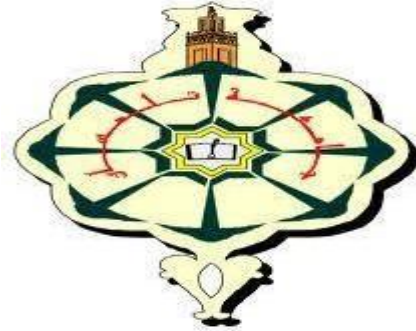


People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research



University of Tlemcen
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Identity Displacement in Postcolonial Writings: a Comparative Study of Desai's *The Inheritance of Loss* and Faqir's *The Cry of the Dove*.

Thesis Submitted to the Department of English in candidacy for the degree of Doctorate in Comparative Literature.

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2023/2024

Declaration of Originality

I herewith declare that this thesis, which at present I submit for doctoral degree at ABOUBEKR BELKAID University of Tlemcen, is wholly my own work, and has not been undertaken from the others' work save and to the extent that such work has been cited and acknowledged within the aim of my work.

Signed:

Dedication

This thesis is dedicated to:

My beloved parents, my brother and sisters for their steadfast support, unconditional love and prayers.

My lovely nephews, nieces, cousins and my friends for offering their support and help.

My soulmate Abla Ahmed Kadi who has been a constant source of inspiration and encouragement. Her unwavering belief in me has been a driving force behind my success and I am forever grateful for being always there for me.

Acknowledgements

First and foremost, I would like to express my sincere thanks and gratitude to Allah who gave me the strength to accomplish this research.

My greatest gratitude goes to my Supervisor, **Prof. Rahmouna Zidane**, for her unwavering support, guidance, patience and encouragement throughout the years of my research studies. Her insights, feedback and expertise have been invaluable to my research.

I would like to acknowledge **Prof. Hajoui** for his support and encouragement during all these years.

Special thanks to **Prof. Mouro Wassila** who has been a constant pillar of support and care during the highs and lows of my Phd journey. Her willingness to provide timely advice motivated me to overcome any obstacles.

I am also deeply grateful to the members of the panel of examiners: **Prof. Serir**, **Dr. Sarradj** and **Dr. Naimi** for their kind acceptance to proofread my thesis and for any invaluable feedback and suggestions that will enhance the quality of my research.

Abstract

Identity displacement begins to play its predicament when a person moves from the comfort of his familiar surrounding to a wholly new place, which is unfamiliar and exotic. In this new environment, a person will have difficulty assimilating into the new culture or preserving the previous one. Slowly, a sense of seclusion will start to emerge, leading, to an internal conflict in which the healthy, unified self-changes into a split, fragmented, rootless and dislocated one. The concern with identity displacement, in fact, has often been one of the most common yet crucial themes in the field of postcolonial literature. Accordingly, many postcolonial authors have shed light on this issue in their works. Desai and Faqir are no exceptions. Their masterpieces: *The Inheritance of Loss* and *The Cry of the Dove* respectively capture the ambivalence of what it means to fluctuate between two antagonistic worlds, never been able to identify fully with anyone and its aftermath on one's identity. Therefore, this dissertation intends to provide a comparative study between the two aforementioned literary works focusing on the issue of identity displacement that is undergone by all of The Judge Jemubhai, his cook's son Biju and Salma. Furthermore, the purpose of this study is to explore the similarities and differences between the protagonists' traumatic experiences of dislocation and non-belonging and to examine the extent to which they succeed or fail in relocating themselves and articulating their identities. To accomplish this, the researcher employs a combination of Textual analysis and Postcolonial approaches that analyse the novels in terms of how authors represent the experiences of individuals who have been displaced by cross-cultural encounters, and how they offer strategies for coping with and overcoming the effects of identity displacement. The main findings show that each character experiences different forms of identity displacement, ranging from linguistic and cultural dislocation to economic exploitation. However, all three characters demonstrate resilience and resistance in the face of these challenges by failing to relocate themselves and remain adhered to their origins.

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General Introduction

A person's identity and place have affinities with one another in that the latter determines the former. When someone is separated from the environment in which, he used to live and do his business, he generally encounters an identity displacement. Identity Displacement denotes an uprootedness that leaves one without parameters. It is the state of belonging nowhere due to various reasons ,but most importantly, the engagement with two distinct worlds, languages and cultures.

Being unable to identify with either of the two eventuates uncertainty, loneliness and paranoia. Hence, the co-existence of more than one culture within oneself poses a formidable challenge that entraps the person in a dilemma in which he can neither acclimatise completely into the foreign culture nor preserve the previous one. In fact, long-term living in a foreign land and distract from the homeland and contact with other cultures brings loss of pure native culture. Unfortunately, this loss irks one's life and makes him emotionally weak and ambivalent.

It is blatantly apparent that bicultural life creates instability, insecurity and confusion as the person finds it too difficult to know who exactly he or she is and to affirm the right place where he or she belongs. When one experiences a lack of belonging to a place in which one is currently residing, it will be difficult to adapt to the new environment. This unresolved dilemma culminates in identity displacement. The preoccupation with the theme of identity displacement is a familiar aspect of literature produced by former colonies or what is known as postcolonial literature. A possible working definition of the latter is writing that reflects in a great variety of ways, the aftermaths of colonialism.

