseini is regarded as a union of two families who has similar background. In the same way as Nina, Amir in this novel wants to preserve his cultural values. Although the marriage of each character is arranged in the traditional sense, the decision to agree or not remains with them.

The most striking example of the power of the patriarchal system on women is the practice of sati, the characteristic of which is highlighted in the novel *Goddess of Fire*. Sati is an approach that expects women to be burned to die following the death of their husbands or to lead a life distinct from society. Whereas women who cast themselves into the flames of their husbands are regarded as honorable women in society, those who refuse to do so and choose to lead a solitary lifestyle become disgraced in society. In this tradition, there is also a belief that the marriage of widows is limited. Sati, which was practiced since ancient times, is the most overwhelming patriarchal practice for affirming women's identity. Throwing herself into the fire is accepted both as a woman's obligation and as a tribute to her late husband and family. By the holy books, women are inculcated with the idea that they will go into heaven with their wives in the afterlife. They are obliged to accept fire as a sacred way to purify themselves from their sins and attain Heaven in life after death. Religious beliefs and

social pressure are a vital role in developing the practice of sati. In Indian society, the Indian man's view of woman as an object and a burden are the reasons why they were treated inhumanely. In modern India, women's position has changed dramatically in the social, educational, economic, and political fields. Although the practice of sati has been abolished, there are still women who commit sati in the far reaches of India.

One other thing that the authors struggle to reflect their rich traditional culture is South Asian dressings. Numerous traditional clothes such as sari, salwar kameez, kurta, and dhoti have been popular with Indian and Pakistani immigrants. They serve as ethnic markers of cultural identity. The most traditional one is the sari which has a unique design and colors. Kapur and Kirchner employ sari as the image of ethnic dress to display their cultural practice. Thus, the presence of traditional clothing is a means to keep them connected to Indian culture. The rich and diverse culture of India is completely reflected in its fabric, the obvious example of which is seen in Kirchner's novel. India's textile industry developed with the new trade and so silk and cotton became widely used. The traditional silk sari of India is popular with its variety of designs, wonderful motifs, and soft touch. Silk saris are an indispensable part of Indian festivals and traditional ceremonies. Indian women cannot help but dress up in traditional garments made of colorful silk saris, regardless of whether they live in India or not.

Another prevalent type of South Asian clothing is the salwar kameez. It is a traditional dress of women and men in India, Pakistan and Afghanistan, and Bangladesh. In Ramadan, weddings, and Diwali festivals are a time when they dress traditionally as an indication of their culture. Today, it is still common in several different forms and styles.

Apart from, traditional dress, there are other Indian practices, one of which is eating habits. The diasporic authors reflect the eating patterns of their own culture within the host culture. In particular, two female writers deal extensively with cooking and culinary skills. By illustrating cooking techniques, special recipes, and especially the recipes given by the mother in the novels, the two authors show their attachment to their culture. Through the preparation and cooking of different ingredients peculiar to their own cultures such as rice, dal, raita, and roti, the female characters in these novels maintain their ethnic culture. According to Smart, diasporas can get above the feeling of

nostalgia by preparing and cooking various dishes. Diasporas “live in the present, and imagine a future through culinary nostalgia and the historical significance of food as a symbol of place, and as an object through which people understand and make sense of the world around them”(Smart, 2015,157). Through the flavor and smell of Indian cuisine, writers reflect the uniqueness of the food.

Food is a gateway to cultural transition, as well as representing cultural identity. In the novels by Kapur and Kirchner, culinary skills establish the link between cultural identity and cultural transitions. The kitchen, in particular, is the means to bring different cultures together. It serves not just as the domain of women, but as the domain of strong connection through the food and cooking of it. The kitchen, where meals are prepared and eaten together, symbolically opens the door to a new culture for the characters in the two novels. It is explained by Claxton: “ The techniques utilized to prepare and procure foods and the ways of serving and consuming it, which vary from culture to culture, can have an important influence on social and familial relationship”.The kitchen in Kirchner's novel gives the protagonist the opportunity to blend with different people and improve his English through these conversations. In the other novel, the kitchen is presented as a place where Nina has to sacrifice her cultural understanding in order to establish ties with her husband.

Each author raises various issues and concerns related to the cultural aspects of India. In addition to the aforementioned questions, it is possible to say that the works of female authors are primarily read in the context of their commitment to the concept of a new woman. They put in evidence the various nuances in this new woman’s image.

2. THE KITE RUNNER

“I had to leave home so I could find myself, find my own intrinsic nature buried under the personality that had been imposed on me” Gloria Anzaldua

2.1. Biography of Khaled Hosseini

Khaled Hosseini was born in Kabul, Afghanistan, in 1965 as the eldest of five children. In 1976, his family left Afghanistan and moved to Paris because of the political instability. After spending four years in Paris, they attempted to return to their homeland Kabul, but unfortunately, Afghanistan witnessed the horrors of the Soviet Army Invasion during that time. Thus, his parents sought protection from the persecution of Afghanistan in American lands and moved to California in 1980. After graduating from San Jose high school in 1984, he majored in biology at Santa Clara University. In 1993, he obtained a medical degree at the University of San Diego.

In 1996, with the abandonment of Soviet forces, Taliban had the control of Afghanistan, imposing harsh rules on Afghan people, and altering cultural values in Afghanistan in the name of religion. Under the rule of the Taliban, conservative Islamic laws were implemented, such as banning recreational and cultural activities, including kite flying, music, and art. Women were forced to wear a burqa to avoid the male gaze in the street. Women who refused to be fully covered and were in the company of men on the street were subjected to harsh penalties. Afghan people were deeply affected by cruel punishment, and suppression of freedom, speech, education, and justice. In addition to being married without their consent, women were also subjected to ill-treatment as they were positioned as second-class citizens. Bell Hooks in *Sisterhood: Political Solidarity between Women* (1984) states: “[m]ale supremacist ideology encourages women to believe [women] are valueless and obtain value only by relating to bonding with men” (p. 3). Women in Afghanistan do not have active roles outside the home, which means that they are removed from many jobs. Andrew mentions that the exclusion of women from public life has yielded adverse outcomes, thus leading to the collapse of the economy and the closure of schools.

The removal of skilled and educated urban women meant the closure of most schools because over 50 percent of teachers were women. It meant further deterioration of public health as women workers were sent home. It meant the near collapse of badly maintained civil services as they were banned from public places and forced to stay at home. Overall, it

intensified the social malaise gripping Afghanistan as a result of illiteracy, unemployment, poverty, and disease (p.17).

Along with these, Afghan people were exposed to starvation and poverty because of the war and invasion, and thus they are compelled to flee to nearby countries, such as Pakistan and Iran.

While practicing medicine, Hosseini did not give up his passion for the short stories whereby he expresses his feelings about the plight of his homeland. The success of his short stories makes him devote his time to writing about pre- and post-war Afghanistan. Hosseini's mind was always on his homeland that he left behind. He always feels the pain of watching his homeland from a distance. From his early childhood, Hosseini's migration from different places has an important effect on his works. Thus, the feeling of estrangement, displacement, and nostalgia have been themes of focus in his novels. Hosseini writes in the foreword to *The Kite Runner* how he was able to return to his homeland after many years of migration and exile. "In March of 2003...I returned to Kabul for the first time in twenty-seven years. ...I had left Afghanistan as an eleven-year-old, thin-framed seventh grader; I was going back as a thirty-eight-year-old physician, writer, husband, and father of the two".

Hosseini becomes the most popular Afghan American writer and is recognized as one of the bestselling writers in the world. His works incorporate his experiences in Afghanistan, Paris, and USA. His notable works including *The Kite Runner* (2003), *A Thousand Splendid Suns* (2007), and *The Mountains Echoed* (2013) have been published almost in many countries and profoundly make a splash all over the world. *The Kite Runner* was the most prominent of all his novels and was translated into 42 languages. This novel was adapted into a movie and won the Oscar award. This novel traces the autobiographical elements which reflect political and social upheaval in Afghanistan at the time of the writer's youth. Baksh draws a real picture of Afghan history and its ethnic and class division in this book. Baksh comments "The novel lunches readers in the reality of Afghan society, using the political events of Afghanistan from the 1970s to 2001 to foreground a touching and memorable story of the friendship between two boys of differing social class and ethnic background".(p.143). As Baksh states in her work, Hosseini presents a realistic picture of Afghanistan with its reference to the political, social, and cultural context.

Having achieved incredible success all over the world through this novel, the

author presents the difficulties of being a woman in the land where he was born. *A Thousand Splendid Suns*. His recent visit to his homeland allowed him to witness firsthand the difficulties women face. In his interview with Book Browse, he reflects on his feelings.:

In the spring of 2003, I went to Kabul, and I recall seeing these burqa-clad women sitting at street corners, with four, five, and six children, begging for change. I remember watching them walking in pairs up the street, trailed by their children in ragged clothes, and wondering how life had brought them to that point... I spoke to many of those women in Kabul. Their life stories were truly heart-breaking... I began writing *A Thousand Splendid Suns* (BookBrowse, 2007, Para. 4).

Firsthand experiences motivated Hosseini to put his pen to paper on the pathetic situation of women.

In addition, Hosseini reflects on the years of peace and stability in Afghanistan people living pre-war. The author feels obliged to remind the people that Afghanistan, which people perceive as a land of war today, once had rich cultural values. Through his novels, the author brings to the reader the rich cultural heritage of Afghanistan. Afghan community clings to their traditional values and customs are shown through public festivals and activities. During the first week of winter, a kite-fighting tournament was held. Including young and old people, everybody looks forward to this celebration that brings great joy. This kite fighting which is a traditional activity in Afghanistan represents solidarity, courage, and honor. According to Wang, "In Kabul, people take a kite fighting game as a tough war. The sky is fighter's battlefield, and the kite is soldier's weapon to defeat the enemy. The process of making kites is like building weapons"(Wang, 2009, p. 92).

Her work remains a gateway to learning about children's lives in Afghanistan, women's cultural perspectives, and social realities such as poverty and illiteracy. Hosseini gives the reader an insight into what Afghanistan was like with the rise of the Taliban to power and the civil wars of the 1990s. Through his works, the author wants the public to be aware of the plights of the Afghan community and to form a personal connection with what is happening there.

2.2. Amir's childhood in Afghanistan

The analysis of chapter two is divided into two parts: "Amir's childhood in

Afghanistan” and “Amir’s journey to the USA”. This sub-section will address Amir's friendship with Hassan before the reign of the Taliban as well as his prejudices against Hassan. This section will explain how the Afghan cultural values imposed on Amir make it difficult for him to develop himself.

Afghanistan is a country that homes a variety of cultures because of its strategic position. Thus, diverse ethnic groups form different parts of its land. While Pashtuns form the largest ethnic group, Hazaras are an ethnically inferior population subordinated by Pashtuns. The Pashtuns who form the majority of Afghanistan suppressed Hazaras with the idea that they do not belong to Afghan land. Thus, in this novel, Hosseini reflects on the domestic violence between Hazara and Pashtun in Afghan land from an orientalist perspective.

The novel focuses on the ethnic conflict dividing the country into minority and majority groups in Kabul, Afghanistan through the relationship between two boys, namely Amir and Hassan. Amir is a Pashtun and is the son of a wealthy Baba which means a father representing the picture of cultural dominance and power in Kabul. Hassan and his father, on the other hand, are Hazara, and also the servant of Baba and Amir. The hierarchical relationship between Pashtuns and Hazaras in the novel resembles Western culture. Baba holds more power in Kabul. His distinctive economic and social position creates domination. Although Amir and Hassan were grown up together under the same roof in Kabul, ethnic difference is always dominant in their relationship. In their relationship, Hassan is always loyal to him and he sacrifices himself when Amir is in trouble. However, Amir neither reflects his real feelings nor shows his affection for Hassan because of the effects of cultural prejudices. As a reader, we enter Amir’s opinions:

Never mind that we taught each other to ride a bicycle with no hands, or to build a fully functional homemade camera out of a cardboard box. Never mind that we spent entire winters flying kites, running kites... Never mind any of those things Because history isn’t easy to overcome. Neither is religion. In the end, I was a Pashtun and he was a Hazara, I was Sunni and he was Shi’a, and nothing was ever going to change that. Nothing. (Hosseini, 2003, p.25)

Through Amir, Hosseini reveals the difference in their religion. Pashtuns are mainly Sunni Muslims whereas Hazaras are Shi’a Muslims. The religious difference between the two ethnicities causes a potential source of conflict. Even Amir likes spending time with Hassan, and he knows that a Hazara and a Pashtun could not be equal

and he tries to act as his ethnicity dictates to Hazaras. From a child's perspective, readers can understand how he is affected by the oppressive rule of culture. In addition, Amir's reason for not considering Hasan a true friend is based on his observation of his father's attitude towards Ali. "Baba was always telling us about the mischief he and Ali used to cause...Baba would laugh and throw his arm around Ali. But in none of his stories did Baba ever refer to Ali as his friend"(Hosseini, 2003, p. 25). Although there is an intimate relationship between them, Baba never calls him his friend. Amir feels the power of Pashtuns over Hazaras and he takes the example of his father's attitude in his relation to Hasan. As a child, Amir is unaware that he was trapped in a circle of ethnic differences that prevented him from making personal choices and reflecting freely. As Hussain points out, "culture is not genetically inherited but is instilled by upbringing within a given cultural context" (2016, p.3). As a result, Amir's identity shaped by his culture requires him to follow in his father's footsteps. Amir treats Hassan, a Hazara, the same way his father does.

Therefore, the concept of other is created through ethnic division and social groups. The concept of us and them categorized people as two hierarchical groups as Edward Said affirms " the World is made up of two unequal halves, Orient and Occident[...] (as with ideas about what "we" do and what "they" cannot do or understand as "we" do). (1977,p.13). In Hosseini's description of Hazaras in the novel, Hassan and his father Ali are in the position of Other. There are many examples in the novel that the Hazaras were exposed to oppression, derision, exclusion, and sneering by the Pashtun society because of their ethnic identity. The negative traits attributed to the Hazaras by the Pashtuns in a sense correspond to the representation of blacks as savage and the devil by white colonizers in postcolonial studies. Similarly, the Hazaras are not more than the Mongols having a different physical appearance and language. They are called "flat-nosed Babalu" and "slant- eyed donkey" by the Pashtuns rather than by their names. Hassan's different physical appearance becomes an object of derision even among children: " Hey, you flat-nosed!" (Hosseini, 2003, p.38). Furthermore, his father's deformity invites mockery for some children. "They chased him on the street, and mocked him when he hobbled by. Some had taken to calling him _Babalu_, or Boogeyman" (Hosseini, 2003, p.8). Because of their ethnicity, Hassan and Ali cannot escape the exposure to the negative attitude of the dominant culture in society. The discrimination the Hazaras face in their own country can be explained as intergroup

domination by Staszak. In his ideas, otherness is a discursive process, through which the superior dominant group produces the out-group. Stigmatizing them as Other, in-group creates a susceptibility to discrimination. This kind of stereotyping gives birth to the classification of individuals into two groups: them and us. The stereotyping of out-group practices against the in-group deprives them of identity (2009, p. 2). As he describes, a stereotype is the main tool of domination for an in-group. Through labeling and marking out-group as Other, in-group justifies its position in society and gets the right to suppress them. It is clearly seen that the in-group fixes the lower position of the out-group by attributing negative descriptions to them. In the novel, the out-group representing Hazaras are oppressed by Pashtun in their own country and robbed of their dignity and identity.

Furthermore, the position of Hazara in Afghan society deprives them of equal treatment, such as education, and social and economic privileges. The Pashtuns deliberately consider the Hazaras illiterate as justification for their colonialism. As part of the society in which he was raised, Amir attempts to show the superiority of his own race over Hassan in the same way the Pashtuns treat the Hazaras. His upbringing dictates that he imitate his dad's behavior. To illustrate, taking the advantage of his education at the school, Amir always makes fun of Hassan's illiteracy. No matter how much Amir tries to prove his hegemony over Hassan, his sense of guilt and regret takes precedence in the end. He's trying to get Hassan to forgive him for bad treatment. He reflects on his ideas: "I would always feel guilty about it later. So I'd try to make up for it by giving him one of my old shirts or a broken toy. I would tell myself that was amends enough for a harmless prank".(Hosseini, 2003,p.29).

Hosseini illustrates how ethnic differences corrupt the minds of children from an early age and create tensions between the groups to which they belong. They even develop preconceptions about fixed stereotypical traits and judge others based on what they observe in society. In one of the scenes, society's perception of Hazara is told through the voice of a child. "Afghanistan is the land of Pashtuns. It always has been, and always will be. We are the true Afghans, the pure Afghans, not this Flat-Nose here. His people pollute our homeland, our *watan*. They dirty our blood" (Hosseini, 2003, p. 40). This quotation shows how Hazaras are seen as garbage to be cleaned in Afghan lands based on the Pashtun perspective. It seems that these ideas derive from society's mind to view Hazaras as others. When an individual identifies as a member of a group

by separating from other groups, this constitutes their social identity. He adopts his identity according to the category he belongs to and collective goals direct his behaviors. “the drive for consensus is a natural occurring feature of interacting groups within which a common identity is salient[...] consensus is taken by the group members as evidence of objective validity of their beliefs so that in group favoring are no longer a matter of opinion” (Haslam et al.,1998, p.17). As Haslam et al. state, the similarity between the person himself and the members of the group to which he belongs results in group consensus. Thus, Assef is in a group that identifies with his ethnic identity, and thus he demonstrates his cultural domination. In this case, under the name of shared identity, he asserts his actions as legitimate. Amir is also affected by shared group identity. When Assef asks how he can call Hassan his friend (p.38), he can not claim otherwise. Amir again is torn between his love for Hasan and the cultural expectations in his community. According to Said, the attitudes of the Pashtuns against the Hazaras “can be defined on the basis of some religion, culture, or racial essence proper to that geographical space is equally a highly debatable idea”(1977,p. 322). In light of the information given by Said, it can be said that social and geographical borders and the religious sect make the Hazara an outsider in the Pashtun community.

As a child, Amir’s perception of the world is limited and he tries to understand the surrounding by observing the social conflicts. In one of the scenes, Amir comes across a history book talking about the Hazaras’ exposure to cruel treatment by Pashtuns. In the book, the Hazara people are presented from an opposing perspective of the society in which Amir grew up.

An entire chapter dedicated to Hassan’s people! In it, I read that my people, the Pashtuns, hadpersecuted and oppressed the Hazaras. It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had “quelled them with unspeakable violence.” The book said that my people had killed the Hazaras, driven them from their lands,burned their homes, and sold their women[...]The book said a lot of things I didn’t know, things my teachers hadn’t mentioned. Things Baba hadn’t mentioned either (Hosseini, 2003,pp.9)

As he can not understand the social codes, he starts to question the validity of knowledge constructed about Hazaras. The writer reveals how Amir’s views on the Hazara people are part of the accepted wisdom. This book challenges the conventional wisdom of the distorted image of the Hazaras. The Hazaras who are a minority group in Afghanistan faced displacement in their own territories. The Pashtuns symbolizing the colonial power displaced every element of Hazara using their weapons, such as

education and religion. In fact, Pashtun's representation of the Hazara works within the framework of hegemonic purposes. The Pashtuns' practices of cruelty against the Hazara people bring to mind Said's well-known work *Orientalism* which tackles the problem of Other which we have discussed before. In his book, Said discussed that the West's representation of the East is not based on a realistic depiction but rather on the Western desire "for dominating, restructuring, and having authority over the Orient". (Said, 1977, p. 3). Thus, the Western creates the Other by developing a distorted image of reality. The following lines clarify this situation through the words of Said:

because they are representations, are embedded first in the language and then in the culture, institutions, and political ambiance of the representer. If the latter alternative is the correct one (as I believe it is), then we must be prepared to accept the fact that a representation is also implicated, intertwined, embedded, interwoven with a great many things besides the "truth", which is itself a representation (Said, 1977, p. 273).

Said argues how Islam is viewed through a series of stereotypical images and imaginative representations through the lenses of the West. Gandhi in her book *Postcolonial Theory* confirmed Said's idea of Orientalism as he claims in the following lines: "Orientalism becomes a discourse at the point at which it starts *systematically* to produce stereotypes about Orientals and the Orient" (Gandhi, 1998, p. 77). Thus, there is a close correlation between the western representation of the East in Said's book called *Orientalism* and Pashtuns' view of Hazara in this novel. There is a contradiction between what Amir has been taught over the years and what he has achieved now.

Although Amir gets the advantage of the superiority of his class and ethnic hierarchy, he can not fulfill Afghan patriarchal demands such as playing soccer and doing fist fight. Rather, he has a great interest in the world of books. He knows the words of Mevlana, Hayyam, and Hafiz by heart and can easily defeat his rivals by participating in poetry competitions held at the school. However, his father compliments him on his success neither in the poetry contest nor in his first story writing. So, Amir realizes that his potential is not satisfying for his father. In fact, Amir feels that he does not resemble the Afghan man Baba expected. In the eyes of Amir, Baba has physical power and strength, which leads him to question his abilities.

my father was a force of nature, towering Pashtun specimen with a thick beard, a wayward crop of curly brown hair as unruly as the man himself, hands that looked capable of uprooting a willow tree[...]At parties, when all six-foot-five of him thundered into the room, attention shifted to him like sunflowers turning to the sun.(p.12).

In this sense, Baba carries the characteristic of a Pashtun, such as courage, pride,

and honor. Baba is also the man whom Amir respects and feels hatred concurrently. This relationship rests on the fear of giving the superiority of the family a tarnished image. In this sense, it is inevitable to regard that the relationship between the father and son is based on the power relation. Baba complains about Amir's lack of masculine power. In one of the scenes, Amir overhears the conversation between Rahim Han and Baba and he feels inferior because of his inability to perform masculinity. Hosseini writes: "I see him playing on the street with the neighborhood boys. I see how they push him around, take his toys from him, give him a shove here, a whack there. And, you know, he never fights back. Never. He just . . . drops his head and. There is something missing in that boy" (Hosseini, 2018, p. 21). Baba also protests at Amir's passivity "A boy who won't stand up for himself becomes a man who can't stand up to anything." (Hosseini, 2003,

p. 22). Baba's ideas about Amir cause him to internalize the perception that he is a great disappointment to Baba. He thinks that he does not deserve to be such a strong man's son. He is colonized by his father as he cannot fulfill the expectancy of Afghan values.

Rather than letting him demonstrate his abilities, Baba tries to shape Amir's identity according to Afghan values. In his relationship with Amir, Baba's dominance is in the form of the colonizer. Just like the colonizer, Baba tries to impose Afghan values on Amir. In this regard, it can be said that Amir and Baba's relationship relates very closely to Said's concept of Orientalism, a style of hegemony.

Orientalism can be discussed and analyzed as ..dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (Said, 1977, p.3).

Following Said's explanations, it can be said that the privilege of holding power gives authority to mold the Other as he wants. Said demonstrates the Orientalists as powerful people who have the right to decide on behalf of the Orient because of the power he holds. Considering that Pashtuns were the dominant group in Afghanistan, Baba who holds the advantage wants Amir to act following the social expectations. In fact, Baba, symbolizing the colonizer, wants Amir to be shaped according to his values and system of thought. As Amir's behavior is not a reflection of his family values and the culture he belongs, Baba wants to instill Afghan values and concepts into Amir. In one of the scenes, Baba assigned Amir to a football team as he wanted to instill his

passion into him. Like the colonized who suffer from an inferiority complex, Amir tries to mimic Baba's power. As readers, we witness that he pretends to like football in order not to lose his father's love. His desperate attempts to gain his father's love and to be like an Afghan man are observed: "I faked interest for as long as possible. I cheered with him when Kabul's team scored against Kandahar and yelled insults at the referee when he called a penalty against our team. But Baba sensed my lack of genuine interest and resigned himself to the bleak fact that his son was never going to either play or watch soccer" (Hosseini, 2003, p.20). Believing in the superiority of his father, Amir tries to imitate his father. However, Amir's effort to copy his father is hard for him as it does not match his feeling and personality. As a result, his struggles are in vain and do not meet Baba's expectations. Being the representative of power, Baba uses psychological violence on Amir and makes him feel inferior. He becomes other in the eyes of Baba. Nevertheless, Amir perseveres in his endeavors to be what his father wants him to be. Amir feels obliged to behave in a culturally appropriate way both to show his respect for his father and to obtain his father's approval. and thus he begins to look for every opportunity in this way. He thinks that the approaching of the kite tournament held in winter will improve the relations between him and his father. This will be the opportunity to be a son as his father dreamed of.

I was going to win, and I was going to run that last kite. Then I'd bring it home and show it to Baba. Show him once and for all that his son was worthy. Then maybe my life as a ghost in this house would finally be over. I let myself dream: I imagined conversation and laughter over dinner instead of silence broken. Maybe Baba would even read one of my stories. I'd write him a hundred if I thought he'd read one. Maybe he'd call me *Amir Jan* like Rahim Khan did (Hosseini, 2003. pp.56)

Amir's condition can be exemplary of the colonized who has to endure psychological violence and suffer from a lack of self-esteem. His attempt to get his approval and to be valuable in the eyes of Baba distracts him from constructing his own self. The remarkable point here is that Amir developed a feeling of inadequacy because of his father's strict values and his disregard for his own abilities. Baba's colonial mind does not allow Amir to form an identity outside the expectation of society. Thus, not being able to pursue his own interest makes him construct an identity confined to the traditional expectation. According to Fromm, repressing real desire and adopting the expectations of others make a person blind to his own feelings and wishes (Fromm, 1965, p. 229). Thus, Amir is forced to develop an identity that is incompatible with his own wishes.

When Amir looks to Hassan to negotiate his masculine self, he is jealous of Hassan as he is a boy as Baba desires. To take an example, whenever Amir is in trouble, it is Hassan who steps forward to make him get out of trouble. He is aware of the fact that he is braver and more self-confident compared to himself. What is more, the intimate relationship between Baba and Hassan and Baba's affection for Hassan make Amir feel jealous. Regarding Hassan as a threat taking his place in Baba's heart, Amir resorts to aggressive ways to take revenge on Hassan.

The real impact of their ethnic diversity becomes more apparent when Amir randomly witnesses Hassan's sexual abuse by Assaf and a group of boys. However, Amir could not attempt to save Hassan because of the fear he feels for Assaf and his friends. Amir's feelings are as follows: "I ran because I was a coward. I was afraid of Assef and what he would do to me. I was afraid of getting hurt. That's what I told myself as I turned my back to the alley, to Hassan. That's what I made myself believe[...]He was just a Hazara, wasn't he "(Hosseini, 2003, p.77). Amir tries to soothe himself by finding valid reasons for his passivity. He also reminds himself of Hassan's ethnicity and inferior position. His inability to show his courage to Hassan accompanied by his fear of Assef makes him remain silent. As is observed in their relationship previously, there is a mutual distrust between Amir and Baba. Amir's deep sense of inferiority makes him refrain from sharing what happened to him with his father. Thus, Amir made a mistake he would never forget throughout his life. This event casts a shadow on their relations and after that, the feeling of remorse haunts him. Not being able to tell anyone his secret makes him feel uncomfortable.

2.3. Amir's Journey to the USA

In the second part of the novel, Hosseini portrays Amir's journey to reach a hybrid identity in America. Every trace of development and change in Amir's identity after his immigration to America is highlighted in this part. Amir's experiences as an immigrant are scrutinized positively. In this subchapter, Baba's experiences are also going to be analyzed as a first-generation immigrant and it will present how his survival strategies are different from Amir as a second-generation immigrant.

In those years, many Afghan people were forced to be driven away from their own lands to other countries due to the war between Russia and Afghanistan. Amir and

Baba leave Afghanistan to seek a better life and not to face political persecution in their own country. From the very first moment Amir arrived in America, he made an effort to embrace this new place. He has high expectations of a new place which is evident in the following statement:

America was different. America was a river, roaring along, unmindful of the past. I could wade into this river, let my sins drown to the bottom, let the waters carry me someplace far. Someplace with no ghosts, no memories, and no sins. If for nothing else, for that, I embraced America (Hosseini, 2003, p.126).

His view of America suggests that this mainstream country will provide him with a kind of freedom. In particular, this new country will be an opportunity to atone for past mistakes and bad behavior toward Hassan. Thus, Amir's willingness to be a part of the new land in some senses indicates his desire for his self-actualization and so he is ready to reinvent himself.

After arriving in the USA, the relationship between Amir and Baba changed. They make a fresh start in foreign lands. Their movement into the host country subverts the traditional child-parent relation in which the individual development of children is prevented by the socio-cultural structure of the family. In this regard, Sharabi points out: "In a household where the children have received a degree of education and acquired specific skills, they have by the same token gained independence and mobility. The children are no longer dependent on the father as in a rural or precapitalist setting" (Sharabi 31). It is obvious that because of the rapid developments in the technological and economic fields brought by the modern world, the family structure and the responsibilities of individuals changed. In particular, compared to Afghan culture where individuality is family-oriented, American values are individual-oriented. In this sense, it would not be wrong to say that the role of Baba starts to diminish in this new land. Amir's choice of profession in creative writing without taking into consideration of his father's expectations is the first sign of his transformation into an independent individual. Amir who had to suppress his desires to meet cultural expectations and gain his father's approval no longer acts following the expectations of his father. For the first time, Amir shows both his great perseverance in what he really wants to be in the future and also his courage to go against his father. "But I would stand my ground, I decided. I didn't want to sacrifice for Baba anymore. The last time I had done that, I had damned myself"

(Hosseini, 2003, p.135). By freeing himself from the restrictions of the society in which he lives and realizing his potential, Amir has an opportunity to prove himself and get what he wants in life. Thus, it appears plausible that he would adjust better to the new environment.

As he grows, he is aware of the fact that the source of his troubled relationship with his father stems from his father's view of "the world in black and white" (Hosseini, 2003, p.15). On the other hand, in the modern world, Hosseini presents him as a character whom Amir sensed the support of. The troubled relationship between Baba and Amir gradually turns into intimate relations and love. Baba agrees with Amir's decisions and even makes sacrifices for Amir. It can be understood from his own words: "Peshawar was good for me. Not good for you" (2003, p.129). Anthony Giddens in his book *Modernity and Self Identity* argues that in recent years the basis of the family has transformed into more equal relations. He talks about "pure relations" which are maintained based on mutual understanding between parents and children or women and man's relations or so on. "Especially, in parent and child relations, the family structure takes a different shape... in conditions of modernity, the more a child moves towards adulthood and autonomy, the more elements of the pure relationship tend to come into play"(p. 98). As he states, the emergence of pure relations enables equality between individuals and diminishes traditional roles. The relationship is no longer based on a sense of duty. As it could be observed from Giddens's perspective, family and personal relations are reshaped by the essential changes brought about by modernity.

When immigrants go to a new country, they enter a new social and cultural environment consisting of different people and face a language barrier, which causes some migrants to experience confusion, anxiety, and cultural dilemma. Furthermore, they show resistance to adapting to countries in various forms. Baba is an example of resistance to assimilating a new culture in many ways throughout the novel. In one scene in the novel, Hosseini illustrates Baba's agony of being treated as an outsider in a strange land as he fails in comprehending the expectation of the host culture. It is a social system in America that a person should show their identity when using a retail check-in. On the other hand, in Baba's opinion, shopping is based on mutual trust as he is a frequent customer of the shopping. Consequently, when the owner of the store asks for a license, Baba is offended. He feels that the values of his own culture are not respected in American society. He does not understand the fact that he cannot maintain his Afghan

values in the American social system. In addition, Baba even resists the American welfare system supporting unemployed and poor people with a sum of money. In his view, getting social welfare is offensive and degrading to his manhood. "I work always. In Afghanistan I work, in America I work" (Hosseini, 2003, p. 130). On another occasion, Baba still maintains his mental boundaries between himself and Western society. Baba's rejection to be examined by a Russian doctor illustrated the division of us and them perfectly when he is diagnosed with lung cancer: "His parents were Roussi, his grandparents were Roussi. I swear on your mother's face I'll break his arm if he tries to touch me" (Hosseini, 2003, p.155). This statement also reflects that he regards himself as a foreigner who is not a part of American society and in his view, the host culture's members constitute a threat to him. Thus, Baba's resistance to change can be the reason for his fear of losing his own culture.

Having considered all these examples, it can be interpreted that Baba's deep attachment to Afghan identity makes him difficult to integrate into American society. He does not make any attempt to understand the host culture's values and so he is frustrated and despises the American value system, which widens the enormous gap between him and Western custom. Thus, Baba fails in creating an identity in Bhabha's hybrid space. When Baba's case is examined, Amin Maalouf's inspiring suggestions are worth mentioning. He emphasizes that mutual compromise between countries can only be achieved through a mutual agreement.

For that is what we are really talking about -a moral contract, the elements of which need to be defined in each case to which it is applied: what, in the culture of a host country, is the minimum equipment that everyone is supposed to possess, and what may legitimately be challenged or rejected? The same question may be asked about the immigrants' own original culture: which parts of it deserve to be transmitted like a valuable dowry to the country of adoption, and which habits? which practices? -ought to be left behind at the door? (Maalouf,p.41)

According to Maalouf, every society has its own values and reconciliation can only be possible when both parties change their attitudes and respect each other's traditions and culture. In his view, the host country should determine a minimum admission policy for the immigrants, so that the immigrants do not face the challenges of integration into their country. It is plausible for immigrants to adjust their behavior to the rules applicable in the host country. It is also important for them to suspend their cultural values to get mutual understanding. Thus, mutual agreement is achieved by the sacrifices and compromises both parties make. It should also be kept in mind that mutual

acceptance is a prerequisite for building trustful relations. Concerning Baba's case, his fear of not being able to maintain their own culture deters him from embracing the host country. Racial bias creates a major problem in the lives of both parties. As for the host country member representing the owner of the store, Baba is perceived as a potential threat. Consequently, it is possible to say that both parties develop a wall to protect their value system, which arises from feelings of hatred.

The pain of leaving their homeland often causes the feeling of alienation for migrants. This social and psychological situation may cause immigrants to cling to their own culture or withdraw themselves from society. For instance, Baba feels dislocated psychologically and spatially. Most of the time, he is lost in the memories of his native land. Especially, Baba's dissatisfaction with life in the USA makes him go back mentally to his homeland. Amir's longing for his home country is reflected:

Baba was like the widower who remarries but can't let go of his dead wife. He missed the sugarcane fields of Jalalabad and the gardens of Paghman. He missed people milling in and out of his house, missed walking down the bustling aisles of Shor Bazaar and greeting people who knew him and his father, knew his grandfather, people who shared ancestors with him, whose pasts intertwined with his. (Hosseini, 2003, p. 129)

As is seen, the memories of Afghanistan and Baba's happy moments with his relatives are alive in his mind. His yearning for the past stems from his sense of belonging. Loneliness and feeling of insecurity drive his nostalgia which provides him with a safe shelter. Instead of enjoying the opportunities America offers and interacting with the new society, Baba seeks to maintain his relationship with the immigrants of his native land. The first generation wants to preserve their own culture and language. Thus, "they continue in various ways to relate to that homeland and their ethno communal consciousness and solidarity are in an important way defined by the existence of such a relationship" (Safran, 1991, p. 83-84). Throughout the novel, Baba goes to the flea market, where he can chat and converse with Afghan people. For Baba, the best way to overcome the feeling of loneliness and isolation is to interact with other Afghan expatriates. It is presented through Amir's observation.

Afghan families were working an entire section of the San Jose flea market. Afghan music played in the aisles of the Used Goods section. There was an unspoken code of behavior among Afghans at the flea market: You greeted the guy across the aisle, you invited him for a bite of potato *bolani* or a little *qabuli*, and you chatted... I ran the stand sometimes as Baba sauntered down the aisle, hands respectfully pressed to his chest, greeting people he knew from Kabul (Hosseini, 2003, p. 137).

Amir's observations show that Baba has a strong sense of belonging to the

Afghan community. Because of the discrimination he faced in this new environment, Baba does not make an integration with the people in the host community. So Baba is trying to create a separate space with his fellow Afghans. At this flea market, Afghan communities bring together their ethnic background and identity and build their own sense of belonging.

Compared to the first generation, the younger generation tries to develop a compromising attitude in alien homelands. Compared to his father, Amir is an immigrant who attempts to incorporate himself with a different culture and manages to reconstruct his identity in Bhabha's third space. Throughout the novel, Amir's behavior and preferences make him a hybrid character. To illustrate, from an early age, Amir is shaped by American values such as wearing cowboy pants, drinking Coca-Cola, and watching American movies, so he does not feel the distance to this new culture. At one point in the novel, it is evident how Baba brought up Amir with Western values: "Baba [bought] a leather cowboy hat just like the one Clint Eastwood wore in *The Good, the Bad, and the Ugly*-----which had unseated *The Magnificent Seven* as our favorite Western. That whole winter, Hassan and I took turns wearing the hat".(Hosseini, 2003, p.44). Here, it is possible to say that Amir's upbringing influences his assimilation. Moreover, Amir is fascinated by Christianity; he appreciates Christianity feeding and taking care of the street's children. Besides living in America and communicating with other citizens in English, Amir, on the other hand, uses the Afghan language, such as salaam, and alaykum when he meets an Afghan person. To be able to speak two languages shows his ability to be a part of two cultures. Thus, Amir allows two cultures to enter his life by breaking cultural borders. By blending two cultures, Amir creates a third space where he constructs a sense of culture and identity. Thus, he is slowly developing a vision of seeing the world outside his own cultural traditions. Adopting a new way of life offers him a new way of thinking and seeing. In addition, the third space gives Amir the opportunity to stand out his talent in writing. From the moment he sets foot in America, Amir feels that he needs to acquire the English language to create a place for himself in this new land and gain a social stance. Thus, "[He]got [his] acceptance at San Jose State that summer and declared an English major" (Hosseini, 2003, p. 181). Thus, he becomes adamant about mastering the new language. His childhood dream of becoming a creative writer becomes true. His first novel was remarkably successful and positively received by the publishers. It is told by Amir himself: " IN THE SUMMER of 1988, about six

months before the Soviets withdrew from Afghanistan I finished my first novel The novel was released in the summer of that following year, 1989, and the Publisher sent me on a five-city book tour” (Hosseini, 2003, pp.182). He established his reputation as a well-known novelist, which enables him to be part of the society he lives in and get his own place in writing. One can also argue that an immigrant’s acquisition of language proficiency is the key to economic and social integration into society and to progress on the job ladder. Acceptance by the dominant culture is possible through “strategies of colonial power and knowledge” (Bhabha, 1994, p.85). Bhabha’s words support the argument that the language of the mainstream culture is an important tool for Amir to successfully integrate. Thus, it is also important to reveal that Amir’s language acquisition is related to his highly inventive mind and efficiency in learning a new language. Taking into consideration the psychological and socio-economic effects, the achievement of these will have a positive contribution to a person's self. In Amir’s case, “I had a good life in California, a pretty Victorian home with a peaked roof, a good marriage, a promising writing career, in-laws who loved me” (Hosseini,203, p. 222). Thus, Amir fulfills the American dream which is the symbol of success and power. Amir’s ability to use the host country’s language not only boosts his confidence but also positively contributes to his belonging to the host culture. Thus, he is aware of the fact that he cannot go back to Afghanistan anymore. “I have a wife in America, a home, a career, and a family. Kabul is a dangerous place, you know that, and you’d have me risk” (Hosseini, 2003, p.226). In his regard, it can be interpreted that unlike the immigrants returning to their homeland with the suitcase they take with them, Amir finds the opportunities presented by America appealing.

Interaction with other people functions as a mirror for the identity formation process. May mentions “the self is always born and grows in interpersonal relationships” (1981,p.74). Thus, the self can be affected by mutual interaction in society and constantly change and develop. In his journey to hybridity, Amir goes through several experiences which have a great influence on his sense of identity. Soraya who is an Afghan girl provides Amir with a space conducive to negotiating his identity. She is the key figure to criticize his preconceived ideas and question his own past deeds in the novel. When Amir and Baba go to the flea market, they meet and converse with Afghan people. One day, he had the opportunity to get closer to Soraya, but he observes her conversation with her in the cultural expectation chains. He finds it dangerous for him

to get closer to Soraya based on his own culture:

But I'd asked her a question and if she answered, we'd be . . . well, we'd be chatting. Me a mojarad, a single young man, and she an unwed young woman. One with a history, no less. This was teetering dangerously on the verge of gossip material and the best kind of it. Poisontongues would flap. And she would bear the brunt of that poison, not me—I was fully aware of the Afghan double standard that favored my gender. Not Did you see him chatting with her? but Wooyooy! Did you see how she wouldn't let him go? What a lochak! (Hosseini, 2003, p.146)

His feelings above clearly reflect his fear of being judged by the society he was born in, but deep down Amir critically evaluates his homeland's values as a member of the society. Given the social values in which women are not even permitted to make eye contact with men, Soraya's behavior is too audacious for such a society. Amir is conscious of his privilege as a man in his own culture, so he does not want Soraya to be a subject of rumor. For Said, an individual has a chance to observe his culture outside and evaluates it within his mind.

The more one is able to leave one's cultural home, the more easily is one able to judge it, and the whole world as well, with the spiritual detachment and generosity necessary for true vision. The more easily, too, does one assess oneself and alien cultures with the same combination of intimacy and distance (1977, p. 259).

As Said suggests, by freeing himself from the restrictive thinking of his homeland, Amir tries to judge this event as an outsider. While Amir attempts to adapt to the new culture, he also retains his native culture, Pashtun, in the host country. As a member of the first generation, Amir's father wants his son to maintain Pashtun tradition and he suggests that he finds a spouse. He suggests Soraya, the daughter of General Taheri, as a possible candidate. Baba told Amir to marry Soraya since her father is a member of the Pashtun community like him. "The man is a Pashtun to the root. He has nang and namoos. Honor and Pride. The tenets of Pashtun man. Especially when it came to the chastity of a wife. Or a daughter" (Hosseini, 2003, p.145). Obviously, this is because Baba has a tendency to keep his link with his homeland. As can be seen, marriages in traditional societies are carried out through parental decisions and approval. As already mentioned, in traditional cultures, neither women nor men can have the pleasure of spending time with each other. However, as opposed to Afghan conventions prohibiting pre-wedding relationships, Amir and Soraya hang out and spend time getting to know each other better. Their similar interests make it possible for them to connect with one another. To exemplify at one point in the novel, Soraya tells Amir how she taught their servant's sister Ziba who was illiterate to read and write when she

was a fourth-year student. (Hosseini, 2003, p.151). This encourages her to be a teacher. The following lines show how she does not act following her father's wishes: "My father wants me to go to law school, my mother's always throwing hints about medical school, but I'm going to be a teacher. Doesn't pay much here, but it's what I want."(Hosseini, 2003, p.151). Like Amir, Soraya subverts the gender stereotypes imposed on women and men. Amir's existence gives Soraya a chance to experience a new environment outside the boundaries of the flea market and his dad. Both of them are free from the restriction of the culture they are in and take the advantage of freedom America offers. Thus, their hybrid attitude appears to be odd with Afghan conventions. Consequently, hybrid is an effective way for them to be responsive to the new culture. It provides a new perspective of ethnic identity as Hall states: "We are all, in that sense, ethnically located and our ethnic identities are crucial to our subjective sense of who we are. But...this is not an ethnicity which is doomed to survive"(Hall,1996a, p.447). It can be inferred from these lines that cultures are vulnerable to change, and identities cannot be reduced to fixity. Amir and Soraya's courage to break out of their strict culture shows that they defy the traditional norm by which identities are determined. It suggests that they redefine themselves through a variety of cultural influences.

In addition to accepting the girl his father chose to marry, Amir is not opposed to marriage organized by Afghan values, indicating Amir's respect for his country's conventional beliefs. Soraya's and Amir's marriage will undoubtedly be based on traditional Afghan values as Soraya and her family have an Afghan heritage like Amir and his father. In the ceremony, Amir "dressed in green" representing "colour of Islam" and "new beginning", whereas Soraya had "veiled long--- sleeved dress". After the ceremony, a veil was put over their heads so that they can gaze at each other's reflections in a mirror (Hosseini, 2003,p.170). In line with the statement above, it can be interpreted that there is a revival of Afghan culture and customs in America, which indicates that Amir does not lose his interest in his native land. Whereas Amir is affected by the Western culture, he follows his cultural principles in his marriage ceremony. The wearing of a traditional dress and the organization of religious ceremonies do not constitute a barrier to hybrid identity. Instead of abandoning his culture completely, he wants to preserve two cultures in his attitude and lifestyle.

Before their marriage, Soraya discloses to Amir that she had run away with an Afghan boy at the age of 18 years old. At first, Amir thinks that a girl who has lost her

virginity, even of his own culture, will contradict Afghan culture. Thus, it is unimaginable for him to get married to a woman having a sexual relationship before marriage. Amir not only wants to stick to his society's traditional values but also to escape from the pressure of these values. Thus, he finds himself in the dilemma of adapting to the host culture by rejecting purity and pre-marital sex or adhering to his homeland where virginity is accepted as a prerequisite. Finally, he makes a daring decision concerning his marriage and acts in contrast with the Afghan cultural expectations by accepting Soraya "How could I, of all people, chastise someone for their past? "Does it bother you enough to change your mind?" (Hosseini, 2003, p.165). Even though Amir adheres to his cultural norms, he places the Western culture in the central position in his marriage decision. He does not follow his traditional norms, which suggests that he reached hybridity in Bhabha's sense. Thus, Amir's hybrid identity which developed as a result of exposure to the new culture is decisive. The new understanding of cultural identity leads us to think about Bhabha's statement "the meanings and symbols of culture have no primordial unity fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew" (Bhabha, 1994, p.37). Based on Bhabha's statement, it can be said that Amir reproduces himself through difference and transformation. He now proceeds more confidently to realize his becoming process, which is a sign that he has acquired a new self.

In this regard, Anthony Giddens in his book *Modernity and Self Identity* touches upon the problems preventing us from gaining an understanding of ourselves in the process of becoming.

Personal growth depends on conquering emotional blocks and tensions that prevent us from understanding ourselves as we really are. To be able to act authentically is more than just acting in terms of self-knowledge that is as valid and full as possible[...]but if we ignore our inner experience, we are condemned to repeat it, prisoners of traits which are inauthentic because they emanate from feelings and past situations imposed on us by others (especially in early childhood) (1991, p.79).

These lines are valid for Amir's case. In his relation with Hassan, cultural norms and prejudices have always been an obstacle for him to see Hassan as a friend. Now he's starting to get rid of the narrow-sightedness. He reaches a point where he leaves his cultural prejudice behind and moves to a point of flexibility. As mentioned already, Soraya's past relationship with a man is not acceptable taking into consideration Afghan culture which values purity and chastity. The hybrid attitude Amir adopts during the process of his acculturation in America allows him to ignore his own Afghan values as

well as Soraya's past. Now, Amir remembers his preconceived ideas in the past. His previous self which is shaped by cultural norms goes beyond these restrictions. Now, Amir is a person who can think beyond social boundaries and prejudices. The fluidity of identity makes him more subject to changes in time. According to the sociologist Stuart Hall's perspective, identity is a social and cultural construction. Furthermore, it is a matter of being gradual. Hall asserts his ideas related to identity's fluctuation:

It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history, and culture. Cultural identities come from somewhere and have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialized past, they are subject to the continuous 'play' of history, culture, and power (1990, p.225).

Amir's interaction with Soraya has an important role in acquiring a new understanding and attitude about life and creating his own values as a strong person. He realizes the presence of Soraya has added something to his life. As he progressed to perceive different aspects of himself, he learns not to react to the events as expected from him. Being stuck between the past and the present causes a change in his perception and identity somewhat. His transformation demonstrates that he has a positive approach to the Western culture which does not care about a woman's virginity before the marriage. Every step of the way, his development process is seen.

At this time, Amir's father succumbs to lung cancer, and as if that were not enough, Amir and Soraya had a hard time having children in their marriage lives. They seek medical treatment, but these infertility treatments were unsuccessful for them. Amir perceives his infertility as God's punishment for him due to his betraying Hassan. They want to adopt a child, but they are aware of the Islamic principles regarding adoption. Islamic rules are not in favor of adoption. Blood ties have great importance in Islam. His father-in-law uncovers the fact regarding Islamic values:

Blood is a powerful thing bachem, and when you adopt you don't know whose blood you are bringing into your house. Now if you were American, it would not matter... They adopt that way too, as long as the baby is healthy, everyone is happy. But we are Afghans, bachem (Hosseini, 2003, p. 187).

Based on the speech of General Taheri, we can conclude that it is important to keep family together. Thus, it is difficult for Pashtuns to adopt a child who is not his descendant. Although Amir has no problem adapting to the new land, he cannot avoid family and cultural expectations. He cannot resolve his dilemma. He can neither come out of his past nor embrace the present.

Rahim Han's call from Afghanistan has also an important place in Amir's life. On the phone, Rahim Han notifies that Hasan and his wife were killed by the Taliban and his son Sohrab is in the hands of the Taliban. He reminds him of the words "to become good again". Amir feels that it is a door for him to complete himself and redeem his guilt. The following quotation reveals how Amir is adamant to put his decisions into action and save Sohrab. "Hassan had loved me once, loved me in a way that no one ever had or ever would again. He was gone now, but a little part of him lived on. It was in Kabu[...] Then I told him I was going to Kabul"(Hosseini, 2003, p. 227). Amir's return to his homeland is important to reconcile with his past and present and complete his former self and get wholeness.

Amir's interaction with his Afghan driver Farid during his time in Kabul illustrates how Amir places Western values above Afghan values. Upon arriving in Kabul, Amir does not feel a sense of belonging, though Kabul is his homeland. In one of the scenes, he feels meaningless and strange when he has to wear "pakol...an artificial beard, black and chest length, Shari'a friendly-or at least the Taliban version of Shari'a" (Hosseini, 2003, p.230). He also explains: "I'd never worn either when I'd actually lived in Afghanistan--"(p.230). At this point, judging by Amir's disapproving tone, one can comment on the fact that the house has become a more distant concept for him. He cannot see his homeland as his own home. Amir's feelings correspond to Bhabha's concept of home. "To be unhomed is not to be homeless, nor can the 'unhomely' be easily accommodated in that familiar division of social life into private and public spheres" (Bhabha, 1994, p.9). He feels different and unhomely even if he is in his home country. He also wonders about the city and he sees the changes that occurred in Afghanistan in his absence. He is astonished by the image of poverty in Afghanistan and the ruin he left behind:

I remembered how green the playing field grass had been in the '70s when Baba used to bring me to soccer games here. Now the pitch was a mess. There were holes and craters everywhere, most notably a pair of deep holes in the ground behind the Southend goalposts. And there was no grass at all, just dirt[...] Young, whip-toting Talibs roamed the aisles(Hosseini,2003,p.268).

Now, Amir observes his country "like a stranger" (240). In the eyes of the Afghan driver Farid, Amir is just a "tourist" who is unaware of the plight of the people in Afghanistan. He implies his family's superior position in previous years. In Farid's view, those owning anything, living in a big two -three-story house, and having servants are

impossible to understand the real picture of Afghanistan (Hosseini,2003,232). Amir's return to his homeland in a modern and westernized way sparked a reaction from the Afghan people, as well as Farid. In the eyes of the Afghan people, Amir is not only a person immersed in the possibilities offered by American values but also one considering selling the valuable land his father has and spending money he obtains from it. All of them express their displeasure about his being in Afghanistan. Amir was also aware that he does not feel as bound to his country as the Afghans who live there. As mentioned earlier, Amir keeps his traditions and adopts the American way of life, but the great disparity between him and the other Afghan people cannot be denied. Farid implies it: “You still think of this place as your country” (p. 231). Thus, Amir is treated as a foreigner in his own country just as many immigrants experience in Western countries.

When Amir arrives in Kabul, he learns that Hassan is his stepbrother. As the truth of his life comes to his mind one by one, it gives him more suffering and pain. What he believed for 40 years clashed with the truth he is told now. His sense of memories of childhood comes to the surface and he understood the events through today's perspective:

How could I have been so blind? The signs had been there for me to see all along...Baba never missing Hassan's birthday. I remembered the day we were planting tulips when I had asked Baba if he'd ever consider getting new servants. Hassan's not going anywhere, he'd barked. He's staying with us, where he belongs.(Hosseini, 2003, p. 224).

Instead of judging her late father, Amir tries to understand why her father cannot tell the truth and leads a fake life. Considering Amir's starting point in the novel, it would not be wrong to say that his way of approaching events without judging his father and his transformation makes him a successful hybrid. In Amir's view, both of them are guilty of what they did to Hassan. There is a resemblance between the way Amir treats and the way Baba treats the Hazara. Rahim Khan explains why Baba did not explain the truth publicly: “ your father was a man torn between two halves, Amir Jan: you and Hassan. He loved you both, but he could not love Hassan the way he longed to, openly, and as a father. So he took it out on you instead—Amir, the socially legitimate half” (Hosseini, 2003, p.301). According to Rahim Khan, a Pashtun's having an illegal Hazara child is not accepted by the Pashtun society. Both Amir and Baba are the victims of the ethnic conflict. Their silence about the truth seems to lie in the Pashtun society's shared perspective towards the Hazara people. Thus, they act toward Hazaras following the

effects of cultural expectations. Now Amir perceives the whole of his life at Kabil in a moment of vision. Memory enables him to identify the present with his past self. Amir tries to shape a new identity by putting together fragments of memory. In this regard, Salman Rushdie states:

human beings do not perceive things whole; we are not gods but wounded creatures, cracked lenses, capable only of fractured perceptions. Partial beings, in all the senses of that phrase. Meaning is a shaky edifice we build out of scraps, dogmas, childhood injuries, newspaper articles, chance remarks, old films, small victories, people hated, people loved. (Rushdie, 1991, p.12).

As Rushdie remarks, new knowledge can be built from bits of memory and the past. In this sense, the contradictions and ambiguities in Amir's life create a sense of realizing a new self for himself. It can be said that his identity formation is fluidity because he faces a new truth about his childhood, which enables him to reevaluate the events.

Recalling the past makes him change his viewpoint on events and become aware of new facets of life. He tries to change what happened in the past by changing his way of seeing things. If Amir had looked at events from today's point of view in the past and known the blood connection between them, this situation would make it possible for Hassan to escape the tyranny of the Taliban and to have a new life in America like him. Criticizing the past helps Amir reconstruct himself. Similarly, identity is a process of ongoing for lifelong. Every new experience and new challenge adds something to our lives, so the growth of the self does not end. Amir's reconciliation with his past allows him to be a new person and walk through a new life with a new identity.

Another important point in achieving his hybrid identity is that he ventured to save Sohrab from Assef, who is now the leader of the Taliban. Amir is no longer a coward boy who once did nothing to save Hassan from Assef. He becomes the shadow of his former self. When an individual leaves his homeland and culture and moves to a new country, he cannot inevitably be the same person he was. His struggle with Assaf puts him up against his past and it serves as an important step to grow in maturity and form a new self for him. He believes that his struggle with Assef will be an atonement for his betrayal of Hassan as evidenced by the novel. The following lines show that Amir has reached a hybrid point. "For the first time since the winter of 1975, I felt at peace. I laughed because I saw that, in some hidden nook in a corner of my mind, I'd even been looking forward to this. My body was broken—just how badly I wouldn't find out until

later—but I felt healed” (2003, pp 289). In these lines, the reader witnesses a critical moment for him. Given his former identity, it is a great achievement for him who acts under the influence of cultural prejudice. He feels more emancipated than ever. Though he is hurt, in fact, he is healing and now he is whole; he creates a new self leaving his former identity.

Amir’s acceptance of Sohrab as a Hazara in his house is an indication that he is a successful hybrid. By adopting Sohrab, Amir both does his penance to Hasan and saves Sohrab from bad living conditions in Afghanistan. On one occasion, Amir responded angrily to Soraya's father, General Taheri, when he called Sohrab Hazara. He says: “You will never again refer to him as ‘Hazara boy’ in my presence. He has a name and it’s Sohrab” (Hosseini, 2003, p. 361). These lines can be a sign of how Amir leaves his old self shaped by his upbringing. Now, he is courageous enough to take control of his life, which is a remarkable transformation in his identity. Thus, Amir constructs a third space for himself by adopting Sohrab, the son of Hassan, which means that he eliminates the prejudice based on the ethnic group. Thus, Amir wants to have a peaceful life with Sohrab and with a new self, freeing himself from the imposed norms

Furthermore, going back to Afghanistan leads him to compare his life in the two countries. He realizes the facilities the host country provides him and he also observes the chaotic life of people, their poverty, and the political violence disturbing the country. He feels more American. It does not mean he discards his native land, but it means that he forms an identity in a balanced equilibrium. He returns to America to lead his life, but concurrently he approaches his native land with a new self. In the following lines, one can see that Amir with his new hybrid identity assumes the responsibility not just for himself but for others.

Soraya and I became involved in Afghan projects, as much out of a sense of civil duty as the need for something ... The small hospital had stood near the Afghan-Pakistani border and had a small surgical unit that treated Afghan refugees with land mine injuries. But it had closed down due to a lack of funds. I became the project manager, Soraya my co-manager. I spent most of my days in the study, e-mailing people around the world, applying for grants, organizing fund-raising events. And telling myself that bringing Sohrab here had been the right thing to do. (Hosseini, 2003, p. 363)

Even if Amir makes a new life in this new land, he does not forget to help the Afghans he left behind. However, he reconstructs his identity with the notion of balance he gains in America. That is, his identity with the Afghan traditions is combined with his fluid identity he gains in the new lands. At this point, one may think that Amir

attempts to get a new place in the host country simultaneously to maintain his ties with his homeland.

To sum up, one must separate himself from the destructive effects of traditional values to find himself. For this reason, stepping into a different place from the environment in which he lives enables him to find his own voice and project his own opinion. Amir was aware of the fact that building a better world is only possible by changing his outlook. He is able to overcome the differences in relation to culture, ethnicity, and gender. He also explores a new self without limiting himself to a specific culture and country. The hybrid identity he gains in alien lands makes him see the events differently. It allows him to look at the past with a critical eye and to heal the sore of the past. America is instrumental in bringing about an end to his inner conflict and transcending the ethnic conflict he faced in his homeland. Amir can successfully transcend the boundaries imposed on him in his childhood years and finally becomes an independent individual embracing diversity. In the end, he recognizes his own self, reveals his potential, and actualizes them very well.

With the protagonist's sentence on the front page of the novel stating that "there is a way to be good again" (Hosseini) Hosseini reminds all mankind about brotherhood, love and peace. This sentence seems to promise an increase in hope in desperation. There is always a way to rectify our mistakes, to forget our sorrow, to accept differences, and, above all, to build a new world which brings peace and brotherhood to the new country.

3. THE BLACK ALBUM

“To be someone else successfully, you must be yourself”

Hanif Kureishi, *Buddha of Suburbia*

3.1. Biography of Hanif Kureishi

Hanif Kureishi was born in Bromley, Kent, in 1954 to a Pakistani father and an English mother. He first acquired his reputation as a playwright with *My Beautiful Launderette* published in 1984. His works are not limited to one field; he has several writings in various genres. As a popular British writer, his wide range of works consists of novels, short stories, plays, and non-fiction. His novels start with *The Buddha of Suburbia* (1990). With its publication, Kureishi won Whitbread Prize. His other novels include *The Black Album* (1995), *Intimacy* (1998), *Gabriel's Gift* (2001), *The Body* (2003), and *Something to Tell You* (2008), respectively. Apart from the novels, his list of screenplays includes *Sammy and Rosie Get Laid* (1988), *London Kills Me* (1991), *My Beautiful Launderette* (1996), and *My Son The Fanatic* (1997). As a writer of short stories, he also produced *Love in a Blue Time* (1997) and *Midnight All Night* (1999).