Colonialism refers to a destructive process that claims and exploits foreign lands, resources and people creating a sense of disassociation between those people and their lands, beliefs, traditions and most importantly, their identities for it strikes much more deeply into

the psychology of the individual. No doubt, colonialism has left indelible scars on postcolonial societies that much of their literature seeks to unravel the pangs of colonialism and reinstates the marginalized in the face of the dominant. In other words, gives voice to the oppressed and ignored. Truth be told, postcolonial literature draws attention with inquires and issues of exile, migration, homelessness, cultural hybridity, race, ethnicity, disorientation, alienation and gender. However, the most debatable, outstanding and explored theme in postcolonial literature is that of identity crisis including displacement.

As postcolonial writers, Kiran Desai and Fadia Faqir focus on the traumatic experience of dislocation and its resultant effect on one's identity. In her second novel *The Inheritance of Loss*, Desai tackles the sense of loss experienced by people of different social strata and its inheritance over generations. The novel particularly speaks of those who are going back and forth between cultures and homeland as the main protagonists the Judge Jemubhai and his cook's son Biju. They both experience dislocation, rootlessness and alienation as being caught between two worlds: the East and the West. The duality between the two ends up by their identity displacement.

In the same fashion, Faqir's novel *The Cry of the Dove* addresses the issue of living between two worlds as it captures the life of a young Bedouin woman called Salma who flees her homeland Hima to escape the honour killing waiting for her at the hands of her tribe and seeks asylum in England. Away from the colours and smells of her Bedouin village, Salma is culturally disposed. As an asylum seeker trying to melt into the ground, she finds herself on the other side under pressure to assert her values and etiquette. Despite the fact that she succeeds in forging a new identity there, her old identity, past and memories haunt her leaving her in a state of confusion, dislocation and rootlessness.

Though Desai and Faqir belong to two distinct countries, their novels *The Inheritance of Loss* and *The Cry of the Dove* apiece tackle the same issue that is identity displacement as their protagonists in both works feel conflicted between two cultures: one their own native culture and the other an alien culture. They are always in tension between wanting to belong to the new society yet attempting to retain the culture of the old one. This in-between-ness results in their identity crisis as being unable to identify with oneself, producing a sense of displacement.

The Inheritance of Loss and *The Cry of the Dove* have been analyzed from a variety of perspectives and many researchers have focused their study on these two popular literary works. However, they haven't maintained much interest in providing a comparative study that encompasses both novels and which focuses on how the two works address the pang of being trapped in a kind of a limbo between two worlds and its leading to one's identity displacement. Thus, the purpose of this study is to examine and determine how both novelists tackle the same issue and to what extent their experiences of dislocation and diaspora manifest in their portrayal of characters with displaced identities such as The Judge Jemubhai and Biju in Desai's *The Inheritance of Loss* and Salma in Faqir's *The Cry of the Dove*.

The method to be utilized in this thesis is basically analytical, descriptive and comparative to account for the similarities and differences between both novels in terms of analyzing the traumatic experience of identity displacement that is undergone by the major characters, how it differs from one character to another and to what extent they succeed or fail in overcoming such a crisis. This research also adopts the postcolonial approach since both novels explore identity displacement, one of the most disputable and significant subjects in the postcolonial field. Hence, theories of hybridity, liminal space, mimicry, ambivalence, otherness and estrangement presented by Homi Bhabha, Edward Said, Frantz Fanon and others provide a

major ground to analyze the selected texts: *The Inheritance of Loss* and *The Cry of the Dove* where, the main protagonists feel out of sync with their new home and in precarious positions in which they find themselves in balancing the effort of retaining their cultural roots and conflicting the need to assimilate within the new culture.

Like many diasporic novelists who live and write within and between worlds, Desai and Faqir are capable of writing from a double perspective. Their fictional explorations of displacement and difference are informed by the particularities of their cultural backgrounds as well as by their personal journeys. Consequently, this research aims to find an answer to the problem of the extent to which the authors' experience of dislocation can help define the identity displacement faced by main characters and the extent to which those characters succeed or fail in overcoming such a crisis. Accordingly, the present dissertation is based on answering the following questions:

1. To what extent do Desai's and Faqir's experiences of diaspora manifest in their portrayal of displaced protagonists?
2. How do both novelists delineate the clash of living between two worlds and its aftermath on one's identity?
3. To what extent do the main protagonists in both novels succeed or fail in overcoming identity displacement?

This thesis is divided into four main chapters; the first chapter provides the reader with a theoretical background focusing on issue of identity displacement and the key concepts related to it including identity, trauma, alienation, identity crisis, hybridity and diaspora. This chapter sheds also considerable light on identity displacement as being a burning issue in the postcolonial canon. The second chapter provides a contextual analysis of the lingering shadows of identity displacement in one of the most celebrated postcolonial masterpieces

namely *The Inheritance of Loss* by the Indian writer Kiran Desai through following the horrific journeys of two Indian immigrants: the Judge and Biju in England and America respectively. The third chapter analyzes the aspects of identity displacement in one of the most acclaimed novels by the female writer Fadia Faqir. It discusses the trauma of living with double consciousness and its impact on one's identity that is identity displacement through the examination of Salma's trials in England. The country where she suffers from racial discrimination, marginalization and exclusion, and between home and homelessness, between assimilation and dissimilation and between desire and fulfilment, she faces a crisis of being. The fourth chapter provides a comparative study of the issue of identity displacement that is experienced by all of The Judge and Biju in Kiran Desai's *The Inheritance of Loss* and Salma in Fadia Faqir's *The Cry of the Dove*. It investigates their struggle to articulate their identities within the restricting borders of gender and race. Henceforth, the main objective of this chapter is to explore the similarities and differences between the two works, based on thorough analysis of the figures of identity displacement of each character.

By conducting a comparative analysis of Desai's *The Inheritance of Loss* and Faqir's *The Cry of the Dove*, this study offers a valuable contribution to the understanding of identity displacement in postcolonial literature. It sheds light on the various ways in which postcolonial subjects experience displacement and the impact of this displacement on their sense of self. Additionally, this study has broader implications for the field of cultural studies, as it raises important questions about the relationship between culture, identity and power in a postcolonial context. Ultimately, this research can contribute to ongoing conversations within the field and offer new insights into the complexities of postcolonial identity-formation.

Chapter One

Chapter One: **Theoretical Background and Key Concepts**

1.1. Introduction:

Identity is one of those terms that seems to be easy to grapple with. Yet, it proves to be so vague that it is very hard to pin down a single meaning of it. This chapter sheds light on the difficulties of providing specific definition for the concept proving that identity is multifaceted, open to variety of approaches as Jenkins states: “everybody has something to say about identity: Anthropologists, geographers, historians, philosophers, political scientists, psychologists, sociologists”(28). Furthermore, it includes different aspects such as personal, cultural and hybrid. These aspects are highly discussed in this chapter in order to elaborate on the fact that the concept is never fixed and final, instead, it is very dynamic and constantly evolving.

This chapter is also based on the underlying assumption that identity is a fragile part of human being owing to that it can be easily shaken resulting in crisis ranging from displacement, alienation to trauma. Most of these crises occur generally due to various factors, such as migration, globalization or colonization. However, this chapter focuses more on diaspora and exile being two of the most traumatic experiences in which one becomes trapped in a sort of a limbo between two distinct worlds, cultures and languages.

Being part of two worlds furnishes the creation of two antagonistic versions of oneself or what Du Bois refers to as Double Consciousness. Correspondingly, this chapter explores how Du Bois’ theory transcends African Americans to represent other categories of people namely Diasporas and exiled ones and how it affects their identities.

1.2. Identity:

During the last decades, the concept of ‘identity’ became the focal point of many debates. Simultaneously, it became the target of “searching critique” (Hall 01). As well as “the subject” of increased “academic interest” due ,on the one hand, to its ability to provide a

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sense of one self, his position and his relation to the society where he lives and on the other hand, to its significance as an instrument of comprehension of all “social, cultural, economic or political changes”(Woodward, *Identity* 01). Therefore, this indicates that identity tends to be the most investigated term as well as the basic instrument through which one understands his true self, others and the world around him.

Regardless of the widespread and increasing preoccupation with “identity”, the latter continues to be something of “enigma” (Fearon 1). Norris in the Preface of his book, *Identity in (inter) action: introducing multi-modal (inter) action analysis*, sheds the light on the difficulty of understanding identity except by “some researchers” as being the only capable of reaching the nearest meaning of it. Yet, from only “a particular angle”, he provides three reasons for that, the first is identity’s location in “the invisible constructions”, the second is its embedment in “the historical body”. Whereas, the third is its hidden nature in “media, politics and everyday language alike” (xiv).

Identity is one of those words that everyone understands, until they have to define it. On the one hand it is as simple as the first pronoun “I”, as in “I want to eat, I go to school, I don’t know who you are”; but on the other hand, it is as obscure and as complex as theoretically-informed, historically-limited performativity of gender, ethnic, and class consciousness can ever hope to be.(Iles 03)

According to Maalouf, “identity” is a “false friend”, a word that appears to be intelligible and comprehensible but in fact, it is the “most treacherous” which one needs to be careful of, for many believe in their knowledge of the meaning of it to the extent that they begin to trust it even when it indicates the contrary (09). Accordingly, identity proves to be so slippery and tricky that makes it difficult to pin down a single meaning of it.

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Lawler asserts that “identity’s slipperiness” as a concept is based on the complexity of delineating an appropriate definition of it. Moreover, he explains the impossibility of providing one definition of its nature, its development and its function. He even focuses on the necessity of not attempting that since he believes that the meaning of identity relies on “how it is *thought about*” (07). Therefore, identity has diverse denotations depending on its distinct uses in “psychology, linguistics or cultural studies” (Norris xv). In other words, Being investigated through the lenses of multiple disciplines, identity tends to be a multifaceted concept.