He chooses his materials from the social and historical context he is familiar with. Thus, it would be wrong to deny the relation between his life and his works. In his works, Kureishi portrays the 1970s and 1980s England where social and political upheaval reached a peak. Kureishi's years coincided with the period in which Prime Minister Margaret Thatcher developed a hostile attitude towards Asian immigrants. Hall defined the period Thatcher ruled as it is:

Ideologically, Thatcherism is seen as forging new discursive articulations it is reworking of these different repertoires of 'Englishness' constantly repositions both individual subjects and 'the people' as a whole- their needs, experiences, aspirations, pleasures, and desires – contesting space in terms of shifting social, sexual and ethnic identities, against the background of a crisis of national identity and culture precipitated by the unresolved psychotrauma of the 'end of empire' (Hall, 1988, p.2).

According to Thatcher, people belonging to a different ethnic identity even if they were born in England are not included in the concept of British. As Kureishi was grown up like a British, he was not totally familiar with Asian culture. On the other hand, he is always reminded of his being Pakistani by origin. He writes in an interview: “I was brought up really as an English child... my father was very Westernized – he wasn't a

practicing Muslim...I wasn't influenced by Asian culture.(Ranasinha, 2007, p.231).In *The Rainbow*, Kureishi expresses the painful experience of being an outsider. From an early age, he was racially abused. The racial attacks caused him to deny his Pakistani self, so he did not want to be identified as Pakistani (Kureishi, 1989, p. 3). Through his writings, Kureishi discloses the bitterness of racial attacks that immigrants are exposed to and narrates heartbreaking incidents from the protagonists' perspectives.

In those years, England experienced the downfall of the economy, an unemployment rate, and failure of the government to serve immigrants and to deal with the problems of the nation. The host country perceived the immigrants as a threat for fear that the nation's cultural and political unity may be disrupted. The government's racist policy which excluded the immigrants resulted in tension between the host country and the immigrants. In such an environment, Muslims are subject to rude behavior in the name of religious and cultural differences. Thus, Kureishi does not turn back to the reality of contemporary society. He covers the problems the immigrants face in the host country in his works.

It is also necessary to note that Kureishi places a great emphasis on London where the characters free themselves from the restriction of the society in which they live and seek their own way. Kureishi makes his protagonists go beyond their background and family tradition by creating a new space. His characters strongly strive to leap into the city center of London from suburbia. Karim in *The Buddha of Suburbia*, Shahid in *The Black Album*, and White Johnny in *My Beautiful Launderette* fantasy about the land of opportunities where they achieve liberty. Trapped in two cultures, the characters of Kureishi still have difficulty finding their own identity. They experienced the identity crises in the same way Kureishi experienced as a result of his being half Pakistani and half English. Kureishi's upbringing as a child of both Pakistani and British and his being stuck between the two cultures are evident in most of the characters in his works. Finally, it would be important to claim that Kureishi's works in some way offer the possibility of transcending the cultural limitations and embracing the two cultures.

3.2. Shahid's Life in The Suburb of London

This section will show how the fact that Shahid's father embraces Western values in his suburb of London facilitates Shahid's life in the city of London. Especially, his

father's experiences as an immigrant and his struggle to get a place in British society will be important to understand Shahid's identity. Apart from this, this part will show how the suffocating atmosphere in his family and suburbia leads Shahid to migrate to England where he frees himself from the restriction. This part is mainly about the migration of the family of Pakistani immigrants from Karachi to the suburbs of London. From the beginning, the protagonist Shahid Hassan is described as a young boy who yearns for escaping from the limitation of his family and moving into the center of London. Through the narrator, we are told of his upbringing in unfavorable conditions where he is exposed to discrimination.

In the novel, Kureishi portrays 1970s England as a social and political upheaval. After the Second World War, a dense wave of immigration occurred in Europe. The presence of different races and religions became a serious discussion point. Negative reactions to immigrants emerged and their existence was perceived as a threat to the citizens in Western countries. As a consequence,

the sense of the difference between the host group and the outsider reveals that at the root of negative stereotyping is the need of the host group to defend its values and beliefs, which it presumes to be under threat from the intrusion of an alien culture that it fully does not understand (Felsenstein, 1995, p.15).

This situation brought about racial intolerance against immigrants in different fields such as education, social, and political life. Throughout the novel, black characters are depicted as a threat to society. The disturbing position of being Other in society made them feel alienated in foreign lands. They become the object of hatred in every sphere of social life. Kureishi helps us understand how immigrants are exposed to dehumanizing attitudes through the characters in the novel. Kureishi's own experiences as a Pakistani immigrant are illustrated through Shahid. Kureishi himself faced similar racial discrimination. In his *Rainbow Sign*, Kureishi expressed his own experiences as an Other. It is observed in the following words:

From the start, I tried to deny my Pakistani self. I was ashamed. It was a curse and I wanted to be rid of it. I wanted to be like everyone else. [...] At school, one teacher always spoke to me in a 'Peter Sellers' Indian accent. Another refused to call me by my name, calling me Pakistani Pete instead. I refused to call the teacher by name and used his nickname instead (1986, p.25).

Kureishi further remarks that the racist attitudes of her peers and teachers have negatively affected his psychological condition. "I was desperately embarrassed and afraid of being identified with these loathed aliens. I found it almost impossible to

answer questions about where I came from. The word Pakistani‘ had been made into an insult” (Kureishi, 1986, p. 7). The painful racial discrimination is evident in the incidents taking place in the novel. In one of the scenes, a group of children joyfully abuse Shahid at school and they shout “ Paki Wog Fuck Off Home” (Kureishi,1995, p.74). Although he had been born and raised on the outskirts of England, it was impossible for him to become a British citizen and to integrate into the community. As a matter of fact, the problems blacks encounter come from the fact that: “Knowledge of the Orient because generated out of strength, in a sense *creates* the Orient, the Oriental, and his world” (Said, 1977, p.40). The prestige of holding power gives the white authority to mold and shape blacks as they want and to make them Other in society. Shahid and his family are exposed to that system of thought emerging from the dominant culture. Hence, for the sake of securing a place in white society, Shahid’s family consciously ignores the racist attitude they are exposed to. To take an example, Shahid’s mother keeps quiet for the sake of being part of the white community when her son comes home from school seriously injured because of racial assault. “More than anything she hated any talk of race or racism...She behaved as if so appalling an insult couldn’t exist. And so he turned away from him. What she knew was too much for her” (Kureishi, 1995, p.75). For the sake of being accepted in the new society, she is blind to the fact that her son is exposed to racial maltreatment. Hence, Shahid is forced to live with racial assault and physical violence due to his mother’s silence. For Shahid, who grew up in such an environment, it is not surprising to see that he experienced a deep psychological breakdown and developed a sense of disillusionment because of the lack of communication.

The reader can witness from the very beginning the struggle of Shahid's family to create a positive image of themselves in the white suburbs of London, where the majority are British and some parts are of Asian descent. Considering the immigrants from Third World Countries, Pakistani and Indian people dream of “ making an affluent and stable life in a country not run by tyrants” (Kureishi,1995, p.54). it would not be wrong to say that Shahid’s family feels the need to integrate themselves into the Western way of life to achieve their goals. In the novel, Shahid’s family attempts to construct an identity compatible with the standard of the dominant host culture. In order not to fall behind the requirement of the dominant culture, Papa always renovates everything including furniture and rooms every five years. The reader is immediately given the full description of the hotel he runs.

Their house was an immaculate 1960s mansion... as filled with people as a busy hotel. Papahad constantly redecorated it, the furniture was replaced every five years, and new rooms were necessarily added. Papa hated everything old-fashioned unless it charmed tourists. He wanted to tear down the old; he liked progress (Kureishi, 1995,p.40.)

The quotation clearly tells us that Shahid's father feels it necessary to do what society demands of him, so he continuously desires to renew his buildings to attract visitors. However, the deep meaning behind this is that he wants to prove to the outside world that he can keep his good social standing in a materialistic society. In this regard, Shahid's father's case is parallel with Bhabha's mimicry:

Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation, and discipline, which 'appropriates' the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power intensifies surveillance and poses an imminent threat to both 'normalized' knowledge and disciplinary powers (Bhabha, 1994, pp. 86).

The concept of mimicry proposed by Bhabha is that the colonized imitate the dominant colonist culture. In line with Baba's words, it can be said that Shahid's father strives to act in line with the demands of Western culture. Papa imitates the material affluence of the West. By copying the white society's power, Papa hopes to reach its social and economic prestige. Thus, it is possible to say that his identity is constructed by the capitalist system of the West.

In the novel, Shahid's father has a hybrid identity. At various times in his life, Papa exhibits more Western characteristics than Pakistani culture. For example, he wanted to raise his sons as an Englishman. He teaches his sons the manner and attitude of an English gentleman and everything about British ways of life.

Papa took his boys personally to the shops, ensuring that both he and they had the finest clothes...Papa would rather have laid down in the Street than walk through a door before a woman. He taught his boys such courtesies, and how-to shake hands firmly while saying, how do you do? He wanted people to say how smart his sons were (Kureishi, 1995, p.54).

Papa's attitudes recall Bhabha's following statements in his article "Of Mimicry and Man": "mimicry reveals something in so far as it is distinct from what might be called itself that is behind. The effect of mimicry is camouflage" (1994,p.85). Based on Bhabha's ideas, we can say that papa hides his own self by maintaining to live in a Western way. Embracing western ideals here functions as camouflage in Bhabha's terms. By integrating himself with British values Papa tries to camouflage his inferior position in the novel. It reminds us of the fact that mimicry has two faces in postcolonial

literature. One is that the colonizer uses mimicry as a tool of power over the colonized.

The other is that Papa as a representative of the colonized subverts the power of the colonizer by imitating his values. It implies that the colonized is in a superior position in terms of power. By acting like an English man and talking with an English accent, Papa and his family become “recognizable other” in Bhabha’s perspective. In addition to being a man adopting Western values, Papa is also a representative of the power of colonialism as his identity is shaped by colonial powers. Acting as a God-like figure in his relationship with his sons, Papa attempts to shape their way of life and plan their professional and private lives. Loomba reveals the reasons for such behavior in the following words: “Colonialism intensified patriarchal relations in colonized lands, often because native men, increasingly disenfranchised and excluded from the public sphere, became more tyrannical at home” (Loomba, 1998, p.168). For instance, Shahid’s dream of becoming a writer clashed with his family’s expectations of having a proper job. His inclination toward literature will make his father and mother feel ashamed of their relatives; his father says “Can’t you stick to your studies? My nephews are bankers, doctors...[A]rtist types are always poor how will you look relatives in the face?” (Kureishi, 1995, p.77). Shahid’s father wants his son to get a job he is proud in society, which is another indicator that he acts in response to the expectations of capitalism. Having a great career in material power obviously means the measure of a successful upbringing and it will increase the prestige and pride of Shahid's father in society. Although Papa embraces Western values, he has no liberal attitudes or views at all. His mother also goes against his eagerness for writing. Considering that low prestige may bring about harm to her sense of identity and she tears up Shahid’s pieces of work. However, Shahid seems very confused and fragmented in his views because it is his mother who brings Shahid into the world of literature and encourages him in his penchant for literature. For her, what Shahid requires to do is to get a respectable profession to have an acceptable place in the social environment. These expectations obviously put Shahid under pressure and he finds himself in crisis and thus becomes fragile in his views and his family members. The situation Shahid faced here forces him to conform to the norms given by society, which restrict him from making choices on the basis of his own free will. As is seen, Shahid's decision to distance himself from his family and his desire to adopt a new culture in order to live on his own is a result of the fact that he has an indifferent family. It is also essential to mention that Papa’s

disciplinary attitude does not allow Shahid to shape his future the way he wants. As a consequence, it deprives him of having a better understanding of himself and healthy self-realization which results in isolation. Thus, his relationship with his father bears a striking similarity to the relationship between the colonizer and the colonized. Said's Orientalism here is important to understand the power hierarchy between Shahid and his father. "The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony" (Said,1977, p.5). Papa, the representative of the colonizer, wants Shahid to train and shape according to his own methods and system of belief. Just as the colonizer asserts his superiority over the colonized, so Papa employs his power to make Shahid feel inferior and suppressed. As a result, Papa's closed mind does not give Shahid the freedom to choose the profession he wishes. However, deep in his heart, he knows that his father was wrong, and he adamantly decides to find his own direction.

Shahid's upbringing issues and the small community in which he lives as an immigrant lead him to seek his own ways of doing things. In the novel, Shahid liberates himself from his parents' view of life through popular culture. What is important for popular culture is that young people develop their own way of life, by which they become free from the traditions that shape their identity. The 1950s and 60s were a time when distinctive social and cultural changes such as values and lifestyles underwent in America. The new form of culture, the popular culture, as a reaction to the values of the previous generation was inspired by a new form of music., such as Jazz, rap, sampling, and hip hop music produced by young people (McRobbie, 1994, p. 178). Thus, it is inevitable to see the importance of popular culture in a young character, Shahid. In the novel, Shahid's room is covered with his favorite postcards, such as Allen Ginsberg, Howard Hodgkin, and Jean Genet. Books, magazines, and pop singers have been an escape route for Shahid, struggling in a society where he is subjected to second-class citizen treatment. Thus, he spends a considerable amount of his time alone in his room. "Studies of Freud, along with fiction by Maupassant, Henry Miller, and the Russians. Desultory reading was his greatest pleasure, with interruptions for pop records (Kureishi,1995, p.20). As the quotation illuminates, music and books allow him to forget temporarily what controls his life and what bores him. What is of much importance for Shahid is a satisfactory way of life that will fit his own expectations. Compared to his parents, Shahid seems uninterested in money, prestige, wealth, and so on; what Shahid

yearns for is nothing more than his own inclinations in life.

3.3. Shahid is in a Quest For Identity in The New Environment

Early in the university, two different ideologies came into Shahid's life. One is a fundamentalist group headed by Riaz, and the other is liberal-minded and values represented by his professor Deedee who teaches at his college. In this part, a multicultural space will be conducive to negotiating Shahid's identity as much by his integration of a group of a fundamentalist as by his experiences with his teacher Dee symbolizing Western values. In this analysis, apart from Shahid, Riaz, a first-generation immigrant will be also the main focus to reveal the differences between first and second-generation immigrants to identify their previous identity. Second-generation characters, namely Chili, his wife Zulma, Chad, and Tahiri, the younger generation of Asian immigrants in Riaz's group, will be briefly mentioned to reveal their different strategies for overcoming the difficulties in the host country.

In the novel, as mentioned previously, Shahid was exposed to the exclusion by his parents at an even younger age. Therefore, Shahid attempts to be more autonomous by deciding to travel to London as the first step in the struggle for the realization of his identity. Therefore, London becomes a place where he is willing to leave his surroundings and have new experiences. In Kureishi's novels, since the protagonists cannot find their identities in suburbs, London becomes a place of escape for the young immigrants to find their freedom and self.

Almost all Kureishi's work is set in and around London, which he calls his playground. Defined against suburbia, London represents much more than the backdrop of his work. It is central to Kureishi's purpose and politics: his sustained exposure of its underbelly, dereliction, and violence, as well as his celebration of its freedoms, potential for self-reinvention, and energizing creativity. His protagonist's escape from the suburbs to the metropolis is key to their self-development... (Ranasinha, 2002, pp.9-10)

City life, as indicated by Ranasinha, is a place where cultural hybrids find their identities and live as they please because it embraces diversity and dynamism. Therefore, as he wanders around the Street of London, Shahid thought "he wouldn't be excluded; there had to be ways in which he could belong" (Kureishi, 1995, p.16). The author's attitude that England embraces all kinds of identity can be felt in the description given to the readers from the beginning of the story: "The street of deserted burger bars, kebab hoses, and shuttered shop fronts.[Shahid] realized anyone who'd contrived no

escape.(Kureishi,1995,p.21). As is obvious in this quotation that the narration focuses on the details such as dishes containing eastern food and “burgers bars, kebab houses” standing side by side on the street. Therefore, as Shahid wanders around the streets of London, he starts to think about this city. “Shahid wanted a new start with new people in a new place. The city would feel like his.(Kureishi,1995, p.16).

In the novel, Shahid is visibly observed as a hybrid character in his conversation with Riaz, the leader of the group of Muslim students in his college. Riaz says:“Naturally you miss such food. You are my fellow countryman” (Kureishi, 1995, p. 2).However, Shahid’s response is an indication of his cultural hybridity.“Well...not quite”(2). Shahid's upbringing in two mixed cultures and the fact that his father retained some aspects of Pakistani and English cultures helped him develop a vision of the world based on flexibility.

Shahid experienced his first identity crisis when Riaz raised questions regarding his family background. Riaz asks Shahid where his family is from and whether they lost their way here. The questions raised by Riaz urged Shahid to ask why he had come to England and if his family had assimilated into English values. At an early age, as he is raised with British values, he did not question his cultural heritage until the questions raised by Riaz surprised him much. Thus, he feels a need to seek his identity. Riaz and Shahid continue to raise questions about getting to know each other.

In his dialogue with Shahid Riaz declares his Asian identity and reflects on how he feels about it:

And where are you from?Lahore. Originally.

That “originality” is quite a big thing, Shahid said.

The very biggest thing of all. You recognize that, eh? I was brought away to this country at fourteen (Kureishi, 1995, p. 6)

One can at once understand from the above lines that Riaz does not avoid describing his identity based on his ethnic background, which can be a possible way for him to feel a sense of belonging to his native country. In the early stages of his search for identity, Shahid took a step on a new path by joining Riaz and his group of friends, who represented his own ethnic origin. He wants to be a member of the Muslim groups in this new land because “These days everyone was insisting on their identity, coming out as a man, woman, gay, black, Jew-brandishing whichever features they could claim

as if without a tag they wouldn't be human. Shahid, too, wanted to belong to his people.

(Kureshi, 1995,p.94). In this regard, Al-Sharideh and Goe (1998) mentioned in their study that establishing social relations with a similar cultural background is some of the strategies immigrant students use during the assimilation process (p.710). Based on this, we can say that Shahid's desire to participate in Riaz's group sharing similar values with his ethnicity indicates that he is in search of belonging in a foreign environment. As being with his Asian comrades gives him a sense of belonging, Shahid wants to be with them. He takes on all the responsibilities given to them in silence in order not to detach himself from his friends in the group. Shahid fears that expressing his feelings will influence the way how he is perceived by the group. When entrusted with the task of carrying Riaz's dirty clothes to the laundry room, which he finds odd, he nonetheless tries to calm down as shown in the following sentences: "Wouldn't it be churlish to refuse? Shahid had been seeking interesting Asian companions. Why did he have to start getting proud when things were looking up? Did he want to spend every evening alone?"(Kureishi, 1995, p.15). As clearly seen from the quotation, Shahid cannot be true to himself for the sake of being accepted by the group. He tries to actualize his own self with the expectations of others. Thus, he loses his true identity by thinking about how he should behave to get the approval of others.

When Shahid steps into London, he confronts again the fact that he is an outsider. The reader witnesses how he deeply felt his own existence. "Everywhere I went I was the only dark-skinned person. How did this make people see me? I began to be scared of going into certain places... But I did not know what to do" (Kureishi, 1995, p.9). What is more, Shahid is disappointed to witness that immigrants are subjected to racism by whites in his dormitory in London, where he came with new hopes for education. In the following lines, Shahid witnessed how the immigrants were deeply pained by racism.

These boys, please, sir, are coming to my flat and threatening my whole family every day and night. For five years I have lived there...my sister and my brother and his wife are writing to me saying, have you forgotten us, you are living in luxury there, why don't you send the money we need for the medicine,...Huddar wedding,...beloved parents.
(Kureishi,1995,p.37)

The plight of the aforementioned immigrants forces the reader to reflect upon this reality. Although Shahid and his family were fortunate enough to realize the values offered by Western society, like money, work and a comfortable life, many immigrants who are not as fortunate as they are today have difficulty surviving under difficult

conditions. Thus, Shahid is aware that the racial issue will obviously prevent him from crossing the borders. The struggle is painful, but he is adamant to seek his own life and create his own place in this new country. As it is stated in the novel: “he wouldn’t be excluded; there had to be ways in which he could belong”(Kureishi, 1995,p.16). In this regard, Shahid’s desperate desire to be a part of the white culture confirms to some extent Edward Said’s idea of the impossibility of keeping the culture apart. He states: “culture comes to be associated, often aggressively, with the nation or the state”(1993, p.xiii). One might assume that maintaining the purity of culture becomes inevitable as cultures clash.

It is not so important whether Shahid likes London or not, but what is important here is that the writer portrays Shahid as a character in a way that he can negotiate with various identities in London. Hence, it is important to discuss aspects of youth characters with whom Shahid interacted in London to what extent they go beyond their origin.

Taking into account the life and experiences they come across in England as immigrants of Pakistani descent, it can be said that Shahid and his brother Chili have a different approach to the search of their own places and identities in England. Both of them in this novel create different strategies to assert their identity and to exist in this new society. After the death of his father, Chili moves to the city center of London to get new opportunities in a multicultural society. As a second-generation immigrant, he is ready to give up the lifestyle of his parents.

You see them, our people, the Pakis, in their dirty shops, surly, humorless, their fat sons and ugly daughters watching you, taking the money... The new Jews everyone hates them. In a few years, the kids will kick their parents in their teeth. Sitting in some crummy shop, it won’t be enough for them (Kureishi, 1995, p.205).

In the above quotation, Kureishi reveals how young immigrants conflict with their parents. Chili’s views illustrate that young immigrants are in quest of their own desire instead of working in their parents’ agency. The older generation wants their children to follow in their footsteps and their way of life, whereas young immigrants stand in opposition to parents who are trying to shape their identity. Considering his desire to act freely, it would not be wrong to say that Chili is different from these young Pakistani immigrants. In this regard, his tendency to set up his own business and his desire for social advancement in London can be perceived as a search for integration into the host society. Compared to Shahid, Chili seems to be interested in what his

parents desire in life, including fame, money, prestige, and so on. Just like his father, he has big aims. In Shahid's view, Chili has a "looser attitude" toward life. Chili has experienced all the assets that western culture offers. Especially, his tendency for consumption is shown in this way: "In Chili's hand were his car keys, Ray Bans and Marlboros, without which he wouldn't leave his bathroom. Chili drank only black coffee and neat Jack Daniels; his suits were Boss, his underwear Calvin Klein, his actor Pacino..."(Kureishi,1995, p. 39). Other than Chili, his wife Zulma is an example of a person fully assimilating to the Western way of life and take advantage of the opportunities offered by London to the greatest extent possible. The following words indicate to the reader how she becomes the representative of consumer culture: "In Karachi, she zipped around the camel- carts and potholes in an imported red Fiat Uno, a Hermes scarf knotted around her head. In London, she went to her friends' houses and pursued the shopping, gossiping, and general trouble -making-in-other-families she enjoyed so much (Kureishi, 1995, p. 87). The power of money functions as a way for both to prove their dignity of position and to conceal their inferiority. In Bhabha's terms, Zulma and Chili become recognizable as Other, but it is ostensibly ridiculous. Chili and Zulma are too extreme and artificial in the way they behave. Thus, by imitation, both of them become "a form of mockery"(Huddart,2006, p.39). Shahid's Western mind also criticizes his native people's attitude and their only concern is to have "security an purpose" in this new land. The way Shahid describes Zulma indicates that he has a mind of a Western man. "She might imagine she was an intelligent, upper-class woman, but to them, she'd always be a Paki and liable to be patronized...the new money knew no color (p.87). Shahid thought that Zulma does not internalize Western values. Her admiration of the Western way of life indicates that the colonized mind suffers from an inferiority complex, as Fanon states: "inferiority complex ...is the outcome of a double process:- primarily, economic,- subsequently, the internalization-or, better" (1967, p.4). She can only get rid of a sense of inferiority by pursuing an affluent lifestyle like Western people. Shahid's thoughts on Zulma also recall the European perspective of Orientals in Said's Orientalism: they "are lazy, their politics are capricious, passionate, and futureless" (1977, p.178). Based on the quotation, it is possible to say that no matter how much she struggles, Zulma will be doomed to be Other in the eyes of the Western people. She wants to go beyond being an immigrant. Consequently, we can also conclude that the identity attributed to her cannot go beyond the economic measurement. Money is the

only tool for her to maintain her illusion among the white people. Prestige is a prime determinant of value and she is not valued for who he is but for what he has. As William

James asserts, “a man’s Self is the total of all that he can call his, not only his body and his psychic Powers but his clothes and his house, his wife and children...his reputation, his works, his lands”(1890, pp.291-292).

Like Shahid, Chad who is another member of Riaz’s group goes through an identity crisis. He has experienced the deepest effects of being in-betweenness. “All the characters of the novel, fascist Riaz, aggressive Chad..conflicted Shahid seem to be captured varying degrees in a puzzle of thoughts and ideologies. Everyone is trying to locate the purpose to have his identity” (Kiran,2013,p.38). In the novel, Chad was grown up by a white couple. Being raised in a racist family brought a sense of unhomeliness to Chad, and subsequently, he lost his sense of belonging. Although he was born and raised in England, he never felt like he belongs there. Even if he has acquired knowledge of the English language, he failed both in acquiring correct pronunciation of English and in gaining a place in the white community. He struggled to learn the Urdu language which is the essence of his own culture, but he faced humiliation at the hands of Asian people. In their study, Bhugra and Becker (2005) point out that the situation of the migrants results in “the loss of the familiar, including language (especially colloquial and dialect), attitudes, values, social structures” (p.19). Thus, Chad is in search of belonging somewhere and getting rid of the crisis created by his identity in-between. However, his feeling of alienation lasts until he meets Riaz, the leader of the Islamic group. Dee gives the following explanation for why Chad wholeheartedly embraced fundamentalism:

The sense of exclusion practically drove him mad...he had no roots, no connections with Pakistan, couldn’t even speak the language. So he went to Urdu classes. In England, white people looked at him as if he were going to steal their car...In Pakistan, they looked at him even more strangely (Kureishi,1995, p.109).

His desire to be part of Riaz’s group arises from his reaction to the host culture which excludes his race. Chad is neither accepted by the British nor by the Asians, which creates a sense of cultural displacement. Thus, his exclusion from the white community leads his way to embrace his original country. His wish to return to his roots is explained by the fact that he has regained his identity, lost by the power of colonization. Here, Kureishi implies the struggle of native people to establish their identities through the

character Chad. In this regard, Fanon's ideas about the natives' struggle for their lost identity and culture are noteworthy.

We must work and fight with the same rhythm as the people to construct the future and to prepare the ground where vigorous shoots are already springing up.... A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence (1963, p.233).

As discussed above, it is the natives' responsibility to reveal their culture and gain identity, which can be only achieved through their struggle.

Other than Shahid, Tahiri is one of the Asian students, who attends the fundamentalist group of Riaz in order not to get lost in London and feel a sense of belonging. Like other Asian immigrant students, Tahiri also cannot escape from being exposed to racism. Tahira recounts how they were attacked by white people for the clothes they were wearing the other day. Besides presenting Tahiri as a racially exposed woman, Kureishi does not hesitate to show that she is a woman who opposes men's privileged position compared with women. For example, the conflict between the group member's ideas and their action is clearly evident. In the novel, the reader immediately saw an ethnic group acting within the framework of Islamic regulations and creating pressure by ignoring the identity of women. It is easy to understand from Tahiri's words that Chad expects women in his community to wear loose clothing, but he does not practice the requirement of religion. Tahira utters these words: "You brothers urge us to cover ourselves but become strangely evasive when it comes to your own clothes" (Kureishi, 1995, p.107). As one can see, Tahiri tries to act in accordance with religion, but she is not also a blind believer who does not judge the group's actions. In these examples, the author clearly alludes to how patriarchal society and colonial society have repressed and marginalized women. However, Kureishi gives this woman a voice to overcome the notion of passive Asian women and to create a new British Asian identity

In the novel, Riaz, the leader of the fundamentalist group, and his supporters unite with their own ethnic culture and resist racism. Hence, they are doing everything they can to create a religious discourse and challenge western thinking. In his conversation with Shahid, Riaz tries to impose his notion of fundamentalism on him by asking this question: "Are you not with your people? Look at them, they are from villages, half-literate, and not wanted here. All day they suffer from poverty and abuse. Don't we, in this land of so-called free expression, have to give them a voice?"

(Kureishi,1995, p.176). Based on Riaz's words, we describe him as a person who is ready to do everything for the well-being of his own people and makes them show resistance against the oppression of the white community. By asking “Are you not with your people?”, Riaz wants to imply that liberation can be achieved through shared suffering. While some immigrants prefer to assimilate in the host country and abandon their ties with their original country, others like Riaz and his followers maintain active ties to their home community and advocate on behalf of their home countries. Some immigrants advocate for specific political, religious, and ethnic organizations in immigrant countries. Riaz and his followers, as diaspora groups in England, take action through some organizations such as the media and church to express their identities and acquire power. Riaz, as an active member of the Islamic community in England, spoke of the importance of strong group solidarity. Riaz’s fight for the oppressed people draws a parallel to Fanon’s ideas in his work called *National Consciousness*. In his work, Fanon presents the suffering of colonized people and the denial of their dignity by the colonizer as a worthwhile topic to be considered. He also considers the attachment of colonized people as a necessity for the global community. To do this, Fanon calls for the solidarity of people with a sense of shared suffering. In this regard, Fanon writes: “It is essential that the oppressed peoples join up with the peoples who are already sovereign if a humanism that can be considered valid is to be built to the dimensions of the universe” (1967, p.114). The group members are encouraged to act against the British people as a united community under the leadership of Riaz. They struggle for radical change by launching awareness for all the suppressed people. In this frame, it is important to say that these small migrant groups preserve their ethnic identity and sense of belonging to their native land.

In one of the scenes, Riaz says that Shahid must write about religious issues in newspapers to show his commitment to the society he belongs to and to feel on his people’s side. Riaz implies that he will not turn his back on his own people by asking the following question: “Do you think someone should abandon the others to whom he belongs?” (Kureishi,1995, p.178). Riaz indeed wants Shahid to show his concern for his people. What Riaz implies here is that literature is a weapon to fight against cultural violence. Literature has “ its role as a carrier of the history and culture built into the process of that communication over time (Wa Thiong’o,1993,p.30). In a similar vein, Fanon wants his people to use literature as a means of national liberty in a response to

cultural violence.

the national literature as literature of combat, in the sense that it calls on the whole people to fight for their existence as a nation. It is a literature of combat, because it molds the national consciousness, giving it forms...it is a literature of combat because it assumes responsibility (1963, p.240).

As clearly seen in the argument above, literature is an important way for colonized people to express themselves and prove their existence. Literature also helps in colonized people's collective struggle to regain their history. The other thing Fanon suggests is that conscience is the only path to liberation. It is inculcated in people's consciousness of fighting for national awareness. Therefore, Riaz intends to sensitize Shahid by suggesting how the Asian people are affected by the discrimination, brutality, and injustice of the British people. The group's hateful ideologies against Westerners lead them on the path of Islamic fundamentalism, through which they make their voice heard and try to have a place in society. Kureishi reveals that the young generation of immigrants used religion as an ideology rather than a spiritual feeling. They are in favor of fundamentalism because:

We're going to keep everything that's English, everything that's capitalist, everything that's white, everything that's corrupt, it's going to be outside. And everything that's good and pure and Islamic, you know, it's going to be in here, with these people. And you can see that mixing, you know, was terrifying, just as racists find mixing terrifying (As quoted in Maccabe, 1999, p.48)

Based on the above quotation, one can understand that religion seems to offer a sort of comfort and shelter to young immigrants who are particularly hard-hit by discrimination and trauma in the new country. Under the term of a religious community, young immigrants unite in their aims to protect Asians from racial assault and ostracize the others who threatened and assaulted them. In this regard, it can be also said that their ethnic culture is the only way for them to assert their identity.

Bhabha's assertion on culture is helpful to understand Riaz and his groups to take an action.

Culture as a strategy of survival is both transnational and translational... The transnational dimension of cultural transformation – migration, diaspora, displacement, relocation - makes the process of cultural translation a complex form of signification. The great, though unsettling, advantage of this position is that it makes you increasingly aware of the construction of culture and the invention of tradition (Bhabha, 1994, p.172)

Based on the affirmation of Bhabha, it can be concluded that Riaz and his group maintain their religious identity and never try to integrate into this host country. They

create a new space consisting of people of Asian origin; their own hybrid identity.

Shahid's affair with Dee, a teacher at the college, has an important role in Shahid's hybridity. In the novel, Dee encourages her students to pursue freedom, which is why Dee is warmly welcomed at university, where most of the students came from immigrant families. As the representative of Western ideology, Dee feels obliged to civilize the black students in the university. She apparently wants to improve the colonized students and make them get out of their "lack of inner belief" (Kureishi, 1995,p.30). For example, he gave a class about black people in history. She talks about books by black authors, like Malcolm and Maya Angelou, which have led Shahid to question his own skin colour and position in society. Shahid is surprised not to have as much information on the historic struggles of blacks. The way she speaks of blacks pain as if she had lived it deeply affects Shahid. "Shahid listened exultantly and scribbled continuously. The living, breathing history of struggle: how had he lived so long without this knowledge?..[He] wanted to hear her talk for the rest of the morning as well as the afternoon, and, for that matter, the whole weekend"(Kureishi,1995,32). By inculcating knowledge in Shahid and capturing his sense and mind, Dee justifies the colonizer's purpose of educating the colonized. Edward Said in his book *Orientalism* clarifies the power of the white community in every sphere of life.

Being a White Man was therefore an idea and a reality...It meant specific judgments, evaluations, gestures. It was a form of authority before which nonwhites, and even whites themselves, were expected to bend. In the institutional forms, it took (colonial governments, consular corps, commercial establishments) it was an agency for the expression, diffusion, and implementation of policy toward the world... Being a White Man, in short, was a very concrete manner of being-in-the-world, a way of taking hold of reality, language, and thought(1977, pp.227-228)

Based on these words, it is possible to say that white society gained authority with their superior values. White supremacy spread its liberal values, customs, and beliefs throughout the world and all of which operate as an accepted values. Thus, Dee's action can be considered a white man's mission aimed at enlightening and educating the colonized. In her courses, Dee aims to make her students develop a global perspective, imposing contemporary topics on them. What Dee clearly wants to do is to help students look at the issue from different perspectives and revise their identities. She wants her students to prepare their term papers on any topic they are interested in. Dee's teaching style and her perceptions of life impress Shahid, which shows that he requires training. Over time, Shahid is aware of the fact that he and other immigrants are in the position

of a second-class citizens and they lack knowledge. In this regard, Said points out the “absolute and systematic difference between the West, which is rational, developed, humane, superior, and the Orient, which is aberrant, undeveloped, inferior” (Said,1977, p.173). As Said remarks, Shahid is aware of the distinct differences between himself and Dee. He also realizes that he is the Other in Dee’s eyes due to his race and lack of self-esteem. No matter how fascinated he is with Western values and he has intellectual life, it is not enough for him to attain the level of the white man. Thus, the inferiority feeling leads him to take an action and triggers him to prove his place in society. For “fear of being with people who had knowledge which might exclude him”(p.20), Shahid tries hard to improve his intellectual skills. To overcome his marginalization, Shahid feels the need to adopt Western intellectual values more deeply.

Kureishi shows the effects of culture, art, and literature on the identity formation process of Shahid. As a lover of music and literature, Dee understands Shahid in an intellectual sense. Shahid feels comfortable in Dee’s presence because Dee encourages him to know his interest and to find himself. They become close to each other with their similar interest in music. Their common interest in Prince with a hybrid identity singer takes them to a new space where they go beyond race barriers. In his conversation with Dee, Shahid explained why he loves Prince, the singer of the black album, which gives the reader a clue as to what kind of world he desires. Especially, the words he used to describe the singer are an indication of how Shahid is longing for the third world: “He is half black and half white, half man and half woman half size half feminine but macho too” (Kureishi, 1995, p.25). In this sense, Dee’s presence could be considered to be a third space to some extent for Shahid as he gets pleasure and freedom of thought in her presence. Dee encourages him to get what he desired. Compared to his parents who are against his idea of becoming a writer, Dee provides Shahid with free will for his intellectual ability.

Gradually, as the relationship between Dee and Shahid grows, the “mimicry strategy” of Bhabha shapes their relationship. Kureishi uses sexuality to subvert the power hierarchy between the colonized and the colonizer. In their sexual intercourse, Dee, as the colonizer, is dominant and takes initiative. Shahid, as the colonizer, welcomes the power of the colonizer. Dee tries to break down Shahid’s inhibition: “Don’t worry she had panted. Leave it to me. (Kureishi, 1995, p.114). Their relationship reinforces the idea of mimicry as Bhabha states: “mimicry is at once resemblance and

menace” (1994, p.123). Based on Bhabha’s theory, the colonized, Shahid, uses mimicry as a strategy of resistance of the power exercised over him. On the other hand, the colonizer, Dee, desires “recognizable other”. Sleeping with a white woman becomes a weapon in the hand of Shahid to undermine the colonizer’s power and making love with a black man gives Dee superiority over Shahid. In this case, neither Dee is in a superior position nor Shahid is in an unprivileged position. In their sexual union, their bodies permeate into each other, and thus all inequalities are blurred. That is, the transition from one culture to another culture makes them experience differences. They dissolve into each other’s bodies, which signifies the elimination of the binary opposition. Shahid and Dee generate a new life out of each other’s bodies. This reminds us of what Bhabha said about the relationship between sexuality and identity formation.

Questions of race and cultural difference overlay issues of sexuality and gender and overdetermine the social alliances of class and democratic socialism. The time for ‘assimilating’ minorities to holistic and organic notions of cultural values has dramatically passed. The very language of cultural community needs to be rethought from a postcolonial perspective, in a move similar to the profound shift in the language ..(Bhabha,1994, p. 251).

As pointed out by Bhabha, sexuality has an important role in shaping identity. As is seen, they disrupt the power hierarchy and enter the third space where no party exerts power over the other; the equality of power is achieved and their identities are recreated. In this regard, it can be said that Shahid feels a sense of belonging in the arms of a white woman. Whenever they disagree on an issue, they solve it through the power of sex. In one of the scenes, Dee expresses her disapproval of the attitudes of young students to act in accordance with their cultural identity to feel safer and stronger. She attributed their racist attitude to their rooted cultural beliefs. However, Shahid often quarrels with Dee about the fact that Riaz works for the well-being of Muslim immigrants in this home country as well as for alleviating their suffering. However, she tries to convince Shahid that his thoughts about Riaz are wrong by saying:“Some people have anger and passionate beliefs. Without that nothing could get done...Iwouldn’t want you to get hurt”(Kureishi,1995, p.112). In an attempt to make Shahid resolve the dilemma, Dee makes an effort to detach him from Riaz’s group. Dee wants Shahid to be aware of how being with his Fundamentalist friends affects his mood. “Youare in a funny mood. When you’ve been with your friends your mouth curls down”(Kureishi,1995,p. 155). Dee instilled the spirit of fighting into Shahid’s heart. Deeis conducive to finding Shahid’s identity by creating a connection between himself andthe new world.

Now, Shahid is under the effects of white culture and desires to be like his teacher. Dee opens the door to drugs, passion and music for Shahid, while at the same time teaching intellectual things. Dee shapes Shahid into what he searches for. Therefore, Shahid is willing to enter into her space offering new excitement, a new way of life, and freedom. Through the character of Shahid and Dee, Kureishi shows the clash of West and East as two complementary entities. Soon, the two become an item: "Shahid finds Dee her dream lover- knowing, inventive, and erotic; and, likewise, Dee finds her dreamlover- devoted, innocent, and prolific" (Kaleta, 1998, p.124). One's thirst for love, and the other's quest for freedom, and knowledge bring them together. They mutually shape each other's identity. Thus, their relationship is an example of a cultural encounter where the differences are transcended. Having considered all these, it is possible to claim that the hierarchy between the colonizer and the colonized subverted as a result of the interaction of the different identities. Bhabha states: "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha, 1994, p.4). This is what Shahid and Dee experience.

During his hybridity process, Shahid accesses the Western way of life through popular culture, music, and art. He is hybridized while gaining a fascinating insight into life in London. This is exemplified in the novel when Dee and Shahid break racial boundaries through the same music taste. Music as a bridge between the cultures allows Shahid and Dee to feel the same thing at the same time. "They clambered into the silence of the taxi and discovered their ears were yearning for music as much as one's stomach complains for food" (Kureishi, 1995, p.66). Music erases the lines defining all borders and sends the message to their hearts. Popular music is also a means of reaction and an escape route for the young characters. The following lines reflect how music embraces all humanity irrespective of culture, ethnicity, and race. "Shahid had never heard music so fast. Everyone wore Lycra cycling shorts and white T-shirts imprinted with yellow smiling faces. They hugged and kissed and stroked one another with an Elysian innocence" (Kureishi, 1995, p.25). Through the power of music, young people create a space embracing divergence and free themselves from everyday routines and restrictions imposed by their parents. It is in line with Frith's argument: "[M]usic is thus, the cultural form best able both to cross borders- sounds carry across fences and walls and oceans, across classes, races and nations" (p.125).

As mentioned previously, London is conducive to creating a new space for different cultures. In the novel, Kureishi shows that the streets and the surroundings of London are replete with a variety of meeting places, such as pubs, cafes, cinemas, and bars with music. The diversity and intensity of these venues provide an unlimited choice of meeting and social spaces., which can be seen as hybridity. In London, the cafes and pubs young people meet consist of coming from different backgrounds. These places function as a third space for Shahid as it is a “remedy for stress, loneliness, alienation” (Oldenburg, 1999, p.11). With Dee, Shahid explores London’s clubs, parties, and streets. Dee’s liberal approach to life has a significant role in Shahid’s personal development. “What Dee encourages in Shahid is a continuous reshaping of the self” (Holmes, 2001, pp.296-313). For these reasons, Dee’s domain serves as a third space as Shahid demonstrates more liberated behavior. Here, it would be possible to say that Shahid’s already hybrid nature makes him easily experience the potential Western life offers. In this regard, Homi Bhabha’s explanation of hybridity in his book *Nation and Narration* supports Shahid’s case by stating: “ [H]ybridity is never simply a question of the admixture of pre-given identities or essences...[A]ll forms of cultural meaning are open to translation because their enunciation resists totalization” (1990, p.314). Based on the words of Bhabha, it can be interpreted that Shahid adopts a flexible approach to the fixed norms by entering into Dee’s world

Furthermore, Kureishi presents alcohol and drug as primary indicators of freedom by which young people find their own ways of life. In one of the scenes, Shahid lets himself flow through life: “What torrents of drug-inspired debris he had allowed stream through his head”(Kureishi,1995,p.133). He wants to live according to his own tendencies without the control of his parents. Now his real concern is getting lost in life. Hence, he thought that his search for his own inclination not only opens a gateway to finding his own way but also enables him to shape his own future.

To touch upon another essential point in Shahid’s hybridity process, one can think about his connection with religion. When Shahid is with his friends, he firmly believes that he needs to commit himself to religion, but at the same time, he finds himself a failure in comparison with his pious friends who espouse religion strongly. Shahid does not feel spiritual pleasure as much as the other members of the group. This puts him in a dilemma as Salman Rushdie states: “sometimes we feel that we straddle two cultures; at other times, that we fall between two stools” (1991,p.15).

As he never gets religious education and his parents do not believe in religion, Shahid does not care about his faith. Thus, Shahid's acceptance of Riaz's authority drew him closer to Islamic culture and, at the same time, inevitably led him to encounter religious rituals. When Riaz recalls to Shahid the hour of the religious ritual, he discovers that he and his brother hardly know religion. He had never experienced Islam before, except to go to the mosque on several occasions by the impetus of his cousins in Karachi. Thus he remembers: "While their parents would drink bootleg whisky and watch videos sent from England, Shahid's young relatives and their friends gathered in the house on Fridays before going to pray" (Kureishi,1995, p.93). The extremities he faced made him develop cultural ambivalence because, on the one hand, younger generations follow religious practices strictly, whereas older generations are not interested in their religion and culture.

Although he obeys without hesitation the commandments in order not to lose the sense of friendship and group membership, he cannot help but challenge their behavior from time to time:

It wasn't a pleasure telling people that culture would benefit them, particularly if they could not see what it was for...Many of them regarded the white elite culture as self-deceiving and hypocritical. For some this was an excuse for laziness...they did not want to find the culture that put them down profound (Kureishi,1995, p. 137).

His real feelings are not under what society wants him to do. The moment when Shahid begins to compare Dee and Riaz "initiate(s) new signs of identity" (Bhabha, 1994, p.1). Shahid starts to oscillate between his native culture symbolizing traditional identity and the new culture symbolizing modern identity.

He goes on to question his relation to Riaz and his followers. "How could anyone confine themselves to one system or creed? Why should they feel they had to?" (Kureshi, 1995,p.279). He feels contradictions and conflicts, both of which are a sign of the acquisition of a new identity. In fact, the conversation between Riaz and Shahid implies that Shahid does not belong to their group:

Would you kill a man for writing a book?

.....

Stone dead. That is the least I would do to him.....It makes me feel a little sick.

Why is that? It is such a violent thing.

Sometimes there is violence yes when evil has been done.(Kureishi,1995,p.176)

Riaz's answers confuse Shahid because Riaz emphasizes the importance of religion by suggesting human love. Now, the reader witnesses an individual who believes that fighting and resistance are necessary to restore order in society. Another point that draws Shahid's attention to Riaz's behavior is that he wears a "red Paul Smith T-shirt", which refutes his statement that people should not draw attention to their physical appearance. Another thing Shahid realizes about his group's attitude is that they resort to violence in overcoming the problems they faced. He witnessed a woman's attempt accompanied by two kids to throw bricks at the Indian family that the group protects. Chad seized one of the kids and scared him with a gun.

Chad! Shahid said.' No'.

Chad clenched his weapon over the child's head and waved it about.(Kureishi,1995,p.123).

From here, Shahid witnessed that Chad cannot manage to make himself remain calm. He does not approve of the action Chad has done and he feels disturbed as he is part of the anarchy actions of the group.

Another example reflecting that Shahid has no emotional attachment to the fundamentalist group is when he tries on a white salwar. A brief moment of identifying his identity was a great disappointment for him and he feels strange. However, in view of the need to reinforce its identity with its own culture, he made the decision to go to the mosque. Although this mosque is a peaceful place that embraces people from many nationalities, such as Tunisian, Indian, and Algerian, he has questions in his mind he can not find an answer to, which makes him more confused: "when he was with his friends their story compelled him. But when he was walked out, like someone leaving a cinema, he found the world to be more subtle and inexplicable"(Kureishi,1995, p.136). Shahid believes that religion unites people irrespective of race, gender, culture, and background. However, that is not the case when he examines the situation as a whole. Religion urges all members to unite for peace and justice, but people do not act in accordance with the requirement of the religion. Riaz and his group judge people from a religious point of view as opposed to a humanist point of view. They tend to judge everything to stand up for what they believe. Riaz condemns gays and lesbians as sinful. They deserve to be punished in hell as they are against the rule of God. Riaz says: "homosexuals should be beheaded, though first they should be offered the option of marriage...God would burn

homosexuals forever in hell, scorching their flesh in a furnace ...If you are ever burnt yourself on the stove you will know what I mean” (Kureishi, 1995, p.122). Even though Riaz and Shahid share the same culture, Shahid finds nothing in common between them and inconsistencies arise. The more he is forced to feel a strong connection with the community, the further away he gets from his true self. As a result of his oscillation between Pakistani origin and British values, Shahid feels directionless, which leads him to live a dual life. As he cannot get out of the dilemma, he finds himself in the midst of “cultural displacement” in Bhabha’s terms.

Shahid begins to question the situation he was in when he closed himself to a room to type Riaz’s books, the head of the fundamentalist group. When he is with Riaz, he wants to devote himself to God, but in his friendship with Dee, he reaches the heights of freedom and pleasure. They clash with each other, one as religious, and the other as representatives of individual and liberal identity. The different views and philosophy of life represented by Riaz and Dee confuse Shahid even more: “His own self increasingly confounded him. One day he could passionately feel one thing, the next day the opposite. How many warring selves were there within him? Which was real, natural self” (Kureishi, 1995, p.150). As is seen, Being in-between has disturbed Shahid’s entire intellectual and emotional well-being. The following questions asked by Hall, who has written extensively on cultural identity in the postcolonial context, are noteworthy:

...[W]hat does the diaspora experience do to our models of cultural identity? How are we to conceptualize or imagine identity, difference, and belongingness, after diaspora? Since “cultural identity” carries so many overtones of essential unity, primordial oneness, indivisibility, and sameness, how are we to “think” identities inscribed within relations of power and constructed across difference and disjuncture? (2019, p.208)

In this regard, Hall’s questions are relevant to Shahid’s experiences as an immigrant affecting his sense of personal and cultural identity. Shahid feels torn between the two groups: “[his] choice is personified somewhat schematically between Shahid’s Asian neighbor, Riaz, a mature student and stern leader of the young Muslims [...] and his white, liberal ex-hippie tutor Deedee Osgood who offers him sex, raves, Ecstasy and postmodern uncertainties” (Ranasinha, 2007, p.240). His vacillation between two opposing sides will eventually cause him to reconsider those two people and take him to the side that weighs him. As the novel progresses, Shahid’s search for identity begins to develop as he saw both sides more clearly. According to Hall, we can find our identity by making comparisons between ourselves and others. Thus, people can make a

judgment about others. Hall also argues that identity continues to develop through the lifespan

the critical thing about identity is that it is partly the relationship between you and the Other. Only when there is an Other can you know who you are... And there is no identity that is without the dialogic relationship to the Other. The Other is not outside, but also inside the Self, the identity. So identity is a process, identity is split. Identity is not a fixed point but an ambivalent point. Identity is also the relationship of the Other to oneself (1996c, p.345).

At the end of the novel, attempts made by Riaz and his friends to burn Salman Rushdie's book *Satanic Verses* because of his heavy criticism of Islam become a turning point for Shahid. Riaz and his friends burn the book called *Satanic Verses* as a reaction to Western values symbolizing freedom of speech. At first, the fear of being excluded from the group made it hard for him to convey his true feelings, but this time his inner feelings prevent him from giving consent to this action. Now Shahid is no longer the same person seeking to imitate his friends to avoid losing them. After this event, Shahid realized that his only solution to finding his way lies in setting out with Dee. Shahid decides to take a concrete step towards the achievement of freedom and a new identity. By choosing Dee, Shahid is able to resolve all dilemmas within himself.

Throughout the novel, Kureishi presents the religious, cultural, and social factors behind the identity crises Shahid faced. Being an immigrant oscillating between the cultures, Kureishi conveys what it means not to belong to any of the cultures. In other words, as a person suffering from alienation, Kureishi understands the suffering and agony of a person when he steps into foreign lands. In the course of the novel, Shahid confronts the dilemma and cannot decide to which culture he belongs. His identity goes through changes with other cultures and religions. Living in two spaces allows Shahid to feel a sense of belonging while attending Riaz's group and to discover a different world with Dee. In the end, he decided to keep the fundamentalist group from himself and he can see his future lies in embracing the diversity of the cultures. In particular, Shahid's relationship with Dee becomes a means of discovering his own identity and finding his own way of life.

The entire novel seems dark in blurring the cultures, but the last page of the novel implies that hope can exist. At the end of the novel, the author showed that differences can co-exist successfully side by side by having two opposing characters fall in love. It is explicitly acknowledged that love transcends all borders.

4. THE IMMIGRANT

“We may share the languages of representation, but your history, your experience, cannot be simply exchanged for mine. Each is marked in different ways; they contain elements (linguistic, religious, cultural, historical) that are impossible to translate into the transparency of common sense. In the ensuing dialogue of difference our sense of each other is displaced, both of us emerge modified” (Iain Chambers)

4.1. Biography of Manju Kapur

Manju Kapur, born in Amritsar in India, is a well-known writer of the contemporary era in India. She received her MA in 1972 from Dalhousie University in Halifax, Canada. She both completed her Master’s in Philosophy and teaches English at Delhi University. Her first novel *Difficult Daughter* (1998) was rewarded with the Commonwealth Prize in 1999. Her next novel *A Married Woman* (2003) brings more attention to her. *Home* (2006) is her third novel and was nominated for the Hutch Crossword Book Award. Her other novels are successively *The Immigrant* (2009) and *Custody* (2012). All her novels gained great appreciation from readers and reviewers. Kapur’s all five novels focus on the problems faced by women in India. She, as a distinguished writer, explores women’s struggle for rights, their quest for identity, East-West conflict, and the clash between tradition and modernity.

Kapur does not present her female characters as humble or slaves but as dynamic with a sense of self-realization. These female characters shaped by Kapur overcome patriarchal customs and society; as a consequence, they reshape their own identity in a significant way. As she proclaims in one of her works: “I am interested in the lives of women whether in the political arena or in the domestic spaces. One of the main preoccupations in all my books is how women manage to negotiate both the inner and the outer spaces in their lives” (Kapur, 2002, p.1).

Kapur also draws attention to the relationship between individuals and society and she shows her concern for the exploitative nature of human beings. Family bonds are the essence of all her novels. The concept of family teaches her protagonists to develop strong values in the sense of responsibility, respect, acceptance, and belonging.

In every novel, she conveys the message that everybody should transcend the barrier preventing them to see the spirit of love and fraternity.

Her female protagonists are trapped in the chains of traditions, but towards the end, they embrace new life situations. In her all novels, Kapur suggests a change in the existing norms of society. The protagonists dream of freedom and resist the practices of society and the norms. For achieving their aims, characters are ready to transcend traditional norms. Nina in *The Immigrant*, Shagun in *Custody*, and Nisha in *Home* create their own space where they achieve their individuality.

Kapur's works cover subjects, such as love, traditions, human values, and marital relationships, which are highly important in the first decade of the twenty-first century. Her feminist stance is observed, especially in her description of the man-woman relationship. Kapur examines these relationships from an entirely new perspective. Her feminism, in some sense, brings equality in the man-woman relationship and husband-wife, and she challenges the conventional concept of marriage. To illustrate, in *The Immigrant*, Kapur reveals how the concept of marriage has changed through the characters of Nina and Ananda. Their relationship challenges the notion that women can do nothing without men. Even so, Kapur does not find the relationship lacking mental satisfaction and affection healthy. Thus, she criticizes the deteriorated relationships in the modern age. Money, sex, and lack of devotion to each other are the core factors that lead to divorce and unhappiness; all of which were not common in the pre-independence period of India. These are evident in Nina and Ananda's relationship. They become trapped in a web of modern-age problems.

Furthermore, Kapur's presentation of Indian society is ample. She shows her keen observation of Indian life, such as marriage, feasts, and social gatherings. It is important to note that her narration of society is based on her realistic observation. Thus, her insight into Indian life comes out of her sense of realism.

4.2. Nina's Struggle for Survival in the New Lands

During her stay in Canada, Nina experiences a series of events. Especially, the cultural disparity based on food, clothes, lifestyle, and education are dealt with primarily

in the first section of the novel. This subchapter will analyze how Nina responds to the new culture.

The story opens with Nina, a thirty-one-year-old spinster, living with her widowed mother in Delhi, India's capital. Despite being well educated, and financially and socially independent, the idea of being an unmarried woman increases her discomfort as the novel states:

Nina was almost thirty; Friends and colleagues consoled her by remarking on her radiant complexion and her black hair, but such comfort was cold. Nina's skin knew it was thirty, broadcasting the fact at certain angles in front of the mirror. Her spirit felt sixty as she walked from the bus stop to the single room where she lived with her mother. Her heart felt a hundred as it surveyed the many years of hopeless longing it had known (Kapur, 2009, p.1).

It can be apparently understood from these lines that her being a spinster for a long time makes Nina feel deeply dissatisfied with herself. Overwhelming social pressure makes Nina feel that there is something missing and not right about her life. Her unmarried position is intolerable in such a traditional society where the role of women is limited to getting married and being a mother. Especially, Nina's mother's anxiety and fear about her daughter's single status increases day by day. She is aware of the fact that her unmarried status will make her cut off from her culture as highlighted here by Beauvoir "For girls marriage is the only means of integration in the community, and if they remain unwanted, they are socially viewed, so much wastage" (Beauvoir, 1953, p.447). Beauvoir argues that strict demands forced women to believe that if they delay getting married, they will be rejected to get married to somebody. Considering the traditional family structure in the Indian culture, it is beyond to think a woman can lead an unconventional lifestyle like Nina. Thus, this marriage pressure forces Nina to accept an arranged marriage when a dentist from Canada comes along. Thus, Ananda was an enviable suitor for her to have a secure and stable life. "To her, Ananda presented himself as an eligible, well-off professional, settled in the first world country, and honest, upright citizen...Nina- she wanted to settle down, she wanted children, she could continue in the same rut for years...this could be her last chance. What were the odds of marrying after thirty?" (Kapur, 2009, pp.77-78). Nina's feelings reflect that marrying and bearing a child are essential prerequisites for all women in India. Feeling the pressure of overwhelming social expectations, Nina remained blind to follow her senses and thereby yielded to her mother's wishes.

Having set foot in Canada to settle down with her husband, Nina encounters a different life perception in an unfamiliar environment. Being married and settling in alien lands is not as easy as she predicted. Like some migrants, Nina cannot adapt smoothly to a new culture. In the initial period of her life, Nina oscillates between the culture of her native home and the host country. Her first experience in this new world starts when she goes alone to Halifax. At the Toronto airport, she is exposed to various questions, which makes her unstable and miserable. Her mental state is reflected clearly in the novel: “Rag fills her, why were people so silent about the humiliations they faced in the west? She was a teacher at a university yet this woman, probably a school pass, can imprison her in a cell-like room, scare her and condemn her. Though she was addressed as ma’am, no respect is conveyed” (2009, p.106). This quotation perfectly expresses Nina’s feelings as the Other in alien lands. Her black skin is the reason she spent a long time at the airport, indicating that she was treated as a second-class citizen by Canadian society. In Nina’s case, her ability to speak English is not enough not to face the communication barrier. The problem Nina faces is beyond understanding and speaking the language of the host country. Bhabha in his book *Our Neighbours, Ourselves: Contemporary Reflections on Survival* remarks on this paradoxical situation the immigrant are in as follows:

that is caught in a historical temporality of partial and double identifications that exist side- by-side in Ethical and Political life—at once “same and other”; at once indigenous and foreign; at once citizen and alien; at once jus sanguinis and jus soli. Such alternating and iterative aspects of civil society do not represent equivalent choices of life or structures of the community (2011, p.2).

As Bhabha says, the immigrants cannot be seen as citizens but are only seen as aliens. Nina’s suffering reveals the situations immigrants face frequently which makes them feel alien in a new country. The racial attitude of the whites towards immigrants shows that they are unwanted in American society. Thus, the minority groups, in the other words, immigrants are compelled to believe that their existence in the host country is at the mercy of the majority groups.