Erikson acknowledges, in *Identity: Youth and Crisis*, the hardness of stating a precise definition of “identity”:

So far I have tried out the term identity almost deliberately- I like to think- in many different connotations. At one time, it seemed to refer to a conscious sense of individual uniqueness, at another to an unconscious striving for a continuity of experience, and at a third, as solidarity with a group’s ideals. In some respects, the term appeared to be colloquial and naïve, a mere manner of speaking, while in others it was related to existing concepts in psychoanalysis and sociology. (208)

Furthermore, whenever there is an attempt to search for “fixity and certainty” concerning “identity”, it proves so hard due in some course to its troublesomeness (Woodward, *Understanding* 158). Consequently, there is a necessity for “greater temerity” as well as “more qualifications” in order to come closer to understand what identity is (Maalouf 09).

However, Moshman suggests an overall definition of identity as “an explicit theory of oneself”. Though it is concise, the definition includes all “the elements” emphasized by

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modern theorists. Moreover, it offers a thorough “framework” for the discussion of Adolescent’s identity formation (89). In the aforementioned definition, identity is about “conception of the self that is structured in such away to enhance self-understanding” (90).

Identity has a Latin origin, “*idem*”, referring to “the same”. Which involves two essential connotations: “similarity and difference” (Jenkins 16-17). The former is about what makes “us” like “others” while the latter is around distinctiveness from “others” (Woodward, Questioning 07). Hence, identity is not only about being identical with others, but also about being special, unique and distinct from them.

In fact, “difference” plays a key role in defining identity. Since the latter is understood in relation to “what is not”. Ultimately, its construction is built upon “oppositions” including those of “man/ woman, black/white, straight/gay, healthy/unhealthy, normal/deviant” (Identity, 02). In this respect, identity refers to “a structured representation which only achieves its positive through the narrow eye of the negative, it has to go through the eye of the needle of the other before it can construct itself” (qtd in Bauman 89).

Actually, understanding identity implies an examination of various “relationships” particularly, the relationships between “self” and “others” and “the social” and “the personal” (Woodward, *Understanding* 04). Simply because identity is on the one hand, about the individualistic attributes that make one different and special in comparison to others. While on the other hand, it is about the social relationships in which, people are linked in terms of groups. (Buckingham 01).

Henceforth, there are two related ways in which identity is currently deployed: “personal” and “social”. The latter regards identity as a “social category” that is a group of people bound up by “membership rules and (alleged) characteristic attributes or features”,

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whereas, the former refers to it as “distinguishing characteristics” that form the bases of a person’s “self respect” and “pride”(Fearon 02). Accordingly, identity has two aspects: “personal” and “social”.

In reference to Jenkins, “personal” and “social” identities are different. The former means self -uniqueness, while the latter stands for the “internalization of, often stereotypical, collective identifications” (112). However, for Leary and Tangney “personal and “social” identities are defined as the following:

Personal identities are a person’s traits, characteristics and attributes, goals and values, and ways of being . . . social identities are a person’s roles, interpersonal relationships and group memberships, and the traits, characteristics, attributes, goals, and values congruent with these roles, relationships, and memberships. (94-95)

Moreover, identity presents the meeting place between “social” and “personal” (Woodward, *Questioning* 18). Due to that, it is defined as “the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities” (Jenkins 04).

Basically, identity tends to be “an explicit or implicit answer to the question, Who am I?” (qtd in Moshman 82). As it refers to “the traits and characteristics, social relations, roles, and social group memberships that define who one is”(Leary and Tangney 69). In this respect, identity represents the package of qualities that give a sense for one. In fact, there is no answer to the question “Who am I?” Without relation to “you, us and them” as well as “to others” and “the society” where one lives (Woodward, *Understanding* 01). Hence, defining

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one's identity depends on an interconnection between him, his society and the others with whom he interacts.

Moreover, one's identity is made up of many components. The latter contains more than the detailed information provided in "official records" for instance, the attachment to "a religious tradition"; to "a nationality" and often to "profession, an institution, or a particular social milieu", in fact; the list is limitless as a person may feel allegiance to "a province, a village, a neighborhood, a clan, a professional team". He can also be tied to "a sport, a group of friends, a union, a company, a parish, a community of people" with whom he shares similar interests. These components are labeled as "genes of the soul". They indicate people's uniqueness and distinctiveness because finding "the same combination" of these components in two distinct people is impossible (10-11). In short, each individual's identity is composed of many elements through which he can be special and irreplaceable.

Maalouf asserts that "IDENTITY ISN'T GIVEN ONCE AND FOR ALL: it is built up and changes throughout a person's lifetime" (23).¹ Since, its construction is "lifelong". It starts in childhood, continues to be "prominent" in adolescence and becomes challengeable throughout individual's life (Cutcher 122). As a result, it comes from different "sources". Such as "nationality, ethnicity, social class, community, gender, sexuality"(Woodward, *Identity* 01). These sources are different in terms of their "relevance" depending on the circumstances for example, in situation of conflict, "nationality" becomes the most significant source of identity instead of the other sources whether "profession, gender or sexuality" (Schulte-frohlinde 01). That is to say, identity tends to be contingent, fluid and changing as being derived from multiple sources.