Along with this example, there are also other events illustrating how Nina experienced the differences between the home and the host culture. Kapur reveals the different attitudes of people in both countries. In one of the scenes, Nina finds the way she is examined by a doctor is so alien to the Indian culture. Nina's having a hard time letting the doctor see her body. At this point, Nina feels the strangeness of her own

cultural values. The different background is the reason why Nina feels uncomfortable and unwelcome in this country.

There is also another example in the novel signaling the cultural clash Nina experienced. She finds also the American people's liberal attitude in their relationship in public a complete contrast to the Indian ways. When Ananda took Nina to see their first movie called *Women in Love*, Nina marvelled at the lustful behavior of a woman in public. The following statement shows how Nina is distracted by the attitudes of a couple sitting in front of her at the cinema: “

The man had his arm around the girl's shoulders. Every so often their faces merged, their lipslocked in kisses. Why couldn't they wait till they got home? How long had they known eachother, was this a new love or an old one, clandestine or legitimate? She marvelled at such passion in a public place...(Kapur, 2009, p.121).

Nina's reaction to the couple kissing each other in the public is proof of a deep cultural conflict between Western and Indian traditions. This type of behavior Nina demonstrates can be interpreted as a collective norm of identity. In collectivist cultures, people do individually but act in groups, and in most situations, they put effort into maximizing group benefits over individual benefits. By contrast, in individualistic cultures, individuals give priority to personal goals rather than group memberships of others (Triandis,1988, pp.60-95). Thus, Nina's action shows that she still clings to her conservative self, which illustrates that she appreciates the harmony ofcollectivity. As she is shaped by the cultural beliefs that are unique to her homeland, it is not usual to encounter new cultural practices, which in turn makes her find herself in a strange community.

In the novel, the writer places much emphasis on the two important aspects. References to the clothes Nina wears and her culinary culture are numerous, which indicates her strict attachment to her own culture and identity. At first, Nina finds adapting to the eating habits of the host culture so demanding. Not being able to prepare her homeland food and not finding the taste she is used to make Nina culturally disconnected, thereby leading to sadness and depression. Feeling depressed and completely disoriented in a foreign environment creates a cultural shock. Nina is amazed to discover that Ananda is not vegetarian and eats “ some hamburger patties, whole wheat bun.. steak, sirloin” (Kapur, 2009, p.118) she has never tasted in her life. Nina cannot adopt the American ways of eating as easily as his husband. Her resistance to the

alien food culture forced her to buy “chips, chocolate, candy”(p.122). One day she “ visited the bakery to buy a cupcake, eat and feel sick. It was too rich for her, too full of white flour, which settled like a stone in her stomach, making her feel dull”(Kapur, 2009, pp.133-134). During the social and family gathering, Nina feels the urge call herself a vegetarian. Sometimes, Ananda takes Nina to restaurants where she can find a familiar taste for Indian cuisine. Especially, the savory smell of Tac Mahal restaurant in Canada takes her back to her country and evokes a connection.

the smells caught her mind and shut her mouth. Turmeric, yellow turning into brown as it bubbled in hot oil, red chilies that crackled as they roasted, onions and garlic that turned pink then brown... cumin and coriander that gave out pungent flavors, these smells and imagined sights traveled across the world from north India to eastern Canada to kick her sharply in the stomach (Kapur, 2009, p.139).

The mouthwatering words used by the narrator describe her bonding and identity through Indian food. In this sense, Donna R. Gabaccia, in her book *We Are What We Eat*, shows food as an expression of commitment to ethnicity and culture.

It is easiest to see how food choices reflect the eater's identity when we focus on culinary conservatism. Humans cling tenaciously to familiar foods because they become associated with nearly every dimension of human social and cultural life... Food thus entwines intimately with much that makes a culture unique, binding taste and satiety to group loyalties. Eating habits both symbolize and mark the boundaries of cultures (p.18)

Gabaccia puts food in a vital link between one's identity and culture. Gabaccia observes that people cannot easily change their eating habits, and there is an inextricable relationship between food and culture. What Gabaccia mentions here can be relevant to Nina's case. She develops resistance to eating meat over a long period of time and having veggies at meals. In Gabaccia's view, such immigrants settling in these new lands have little control over their place of residence, their work, and their language. Thus, he believes that the immigrants at least have control over their meals (Gabaccia, 1998, p.48). It can be inferred from Gabaccia's words that maintaining cultural identity is only possible by preserving traditional dishes and food. One may think that it can be served as an apparatus of power. Thus, Nina's desire to maintain her single identity in an ever-changing order signals Bhabha's words: identity “ is never a priori, nor a finished product; it is only ever the problematic process of access to an image of totality”(1994, p.51). Accordingly, Nina is in a state of in-betweenness, which makes her difficult to embrace the new habits. By rejecting to adapt to the new dietary choice of culture, Nina conveys a message of sticking to her culture rather than to the host culture.

It is interesting to note that Ananda is not trying to control how Nina dresses and her choice of food though he adopts Western values. He is simply encouraging Nina to understand the importance of embracing Canadian values. Nevertheless, Ananda sometimes suggests Western clothes for Nina as her saris are too formal to wear everywhere. In one of the scenes, the reader witnesses how Nina attempts to try on the Western style of clothes but, she felt uncomfortable in a tight top and jeans as she is used to wearing baggy clothes hiding her body. (Kapur,2009,p.158).She comes out of the trial room quickly, which indicates she has not mentally prepared to wear Western clothes. The writer comments on how it is hardly possible for Nina to adapt to a new environment. “Women who are not used to wearing Western clothes find themselves in a dilemma. If they focus on integration, convenience, and conformity they have to sacrifice habit, style, and self-perceptions. The choice is hard, and in Nina’s case, it took months to wear down her resistance”(Kapur, 2009, p.150). The above lines clarify that adjustment is an arduous task for immigrants, but it is essential to keep up with the requirements of the host country and to have the ability to embrace it. In the same token, Winkelman is also of the opinion that willingness to change and approach the new culture is key to adjustment. One can acknowledge the positive side of living in a new culture and learning experience instead of comparing life in the host country with his own values at home. (Winkelman, 1994, p.124). After taking these statements into account, the underlying cause of Nina’s psychological refusal is that she may not feel at home. In fact, the way people present themselves to the outside world is a reflection of who they are. In Nina’s situation, it appears that her sari stands for culture and tradition, thus Nina preserves her Indian identity. As a result, her outward appearance reveals her native country where she was born.

4.3. Nina’s Transformation as a New Woman

When an immigrant arrives in an alien land, he always faces a dilemma in his mind in accepting or rejecting the norms of the new world. He constantly compares the culture of the host country with his own culture. His identity is trapped between two cultures. In the case of Nina, she is caught up in a state of in-betweenness. She thinks that the new society has expectations of her. Thus, she feels the need to meet the expectations of the new society. This section shows how Nina slowly breaks the

conventional ideas which are deeply rooted in her mind and slowly tries to be assimilated into the new environment.

Throughout the novel, there are many instances in the novel showing that she starts to become a new person. At first, Nina breaks her resistance to wear only salwar soon as the climate becomes colder. Nina's inability to resist the sari reflects her desire to assimilate American culture. Over time, she begins to understand she cannot ignore the expectations of the new culture and appreciates this aspect of the Western culture. In one of the scenes, she needs to acknowledge the fact that how "time consuming and exhausting" her outfit is: "Everything had to be washed by hand, then hung on hangers from the shower curtain rod to dry, then the ironing board had to be hauled from the closet so the clothes could be ironed meticulously. And ironed again whenever she wore them, for this fabric crumpled easily" (Kapur, 2009, p.147). It can be inferred from this statement that Nina has already started to be a part of the new culture she lives in. The fact that Nina is even starting to think that traditional clothing is time-consuming shows how Nina is gradually becoming assimilated into American culture. The practicality of the clothes offers a lifestyle that is designed by the host country's producers. Tomlinson in his book *Cultural Imperialism* discusses how the products create a sense of cultural domination of strangers.

The notion of dominated implied is a fairly straightforward one, resting on the idea that alien culture products are imposed on a culture. But we have already met a major problem with this notion. It is the fact that often people don't seem to object [...] they don't perceive them as 'imposition;' hence it is difficult to see where domination at a specifically cultural [...] level is occurring (2002, p.94).

According to this view, cultural imperialism manifests itself in its superior commercial products. As seen here, colonial Powers establish cultural hegemony by spreading the ideology of clothes, which in turn made individuals' life comfortable. Gradually, this ideology becomes a way of life and finally a kind of identity. Thus, Kapur illuminates in this novel how identity of Nina is constructed and controlled by cultural imperialism. Individuals like Nina are unconsciously imposed by an alien culture and unconsciously buy goods to be comfortable in their lives. This is a sign of Nina's adaption to a new culture and her newly achieved identity.

Nina gradually realizes that she needs to be part of the new world, which depends on her changing attitude. When Nina arrived in Canada, she thought that eating meat would be unfair to her upbringing. When she observed "her vegetarianism was treated

respectfully, as part of her beliefs” (Kapur, 2009, p. 266) she decided to get away from the traditional Indian habits for the good of her husband and herself. Her exposure to the new food culture not only at home but also in the social environment requires Nina to reconstruct a new way and redefine her food choice. She felt the need to prepare food she had never cooked before, which shows she is ready to adopt new food choices. To touch meat to make a meal for her husband was the first step in breaking her dietary habits. Thus, Nina comes to realize that she needs to prepare a recipe from Canadian cuisine, denoting a hybrid identity that she has created in Canada. For the first time, she is preparing a Canadian dinner at home so that her husband never loses sight of American values. One other change is when Nina started to test everything, including red meat, chicken, and fish. In this sense, Kapur points out through Ananda that the immigrants’ adaption to the new culture depends on their changing attitude: “Eventually if one lives here one has to eat meat” (p.267). Thus, the balance Nina achieves between her own cultural identity and the host country is explained in the concept of “adjustment phrase” by Winkelman. In his ideas, the moment a person develops problem-solving strategies in his struggle with a new culture indicates that he has developed a positive attitude. Most importantly, when he realizes that his problems are related to his inability to understand, adapt and accept, his negative reactions to the other culture diminish. It is important to develop a positive attitude to challenge the issues in the new culture (1994, p.123).

Nina’s perception of the world occasionally comes into conflict with her husband in many ways as her husband is accustomed to American traditions. Whatever understanding Ananda takes of his wife's difficulties in living a new life in Canada, Nina’s conservative attitudes such as having a baby and being a traditional housewife cause problems for the couple. Thus, disparities can be observed in their choices and the way they think though their origins are the same. As Nina was psychologically conditioned to become a faithful wife to her husband, she expected Ananda to act in the same way. This supports Spivak’s assertion that “Women are culturally perceived as really responsible for tasks associated with the private sphere, especially of the family”(Spivak, 1996, pp.245-69). Nina is dazzled that Ananda does not expect her to serve him. She is slightly appalled when he took over kitchen duties. She is also amazed at his insistence on washing up and helping prepare the dishes. She observes the flexible life Western offers “There was nothing to disturb her...No part-time help to clean and

swab no mother who chatted while she worked” (Kapur,2009,p.122). Thus, Nina is prevented to play the role of housewife, which seems to provide her an opportunity to be an independent woman in Canada. Still, Nina feels uncomfortable about the new culture she has been exposed to for the first time. The following lines show how her traditional upbringing had a grip on her life: “After years of night and day protection against the eyes of the world, it felt strange to abandon the shield that had defeated her modesty” (Kapur, 2009, p.113). On the other hand, such liberal acts seem uneasy for Nina and she starts to question the basic duty of an Indian wife. Therefore, Nina oscillates between Canadian values standing for liberalism and Indian values. She realizes that there is an obvious conflict between her new culture and her traditional culture. Nina’s case clarifies Bhabha’s statements: “It is an intimacy that questions binary divisions through which such spheres of social experience are often spatially opposed. These spheres of life are linked through an “in-between” temporality that takes the measure of dwelling at home, while producing an image of the world of history” (Bhabha,1994, p.148).

Another problem is that Nina relates giving birth to take the family lineage forward because she is deeply convinced of the role of the traditional mother. Thus, she is pressuring her husband to have a baby to free herself from the image of a barren wife. As the ideal Indian family is deeply infused in Nina’s mind, she expected her husband to behave in the same way as an Indian husband. On the other hand, in Ananda’s case, “To get pregnant as soon as you married was a very stupid, backward thing to do, it was more important to settle down first” (Kapur, 2009, p.162). Thus, a clash of opinion breaks out between the couple due to Nina’s attempt to preserve her Indian mind in the host country. A gap between them made Nina think of it deeply. Although both of them are Indian, their expectations and the way their perception of their adopted countries clash now. Thus, the difference of opinion caused mutual distrust between the couple.

Then, the pregnancy issue brings the couple to see a sexual therapist. Having learned that the entire problem is related to her husband, she cannot divulge it to anyone, making her psychologically uneasy. Manju Kapur is well aware of the importance of motherhood in India and conveys Nina’s feelings:

Hours passed. Her helpless feeling spread to every pore, reducing her to a baby. If she exposed him, that would mean exposing herself as well. He would use their liaison to defend himself. The whole affair would be out, and her integrity questioned. She shrank from any gaze, so inevitable once she opened her mouth (Kapur, 2009, pp.296-297).

These lines clearly show how Nina's desperate wish for being a mother signals her attachment to the Indian culture. Sobana mentions how the norms attributed to women in India. According to her, from an early age, an Indian girl's responsibility is to give birth and serve others silently. Irrespective of her caste, class, or religion, her family's being poor or wealthy, an Indian woman is aware that motherhood confers upon her an identity (Sobana, 2015, p.160). Based on Sobana's words, it can be concluded that motherhood is considered central to a woman's life and there is pressure to be a mother in many Indian societies. It also implies that each Indian woman realizes that motherhood is imposed on her by her culture. This is also clarified by Manju Kapur herself: "We are conditioned to think a woman's fulfillment lies in birth and motherhood, just as we are conditioned to feel failures if we don't marry." (Kapur, 2009, p.223). What the above statement suggests is that a woman's value is measured by being a mother and bearing children. Therefore, women's identities are influenced by gender expectations and it is something they never get rid of. Throughout the novel, Nina's upbringing controls how she perceives herself to be a woman in her relationship with her husband and surrounding. As a result of this, this situation makes him difficult to identify with two cultures. Despite her gradual assimilation to Western values, she cannot detach herself from gender expectations. Nina's situation clarifies Bhabha's views: "cultural difference within the vaccination of ideology in which the national discourse also participates, sliding ambivalently from one enunciatory position to another" (Bhabha, 1994, p.147).

Although Nina is stronger than Ananda in sexual relations, she has to accept her secondary position as the customs are in favor of men. This fits Spivak's concept of subaltern. As a subaltern, Nina has to suppress her sexual displeasure and the inefficiency of her husband. Therefore, Nina remains silent in sexual relations in a male-dominated society. This reminds us also of Margaret Atwood's dystopian story which reduces women to the point of biology and sexuality. As an example, Atwood describes such an inferior situation through Offred's words: "We are for breeding purposes[...] We are two-legged wombs, that's all: sacred vessels, ambulatory chalices" (1985, p. 139). As the novel shows, women are required to play maternal roles. It is important to note here that as the roles are predetermined rather than acquired in some traditional societies, individuals have little or no choice but to adhere to these codes. Thus, Nina accepts her role and hopes to be pregnant.

Nina and Ananda's visit to Dr. Sharma who is Ananda's uncle, of Indian origin living in Canada, is an important factor in her process of adopting the American way of life. This gives Nina a chance to learn about the Western way of life up close. They follow their own customs at the same time as Western values. On the other hand, what makes Nina astonished by family members is that everyone in the family does it all their own, including cooking dinner, ironing, having breakfast, and washing (Kapur, 2009, p.24). Traditionally defined roles such as dividing the family members in the labor do not exist in Western Culture. Other things catching Nina's attention are that children are encouraged to absorb Western norms in all respects, such as taking education independently, taking loans for their education, and even taking the responsibility of repayment of it. As is seen, family members adopt the way of individualistic manner. They adopt Western ways of life putting a great value on autonomy.

Irrespective of the reasons for migration, people leaving their motherland experience a sense of isolation, pain, and loss of values. As mentioned before, some hardships, such as language barrier, cuisine, and clothing make some immigrants stressed and these cause them to fail to adopt this new culture. In Nina's case, leaving behind her homeland and dealing with new customs and culture make Nina's life difficult. Over time, she becomes aware that her existence is like a doll in her husband's house. Being imprisoned in a small flat, Nina's world is restricted to maintaining her traditional role. Her status as a spouse and the burden of unemployment at home are further increased by the fact that she becomes a migrant in a new country. In this regard, Kapur comments:

The immigrant who comes as a wife has a more difficult time. If work exists for her, it is in the future and after much finding of feet. At present all she is is a wife, and a wife is alone for many, many hours. There will come a day when even books are powerless to distract. When the house and its conveniences can no longer completely charm or compensate. Then she realizes she is an immigrant for life (Kapur, 2009, p.120).

As is seen, Nina's reading habits do not keep her engaged and she feels alienated like other immigrants. Her immigrant identity and gender roles make her lead an isolated life. Nina's situation can be related to Edward Said's claim:

Exile is very tormenting and it is not so easy to endure the painful tortures that a migrant experiences when in exile. He feels a wide gulf between the culture of the local people and the native country. He is haunted by his own country and remembers the customs, traditions, festivals, and people of his land. There is a psychological rift between a human being and his homeland; he is nostalgic about his original home and thus seldom is distracted (Said, 1986, p.173).

Nina is in exile; she feels lonely and alienated in her process of assimilation. She suffers emotional upheaval as she loses her connection with her own culture and her mother. She feels the loss deep inside her heart:

Home. That was what she wanted. The park, the trees, the harbor, the view, everything was so pretty, but it failed to satisfy her heart. Maybe if her mother could share it with her, it would have made a difference. She could imagine her thin worn face, her gnarled hands, happy in her happiness. Happy. The whole planet would be better off not searching for something so ephemeral (Kapur, 2009, p.172).

The view of the foreign country gives Nina a feeling of nostalgia for her home country. No matter how much the foreign country gives her the freedom she seeks all the time, her Indian identity develops resistance to being fully assimilated in this place. In this regard, Madan Sarup poses interesting questions about the Notion of home: “What makes a place home? Is it where your family is, where you have been brought up? [I]s it where your parents are buried? Is home the place where you have been displaced to or where you are now?”(1994, p.94). According to her, home, therefore, can be either the place where the feeling of love is or a place where the walls are constructed for immigrants. Thus, Nina is trapped in a situation where everything is strange and her sense of displacement answers Sarah’s questions on the concept of home.

Together with the problem related to her isolation, the insufficiencies in education facilities come to the fore. What makes her feel alienated in Canada is her insufficiency in English to prove herself. The path to a career and job in the West is arduous. A Ph.D. degree and having publication are essential prerequisites for a teaching career (Kapur, 2009, p.121). Although she was an English teacher at Miranda House in India. it does not mean that she feels qualified to compete amongst the qualified English. So she cannot make use of the social and educational opportunities due to her immigrant identity. She could not find the opportunity to carry her profession in Canada because the host country’s language proficiency remains low for Nina. Edward Said highlights that knowledge is a key factor in gaining recognition in alien lands. He remarks on this situation in the following lines:

Knowledge means rising above immediacy, beyond self, into the foreign and distance. The object of such knowledge is inherently vulnerable to scrutiny; this object is a fact which, if it develops, changes, or otherwise transforms itself in the way that civilizations frequently do [...] To have such knowledge of such a thing is to dominate it, to have authority over it (1977,p. 32).

As he states, becoming a part of the host culture is through knowledge, which can be a respectable job or education. In the novel, the need for approval through having a definable social status is stated in Nina's speech: "Because I have to do something that ensures me a job I am suited for, where I won't take forever to qualify." And that would give her independence" (Kapur, 2009, p. 225). Thus, she demands to form an identity as Bhabha states:

The recognition of the subject as 'same and other' complicates Ethical Life with the recognition of 'the rights of others— aliens, residents, and citizens,' and, as such, is incompatible with the representation of the nation's people ...Recognition, in the realm of minorities, is most often a claim to authority for an emergent subject, or a group that seeks to empower its new collective identity. (2011,p.2-4).

Nina's experiences in Canada strongly support Bhabha's thoughts. Due to the fact that language is the most important indicator of Western culture, it is expected for the immigrants arriving in the dominant countries to have certain knowledge to be a part of the West. In an effort to improve the language of the dominant culture, Nina begins to develop with the literature and the culture of the dominant country, which is the only way for her to secure a good position in this new land and be accepted as one of them. As revealed by the statements above, acquiring the language proficiency of the host country remains a key to the economic and social integration of immigrants.

On the other hand, Nina's desire to find a job in Canada once again is shattered by her mother's traditional ideas. Nina's mother is unwilling to allow the dominant culture's expectations to come first. Her conversation with her mother on the phone reveals how she tries to follow her wishes, yet experiences the pressure of the cultural tradition.

Let me finish my degree.'Only a year left.'
'Then I have to look for a job.'Job can wait, children can't.'
Ma, I feel too sick to talk about all this now (Kapur,2009, pp.275-76).

The clash of ideologies between the generation is distinct along these lines. Her mother, as a representative of conservative society, does not want Nina to give priority to her desire for a job rather than a child. She makes Nina feel she betrayed her culture by reminding her of the requirement of their culture. Consequently, it is possible to say that Nina's mother makes it hard for her daughter to adapt to the new culture. While

Nina wants to preserve the culture of her original land, at the same time, she tries to find a balance between her home culture and the host culture. Besides, Nina is aware of the distinct difference in the perception of life between her mother and herself. “ Her mother was such a vehicle of patriarchy, why was her concern for her daughter always expressed through worry about Ananda’s well-being? As for a child, both of them thought they could still wait a bit, she wasn’t that old after all. Besides, if it didn’t happen, it wasn’t the end of the world”(Kapur, 2009, p.234). Her inner feelings can be interpreted as an indication that she is slowly breaking the chains of her tradition and shaping her life in the way she wants. The identity struggles of Nina clarify Hall’s ideas on the flexibility of identities. For him, identities “in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices, and positions”(1996b, p.4). In her oscillation between two cultures, Nina tries to redefine her Indian culture and her new culture.

Despite her inner conflicts as a foreigner in the host country, she depicts herself as new here, and it is something like learning to walk and stand just like a baby. As Kapur states, “she was a child, learning to walk on a different piece of earth”(p.222). In particular, Nina’s friendship with Sue, Ananda’s friend’s wife, offers her an opportunity to experience the American way of living closely. With her, she has an opportunity to witness the independent life in Canada, such as visiting a petting farm and going shopping. Such ordinary things make Nina feel like a part of American society. Thus, her encounter with other people from her society and the presence of a new culture opens up “a place where we construct our identities in relation to varied and often contradictory systems of meaning” (Bhabha, 1994, p.38). She starts to realize that there is another way of understanding and viewing her surroundings and the world. At first, Nina relies on Sue to discover the exterior world, but soon she starts to go to nearby places alone. After observing this Western woman and her way of life, at this time, Nina mimics what she saw. In this regard, Sue acts as a representative of the Western culture for Nina, which can be explained in the light of Bhabha’s notion of mimicry. “ colonial mimicry is the desire for a reformed, recognizable Other”(1994, p.86). Now, she starts to discover this country in baby steps, picturing a contrast in her head. The city fascinates her in that it offers her numerous opportunities that she would not be able to obtain in India. To illustrate, she occasionally visits a nearby library by herself and enjoys staying there for

a long time. She is astonished when she comes across a variety of English and American classics. “Feverishly she scanned the titles. European, English, classics, American, and Canadian fiction authors she had never heard of. She confined her selection to Stephan Leacock and Madame Bovary. With a steady supply assured, she could give secure and happy between the pages she read”(Kapur, 2009, p. 142). As she is a voracious reader, it is possible to say that she is under the effects of a foreign culture. Nina’s interest in reading books and her love of teaching literature in India show that she has been already fascinated by Western culture. The hegemony of the West over the Oriental countries is evident in Said’s book *Orientalism*.

The other feature of Oriental-European relations was that Europe was always in a position of strength,...But the essential relationship, on political, cultural, and even religious grounds, was seen—in the West, which is what concerns us here—to be one between a strong and a weak partner (Said, 1977, p. 40).

The West is inclined to show its effects in every field of life. On the basis of the above quotation, it can be said that Western values are imposed on Nina by means of literary works.

Besides, in one of the scenes, she is also amazed by the fact that the price of grape juice in Canada is extremely low compared to India. One can see Kapur portraying Canada as a place where diaspora women interact freely with the city since “the prosperity of the West and a freedom often not available to her at home” (Kapur, 2009, p.79). This statement illustrates that the writer ascertains the superiority of the West and colonized is likely to be influenced by the good living conditions of Western people. This statement also indicates that the writer holds a positive view of Westerns and shows them as a good example to imitate and idealize.

Obviously, Nina’s stroll through the city takes her from the private space in the house to the public space, where she found a way to interact with the city and its inhabitants. She sets free in a country she is foreign to. In this regard, Robert Young describes cosmopolitan societies as a place where the West and the East meet along the following lines.

you could scarcely imagine a more varied mingling of peoples, whose ancestors hark back to the Caribbean and Africa, India, Pakistan, Bangladesh, China, Tibet, Afghanistan, Somalia, and the Balkans, mixed and merged with others... The cleavage of East and West in that bronze strip on the hill has gradually been subsumed into a city that, with the potent attraction of economic power exerting the magnetic field of force of the North over the South, has drawn the far-off peripheries into the center...[It] has become inalienably mixed, suffused with the pulse of difference (Young, 1995, pp. 1-2).

In light of the above information, it can be said that Canada, like most Western metropolises, is a place of a mixture of different races and cultures. This country gives her the independence and freedom to go outside. Being part of the physical space is a starting point for breaking down her former identity. Feeling comfortable in the host country makes her feel more positive about her future. She dreams of being a part of this country. She envisions this new place where she will build a future with her children. Kapur describes Nina's contentment with her life in Canada as follows: "She felt part of the crowd, the fair, the city, the province, the country. One day she would be sitting here with her children" (Kapur, 2009, p.154). What can be seen in these lines is that Nina gradually opens herself to the new world. Eventually, she will be embraced by the members of this country and given a chance to be a part of them. Another reason that enhances Nina's assimilation into Canadian society can be her association with the English language. To be able to speak English in some senses makes her close to this new society and makes her develop a positive perspective of this land.

In addition, this is in the wake of shopping, Nina's concept of herself changes. In this regard, Kapur expresses:

Her attitude to Western clothes changed...At home, she had made her best shopping decisions by herself, undisturbed by another's opinion. Now with the image of an elegant, well-dressed Nina, she headed on her own towards Mills Brothers on Spring Garden Road... Black pants, grey pants, a white cotton blouse, a black sweater. The bill was for three hundred dollars, and cheap at the price, said the sales girl. (Kapur, 2009, p.263-263).

These lines clearly indicate that she acts in accordance with her own desire and reason. Now, she transforms from an Indian woman wearing a sari and salwar to a western woman, which is notable for cultural mingling. Still, she chooses the best clothes without taking into account their price. On the other side, her purchase of extravagant clothes makes Ananda fall into a rage and he utters the following words: "Three hundred dollars! You spent three hundred dollars on your clothes? "Why, my most expensive suit is a hundred and fifty... I should have come with you. You go alone, you lose your head"(Kapur, 2009, p.263). Thus, Ananda puts Nina in a position of a wife who has no idea of her husband's financial situation as she has no decent income like him. What Ananda does not disclose to Nina is that he secretly attends expensive sexual therapy which can be infidelity on her wife. On the other hand, Nina speaks to her husband in an emancipated tone and utters this: "From now on, I will only buy clothes when I have money of my own"(Kapur, 2009, pp.263-64). Taking a closer look at Nina's

behavior from the beginning of the story, one may claim that Nina is gradually moving towards achieving a realization of what is going on and an identity of her own. It is her first courageous step against her husband, which will change her life later on. The encouragement she showed can be traced back to her previous experience interacting with an American woman, Sue. The trust Sue places in Nina allows Nina to feel confident in this unfamiliar place. Feeling at ease in the host country has increased her ability to defend herself. Indeed, the traditional values shaping her life and character in India can be considered the reason why Nina suddenly fell into a rage.

It is only after interaction with Western society that her social circle changes and she easily adapts herself to a new environment. Finding part-time employment in the library gave her the confidence of Western women. This job enables her to develop good communication with the people of the host culture outside her home. She gradually joins leisure activities with her colleagues after work. She also discovers that she needs to get her degree within her field to fully integrate into Western society and to be a woman who is financially and socially independent.

Observing the opportunities the American society offers to her, Nina starts to slowly discard the strict values she has. In the novel, Kapur reveals that group solidarity is as a way to construct her identity. In particular, her entrance into Library Management at the university where a group of women from various places facilitates the formation of her identity in a third space. Through individual counseling sessions, the group provides close alliances among marginalized females. The group consists of different people including “eight white, one brown, sympathetic, caring and concerned” (Kapur, 2009, p.208). When Nina first attended the meeting, she witnesses delicate and personal issues ranging from sexual harassment of women in the workplace to their struggle for child care and work to infidelity (Kapur, 2009, p.207). By connecting with other women, women not only see the fate of the marginalized, but they also see the gender expectations imposed on them. Being part of this community helps Nina experience the host culture and the migration challenges that people are struggling to overcome. At first, Nina has a hard time telling the group about her problems, but then she lets her worries go away. She exclaims how she oscillates between two cultures: “Everything is very strange,” she said in a rush. ‘I used to be a teacher, in fact, I taught for ten years before I came here. And now I do nothing. I have not even been able to conceive. Am I locked into stereotypical expectations? I don’t know” (Kapur, 2009, p. 222). In these

lines, we can see how it is hard for her transformation process both because she is an immigrant and a woman. First, she expresses her discontent about not carrying out her profession and earning the respect she thinks she deserved. She is also in conflict with the expectation of her culture. Instead of judging Nina, the group members sympathize with Nina. By saying “by being in this group you have taken the first step towards change ”(p.231), they convince her to explore herself. Finding a cohesive community that embraces and respects the cultural diversity of immigrants, as well as guiding them on how to deal with the expectations of the host culture, have a considerable role in the adaptation process of Nina.

During a group meeting, two women take part in a discussion on "arranged marriage". A woman stands behind the Oriental system of arranged marriages. In her view, such marriages are not based on the chemistry of the relationship but based on strong bonds. On the other hand, for Betty, another member of the group, it's a bit weird to marry someone you don't know. Nina, however, defends herself as believing in an arranged marriage.

In traditional societies, things work differently. And if you are pretty sure you are going to get married, no matter what, the compulsion to attract male attention is not there. For example, at home, nobody talks of being too fat, or thin. And then because it is arranged, the whole extended family has an interest in keeping the marriage going. India doesn't have a large divorce rate, for example (Kapur, 2009, p. 212).

Nina's statement can be interpreted in two ways. First, it shows her adherence to her own culture. Despite being spatially away from her native country, Nina cannot escape her inherent ideas, which are clearly understood from her words. Even if she gains new insights into the new culture, it is not easy for her to discard her native country. The second thing to be concluded from this statement is how the group helps Nina build strength within herself and speak openly about her own culture. She brings her dilemmas to the attention of her colleagues, suggesting that she is open to Canadian culture. It also emphasizes the role of communication in negotiating different cultural beliefs. Therefore, the closeness and connection between Nina and the group members characterize Bhabha's concept of the third place where cultural differences are met outside stereotypes. In the third space, Bhabha argues:

[C]olonial hybridity is not a problem of...identity between two different cultures which can then be resolved...What is irremediably estranging in the presence of the hybrid...is that the difference of cultures can no longer be identified...cultural differences are not simply there to be seen or appropriated (Bhabha, 1994, p.114).

For Bhabha, hybridity forms new cultural meanings, and cultures change in the process of hybridity. Thus, based on these, it can be said that Nina is at the outset of exploring her identity in the open space.

Beth, one of her friends in a group meeting, also has a contribution to getting Nina out of her space and encouraging her to a point that she takes up reading books on women's psychology. The book called *The Second Sex* is replete with concepts, such as freedom, rebellion, and courage dictating women not to depend on fertility and their husbands (Kapur, 2009, p.217). It provides the woman with a way to find herself and gives them power, as the novel shows: "As with *The Second Sex* much of it didn't sound as though it reflected her situation or those of the women she had known in India" (Kapur, 2009, p. 224). In this regard, it would not be wrong to say that Beth, as the representative of colonialism, imposes her culture through literature. The values and ideas in this book show the effects of the dominant culture. This supports Said's contention that the privilege of having knowledge is the privilege of having power. Western's "presence in time, in discourse, in institutions (schools, libraries, foreign services) gives it strength and authority" (Said,1977, p. 23). The colonizers penetrate every area of the colonized's life. Thus, their style of thought "is approached systematically, as a topic of learning, discovery, and practice." (Said, 1977, p. 74). As a result, the colonizer's style of thought is intended to apply these values to Eastern countries. In this context, it is important to discuss that civilizing mission of the colonizer through literary texts had a powerful impact on the colonized, Nina. Literary books are means to justify their superiority. Thus, the dominant culture affects the colonized subject, Nina. This book sounds like something new to Nina since her culture always makes her realize her inferior nature. She reviews the events she has experienced so far and tries to find solutions to her marital problems. Gradually, she understood that the prejudices she bears are not due to the new environment in which she lives, but to the powerful ideologies imposed on women and men. At this point, Nina's identity construction confirms Bhabha's theory of hybridity on identities. "The process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation"(cited by Rutherford, 1990, p. 211). Therefore, based on this assumption, we can say that the third space opens up alternative ways for Nina to perceive. She begins to discover the reasons for her rushed marriage and wonders if she is mentally ready to enter into an arranged marriage at that

time: “she hadn’t wanted an arranged marriage, had only entered into one when she had no other choice, and after a long courtship. Her marriage—arranged by herself? Fate? Circumstances? Alka? Her mother? Her age?” (Kapur, 2009, p.213). With her new self, Nina also realizes that her desperate desire for a baby means nothing. The following lines illustrate how she becomes a rational person who liberates herself from the conservative ideas of her culture: “was it wise to lose yourself in a child, just because you had nothing to do, and these were the expectations with which you had been brought up? (Kapur, 2009, p.217). Thus, the interaction with group members and her surroundings permits her to discover her real self for the first time. Hence, this group, which functions as a third Space to some extent, makes Nina free from stereotypical ideas, and as a result, she feels more comfortable while spending time in this group.

Another important factor in shaping Nina's identity in Canada is a married Canadian man who can be seen as an entrance to American life for Nina. Nina and Anton's relationship starts off as a coincidence in the library. After that, Nina ends up in an affair with him. Both of them become their “others”. Anton is the representation of the host culture for Nina and at the same time Nina “had such a remote, princess-like air” (Kapur, 2009, p. 249) for Anton, she represents a mysterious land in India. On the other hand, her close relationship with Antony gradually makes her realize that she needs to break down the boundaries of her culture to adapt to American society. Along with Anton, Nina transcends all the restrictions placed upon Indian women. Through him, she adopts the Western way of life ranging from consuming liquor, smoking, and having sex. She immersed herself in the flow of a new life, and it shows that Nina desires for creating a third space where she will enjoy her life freely and go beyond her family background.

Kapur also portrays the mutual relationship between Nina and Anton in terms of the colonizer and the colonized. In their relationship, Nina uses Anton as a means to get what she wants. Similarly, Antony uses Nina to get what he wants. Nina yearns for the colonizer’s power as the colonizer is associated with power. This can be interpreted in the sense that Nina desires to be an independent woman by penetrating the Other’s realm. On the other hand, she is the object of a sexual desire for Anton. “[Anton] want[s] to make love to her..her skin, the way she looked..so different from Western woman” (Kapur,2009,p.259). To illustrate, Nina’s short-lived sexual relationship with Anton satisfies her. During her sexual intercourse with Anton, Nina discovers her body and

enjoys sexual pleasure. Nina discovers her power lying behind her sexuality and feels the following lines: “For the first time she had a sense of her own self, entirely separate from other people, autonomous, independent.” (Kapur, 2009, p.251). Through sexual intercourse, they transcend all boundaries so the reciprocal relation is achieved in a new space. This mutual relationship shows their entrance into Homi Bhabha’s third space. “The production of meaning requires that these two places be mobilized in the passage through a Third space, which represents both the general conditions of language and the specific implication of the utterance in a performative and institutional strategy which it cannot ‘in itself’ be conscious” (Bhabha, 1994, p.36). In this new space, the colonized Nina does not see Anton, the colonizer, as superior. Similarly, she is not an inferior object in the eyes of the colonizer, Anton. In this new realm, the division between them becomes ambivalent.

In the novel, Nina’s yearning for sexual freedom indicates her desire for constructing a new identity without being exposed to the restrictions of her culture. The sexual freedom she explores outside marriage appeared as if she took revenge on her insufficient husband and patriarchal norms dictating her to be passive and silent. Michael Foucault in his book, *The History of Sexuality*, discussed “sexuality is not the most intractable element in power relations, but rather one of those endowed with the greatest instrumentality; useful for the greatest number of maneuvers and capable of serving as a point of support, as a linchpin, for the most varied strategies” (p.108). Foucault wants to say that sexuality can be used for various strategies so women use it as a tool to suppress patriarchal society. In the novel, Nina does not achieve a sexual relationship with her husband. In Anton, she notices sexual qualities missing from her husband. Thus, her sexual enjoyment with Anton brings her what she desires and what she needs. What Nina wanted to prove is that she has absolute power over her body and can do everything whatever she wants with it. Thus, it is reasonable to say that Nina’s sexual freedom is an effective tool to reclaim her body and identity.

Nina’s search for independence in sex is rather unexpected behavior taking into consideration the sexual moral codes of the conservative Indian society. Women’s desire in the Indian context is all about being a good wife and a mother. Thus, Nina’s manner is contrary to Indian customs and she reaches a breaking point to construct a new identity and reshapes her previous identity with a new experience in the new place. As Amin Maalouf states, “identity isn’t given once and for all: it is built up and changes

throughout a person's life" (2003, p. 25). It is easy to comprehend that Nina adopts the new American culture she lives in as her beliefs change.

At the end of the novel, Nina's discovery of her husband's infidelity becomes a final turning point for her to decide to end her relationship with him. Nina is now at the crucial point where she must make up her own mind. She reasons based on experience and knowledge in this new country and eventually comes to a solution. Being away from her husband and cultural norms, she decides to choose her own path and become herself.

In the end, she heads toward the possibilities in the exploration of new experiences and creates her own values on the path of her survival as a diaspora. Kapur comments on this:

The continent was full of people escaping unhappy pasts. She too was heading towards fresh territories, a different set of circumstances, a floating resident of the Western world. When one was reinventing oneself, anywhere could be home. Pull up your shallow roots and move. Find a new place, new friends, and a new family (Kapur, 2009, p.316).

By blending in two cultures, West-East, Nina emerges as a hybrid character. She takes advantage of opportunities such as employment, education, and, most importantly, self-discovery. At the beginning of the novel, Nina, like other Indians, became obsessed with the conservative idea of motherhood and adhered to her homeland and traditions. Migration inevitably causes a change in her personality, actions, and opinions. Her migration into alien lands allows her to transform into a woman who can succeed in making choices of her own and adapting herself to the new country's requirements. Although she sometimes acts as her culture dictates to her, Nina feels the need to go beyond the boundaries of her culture. Finally, Nina survived thanks to her ability to reinvent herself and switch easily from one identity to another.

At the end of the novel, Nina reached a successful adaptation by creating a balance in Canadian society. Put it in Winkelman's words : "It is important to recognize and accept the fact that an effective adaptation will necessarily change one, leading to the development of a bicultural identity and the integration of new cultural aspects into one's previous self-concept" (p. 123).

Through Nina, Kapur has shown that there may be a way to adapt to circumstances and survive, rather than carry the burden of traditional values imposed by society. The joy of exploring cultures without barriers helps build a new self and tolerates otherness.

5. GODDESS OF FIRE

“The real voyage of discovery consists not in seeking new landscapes, but in having new eyes”(Marcel Proust).

“In the first step, strong feelings of hatred or strong feelings of cravings get loosened up in you. You become like a child. The step to enlightenment is from being nobody to being everybody”(Ravi Shankar).

5.1. Biography of Bharti Kirchner

Being an Indian American, Bharti Kirchner is a prolific writer who wrote four novels and four cookbooks, and many essays. *Shiva Dancing* (1998), *Darjeeling* (2002), *Pastries* (2003), and *Goddess of Fire*(2006) are four novels written by Kirchner. The cookbooks she published *Healthy Cuisine of India*(1994), *Indian Inspired*(1993), *The Bold Vegetarian* (1995), and *Vegetarian Burgers* (1998) gained wide popularity throughout the country. She has also several essays and articles including the topic of travel, food, and lifestyle. Her other achievements are Two Artists Trust Gap grants, Two Seattle Arts Commission Literature grants, and Sala Award.

In her novels, Kirchner explores hybrid identities, the problems of Indian women, and severe identity crises. Kirchner represents the main trends in diasporic literature, focusing on the Indian immigrant women’s experiences in the host countries and the unique Indian traditions, which contrast starkly with the West’s values. In her novels, Kirchner also uses many references to the use of mythology, ancient stories, and descriptions of rituals to tear apart the fixed norms on women’s identities and to offer the reader a new perspective of South Asian literature. The writer takes the reader to India’s rich mythology by blending history and fiction.

It can be also observed in her novels that she deals extensively with food and its association with identity and cultural environment. Through Indian food, the characters in her novels can have a chance to assert their individual and regional identities in multicultural societies. The characters’ distinctive features make them acceptable in foreign lands. Huggan explains it: “exotic is the perfect term to describe the domesticating process through which commodities are taken from the margins and reabsorbed into mainstream culture”(Huggan, 2001, p.119). Thus, the food that is unique

to the Indian culture serves as a means of merging of the East and West as well as a means of escaping from labeling like the Other.

5.2. The Challenges Experienced By Maria

In this part, Kirchner touched on the problems of black women in the post-colonial context. The protagonist is exposed to the problems created by the white community. This subchapter discusses the problems faced by Maria as a migrant, black, and woman.

The novel opens with the crying of a young girl exposed to the practice of sati. Moorti, an Indian girl, is obviously aware of her condition as an Indian woman; therefore, she does not want to share the same fate with the other Indian women. Thus, she refuses to go in flames and exclaims these words: “please let me go. I will live as a ghost in my parents’ home. I am only seventeen ”(Kirchner, 2015, p.15). These lines clearly illustrate the fate of many Indian women who are subject to the conservative traditions of the society in which they live. Her words also imply that she wants to continue to live as a widow instead of becoming a sati. On the other hand, her scream of pain makes no sense in the Indian community and the priest is ready to perform his duty: “It is your right to be a sati, a great honor for a woman, a sacrifice of the highest order, the ultimate act of devotion you will show to your beloved husband. Together, you and I will recite your final prayer”(Kircher, 2015, p.21). Committing a sati in the Indian culture is that women put themselves on fire after their husbands pass away, which indicates their devotion to their husbands even after death. In this way, they are “going to be a goddess”(2015,p.13). As Courtright states, “If there have been women who entered the fire out of pure devotion and a compelling confidence in the reality of rebirth and the effectiveness of self-sacrifice, these women must indeed be goddesses, worthy to be venerated by the witnessing community”(1994,p.29)

On the other hand, this young girl’s attempt not to be a sati is against the custom of Hinduism which requires a woman to burn to die after her husband’s death as a sign of dutiful wife. When looking for the reason behind such an unusual action by her, it can be said that she does not view sati as a sacred ritual requiring a woman to sacrifice her body to fire. Rather, she perceives it as a means to end her life. In that sense, her

beseeking to lead a life is not heard by the patriarchy. The reason for this is that women are under the control of a patriarchal system that is governed by false democracy rather than by justice and freedom (El Saadawi, 1983, p.23). In such a situation, Indian women as subordinates have no choice but to accept the burn on fire, which is quite contrary to a person's free will. It is completely clear that the practice of sati is imposed on women by a patriarchal society in which women's enthusiasm for life is taken away and their hopes are destroyed.

Moorti is even aware that the decision of the head of the male members of the family determines her future. Ostensibly, she has no chance but to obey the authority of the head of the family as they decide everything. Traditions control social and gender relations in many parts of Asian countries and so this place is no exception. Therefore, family members act in conformity with the tradition and compels Moorti to perform sati. She explains:

Father and son pushed me down onto a bamboo pallet placed on the ground, next to my husband's corpse. I was already dead and disposable. They stood there, muttering together, occasionally throwing malevolent glances at me... Could I escape my fate?"(Kirchner, 2015,p.16).

The father and his son's attitudes are the consequences of the way they are brought up in a community where sati practice exists. In this regard, this brings forth the belief that sati practice which is created by society gives men a right to oppress women.

Despite her futile attempts, Moorti tries to find a way to set herself free. In the following lines, she cannot help questioning the fate doomed on her: "Why had I been given in marriage to a man so much older? Did I not deserve a better life? A longer life? Panic gripped me as I envisioned the terrifying prospect of what awaited me... A horrifying end. I was only seventeen. I had to find a way out"(Kirchner, 2015 p.18). As regard the young girl's words, it can be inferred that the writer criticizes the rigid tradition of Hindu society. However, Kirchner wishes to change the unpleasant situation of women in Indian society and does not want the young girl to be a victim of the sati tradition. She is miraculously rescued from being the victims of sati by white men at the last moment as Kirchner states: "Englishman plucked me from the pallet, draped me over his shoulder, and strode toward the river..I clung to my rescuer's back."(Kirchner, 2025, p.22). She gets to sail to the new life waiting for her in England. Thus, Moortie's rescue by a white man clarifies Western perception of the abolition of sati by saving

brown women from brown men, and by building a good civil society. (Spivak, 1988, p. 296). It seems that white men are the protector of the Brown men on the surface, but the motive behind this action is to represent sati as a barbaric action and to justify imperialism as a civilizing mission (Morton, 2003, p.63). Their actions can be justified through the protection of the Brown women. In Donaldson and Kwok's view, white men's colonial desire and imperialistic advances are under the mask of "social mission"(2002, p. 65).

Upon entering the new country, the girl gains a new identity as Maria. Maria's first day at a British Indian Company where she starts to work as a cook was a big challenge for her because of her race and unfamiliar language. During her stay at the English East India Company, Maria comes across many hardships. Her fellow servants in the kitchen warn Maria about the harsh realities in England. To take an example, Maria's fellow worker Idris who lived in England for years draws attention to the hierarchy based on class distinction.

There were two classes of people in this town, he explained—the laboring class and the aristocrats. The aristocrats used hired help—nursemaids, butlers, butchers, and gardeners— but treated them harshly. "No matter where you go, you'll be of the laboring class. No matter where you go, you'll be treated cruelly"(Kirchner, 2015, p. 63).

Since immigrants cannot avoid the oppression of capitalist society, they fall under the shadow of class distinction. With this quotation, Kirchner criticises the exploitation of the poor by greedy Europeans. If you are poor, you are doomed to be underestimated by the rich. Loomba considers racism as the main factor in classifying individuals in capitalist society. The superiority of the white races forces black men to work in cheap labor as slaves. That is, racial classification provides the black with certain jobs available to them (Loomba,1998, pp.126-127).

Knowing his class conscious, Idris explains directly to Maria that she must abandon her personal side if she is to survive in this new land. Idris also emphasizes that blacks have no choice but to accept the work offered to them (Kirchner, 2015, p.63). In Maria's case, all she has to do is not to complain about her work and be thankful that she has somewhere to stay. Another worker also alerted him in advance of this situation. The following lines reflect his real feelings about the social differences between colonized and colonizer: "Tariq, who is our supervisor, monopolizes the sahib, so he'll always be more powerful than us. If he sees you as a threat, he'll make your life miserable. They're

cruel authoritarians. Here you belong to the dark race and you're thought to be inferior" (Kirchner, 2015, p. 46). It can be inferred that the social position Tariq has gives him the right to treat others as he pleases. He justifies a dominant position for his employees. This way of thinking is related to the theory of Said. In his work *Culture and Imperialism*, he discussed:

We Westerners will decide who is a good native or a bad because all natives have sufficient existence by virtue of our recognition. We created them, we taught them to speak and think, and when they rebel they simply confirm our views of them as silly children duped by some of their Western masters (Said, 1993, p. XVIII).

In the quotation, Said paid attention to the binary opposition constructed by Western culture. Based on this information, Tariq represents the powerful West, whereas Maria and the employees mirror the others, poor and uneducated people in the East. Thus, people from the Western culture tend to see immigrants through the lens of a stereotype.

Maria's hard challenge begins with her being exposed to low pay. As a young worker in the kitchen of The English East Company, she is like a slave under the English traders. She is given one meal per day. Under the authority of English Sahibs, Maria, and other crews are forced to work intensely, and they do not have rest time. Kirchner writes: [The company] run(s) a profitable operation, keeping expenses as low as possible, even if that meant exploiting the poor servants (Kirchner, 2015, p.31). Detailed information on workers' earnings is not given, but the reader may assume that they are not well paid by these lines. With this statement, Kirchner draws attention to the destructive effects of white supremacy on colonized people. They are the victim of the capitalist system.

Kirchner shows the impacts of oppression experienced by Maria while working as a cook. One day, Maria witnesses one of the workers is exposed to the bad behavior of Tariq. In those moments, Maria feels the burden of being Other in the land of the colonizer and she prefers to remain silent although she gets to a point where she wants to react. However, she is aware of the fact "a woman wasn't allowed to express her feelings publicly" (Kirchner, 2015, p. 64). She is reminded that she is no more than an alien in England and she will not be accepted by English people. Being black and an outsider are regarded as negative traits. These are traits that not only expose her to the difference between others, but also hinder her acceptance. Kirchner questions racial

stereotypes with Maria's thoughts: "Why did these people from a far-off land treat us so poorly? Why didn't they consider us their equals? How could we ever change the situation?"(Kirchner, 2015, p.132). Due to her status as a black, a slave, and a woman, she had, therefore, little strength to resist imperialist exploitation. The suppression of Maria both as a woman in her own society and as a black person in the colonial world clarifies Spivak's claim related to the concept of subalternity through the words of Maggio in the following sentences:

Can the subaltern be understood? Or is it always a "speaking for?" Sati was understood either, through the English, as the slaughter of innocent women or, through the male Hindus who spoke for the female Indians, as a voluntary act. In other words, the subaltern in this instance, the Indian women, have no voice. (Maggio, 2007, p. 424).

It proves that Indian women experienced double oppression. In addition to facing the reality of patriarchal culture, she also encounters the domination of the colonizer. While Maria narrowly escaped from the patriarchal oppression of her own country, she finds herself in another oppression. Therefore, Maria is trying to put up with the challenge of being both a woman and black.

The discrimination based on race is also exemplified through the character of Teema who is an employee in a British Indian company like Maria. Compared to Maria who is eager to find herself in a multicultural society, Teema internalizes a sense of inferiority.

The sahibs don't see us as we are if they see us at all... I want to tell them: I am not just a woman, not just a sweeper; I have a heart and a soul... Haven't you noticed there's a color bar? In the eyes of your own people, you're a widow, and you know very well that widows aren't entitled to a happy life or any life, much less a love life with a foreigner. Don't, Maria, don't. Don't stay here (Kirchner, 2015, p.114).

Based on the above statement, it is understood that Teema is a sufferer woman in England and she warned Maria against white men. Teema's past experience with a white man drives her to develop a preconceived stance against all white people. This quote also shows that an immigrant has hardly any possibility to get a happy and respectable life in England. That a person is constantly viewed as an inferior being and feels that he has no right to speak in the environment he lives in can be explained by Fanon's term "imprisoned". In this case, Teema finds herself in the psychology of guilt and becomes a stranger to the society she lives in. Teema's condition reminds us of the famous words of the poet Rudyard Kipling "East is East is West is West, and never the Twain shall meet". As the poet himself expresses, the East and the West are very

different from each other, and problems will inevitably arise when these two different cultures clash. Thus, Teema experienced psychological misery because of the influence of the patriarchal culture and the dominance of colonialism, which renders her powerless against the environment.

Although Maria feels the domination of the colonial power and its tendency to keep black in a secondary position, she still tries not to be a second-class citizen. In response to Teema, Maria quotes the following words: “ If I follow you, the same will happen to me. I sense my future lies on a different path” (Kirchner, 2015, p.115). Thus, Maria’s words reveal the fact that she is determined to get what she wants in England and she tries to do what she believes to be true. Kirchner’s character is therefore important to exemplify the positive and optimistic outlook on life. Maria illustrates that whatever difficult circumstances people find themselves in, they will always find a way. The degree to which both women adjusted foreign lands may be attributed to the reasons they migrate. Salman Akhtar points out that the root causes of migration have an impact on immigrants’ adjustment to the new country. In his book, he asks the following question: “ As regards external reality, was one escaping from financial hardship, political persecution, or ethnic strife, or was one heading toward new opportunities, wider horizons?” (Akhtar,1999, p.33). As Akhtar mentioned, it is possible to attribute the adaptation of these two women in this foreign country to the reasons for their migration. In response to Akhtar's question, it is possible to draw the following conclusion with respect to the lives of both women. When Maria was miraculously saved on the edge of death by the whites and taken to England, Maria had no choice but to embrace the place she was offered. Teema does not regard England as her home because of her bad experience with a white man. Consequently, Teem’s sense of self is different from that of Maria. The contrast between Maria and Teema is therefore important in terms of their ability to survive and assert themselves in the host country. Acting upon the fact that an individual must conform to society to survive and acquire a self in that society, it is fair to say that people who immigrate to England should try to adapt to the rules and be accepted there.

5.3. Crossing Lines Between East and West.

This chapter will present how Maria makes a conscious effort to recreate herself

with a strong urge and defies the boundaries to integrate into the English way of life.

Being accepted in alien lands is an almost indispensable goal of immigrants. So, adapting to a new culture, learning how to behave in acceptable ways in an alien land, and acquiring a new language may entail a long and difficult task. To achieve them, immigrants have consciousness, which requires them to regulate their behavior. In other words, finding a balance between the norms of the home culture and the demands of the Western culture is only possible by developing the strategy of mimicking the new culture. The concept of mimicry is defined by Bhabha as a: “strategy of reform, regulation, and discipline, which ‘ appropriates’ the other as it visualizes power”(1994, p. 96). This is evident through the case of Maria’s attempts to learn English. In an attempt to adapt to the demands of English society, she starts to mimic the dominant culture. Her broken English and foreign accent are major issues she encounters upon arriving in the USA. Most of the time, she was not comfortable with using English and not being understood by the people around her. In her conversation with people, she opted to speak “in a mixture of Bangla and English”(Kirchner, 2015, p.66). To exemplify, in one of the scenes where she shouts “afternoon good” instead of good afternoon, her face got red with embarrassment for the silly mistake she made. At another point in the novel, Sahib corrected her pronunciation, saying she should say “cheap” instead of “ship”. The way she speaks and the words she uses make her ridiculous not only in British society but also in her own race, which can also speak English very well. One of the kitchen employees warns her about the English she uses and advises her to handle this issue sooner or later “Learn proper English, Maria. The sahibs think you’re stupid every time you open your mouth.”(Kirchner, 2015, p.59). The lack of comprehensible English makes it difficult to communicate in a social way. As a result, Maria re-examines herself and the way she speaks in English. This undoubtedly reveals that language plays an important role not only in the adaptation process but also in building new relationships and getting experiences. Considering that the people who can speak English are accepted in this environment, Maria concludes that she is not part of this environment because of her lack of acquisition of English.

However, the challenges she faced in language does not shatter her dream to be an interpreter and to have a permanent position in an English company. “I envisioned a different kind of life opening out before me if I could ever find a way to be placed in

such a position... I'd garner a better wage too as an interpreter... I smiled, imagining myself doing translation work for the Company, English words bubbling in my throat" (Kirchner, 2015, p.103). Maria's thoughts explicitly indicate that she wants to be realized and to be given an opportunity. In this sense, she desires to be in a good position in the company just like Job Sahib. Thus, for Maria, Sahib becomes a fetish or a stereotype as Bhabha states: "The fetish or stereotype gives Access to an 'identity' which is as much on mastery and pleasure"(1994,p.75) The colonized, Job Sahib, becomes a model for Maria to mimic. Consequently, she desires to reach his position. She is aware that language is a means through which she can know herself. As a colonized, Sahib gives her a few tips on her dreams of entering business life. He draws attention to the lack of English among the employees they hired. He added that one of them was unable to speak sufficient English to conduct a business deal. The other was also unable to hold a conversation properly, which results in misinformation. Sahib also noted that in a highly competitive world, she has to "be able to read and write English, record the details of the transaction, such as the parties involved, the discussions that take place the resolution."(Kirchner, 2015, p.108). Kirchner points out that language is a requisite for entry into the business world through Sahib's mouth. Through these examples, Sahib, as a colonizer, wants the colonized girl Maria to be aware of her difference from the colonizer. Sahib explicitly implies her broken English which is essentially in need of training. Maria is aware of her Otherness because of her weird accent and she feels inferior. Thus, every time she opens her mouth to speak English her "face grow[s] hot with embarrassment"(Kirchner, 2015, p.59). Although Maria is discouraged by the colonial power, she endeavors to be part of the English society and to prove her existence as an Indian woman in the white society. She wants to voice her opinions: "I 'm not stupid by any means. I don't know your customs or your language. Give me time"(Kirchner, 2015, p.59). Not wanting to be excluded from society, she feels obliged to learn English and change her accent. Fanon describes this situation as it is: "I find myself suddenly in the World and I recognize that I have one right alone: That of demanding behavior from the other"(1967, p.179). As a black person, she knows that she needs to gain herself by going beyond being an object. She thinks that her only weapon to fight this situation is to prove herself in society, and she knows that this can only be achieved by learning the language of the society she lives in. To get rid of the feeling of being inadequate, her strategy of mimicking the new culture is inevitable for

her. She starts practicing to erase the perceived deficiency in her English. Thus, her willingness and her determination to learn English cause her to reverse negative perception of herself. The lessons she took from a native speaker and her struggle to practice English with other people during the short break from kitchen work develops her English to a great extent. This is reflected in her speech: “My English lessons had helped in an unexpected way. The hard consonants and their implosive sounds as well as the demanding vowels had made me feel confident, even when I wasn’t speaking the language”(Kirchner, 2015, p.105). She gradually undergoes a remarkable transformation of language as her accent modifies, and she acquires many new expressions and pronunciation. Her attempts show that she wants to learn the colonizer’s language as a way of resisting colonial power and constructing her identity as both Indian and English. This reminds us of Fanon’s words in his work *The Wretched of the Earth*: “The Negro never so much a Negro as since he has been dominated by the whites when he decides to prove that he has a culture and to behave like a cultured person, ...he must demonstrate that a Negro exists” (1963, p.212). What Maria does is the same. She firmly decides to build an identity for herself in white society by dealing with her inferiority complex and using the mimicry strategy.