¹ Maalouf, Amin. "*In the Name of Identity: Violence and The need to belong*". New York, Arcade, 2001. Print

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Furthermore, identity is “a process of ‘being’ or ‘becoming’”. One’s identity- one’s identities, indeed, for who we are is always multidimensional, singular *and* plural- is never a final or settled matter” (qtd in Jenkins 17). Accordingly, it is “not clear, flimsy or transparent. Rather, identity is fraught with contradictions, complexities and ambiguities” (qtd in Cutcher 122).

Despite its ambiguity and complexity, identity proves to be the focus of everybody as Weedon states, “just now everybody wants to talk about identity. As a key word in contemporary politics it has taken on so many different connotations that sometimes it is obvious that people are not even talking about the same thing” (01). Moreover, Jenkins asserts that all has claim on identity whether “anthropologists, geographers, historians, philosophers, political scientists, psychologists, or sociologists”. He adds that it becomes associated with everything from “political asylum to credit card fraud, shopping to sex” (28). In fact, identity and its issues come to the front of interest and become “problematized” within the development of various disciplinary specialisms such as “feminism, Marxism, psychoanalysis and ‘the linguistic turn’” through which language “*makes* meanings rather than “*carry*” them (Moshman 03). In this sense, identity proves to be the most interesting criterion for discussion across several disciplines.

Ultimately, identity is never a final or settled concept as being open to many investigations and debates. Many of these debates treat it as something opaque and vague. As such, identity has many definitions and aspects for instance, ‘Personal identity’ that proves to be the most negotiated in comparison to other aspects of identity.

1.2.1. Personal Identity:

Across the last several years, ‘Personal Identity’ came to the fore as the central interest of many discussions which focus particularly on ‘personal identity over time’ (Noonan 01)

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or what contemporary expositors refer to as “the problem of specifying conditions for identifying a person at a particular point in time as the same person at another point” (Santos and Sia 02). That is to say, the question of what takes for a person to be the same over time. In other words, what personal identity consists in?

The adequate answer for this question lies in the introduction of two contradictory views: “the complex and the simple view“. According to Gasser and Stefan, the former view maintains that personal identity over time consists in the holding of “biological or psychological” continuities, which the latter view rejects it ,stating that “a person’s identity through time consists in anything but itself” (03). Actually, one can better understand these views in Noonan’s book under the title *Personal Identity* in which he distinguishes between the two as the following:

The proponent of the Simple View of personal identity will say that personal identity is an ultimate unanalyzable fact, which resists definition in any other terms. By contrast a proponent of the Complex View will maintain that an informative account of what personal identity consists in is possible, since personal identity is nothing over and above those observable and introspectable facts of physical and psychological continuity which provide the only evidence for it. Again a proponent of the Simple View will say that persons are ‘separately existing’ entities, distinct from their brains, bodies and experiences, whilst a proponent of the Complex View will say that persons are nothing ‘over and above’ their brains, bodies and experiences. (93)

In brief, personal identity is irreducible to its psychological and physical states, and a person is finally different entity from his body and mental components. This account falls

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under the Simple View whereas, for the Complex View, person cannot stand apart or independently from his brain or body.

According to the aforementioned second view, accounts of personal identity are categorized as being either physical or psychological. Both are “based, respectively, on the intuitions that it is sameness of body and sameness of personality which are responsible for sameness of person”(Schechtman 71). Yet there is a difference between the two since the bodily criterion insists on the condition of “biological” persistence for a person to be identical through time while the “*psychological criterion*” argues for the psychological continuity for the sameness of person”(Garrett 41). In this regard, a person is the same over time if and only if he has either the same body in the case of physical criterion or the same personality in the other case that is the psychological criterion.

Unlike the bodily criterion, “the psychological criterion” proves to be the most acknowledged as well as the most dissected topic in contemporary debates. Most of these debates aimed at defending and improving this criterion (Schechtman 71). Hence, it is worth considering the discussions raised by Locke’s theory that he introduced in his most ambitious work *Essays Concerning Human Understanding* published in 1690. His tendency was “a theory that was consistent with our knowledge of our identity over a specific temporal period and which was not susceptible to skeptical objection”(Santos and Sia 25). Ultimately, he ends up with his account of personal identity in terms of memory and consciousness as he states,

... consciousness always accompanies thinking, and it is that that makes everyone to be what he calls *self*, and thereby distinguishes himself from all other thinking things: in this alone consists *personal identity*... And as far as this consciousness can be extended backwards to any past

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action or thought, so far reaches the identity of that *person*. (Essay II, xxvii. 9)

This passage maintains that personal identity consists in consciousness since a person's existence is related to the existence of consciousness and it is due to the continuity of that consciousness that a person continues to be the same. Apart from consciousness, Locke insists on the crucial role of memory in "providing a criterion of personal identity" (Noonan 09). According to Memory's view of personal identity, "entity 2 at time 2 is the same entity as entity 1 at time 1 if entity 2 at time 2 is linked by a continuity of memory to entity 1 at time 1"(Santos and Sia 17). In simple words, an entity can be the same at distinct points in time if and only if that entity remembers being the same.