In one of the scenes, she is trying to prove to the lover of Job Sahib that she can speak English. Acknowledging that their language is not a sign of intellect, blacks attempt to prove themselves to the white society by “the richness of their thought, the equal value of their intellect (Fanon, 1967,p.42). In Maria’s case, she does not accept the secondary position, which is clearly observed in her action. Loomba claims “Indians can mimic but never exactly reproduce English values and[...] their recognition of the perpetual gap between themselves and the “real thing” will ensure their subjection (Loomba, p.173). What Loomba means is that the Indians can never succeed in achieving the things in contrast to the white people who have this ability. They will not go beyond imitating the British. Through Loomba’s explanation, it becomes clear that the Indians are destined to remain in a low position because they do not have the English values that significantly effect being British. However, Maria’s situation contradicts Loomba’s statement. Maria with her struggles tears apart the idea that no matter how hard Indians try to be like English, they will not develop their skill in speaking English. On the other hand, no matter how hard Maria tries to speak good English and to adapt to the requirements of the new country, sometimes she could not get away from the

criticism of the people around her. She is haunted when she overheard the conversation between the English Lady and Sahib. The English Lady trying to get Sahib's attention reminds him of Maria's ethnic origin and her different social position. "Her skin is dark, her English pitiful, and she's not our class; you mustn't dwell on her"(Kirchner, 2015, p.199). Maria is once again captured by Said's concept of a stereotype because of her skin and she is excluded by this woman, the colonizer. As a representative of the white culture, this woman believes that her skin is definitely an indicator of her inferiority. As a result, this woman's privileged position in society relegates Maria to a position of exclusion. Based on Said's explanations, Stuart Hall also argues: "They had power to make us see and experience ourselves as 'other'. Every regime of representation is a regime of power formed as Foucault reminds us, by the fatal couplet 'power/knowledge'. But this kind of knowledge is internal (1990, pp. 225-226). As the quotation remarks, the emergence of established stereotypes lies in the West's power. The privilege of holding the power of the West creates racial exclusion.

Setting in a new land, migrants not only have to deal with the challenges they faced in a social environment but also have to put aside other things like choice of food. During the early stages of her adjustment to the new country, the food habits of the host country are excruciating for Maria. She could not find the taste she is used to. Unfamiliar ingredients created difficulties in preparing the meals in the kitchen for her. In this regard, Maria's constant exposure to a variety of food choices in the host country made her realize to construct a new way of making a preference for food. The change in Maria's food habits occurs due to her community of support in the company, which gives her a sense of security. Tyson (1999) maintains that "identities are not static, they are constantly evolving and culturally transcending the boundaries of nations" (p.17). Therefore, her hybrid identity emerges as a result of her interaction with fellow servants. Here, Kirchner draws attention to the fact that the kitchen provides a space that is conducive to cultural negotiation. It brings together male kitchen crews and fellow servants from different ethnic backgrounds. Through a close relationship with them, it is easy to see her enthusiasm for working with English people and fellow workers.

Kirchner also draws the reader's attention to the fact that food has an important role to construct migrants' identities and to affirm their presence in a new society. In this respect, Nyman suggests:

The culinary memoir is thus a part of identity construction. It is linked to both private and public settings, to ideas of home and childhood, and also to the ways in which they affect the formation of the subject – and even more so that of a subject crossing from one culture to another, occasionally forced to dwell between the two worlds (2009b, p.284).

As he states, food culture forms a bridge between the home culture and the adopted culture. Besides representing one's cultural identity, food also serves as a gateway to a different culture. In this context, food is a gateway to culturally diverse communities. In the novel, the kitchen is a space where Maria can build her identity, as a part of her diasporic identity. She creates her hybrid identity through her culinary skills. She thought "cooking skills would save [her]"(Kirchner, 2015, p.56). She believes that cooking will provide her with the strength required to survive in alien lands. The following words show how she succeeds in obtaining acceptance from the host culture through her cooking skills: "She was dedicated to her kitchen duties, and from all accounts, the quality of her cooking was consistently excellent[...] she had a strong desire, a spark in her to better herself. she would be an invaluable asset to him and the Company someday"(Kirchner, 2015, p.72). Especially when the company organizes a feast including fifteen services, Maria is assigned to take over the cooking to show Hindustan cuisine. She does not estrange herself from her mother's cultural heritage, which helps her shape her diasporic identity.

My mother had enormous skills in the kitchen. Whenever there was a feast in our village or another one nearby, she'd be asked to prepare an elaborate meal, which included goat meat but never beef. She'd come up with recipes we could never afford at home. Now I rattled off the names of a few popular regional dishes—biryani, a malai dish, koftas, and kormas— and invented a few more in a hurry (Kirchner, 2015, pp.119-120).

Maria shapes her identity by imitating her mother's culinary identity. All day, she was in the kitchen cooking until her sweat stuck to her sari. Finally, the popular Indian dishes she made are admired by the British at the feast, which differentiates her personality and allows her to assert herself in the host society. She achieves her self-worth through her contribution to the English company as a cook. As one can see from Sahib's words, Maria proves her culinary skills to the guests at the feast: "A splendid job, Maria, far beyond what I'd expected. I must extend my compliments to you personally. You and the other kitchen workers have impressed our guests"(Kirchner, 2015, p.127). Gradually, Maria's identity undergoes a major change, and food becomes a creative mixture of ingredients in her skillful hands, which sheds light on the process of rebuilding her identity. Thus, her awareness of creating new things helps her leap

forward and become stronger. As one can see, people fight to prove their abilities in various fields. Maria's struggle to be different lies in the idea of being accepted by the society she is in. In this way, Maria does her best to get a place and to prove herself in a foreign country through her culinary skills that are peculiar to Indian culture.

Kirchner shows Maria as a woman who can reconcile between two worlds while moving ahead, and her nostalgia for her homeland is also shown. "How I wished I could sail back to my village and be amongst the members of my family, loved and known within the coziness of a small hut"(Kirchner, 2015, p.49). Her feelings reflect that she sometimes yearns to go back to the life she had left behind. In this context, the feeling of homesickness, according to Nyman, urges migrants to build new identities. He explains this as follows: "homesickness [...] plays a central role in narratives of diaspora, these also reveal exciting and exquisite attempts to reconstruct identity in new locations" (2009a, p.26). Homesickness is a means through which an immigrant can discover her personality and her hybrid identity. According to Agnew, it is a kind of nostalgia to help diasporic women get out of their cultural burden. Especially, vivid memory of the home where they grew up is a means of resisting patriarchal norms. Therefore, recollecting the past is a kind of solace for them. (Agnew, 2005, p.188).

Kirchner also demonstrates Maria as a mediator for international recognition of the plight, suffering, and victimization of Indian women. At the Royal Court, Maria has the opportunity to make her voice heard in front of Nawab, the British government. "I am here also to speak about Hindu widows, especially Brahmin widows. Few people are aware of the fate they suffer. I got away from the village before I could be burned alive. Many widows are not so fortunate"(Kirchner, 2015, p. 96). Here, the writer presents Maria as a social reformer who attempted the abolition of Sati. Through her, the writer tried to show the reader the bitter reality of the lives of Indian women. Hence, Kirchner throws light on the fact that there is a need for more consciousness and drastic social changes to get women out of their suffering.

Her words are also addressed to the West which does not want to hear the suffering of Oriental women. In Spivak's perspective, the Sati tradition causes women to become voiceless objects. Thus, this situation prepares the ground for white men to exercise their power over women. As a result, the West maintains a biased approach to the degradation of Indian women. More attention by the government should be paid to

the fight against women. What Kirchner is trying to show here is to make the voices of the silenced in the Third World countries heard and to make the Western Powers understand the suppression these women are exposed to. Maria further remarks: "I work in the Factory and live under strict rules, but I have a life only because of the Englishman. Job Charnock has saved me from being a sati" (Kirchner, 2015, p.95). Being aware of her lower rank in this new place, Maria has no choice but to appreciate the poor living conditions. This quotation shows Maria's gratefulness to the white people for having a life and a job.

Through the character of Maria, Kirchner also presents a picture of an autonomous and courageous woman who struggles to be herself by overcoming hardships. During her stage of development, Maria's individuality to adapt to the situation is due to her ability to speak English. Throughout the novel, she is effectively portrayed as a mediator who has the potential to build an alliance between England and India. The company's attempt to trade with a famous Indian queen called Rani Mata in the province is the first opportunity for Maria to prove her skills in English. Although the company alerts Maria to the perils of the journey to reach Rani Mata's place, Maria is determined to turn her opportunity in her favor. In the following lines, it is seen how she is eager for proving her skills to the white society: "This occasion, my first assignment as an interpreter, sounded risky. Still, I didn't want to miss it. I had been at death's door before. And it could very well be that the heel of fortune was turning in my favor" (Kirchner, 2015, p.152). The fact that Maria gave a speech on behalf of Indian women in front of Nawab and was appreciated means that she will rise above that responsibility as well. The most important factor that enables a person to take action is to know herself, which is only possible through being aware of one's own abilities. That is, she can turn every difficult situation into an opportunity and a source of strength for herself. Thus, she can succeed in translating for the representative of the Company. On such occasions, she feels: "If you would allow me, I could sit between the Factors and the local traders and help bring two sides together" (Kirchner, 2015, p.106).

To exemplify another point in the novel, her confidence and her courage are evident when she is requested to be an interpreter in textile trading on behalf of an English company. She negotiated with Chand, an Indian broker, on behalf of the British company. However, Chand as a crafty trader shows ordinary fabrics and requires a large

number of prices for them. In this regard, Maria feels the need to take action as a person who does not betray those who saved her from the practice of sati. She utters these words: “you showed us more ordinary weavings, bhai?” In our region, we treated each other as relatives, addressing even a stranger as ‘brother’, ‘uncle’, or ‘cousin’. I hoped to soften Chand’s attitude”(Kirchner, 2015, p.190). These lines show that she tries to be part of English society, while at the same time, she wants to preserve her ethnic identity. Such a difficult situation Maria experienced appears in Maalouf’s text. For him, every individual has many different allegiances which forces him to make difficult choices(p.5). “One has to be “more French” or “more Lebanese”(p.6). What Maalouf is trying to argue is that it is impossible to have more than one identity. On the other hand, Maria succeeded in portraying herself as having multiple identities, opposing to Maalouf’s words. Thus, the blurring of the borders results in success when she achieves a reconciliation between the English and the Indians.

In fact, the truth behind Maria's words here is that retaliating evil with evil is not in keeping with their fraternal values. Supporting both parties, Maria fights for both parties to go outside their cultural boundaries. Because of her conscious perspective and strength, she sees herself as a part of this society and makes efforts to build good relationships and achieve intercultural communication. Individual consciousness is achieved through social consciousness. Maria wants Chand to look beyond his cultural prejudices and to feel the need for reconciliation in order to achieve solidarity. Although Chand tries to convince Maria of the idea that it is more profitable to work in the land of the Rani Mata, an Indian queen, than to work for the English barbarians, Maria adamantly rejects it. Rather than taking the dominant English powers as a model and rejecting her own culture, she insists on mixing two cultures.

The English East India Company is a venture already more powerful than you can imagine. They have traders who cross many treacherous seas, islands you have never heard of, countries as far away as China. They return to our shores with goods we’ve never seen, tea, porcelain, lacquerware. Wouldn’t it be wise to make a partnership with them, even if you have to go through a tough negotiation, even if you have to lose money at the outset? (Kirchner, 2015, p.190).

These words clearly show her struggle to form a kind of compromise between two cultures. She is slowly moving into the Western space, which signifies her struggle to define herself beyond the borders. Her struggles are a call for all humanity. She acts as a melting pot here. Her words imply an attitude that should stop the concept of mine and yours. Finally, Maria was able to persuade Chand to compromise on a reasonable

amount. Thus, translation stands for a way of communication between two cultures. Maria's success is an indicator of how a woman can prove herself in society. The fact that Gordon Sahib, another member of the company congratulated Maria on her success as the only woman in the company indicates that he is gradually taking his racial prejudices downward. He expresses his gratitude for her struggle for the advantages of the company. Kirchner states: "Splendid!" he said, smiling broadly. "You negotiated well in male company. A woman! A Hindustani woman at that! A two-tongued one!" (Kirchner, 2015, p.194). Homi Bhabha suggests that it is the translation that functions as a third space and creates borders between cultures and nations.

The migrant culture of the 'in-between', the minority position, dramatizes the activity of culture's untranslatability; and in so doing, it moves the question of culture's appropriation beyond the assimilationist's dream, or the racist's nightmare, of a 'full transmissal of subjectmatter'; and toward an encounter with the ambivalent process of splitting and hybridity that marks the identification with culture's difference (1994, p. 224).

As is seen, negotiating between cultures through the translation of Maria opens up spaces for hybridity. Her command of English gradually makes her develop her stance. The translation is like a physical transformation, which in a sense is a blessing for Maria. Referring to Salman Rushdie's words, we can say that Maria is a "translated woman". Maria struggles to bridge between one culture and another culture by translating herself. Her constant construction of her identity clarifies the notion of the flexibility of the identity Hall states. For him, identity is a "production that is never complete but always in progress" (1990, p.222).

Having considered all these examples, it can be interpreted that women, who are under the pressure of patriarchy, are hindered both to achieve their own skills and even to achieve their own rights. If women gain the will to overcome the barriers set by the patriarchy, an equal world order will emerge. According to Donovan, as long as women have the opportunity to reveal their potential and discover their own truth, they will find out who they really are (Donovan, 2000, p. 49). In this regard, we can conclude from Donovan's statement that it is only when a woman discovers her own potential that the barriers between her and a man disappear. In this sense, when a woman is aware of her potential and capacity, she will create her own self. This is what Maria does.

Job Sahib is the first to recognize Maria's potential to go beyond her culture. He appreciates Maria's success in trade exchanges with Rani Mata and Chand and her efforts

to get to know a foreign culture. Thus, Maria's ability to reconcile culturally makes her promoted to the position of Apprentice Factor in the company. Job Sahib considers Maria to be the right person for the company and he develops great confidence in Maria's English and her abilities to run the company. With these words, Job Sahib congratulates Maria for the progress she has achieved so far:

You 've also demonstrated your competency in dealing with Both Rani Mata and Chand. Both transactions have benefited us tremendously... We need an employee who can speak and write English. So it seems an appropriate time to announce that we have decided to promote you to the position of Apprentice Factor.(Kirchher, 2015, p.207).

As is seen, the dominant culture affects the colonized subject, Maria. These words also clearly reflect that Maria manages to employ the mimicry strategy perfectly to establish herself as a woman in a colonial world. *In The Post Colonial Studies Reader* (1995) Bill Ashcroft and others define Bhabha's understanding of hybridity: "Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political, control, or when settler-invader dispossess indigenous peoples and force them to assimilate to new social patterns" (p.183). As the quotation implies, hybridized identities occur either by the suppressive force of the colonizer or consciously. When looking at Maria's case, it is possible to say that she turns suppressive force into an advantage.

Training the colonizer, Maria, and having her develop her level of language , Job Sahib does not treat Maria like a colonized anymore. By the same token, Maria's elevation in her status clearly indicates that Sahib, representing the white man, has no superiority distinguishing him from the colonized. At this point, Bhabha's statements are important to quote: "the menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority" (Bhabha,1994, p.88). He wants to imply that the colonized subject resembles the colonizer and also poses a threat to the colonizer. By mimicking Job Sahib, a white man, Maria is in an inferior position but at the same time, Maria's ability to speak English and run the company proves she reaches the white man's position. Thus, Maria can exert her power on the colonizer by reaching the colonizer's level.

During the early stages of her adjustment to the host culture, Maria's attempts to communicate with Sahib in broken English make them spend more time together and develop an intimate relationship. Instead of avoiding Sahib due to his racial superiority,

Maria opts to have first-hand experience with him, thus they get to know each other on a deeper level. Maria empathizes with Sahib's struggles in life. She makes an effort to understand him. Their efforts to shape their lives in England by stepping out of their lands unite them in common sense. Like Maria, Sahib oscillates between his English countryside and English land. He says: "At first, I didn't like it here. This land was far too strange. I wanted to go back. Then, over time, the rivers, the mountains, the bustle, the religious fervor, the rich soil, and the people stole my heart. I can neither fully understand the bond, nor deny it. You might say it is fate" (Kirchner, p.183). Considering Sahib's explanations, it can be inferred that the same feelings they feel in this country bring them together, regardless of race or culture.

In addition to the concept of racism, mimicry, and hybridity, this novel discusses interracial marriage. Embracing cultural values is the core factor shaping successful interracial marriage. Maria and Sahib are an interracial couple who, for the most part, challenge the conventional expectations of an ideal marriage. In the novel, Maria's self-development increased to the point when she rebelled against the social rules that are expected of her by marrying a white man. Maria's marriage to a West man shows her own desire to construct an identity in a host culture. In particular, Maria's voluntary integration into the customs and traditions of a new culture comes at the same time from her love for Sahib and her potential to embrace a new life. Kirchner indicates the function of migration as a marker of constructing a new identity. Her marriage to a culturally different man makes her view another culture with an open mindset. In the following quotation, we can see how Maria changes her previous beliefs about the host culture and turns into a hybrid character. "Despite a different language, upbringing, and manners, and a distance measured in months at sea, the English were like us in many ways, I thought with pleasure. I had secured a foothold of my own in this foreign habitat" (Kirchner, 2015, p.183).

He finds a sense of true love and happiness in his relation to Maria. "The greatest moment of my life was when I saved her from burning..[I] saw myself differently through her eyes" (Kirchner, 2015, p.200). Through interaction with other, aspects of our personality that is always ever unknown to us appear. Butler writes:

Moments of unknowingness about oneself tend to emerge in the context of relations to others,... If we are formed in the context of relations that become partially irrecoverable to us, then that opacity seems built into our formation and follows from our status as beings who are formed in relations of dependency (2005, pp.19-20).

Based on Butler's statements, we can draw this generalization: this makes it necessary for us to re-evaluate who we are and to assess our intentions, which somehow contributes to the development of intercultural communication. From this quotation, we can conclude that Sahib does not consider society's norms and prejudices against black people to be normal. He even realizes that the society in which he lives stands in contrast to his own nature. This shows his awareness, which requires an awakening from "shattering of illusions, with disillusionment (Fromm, 1976, p.28). In the following quotation, Erich Fromm points out the potentiality of human beings to awake from the illusions produced by society's expectations

social life is determined by ideologies which are neither truths nor lies or, to put it differently, which are both truths and lies. truths in the sense that people believe them sincerely, and lies in the sense that they are rationalizations which have the function of hiding the real motivation of social and political actions (Fromm, 1962, p.132).

In the above quotation, he implies that an individual's power to act according to his own desire is through his ability to go beyond the boundaries. Thus, we can say based on Fromm's thoughts that Sahib frees himself from the prejudices of his culture against the colonized people. He tries to overcome the barrier created by society, which helped him get closer to Maria and see her as an individual.

In the novel, Kirchner also depicts the Hindu custom and rituals which hold a special significance in marriage. Hindus have a profound faith that marriage joins two people for eternity. According to this tradition, this ritual symbolizes the goals of marriage life between the couple and it is considered a confirmation of friendship for life, probably in both good and bad times in life. Sari, as the dominant image representing India, is a marker of regional identities. With the dress Maria wears in her traditional wedding ceremony, she functions as a bearer of her own culture. Maria's socially approved clothes are indeed an indication of her adherence to Indian culture. Maria's wearing her sari is not an obstacle to being a hybrid character. On the other hand, her wearing a sari can be her achievement in transcending her cultural identity and it also subverts the dominant idea attributed to Indian women. Hence, the sari she wears gives her a chance to create a new Indian woman as confident and autonomous. As Hall indicates, this is an example of the cultural border crossing and embracing differences

Diasporic identities are those which are constantly producing and reproducing themselves anew, through transformation and difference. It is because this New World is constituted for us as place, a narrative of displacement that gives rise so profoundly to a certain imaginary plenitude (Hall, 1990, pp. 235-236).

However, it is interesting to note that Maria subverts the traditional rules through her remarriage to a white man. As mentioned before, when Maria's husband died, the heads of the family patriarchy forced Maria to commit a sati and even did not allow her to live as a proper widow. However, her encouraging decision to start a new life in a different country shows how her own decision takes precedence over the norms of Hindu society attributed to women. Therefore, it can be assumed that the hybrid identity she newly acquired paves a way for Maria to start a new life.

Maria's transformation comes to the fore when she assumes all male duties in the company. In the absence of Sahib, Maria does not allow the company to fall; she attempts to fill in for her husband. Under her leadership, she grew regional production. She strengthens the reputation of the company and extends its success in society. What is more, Maria makes significant progress in the company with her highly sensitive mind and exceptionally intelligent abilities. At the beginning of the novel, the difference between the colonized, Maria, and the colonizers, the white English company, is obvious, but as the novel progressed, the difference between them blurs. Indeed, this situation can be elaborated in two ways, first, by using a mimicry strategy. In other words, by becoming "a recognizable Other" in Bhabha's terms, Maria subverts the colonizer's position and she finds herself at a point she wants to reach. Just like the colonizer, now Nina gains full control over the people and the company. By taking full responsibility for the company, she proves to the white world she has a presence in the company. Second, Maria's ability and willingness to adapt to this new society are the core elements for the achievement of negotiating two cultures. Thus, Maria's tolerance for differences made her perfect in the business world ruled by white forces.

It is also worth mentioning that Maria's attitude is against the torture and degrading treatment that colonized are exposed to by greedy capitalists. She makes sure employees have fair and equal treatment. Maria seeks to restore respect for labor as stated: "I employed craftsmen and laborers, promising that if they did their best, they would be properly compensated. Even when we sacrificed some profits, I made sure the workers were paid a decent salary, which in turn inspired them to produce goods of higher quality" (Kirchner, 2015, p.235). Maria here implies that the degradation of labor is due to the unfair treatment the workers are exposed to at the hands of white people. When they are truly rewarded for their work, it will help them be volunteers at work and have the desire to obtain more efficient products. Kirchner here calls people to national

consciousness and solidarity as they will be the manner in which they can win the war against injustice. Once these are achieved, the move toward a better society would be achievable. By the same token, this reminds us of the plight of blacks in Washington's work called *A Slave Among Slaves* in which they were unable to do anything as their dignity and humanity were taken away: "The slaves, of course, had little interest in the life of the plantation, and their ignorance prevented them from learning how to do things in the most improved and thorough manner"(p.10). Slaves are denied equal opportunities in working conditions, which renders them apathetic and reluctant to produce work, which is an essential part of personal dignity. Here, it is important to conclude that Maria does not turn her back on people who are in a desperate plight. She knows who she is and where she belongs. In this way, Maria is a successful hybrid character as she finds a balance between her own culture and the host culture.

In the novel, Maria's identity is also constructed through the internal conflict of what to do and not to do. She faces a critical situation of choosing between her wifely duty and her national loyalty. Here, Kirchner concentrates on the themes of resistance and revolution against imperial power through the character of Maria. When she learns the British will erect a walled fort for themselves instead of building a settlement in Hooghly, she does not remain silent and goes against her husband. "This land belongs to us, the Hindustani people... You can't build a White Town and shut us out. Such a plan is doomed to fail. Over time people will see the inequities, the barriers keeping them out, and they'll rise up against the Company"(Kirchner, 2015, p.269). At that point, we can see that nationalism revitalizes in Maria. She feels that she has to "stand up for [her]own rights and those of [her] people"(Kirchner, p,274). As is seen, Kirchner here presents Maria as a strong voice against colonialists who attempt to exploit colonized ruthlessly. On the other hand, as the representative of White supremacy, he seems unwilling to give up his imperialistic attitude: "You're my wife, you speak English, and you're like us...[British council]'s word is final. A castle fort he English"(Kirchner, 2015, p.273). Based on the speech of Sahib, it can be inferred that colonialists attempt to gain more power irrespective of peasants working in these lands. The power the colonizers have gives them the opportunity to do anything as they do once. Despite the mutual relationship, Sahib, the colonizer, reminds her of his superiority once again. Thus, Maria strives to prevent indigenous peoples from being displaced from their lands and exposed to forced labor under the hegemony of the White Powers. Maria supports

her own people against her husband:” I am one of them. Who grows our food crops, supplies, our trade material... they deserve to better”(Kirchner, 2015, p.273). Acting as responsible for her society, Maria strives for the welfare of her own people. Now, Maria, as the Other, resists the power of Sahib, the colonizer, and tries to make him adopt an equal stance, not a stronger one. Based on Spivak’s statements mentioned at the beginning of the first chapter, it can be interpreted that Sahib, as the representative of the patriarchal and white community, regards Maria as a subaltern woman and he attempts to put her into a marginal position, which aggravates the conflict between them even further. Her struggle shows that Maria is not a subaltern woman over whom white and patriarchal society are trying to dominate. By challenging the subordinate position assigned to her, Maria shows that a black female voice is possible. Now, she becomes the voice of voiceless women who cannot do anything to make their voices heard.

Following the event, Maria decided to leave the house in protest against her husband. Now, it is Maria’s turn to show her power as Other to the colonizer. She is not the Other who is under the mercy of a white man. Nevertheless, she is in a state of confusion. She finds herself trapped between two cultures. Her love for a White man symbolizing a new culture on one side, and her duty to her own people symbolizing her original culture on the other. She leaves home for a brief time, but this action allows Maria to gain a better sense of self. Maria, with her newly gained self, teaches Sahib a lesson. In addition, her love for Sahib enables her to appreciate her life and see herself in a different light. She is astonished to find out that Sahib lied to ensure the safety of Maria and his daughter. Upon returning home, she shows up in her relationship with her husband. There is a relationship between them in spite of their opposition, which ties them to one another. She recognizes what he represents to her. We might say that Maria loves her husband and values him irrespective of his leadership and dominance traits, which do not diminish her love. From time to time, Sahib makes Maria feel the superiority of the supremacy of her own race, and he respects in some way Maria’s cultural background. In the case of Sahib, it took the form of a shift in perspective and a willingness to open up. Sahib achieves resolution by shifting his perspective and setting aside his personal desires. Kirchner underlines that this change in perspective comes when Sahib breaks away from cultural differences: “Painful as it is for me to admit it, I saw the beauty of Hindustan but made the mistake of underestimating the people. From

now on, we shall have to deal with them as equals.”(Kirchner ,2015,p.260). These words represent important moments in his transition to hybridization. Sahib’s fluid and flexible identity clarifies Bhabha’s statement: “We may elude the politics of polarity and emerge as the others of ourselves” (Bhabha,1994, p.39). He learns to accept the differences and develop a new way of thinking about the world and his identity. Like Maria, Sahib also reaches the third space as Bhabha proposes. This space is beyond borders and differences as Bhabha states: “ The beyond is neither a new horizon nor a leaving behind of the past...we find ourselves in the moments of transit where space and time cross to produce a complex figure of difference and identity, past and present....”(Bhabha, 1994, p.1). Thus, his change of perspective inevitably affects his attitude toward Maria. This can be interpreted as an indicator that he develops a good perspective and mature personality. Drawing on Bhabha’s ideas that this space is a kind of balance in host and home culture, it would not be wrong to say that Sahib establishes a hybrid identity.

Being mindful and sensitive to cultural differences has roots in the foundation of an equal world. People need to overcome prejudices and embrace diversity through shared values and attitudes. Furthermore, it is possible to say that since Maria knows how valuable Sahib makes her feel, she overlooks his materialistic and superior nature and accepts him as he is. They are strengthened by their love for each other. “You wouldn’t believe how petrified I was when I first came here,” I said. “Now, with your love surrounding me, I find myself acting smarter, cleverer, and braver. Even speaking English has become pleasanter.”(Kirchner, 2015, p. 239).

Having considered all these examples, we can say that love breaks the boundaries of class and race and acts as a unifying factor for keeping Maria and Sahib together. Even if their ideas appear to conflict with each other in their marital life from time to time, love permits them to overcome all the disagreements. Their reunion forges the beginning of a new relationship. They leave all the disparities of class, and language, and unite in a third space. Despite their differences, both of them live peacefully in the third space where none of them has privilege over the other.

If Maria had not stepped out of her environment, she would not have had the chance to get to know different people and break preconceived ideas product of society. Smith highlights how diverse relations black women develop in diasporic areas

contribute to the shaping of her identity.

As each (Black woman) is displaced or migrates ...moves to new circumstances... Since she establishes new relations in each different situation, she negotiates and renegotiates her identities in terms of available subject positionings [...] Her identity is therefore always 'multiply', determined by all the past, present, and future migratory experiences and relations and never closed. (Smit, 1996, p. 199)

The author closes the last lines of the novel with hopeful expressions, believing that it is possible to build symbolically a new city consisting of two different cultures. "That city, after all, would be his loving gift to Mary and me, as well as to the people of Hindustan... A town named Kalikata, a place where all are welcome" (Kirchner, 2015, p. 281). It marks the beginning of a new nation where openness and multiple identities emerge.

Throughout her journey to find the middle ground between the cultural differences, Maria goes through similar stages to those of Zuni myths which try to find the earth's middle. In the myth, Zunis experienced the dark and sparkling side of nature during their journey. On the path of their journey, they experience challenging and arduous trials. They survive the hardships of drought and starvation. They are heated by sunlight and shed tears. However, every day the next challenge begins towards the Sun. Even if the sun dazzles their eyes, it gives them hope to live no matter what. They gradually get used to the sunlight and the new place. This situation inevitably brings to our mind the following sentences by Jung in *Liber Novus*: "Nature is playful and terrible. Some see the playful side and dally with it and let it sparkle. Others see the horror and cover their heads and are more dead than alive. The way does not lead between both but embraces both. It is both cheerful play and cold horror" (319). Based on this quotation, we can conclude that Zunis want to find Middle Place. Thus, they embrace nature as a whole in all its contrasts. Finding the middle of the world is, in a sense, harmony and balance for Zunis. Maria's journey is a long process where she went through various stages. She finally found the middle place in which harmony and balance are, as in the myth of the emergence of the Zunis.

This chapter examined the growing up of a female character from adolescence to adulthood. From a naive girl, Maria grows to be the voice of all subaltern women in India. As she grows, she becomes more aware of herself and makes decisions based on her free will. She moves out of the space limiting her vision and she goes ahead. On the way of her journey, she encounters difficulties but overcomes them courageously. She

finally succeeds in fitting herself into British society and adapting to the British way of life and asserts her identity.

Rather than considering the alien lands as a place where she must survive like the other immigrants, she struggles to reveal her potential by clinging to life and takes advantage of the opportunities that the new country offered to her. It is hope giving her a sense that there is an absolute way out of difficult times and to change this difficult situation. Like other writers, Bharti Kirchner stresses the need for compromise between East and West. The only way to survive successfully in the host country is to resolve the conflict between the demands of the host culture and the home culture.

CONCLUSION

This study examined the relationship between migration and identity in four novels, namely *Kite Runner* by Khaled Hosseini, *The Black Album* by Hanif Kureishi, *The Immigrant* by Manju Kapur, and *Goddess of Fire* by Bharti Kirchner by elaborating on the idea of postcolonial theorists: Homi Bhabha, Stuart Hall, and Edward Said.

This dissertation was mainly based on Homi Bhabha's concepts such as hybridity, mimicry, and Third Space. According to Bhabha, identities in postcolonial societies are negotiated in the middle ground. Living in alien lands gives the migrants a chance to renegotiate their identity. Hybridity helps the reader broaden their understanding of the interaction between the immigrants and the host country. Thus, Homi Bhabha underlines the concept of hybridity as it is where the third space forms. Bhabha's theory is also useful in analyzing mimicry concerning the immigrant's identity. Each character used the mimicry strategy successfully to be accepted in this country. The action of mimicry is done voluntarily rather than by force. The construction of identity in each novel was also analyzed with Stuart Hall's ideas. According to him, identity construction is a continuous process and it has never been completed. This study also takes into consideration of views of Edward Said. The power relationship between colonizer and colonized as a binary opposition is used in connection to the immigrant's identities. It also mirrored the discussion of otherness and superiority of Western culture through a close reading of the theory of Orientalism by Said. Concerning this thesis, there are also other terminologies used such as double colonization, racism, and ambivalence.

The four novels show how the paths of four characters who move toward the host country meet people from different cultures. Additionally, it shows how their experience with members of the host country leaves a distinct mark on them. The writers in each novel focus on the fluidity of the identities along with other factors, such as migration, the clash of cultures, diversity, and the blurring of boundaries. These four novels have both similar and different features in portraying the problems the characters go through in their adaptation process to the host lands. These problems are related to the issues of identity crises, assimilation problems, cultural prejudices, and being trapped between cultures.

To start with, the concept of the home takes on a different meaning depending on each character's experiences. The degree to which protagonists assimilate into the new culture is different. The reason Amir can't get that out of his head even if he's not missing his country is his desire to reconcile with Hassan whom he left behind. Feeling guilty made him unable to fit in with the present and feel trapped in the past. When he revisited his past mistake, he began his life with a new breath and a new self. By overcoming prejudice, he embraces the differences in this new land. As for Shahid in *The Black Album*, he discovers the opportunity England offers and he feels more attached to this place. Most of the time, Shahid compares and contrasts his culture to Western culture and he is happy with his new life. Compared to other characters, Nina in *The Immigrant* is the most alienated character. During her initial stage of adaption to the host culture, she does not absorb Western values as easily as Maria. She constantly dreams of her previous life and social position in India, making it difficult for her to see Canada as her home. At the close of the story, Nina uses her own judgment to get out of the problems caused by the conflict between her traditional upbringing and the expectations of the new culture. On the other hand, the character Maria in the novel *Goddess of Fire* struggles to get a place in this new land as she does not feel secure in her native land. The strict norms in her native land force her to embrace this country. It is important to note that female characters' movement from their homeland to the host countries can be considered as forced migration, which has an important role in their adaptation process. As a consequence, the process of acculturation of female characters is somewhat more difficult compared to male characters moving voluntarily to be released from the restrictions of their family and obtain an education.

In the novels, *Goddess of Fire and The Immigrant*, the female writers show how protagonists have independence and get over the impediments successfully put in their way by colonialist and patriarchal society. Nina and Maria express themselves and deconstruct stereotyped notions about Indian women through their responses. Their willingness is meant to carve their own self in alien lands. The female figures in Kirchner and Kapur's works face the same prejudices when setting foot on alien lands. They are aware that certain powers make their lives unbearable. On the other hand, they perceive their journey as an opportunity to reveal their own self. They develop strategies and attitudes to prevent the obstacles they face. They know full well that tolerance and patience are the key to survival.

Of the four characters in the novels, Maria is the one who is the most willing and talented to enter the foreign culture, and also the one who adapts the most easily. She uses her culinary skills in the kitchen as a vehicle to survive and to be recognized by White society. Even when Maria oscillates between her sentimental attachment to the English company and her own nation, she succeeds in embracing the two cultures. Instead of getting away from people who are culturally different from her, she makes an effort to reach the spirit and heart of the colonizer by proving her skills in alien lands. Though she did not attend school to learn the English language, she was not frightened of interacting with others. Maria's achievement of negotiating two cultures and learning to speak English and her ability to adapt to new lands all add to help her in finding her new self. Compared to Kapur, Kirchner depicts her character as a strong woman figure resisting the imperial Powers. She is the voice of women protesting against social inequality and searching for the right of suppressed women. Maria tears apart the wrong image created by patriarchal society about women. In addition to being a woman experiencing the hardship of survival in a foreign environment, Maria keeps a position in trying to build a new society freeing individuals from the power of colonization and patriarchal repression. Even when she is left with a choice between her nation and her love for a white man, she is able to find a balance between the two cultures. In *Kite Runner*, Amir has already grown up with American values from an early age of his life. Amir's struggle is not a matter of adopting a new culture, but a matter of feeling peace with himself in that new country. The mistake he made Hassan in the past haunted her. Toward the end of the story, Amir realizes that his peace lies in embracing cultural differences and diversity. Like Amir, Shahid is brought up with Western values. Even when he is comfortable adopting the new values, he is sometimes confused about his ethnicity. In comparison with other characters, Shahid is the one who feels more in-between. However, being caught between two cultures helps him understand more about who he is and what he wants in life.

Both Kapur and Kirchner discussed the relationship between language and a sense of belonging. The two writers show how newcomer women have difficulty building trust with people other than themselves. Their trust level for speaking to strangers is different. Nina's previous experience with discrimination led her to believe that it was difficult to communicate with people in the host community and made it difficult for her to adapt to this new environment. On the other hand, Maria experienced

some problems with being an immigrant, black, and a woman when stepped into this new land. Although some of the situations she found herself in were very stressful, her interaction with the members of the English Indian company helped her get acquainted with the member of the host community and increase her sense of belonging. Above all, having a small conversation with employees in the kitchen and communicating with company staff helps increase her confidence in communication. Maria had never communicated with anybody outside her immediate community. Even so, she did not feel a lack of confidence to interact with people from the host community. Compared to Maria, Nina has more liberal choices and she adopts a Western lifestyle completely. In the process of assimilation, she compares things in Canada to things in her native country. Being integrated into a new life frightens Nina first. Despite the position she holds as an English teacher in a college in her homeland, Nina is reluctant to open herself to her surroundings and this new country. Nevertheless, she tries to get used to the new way of life.

To which extent female characters sacrifice their cultural values varies in each novel, namely, *Goddess of Fire*, and *The Immigrant*. In *The Immigrant*, Nina has changed significantly in terms of physical appearance since she stepped into this new land. Initially, her dress style was conservative, but later, Nina sensed the urge to resemble Western women. Little by little, accompanied by new friends, she began to become accustomed to the Western way of life, and she starts doing things that she couldn't do in India such as wearing jeans, a T-shirt, and drinking. Nina defies the pre-given identity imposed by culture. Unlike Maria in the novel *Goddess of Fire*, Nina has an opportunity to look inside Western society and their way of life. Both came to the host country as Indians in their saris. However, Maria could not leave her Indian side as easily as Nina and she did not prefer to wear Jeans, a hat, and a T-shirt like Nina. Instead, Maria wants to prove herself as a woman who speaks English with a very pronounced accent. Throughout the novel, she strives to find her place as an intellectual woman in British culture. These two women go through almost similar processes in the host country and in the end, they achieve their aim.

Compared to other novels, namely, *Kite Runner* and *The Immigrant*, the protagonists in Kureishi and Kirchner's novels experience harsh conditions in Western society. Though some characters witness the bitter reality of White society, some do not. More specifically, Shahid experiences racism from an early age. His in-between status

creates some problems, such as identity crises and unbelonging, which makes him think about who he is. At the end of the novel, he resolves his inner conflict of choice of the culture he will embrace. In the same way, Maria is profoundly touched by racism as soon as she enters the British company, but she never seems to give up the struggle to survive in this new land. Furthermore, it is also possible to say that the other characters experience conflict and contradictions on the path of constructing a new identity. When Amir settles the conflict in his life, he learns not to respond to events in the way he is expected to. He can transcend the borders of his culture psychologically. Shahid and Amir both take on a new perspective and build a new identity through conflicts and contradictions.

Kureishi and Hosseini shed light on the differences between first-generation migrants and second-generation migrants. In the novels, they react to the new life in the host country differently. Amir's father representing the first generation migrant has no desire of adapting to the American way of life. His inability to speak English further alienates him from American society. Though he has no hope of going back to his homeland, he tries to get over the feeling of alienation by meeting the Afghan community and remembering happy moments in those years. Amir's father's inability to embrace the new culture can be the reason for his forced migration. The war in his country forces him and Amir to abandon their home country. Amir adores his father, but at the same time, he comes into a conflict with him in some ways. He thinks that it is important for him to shape his own life as he wants. It is not just Amir who is displeased with his parental culture. Shahid is equally unhappy. Like Amir, Shahid tries to free himself from the boundaries of his culture. Although his father, Papa, is of Pakistani origin, he is not as attached to cultural values as Shahid's father. In contrast to him, he is in favor of assimilation into Western culture. However, his assimilation into the Western way of life is not enough to give his son the freedom to choose the occupation he wanted. The father figures in Kureishi and Hosseini's works act like a God-figure and they choose the way of life for their sons and refuse any kind of disagreement. Shahid and Amir's relationship with their father is an important reason for their confused personality. The fathers find their son's love for literature and books strange. Even when Amir has experienced Western values like wearing American brand pants, drinking Coca-Cola, and reading books from the Western world at an early age, he always feels the pressure of Afghan traditions that his father tries to impose on him. In the same vein,

Shahid was brought up admiring Western values, but he was always a second-class citizen because of his father's way of thinking. In other words, his father's desire to keep up with the West cannot prevent him and his family from being excluded from society. Both male protagonists make an effort to find their identity in the host country. They feel safer because they are not who they are expected to be by their fathers. By rejecting their father's steps, they construct a new identity in the host country. The moment the protagonists are free from their fathers' power, they can succeed in fulfilling their dreams and finding their own selves.

As for Nina, she is constantly under the effects of her cultural upbringing. She tries to shape her life following the expectations of her mother and her culture. However, these protagonists try to get away from the influence of their parents to understand and create their own identities.

The attitude of some characters towards literature and their desire to learn the language of the host country are signs of social mobility. Maria's enthusiasm for the new culture is a sign of her willingness to assimilate into the Western culture. Her interest in moving between Indian and English languages makes her feel like someone who belongs to two worlds. She sees translation as a key instrument for integrating with the culture of the host country. She learns to master English in time and gets a position in the company. In this way, she is empowered and confident. Nina's love for literature is a step towards initiation into the Western world and social progress. Her life changes fundamentally when she gets involved in a group meeting consisting of culturally different women and subsequently enrolls in a university. The group meeting in the novel becomes a third space for Nina as it makes it possible to transcend differences in society. Most importantly, it serves as a place where many different people meet, talk, and learn from each other. Amir's and Shahid's love for books are not always appreciated by their parents. In the family, they are always outsiders because of that. On the other hand, their ability to speak English and their intellectual skills allow them to be fascinated by Western society easily.

It is also significant to note that the protagonists' identities are influenced by their close interaction with the opposite culture, social interaction, and flexibility with new ideas. In *The Immigrant*, Nina has the chance to reassess her cultural identity thanks to an American man called Anton. On the other hand, Shahid in *The Black Album* remains

open to the new values that Dee, a white woman, offers. While Shahid's relationship with Dee is getting better, he feels more at home in London. Above all, he is profoundly affected by the intellectual and cultural development offered by the West. Maria in *Goddess of Fire* finds meaning in her relationship with a British man, Sahib. By marrying this English man, Maria goes beyond all the boundaries and creates a place in the third space. She can cross the borders between East and West and opens up her identity to new things. In *The Kite Runner*, Amir's interaction with Soraya, an Afghan girl, makes her reevaluate his perception of culture. Through her interaction in the new place, Amir overcomes the cultural prejudice he faced in his native land. Thus, the characters' cases support the idea that identity is a fluid concept as suggested by Homi Bhabha and Stuart Hall.

Considering that their homeland is not a place where they feel pleasure, and do what they desire, the protagonists choose to move in independent countries where they can enjoy their lives without being exposed to social norms. All the protagonists take pleasure in having liberty and freedom in the new lands which they could not achieve in their homeland. The host country for the immigrants is instrumental in bringing about an end to their cultural prejudices, their feeling of unbelonging, and their identity crises. They carve a new identity out of the stringed circumstances. The challenge in the alien lands gave the protagonists a new perspective on their own identities.

All in all, these novels focus on the immigrants' experiences and their struggle to get a place in the alien lands they stepped into. The movement of four characters from their homeland transforms them at multiple levels. All the hardships the immigrants undergo give them a chance to shape their identity and make them leave their former selves, embracing diversity and individuality. They learn about the living conditions of new lands by comparing them with their native land namely, Afghanistan, Pakistan, and India. Each character embraces Western values and reaches a point where they take the control of their own life and destiny. They achieve this by moving to alien lands. Through the protagonists, all novelists convey the message to the reader that transformation, assimilation, and fluid identities are keys to survival for immigrants. In the end, this dissertation proves that successful assimilation into new lands is achieved when an individual has the capacity to reinvent himself. Accepting plurality as a central characteristic of their novels, writers steer society to a new way of thinking about different cultures.

As a result, this study concludes that migration in the host countries has a positive effect on the identity of each character. In their process of becoming, the protagonists have encountered various difficulties; however, they have been able to successfully recreate themselves through their experience and accomplishments, as well as their survival strategies.

REFERENCES

- Agnew, V. (2005). *Diaspora, Memory, and Identity: A Search for Home*. Toronto: University of Toronto Press.
- Akhtar, S. (1999). *Immigration and Identity: Turmoil, Treatment, Transformation*. UK: Jason Aronson
- Al-Sharideh, K. A., & Goe, W. R. (1998). 'Ethnic communities within the university: An examination of factors influencing the personal adjustment of international students'. *Research in Higher Education*, 39(6), 699-725. doi:10.1023/A:1018714125581
- Andrews, A. (2016). *Redefining Afghan Women Characters as Modern Archetypes Using Hosseini's A Thousand Splendid Suns and Asne Seierstad's The Bookseller of Kabul*. [Master's Thesis, The University of Liberty]. The Institutional Repository of Liberty University.
<https://digitalcommons.liberty.edu/masters/402/>
- Ashcroft, B., Griffiths, G., and Tiffin, H. (1995). *The Post-colonial Studies Reader*. London and New York: Routledge.
- Atwood, M. (1985). *The Handmaid's Tale*. Toronto, Ontario: McClelland Stewart Ltd.
- Baksh, S.A. (2005). Ghost of the Past. *Canadian Literature*, 184, pp. 143-144.
- Bauman, Z. (2001). *The Individualized Society*. USA: Polity Press
- Bauman, Z. (2016). *Strangers at Our Door*. UK: Polity Press
- Beauvoir, Simone de. (1953). *The Second Sex*. Trans. H.M. Parshley. London: Vintage.
- Bhubra, D., & Becker, M. A. (2005). Migration, cultural bereavement, and cultural identity. *World Psychiatry*, 4(1), 18-24.
- Bhabha, H. K. (1990). "Dissemination: Time, narrative, and the margins of the modern nation." *Nation and Narration*. Ed. Homi K. Bhabha. London: Routledge.
- Bhabha, H.K. (1994). *The Location of Culture*. London: Routledge.
- Bhabha, H.K. (2011). *Our Neighbours, Ourselves: Contemporary Reflections On Survival*. Berlin and New York: De Gruyter.

- Bhabha, H. K. (2017). *Diaspora and Home: An Interview with Homi K. Bhabha*. De Gruyter Conversations. Retrieved July 23, 2022. from <https://blog.degruyter.com/diaspora-and-home-interview-homi-k-bhabha/>
- Blum. W. (2007). *National Identity and Globalization*. Cambridge: Cambridge University Press.
- Boehmer, E. (2005). *Colonial & Postcolonial Literature*. Oxford: Oxford University Press.
- BookBrowse. (2007). *Khaled Hosseini author interview*. Retrieved Dec 30, 2019, from https://www.bookbrowse.com/author_interviews/full/index.cfm/author_number/900/khaled-hosseini
- Butler, J. (2005). *Giving an Account of Oneself*. New York: Fordham University Press.
- Chambers, C. (2011).A Comparative Approach to Pakistani Fiction in English. *Journal of Postcolonial Writing* 47 (2), 122 – 134
- Chambers, I. (1994). *Migrancy, Culture, Identity*. Routledge: London.
- Claxton, M. (2008). Culture, Food, and Identity *Caribbean Political Economy*.pp.99-115 Retrieved from Feb 15 <http://www.normangirvan.info/6-culture-food-and-identity-by-mervyn-claxton/>
- Courtright, P.B. (1994). "The Iconographies of Sati." *Sati the Blessing and the Curse*. Edited by J. S. Hawley. New York, Oxford: Routledge, pp. 27–48.
- Davies, D.J. (1997). *Death, Ritual, and Belief, the Rhetoric of Funerary Rites*. Cassell, London.
- Donaldson, L.E, and Pui-Lan ,K. (2002).*Postcolonialism, Feminism, and Religious Discourse*.London: Routledge.
- Donovan, J. (2000). *Feminist Theory: Intellectual Tradition*.New York: Bloomsbury Academic.
- Dunn,R.(1998).*Identity Crises*.London: University of Minnesota Press.
- El Saadawi, N.(1983).*Woman at Point Zero*. London:Zed Books LTD.Print.
- Fanon, F. (1963), *The Wretched of the Earth*, Trans. Richard Philcox, New York: Grove Press.
- Fanon, F. (1967).*Black Skin White Mask*. New York: Grove Press.
- Farganis, J.(1993) *Readings in Social Theory: the Classic Tradition to Post-Modernism*, McGraw- Hill, New York.

- Felsenstein, F. (1995). *Anti-semitic stereotypes: A Paradigm of Otherness in English Popular Culture*. USA: John Hopkins University Press.
- Foucault, M. (1980). *The History of Sexuality*. New York: Random House.
- Frith, S. (1996) "Music and Identity." *Questions of Cultural Identity*. Eds. Stuart Hall & Paul du Gay. London: Sage.
- Fromm, E. (1965). *Escape From Freedom*. USA: Avon Books. Fromm, E. (1976). *To Have or To Be?* New York: Bantam.
- Fromm, E. (1962). *Beyond the Chains of Illusion*. My Encounter with Marx and Freud. New York: Simon & Schuster.
- Gabaccia, D.R. (1998). *We Are What We Eat: Ethnic Food and the Making of Americans*, Cambridge: Harvard University Press.
- Gandhi, L. (1998). *Postcolonial Theory: A Critical Introduction*. New York: Columbia University.
- Giddens, A. (1991). *Modernity and Self*. Cambridge: Polity Press.
- Hall, S. (1988). *The Hard Road to Renewal: Thatcherism and the Crisis of the Left*. London: Verso.
- Hall, S. (1990). "Cultural Identity and Diaspora" *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence & Wishart. p.22-37
- Hall, S. (1996a) ".The New Ethnicities." *Ethnicity*, edited by John Hutchinson and Anthony D. Smith. New York: Oxford University Press.
- Hall, S. & Gay, P. D. (1996b). *Questions of Cultural Identity*. London: Sage Publishing.
- Hall, S. (1996c). "Ethnicity: Identity and Difference." Eds. Geoff Eley and Ronald
- Grigor Suny. *Becoming National: A Reader*. Oxford: Oxford U P. p.339-349.
- Hall, S. (2019) "Thinking the Diaspora: Home-Thoughts from Abroad." *Identity and Diaspora*. Edited by David Morley, Duke University Press.
- Haslam, S. A., Turner, J. C., Oakes, P. J., McGarty, C., & Reynolds, K. J. (1998). The group as a basis for emergent stereotype consensus. *European Review of Social Psychology*, 8(1), 203-239. <https://doi.org/10.1080/14792779643000128>
- Holmes, F. M. (2001). 'The Postcolonial Subject Divided between East and West: Kureishi's *The Black Album* as an Intertext of Rushdie's *The Satanic Verses*. A

Papers On Language and Literature A Journal for Scholars and Critics of Language and Literature,37(3), pp.296-313

- Hooks, B. (1984) *Feminist Theory: From Margin to Centre*. Boston: South End. Press, pp. 44-45.
- Hornby, A. S. (2015). *Oxford Advanced Learner's Dictionary of Current English* / [by] A.S. Hornby; editör Leonie Hey, Suzanne Hallaway. Oxford: Oxford University Press,
- Hosseini, K. (2003). *The Kite Runner*. New York: Penguin. Huddart, D.(2006). *Homi K.Bhabha*. New York: Routledge.
- Huggan, G.(2001). *The Postcolonial Exotic: Marketing the Margins*. London and New York: Routledge.
- Huntington, S. P. (1996) *The Clash of Civilizations and the Remaking of World Order*. London: Simon and Schuster.
- Hussain, Y. (2016). *Writing Diaspora: South Asian Women, Culture and Ethnicity*. London: Routledge.
- James, W. (1890). *The Principles of Psychology* (Vol. 1). New York: Holt. Jung,C. (2009). *Red Book(Liber Novus)*. New York: W.W. Norton &Company.
- Kaleta, C.(1998). *Hanif Kureishi Postcolonial Storyteller*. Austin: University of Texas Press.
- Kapur, M. (2002). *A Married Woman*. New Delhi: India Ink. Kapur, M.(2009). *The Immigrant*. London: Faber and Faber.
- Kiran, S.(2013). Identity Crises as Reflected in Selected Works: The Reluctant Fundamentalist by Mohsin Hamid and The Black Album by Hanif Kureishi, *International Journal of Linguistics and Communication*, 1(2), p.34-40
- Kirchner, B.(2015). *Goddess of Fire*. USA: Severn House. Kureishi, H.(1995). *The Black Album*. London: Faber and Faber.
- Kureishi, H. (1986). *My Beautiful Laundrette and; The Rainbow Sign*. London: Faber and Faber.
- Loomba, A. (1998). *Colonialism/Postcolonialism*. Routledge.
- Maalouf, A. (2003). *In the Name of Identity: Violence and Need to Belong* London: Penguin Books.
- MacCabe, C.(1999). Interview: Hanif Kureishi on London. *Critical Quarterly* 41. (3),p.37-56. Retrieved from 29 June 2022. <https://doi.org/10.1111/j.0011->

1562.1999.00248.x

- Maggio, J. (2007). "Can the Subaltern Be Heard?": *Political Theory, Translation, Representation, and Gayatri Chakravorty Spivak. Alternatives: Global, Local, Political*, 32(4), 419-443. Retrieved from March,12, <https://www.jstor.org/stable/40645229>
- Martikainen, T. (2006). Religion, Immigrants And Integration, *Aalborg, Akademiet for Migrationsstudier i Danmark*, Aalborg Universitet, ss.1-14.
- May, R.(1981). *Man's Search for Meaning*.New York: W. W. Norton & Company.
- Mcleod, J. (2000). *Beginning Postcolonialism*. Manchester University Press.
- McRobbie, A. (1994). *Postmodernism and Popular Culture*. London and New York: Routledge.
- Morton, S.(2003). *Gayatri Chakravorty Spivak*. London: Routledge.
- Mukhi, S.(1999). *Doing the Desi Thing: Performing Indianess in New York*. New York: Garland Publishing.
- Ninkovich, F.A. (2001). *The United States and Imperialism*. Massachusetts: Blackwell.
- Nyman, J.(2009a) *Home, Identity, and Mobility in Contemporary Diasporic Fiction*. Amsterdam: Rodopi.
- Nyman, J. (2009b).Cultural Contact and the Contemporary Culinary Memoir: Home, Memory and Identity in Madhur Jaffrey and Diana Abu-Jaber. *a/b: Auto/Biography Studies*. 24(2). pp.282-298. DOI: 10.1080/08989575.2009.10815212
- Oldenburg, R. (1999). *The Great Good Place*. New York: Marlowe and Company.
- Paolini, A., Eliot. A,& Moran.A Eds. (1999). *Navigating Modernity:Postcolonialism, Identity, and International Relations*. Colorado: Lynne Rienner.
- Ranasinha, R.(2002) *Hanif Kureishi*. Tavistock: Northcote House
- Ranasinha, R. (2007). *South Asian Writers in Twentieth-Century Britain*. New York: Oxford University Press.
- Rao, R. (1989). Preface. *Kanthapura* (pp. x-x1) New York: New Direction.
- Rushdie, S. (1991).*Imaginary Homelands*. London: Vintage.
- Rutherford, J. (1990). The Third Space. Interview with Homi Bhabha. In: Ders. (Hg): *Identity: Community, Culture, Difference*. London: Lawrence and Wishart, 207-221

- Said, E.W. (1977) *Orientalism*. London: Penguin Books. Said, E.W. (1986).*After The Sky*. New York: Vintage Books.
- Said,E.W.(1993).*Culture and Imperialism*. Newyork: Vintage Books.Said, E.W. (2000). *Reflections on Exile*. London: Granta Books.
- Safran,W.(1991).Diasporas in Modern Societies: Myths of Homeland and Return. *Diaspora: A Journal of Transnational Studies* 1(1),83-99. <https://doi.org/10.3138/diaspora.1.1.83>
- Sarup, M. (1994). Home and Identity.” *Travelers Tales: Narratives of Home and Displacement*. Eds. George Robertson et al. London: Routledge.
- Sharabi, H.(1988) *Neopatriarchy: A Theory of Distorted Change in Arab Society*. New York: Oxford University Press.
- Smart, J. (2010).Culinary Nostalgia: Regional Food and The Urban Experience in Shanghai.Mark Swislocki. *Pacific Affairs*,83. (1), pp.158-160.
- Smit ,J.(1996). Black Women, Writing and Identity. *Alternation Journal*. 3(2), 195-207. <http://alternation.ukzn.ac.za/Files/docs/03.2/14%20Smi.pdf>.
- Sobana, S. (2015).*Women’s Stoicism and Self-Identity in Select Novels of Manju Kapur: A Study*. [Master’s Thesis, Bharathiar University]. Shodhganga: a reservoir of Indian theses.<http://hdl.handle.net/10603/97747>
- Spivak, G. C. (1988) “Can the subaltern speak?” In *Marxism and the Interpretation of Culture*. Edited by Cary Nelson, and Lawrence Grossberg. Champaign: University of Illinois Press, pp. 271–313.
- Spivak, G. C. (1996)“Diasporas Old and New: Women in Translational World”. *Textual Practise*. 2.10 pp.245-69.
- Spivak, G. C. 2005. “Scattered Speculations on the Subaltern and the Popular”. *PostcolonialStudies*.8(4):475– 86. <https://doi.org/10.1080/13688790500375132>.
- Staszak, J. F. (2009). Other /Otherness. *International Encyclopedia of Human Geography* .43-48 <https://doi.org/10.1016/B978-008044910-4.00980-9>
- Tomlinson, J. (2002). *Cultural Imperialism*. London: Continuum.
- Triandis, H. C. (1988). Collectivism vs. individualism: A reconceptualization of a basic concept in cross-cultural social psychology. In C. Bagley & G. K. Verma (Eds.), *Personality, cognition and values* (p.60-95). London: Macmillan.
- Tyson, L. (1999).*Critical Theory Today*. New York: Garland Publishing, Inc.

- Wa Thiong'o, Ngugi. (1993). *Moving the Centre: The Struggle for Cultural Freedoms*. Oxford: James Currey.
- Wang, J. (2009). An Analysis of the Kite Image in *The Kite Runner*. *Journal of Beijing Jiaotong University (Social Sciences Edition)*. 8(2). 91-93.
- Washington, B.T.(2003). *Up From Slavery: An Autobiography*. With an introduction by James Robinson. New York: Barnes and Noble.
- Werbner, P. (2001). The Limits of Cultural Hybridity: On Ritual Monsters, Poetic License.*Journal of the Royal Anthropological Institute*. 7(1).133-52
<https://doi.org/10.1111/1467-9655.00054>
- Winkelman, M. (1994). Cultural Shock and Adaptation.*Journal of Counseling and Development*. 73(2).121-132. <https://doi.org/10.1002/j.1556-6676.1994.tb01723.x>
- Young, R. J. (1995).*Colonial Desire: Hybridity in Theory, Culture and Race*, London and New York: Routledge.
- Young, R. (2003). *Postcolonialism: A Very Short Introduction*. Oxford.

CURRICULUM VITAE

Aybike KELEŞ graduated from Yaşar University, Department of English Language and Literature in 2011. She obtained her MA Degree from Atılım University from the Department of English Language and Literature in 2015. She worked as a part-time instructor at Selçuk University School of Foreign Languages between 2012 and 2015. She has been working at Kastamonu University Bozkurt Vocational School, Department of Applied English Translation since 2016.