Some philosophers argue against this view of personal identity. One of them is the English philosopher F.H. Bradley. In his opinion, memory cannot be responsible for the sameness of self unless it "is considered not to be deceptive"(qtd in Martin and Barresi 199). However, the most echoed objection is credited to Thomas Reid. The latter concentrated on identity's transitivity to criticize Locke's theory of personal identity in terms of memory. As any other identity, personal identity is "transitive" which means "if A is identical to B, and B is identical to C, then A is identical to C", but through his dependence on memory, Locke denies this since according to his theory, "C both is and is not the same person as A". It is the same when C remembers A's experience and not the same when C cannot remember(Forstrom 127).

There are three motives behind all of these discussions and investigations into personal identity stated as the following: first, "the concern for one's future" that proves to be unlike "one's concern for others" to explain more "death" as an example can never be experienced indirectly or through others experiences. Second, "the concern for survival" that is the quest

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for preserving one's existence through time and third, "the idea of ethical responsibility" which in turn has a link with humans' desire for survival as it deals with the necessity of "praise and blame, reward and punishment (Santos and Sia 04).

For such reasons, then, personal identity is of so importance and significance. According to Giddens, personal identity as a "modern project" paves the way for individuals to build up their own stories which contribute for their self understanding through allowing them to be responsible on their "lives and futures"(33). In this respect, personal identity helps people to understand who they are and gives them sense of control by which they manage how they live.

Moreover, personal identity tends to be a powerful tool that enables people to overcome "existential dilemmas" related to their sense of who they are, how they live and what they are becoming(Layder 89). Therefore, "a lack of a secure personal identity" threatens one's existence culminating in "anxiety" (Bloom 40). Accordingly, preserving one's sense of his self guarantees his survival against any crisis since personal identity is about "how persons regard themselves and how they, and others, relate to, or behave towards themselves"(Layder 07). Actually, it is about "those aspects of a person that form the basis for his or her sense of self-worth and distinction (Fearon 25). In other words, the individualistic attributes that makes one significant as well as different from others.

In fact, personal identity does not refer only to the properties of a person that qualify him as unique and special in comparison to others but also to his belonging to a specific group" with shared characteristics mainly cultural ones. This leads us to another aspect of identity that is Cultural Identity.

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1.2. 2. Cultural Identity:

Cultural identity attained a remarkable centrality being the subject of attention of “archaeologists and ancient historians” alike as well as the source of “debates in anthropology, social theory and history” to cite some, “Bentley 1989; Friedman 1994; Tonkin et al. 1989) (Laurence 01). Relying on the number of studies concerning the question of cultural identity, this notion tends to be investigable and this denotes that it is “engaging, worthy of discussion, current” and an interesting criterion of inquiry owing to its “complexity”(Gomzina 27). That is to say, cultural identity is today of growth interest in the academy, across many fields as a result of its perplexity as a concept.

Apart from all these studies, cultural identity remains a complicated notion to investigate due to the hardness of providing an exact meaning of it since it has many definitions that vary from one researcher to another (Jones 12). Consequently, it is regarded as “an umbrella that is not only wide but elastic”(Wren 243). In brief, elusive as well as a vague term that is difficult to grasp.

Being a nebulous, cultural identity “can encompass an accumulation of lifestyle attributes, social customs, group affiliation, inner beliefs, and concepts generated from our inner selves”(Jones 09). Ultimately, it “pervades all aspects of life including interpretations of situations and events, patterns of interpersonal communication, values and priorities, and day-to-day behaviors”(Unger 811). In this sense, it tends to dominate all the spheres of life since it is present everywhere whether in everyday interactions or in personal attitudes and beliefs. Actually, cultural identity can be found in daily activities, studies, “the media, the museum and heritage sectors, the arts, history and literature” (Weedon 155). Hence, it exerts a huge influence on various domains of life.

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Cultural identity can be thought of as “the identity of a group or a culture or of an individual as far as one is influenced by one’s belonging to a group or a culture (Labes 88). This definition explains the significant role of culture since without it there will be no cultural identity as there will be no “source or a medium for something to appear that would identify itself or be identified”. (Gomzina 34). In simple words, culture is a very essential component of cultural identity that the latter cannot exist without.

According to Novitz and Willmott culture means more than “art, music and literature; it is the total collection of behavioural patterns, values and beliefs that characterize a particular group of people”(05). That is to say, “the common attitudes and values within a specific group”(qtd in Unger 811). There is an interrelated relationship between the two notions ‘identity’ and ‘culture’ as they share the same characteristics (Gomzina 27). Conceptualizing as well as measuring both terms remain elusive being complicated and “abstract phenomenon”(Unger 812). In addition to that, depending on the fact that culture has many dimensions, cultural identity tends to be multifaceted(Gomzina 34).

Fennell comes to find out that cultural identity is nothing more than group identification: “... cultural identity is not so much an identity as simply a kind of group identification (however created, however arbitrary, partial, or indeed temporary, and whether by way of pride, shame or indifference): a form of collective self-image”(231). In this regard, it is always about being part of something. Furthermore, Petts presents cultural identity as the tool through which a person is put in the centre “in relation to geographical and cosmological space, although within each society different elements may create different myths of being and cultural identity may often be contested”(80).

Though authors differ in their definitions of cultural identity as each one of them has his own perspective that proves to be slightly distinct from others, they agree upon the idea that

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cultural identity is understood in terms of “a sense of belonging of a personal history, of who we are”(Jones 40). That is, regardless of their various ways of conceptualizing cultural identity, they all tend to relate it to one’s sense of membership or grouping. Therefore, it refers to “the degree to which one has explored and committed to a sense of who one is in a cultural sense” (Unger 812).

Gilbert points to two distinct ways in which the term cultural identity is deployed: ‘the individual cultural identity’ and ‘the collective cultural identity’. Furthermore, he insists on the necessity of differentiation between the two types:

There are, I think, two uses of the notion which need distinguishing. The first is relatively unproblematic. It refers to an individual’s identity in its cultural aspects, listing, perhaps, the various features of the way someone has been brought up which identify her in various respects- her linguistic and literary background, her religious and moral education and choices, her socially acquired attitudes and manners and so on... In a second usage cultural identity refers to membership of a cultural group. It is, therefore, necessarily a *collective* cultural identity, shared by other members of the group. (2-3)

Correspondingly, cultural identity in its collective sense is about the shared attributes, knowledge and beliefs within one group, whereas in its second use, the term revolves around one’s sense of identity in relation to his culture, in other words, the cultural aspects of an individual’s identity. These two aspects of cultural identity relate closely to Hogan’s categories of “practical identity” and “reflective identity”. According to him, both kinds are

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the by-product of one's surrounding particularly the customs of the society we live in and our general up bringing (09).

Moreover, Kim identifies five dissimilar kinds of cultural identity in reference to the theories of various authors. These categories are:

The adaptive and evolving entity of an individual; the flexible and negotiable entity of an individual; the discrete social category and an individual choice; the distinct and communal system of communicative practices; and finally, the discrete social category including a non-negotiable group right. (qtd in Gomzina 10)

The first type encourages one's dynamism and evolution since it allows him not only to preserve his "original identity" but also to acquire the new one culminating in "a successful adaptation". However, the second type supports more the "core identity". The third kind can be summed up into a word that is "volunteering" as it is a matter of choice for persons to "identify themselves with various categories they wish". In comparison to the first two aspects, the fourth type of cultural identity tends to focus more on "community" rather than "the individual" that is the "shared system of values that are unique to the group or community in question". Yet "the most extreme way of perceiving cultural identity" belongs to the final category. The latter "implies separatism, assimilationism, and "the culture at any cost" position (11).

However, Belay brings into focus six types of cultural identity; "sociological identities" that are linked to "age, religious adherence and network sub-cultures" as an example, "gay/lesbian"; "occupational identities" that can be found in work places; "geo-basic identities" that are related to the different cultures "that have evolved in different geographical regions of the world"; "national identities" in which the most dominant "parameter of cultural

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identification” is “ the nation state”; “co-cultural identities” that include belonging to “cultural communities that represent different geo- basic groups” yet within “the same nation” and “ethnic identities” that depend in their constructions on more than one “cultural elements, physical contiguity, language, or dialect, blood or kinship relationship”(Cherni 62).

Despite all of these dissimilarities, cultural identity allows on the one hand, people’s groupings and on the other hand, their distinctiveness from the rest since its construction guarantees their position in the world along with others (Dommelen 26). Yet, for people who immigrate, they can “develop cultural identities that are a blend of multiple cultures” this due to the differences and heterogeneity between the host and the origin culture (Unger 812).

In fact, cultural identity serves to mark out people as different as well as to integrate them into a wider community especially for those who are exposed to more than one culture as being immigrants. The latter tend to have a mixture of identities that is hybrid identities.

1.2.3. Hybrid Identity:

During the last decades, numerous scholars posited Hybridity and Hybridization concepts at the centre of their interest (Hazan 03). As a concept, Hybridity already exists in several scientific disciplines particularly in “botany, zoology or biology”(Onmus 01). As a matter of fact, a rapid search of the notion Hybridity in “a university library system” points up its “historicity and its contradictions” (Kapchan and Strong 242). Henceforth, hybridity tends to be a contentious topic in the academic world being found across multitude of fields.

Thus, because of its immense popularity, the term hybrid has been linked to various notions. In his book *Hybrid Identities and Adolescent Girls being ‘Half’ in Japan*, Kamada spots the light on these notions including “a new kind of energy-efficient hybrid car that is simultaneously runs on both gasoline and electricity (or bio-fuel) a better quality of hybrid plant created through mixing of lesser strains; a hybrid computer operating system that can

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handle mixed systems; and hybrid identities of a person who inhabits a third space identity”(07). All of these conceptions emphasize the fact that hybrid is about the *mélange* of two different things culminating in the constitution of a new thing that surpasses its original constituents.

To give an account of its history as a concept, the word hybrid was introduced for the first time into the English dictionary in the 17th century(Onmus01). It has been defined variously as an example “the selective breeding of plants to produce new varieties with improved qualities such as performance, taste and durability”(Vince 190). Depending on the aforementioned definition, the hybrid seems to belong to or derive from a biological discourse meaning the blending of different species that form an element of its own.

Another biological definition is introduced through the Oxford English Dictionary. In reference to the latter, the word hybrid comes from the Latin word “Hibrida” to describe the “offspring of a tame sow and wild boar or the offspring of two animals or plants of different species or less strictly varieties; a half- breed, cross breed, or mongrel”. However, with Webster’s New Collegiate Dictionary, new connotations have been added to the word hybrid in terms of human and tradition that is “a person produced by the blending of two diverse cultures or traditions” (qtd in Kapchan and Strong 240).

Hybrid has proven to be a useful concept to describe cars, computers, plants, languages, cultures, traditions and even humans. Furthermore, it becomes prevalent in “forms of cuisine, fashion, music, and architecture”(Giddens 256) and turns to be the focal point of “cultural criticism and postcolonial theory”(Brah et al Cover). Therefore, Prior to cultural criticism and postcolonial theory, the term has a racist connotations stemming from “the race theories of the nineteenth century all the way to the Anti-Semitic and National Socialist writings of the twentieth century”(Hazan 16) which represent it as “sterile, physically, weak, mentally

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inferior and morally confused” (Papastergiadis 15). As well as “an aberration worse than the inferior races, a weak and diseased mutation which should be a concern for racial purity”(Hazan 16). In brief, the term hybrid was an abusive and an offensive term representing all what is lower and negative.

Howbeit, these derogatory connotations vis a vis the concept started to fade within” the discrediting of social Darwinism and pseudo- scientific racism following the Shoah post war decolonization and the national liberation struggles” (Cunningham 20). Not only this, but with the advent of post colonialism, the concept was exalted as “superior cultural Intelligence” for the benefits of “in- betweenness” the straddling of two cultures and the subsequent ability to negotiate the difference”(Hoogvelt 158). Apparently, the Hybrid becomes a medium for celebrating cross cultural interaction. According to Simonis, the hybrid forms” a bridge between different cultures” working as an advocator for and mediator for the sake of helping foster mutual intercultural dialogues”(51). That’s being a hybrid allows a person to function as a diplomat who can help bring different cultures closer together.

Apart from this, having a hybrid identity subverts polarities and binary oppositions as Ang states:

It destabilizes established cultural power relations between white and black, colonizer and colonized, centre and periphery, the “West” and the “rest”, not through a mere inversion of these hierarchical dualisms, but by throwing into question these very binaries through a process of boundary- blurring transculturation (09).

Hybrid identity is what comes out at the point of intersection of two unique cultures as Barker points out: “by definition, hybrid identities cannot be seen as essential identities but as part of a widespread “cut and mix” of cultural forms in the context of globalization”(73). Therefore, globalization plants the seed for the formation of a hybrid identity.

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The formation of a hybrid identity is a dual “process involving the interpretation of the universalization of particularism and the particularization of universalism(Roberston 100).In fact, the interaction between “the local and the global” results in the creation of a distinct identity that is the hybrid one. When the two interact the local impacts the global and the latter influences the former. Hence, the local is universalized and the universal is localized (Iyall Smith 03). In simple words, Hybrid identity is the outcome of the melding of the global into the local and vice versa.

It is worth mentioning that the formation of a hybrid identity is a challenging process being not “a clear and simple unchanging aspects of one’s being, but a difficult process of struggle and hard work”(Kamada 216).This process is frequently associated with “crossing boundaries, sacrificing personal and cultural values, and leaving one’s comfort zone. Yet, it allows for an easier acculturation into different cultures and helps in shaping a more cosmopolitan worldview” (Simonis54). Actually, having a hybrid is a double edged sword being a privilege as well as a challenge.

According to Smith, having a hybrid identity becomes an advantage especially” with globalization and increasing modernization” since it enables its holder to understand “both local knowledge and global cosmopolitanism as he is able to navigate “across barriers- language, cultural, spiritual, racial and physical which proves to be a benefit (Iyall Smith 04). Obviously, hybrid individuals have a special “connection between cultures”. This connection enables them to transmit “perceptions and lenses of cultural values, traditions, rules, norms and rituals (Simonis 51) as they “have the best of both worlds (Williams 57). Accordingly, being a hybrid makes one act as a cultural mediator due to his dual knowledge.

Furthermore, negotiating a hybrid space overcomes identity problems through exempting identity tensions from “encountering new cultures, obligations, expected behaviour and

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affinities (Brinkerhoff 204). Henceforth, Hybrid identity tends to be very advantageous to the extent that it can guarantee an easy integration particularly for migrants as it allows them to show “a sense of self that is neither totally of the homeland nor exclusively reflective of the host land collectively” (02). That’s belonging to both; the homeland and the host land.

According to Bhabha, hybrid identity occurs in what he calls “third space” that is a space of change, of dialogue and of creativity.

The Importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity is the ‘third space’ which enables other positions to emerge. This third space displaces the histories that constitute it and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom.(211)

In reference to the above quotation, the third space is fluid and an interstitial space in which “the established hegemonic, and normalizing practices” are put into question, re-articulated and re-negotiated” (Karanja 03). That’s to say, it is a space where constructions and myths are challenged and new subjectivities and collectivities are allowed to emerge.

Consequently, this space affords the opportunity for individuals to “negotiate, mediate and transcend differences in order to create similarities in what would otherwise be a disparate landscape” (Motahhir 76). In this space there is nothing static or stable about hybrid identities as Mcleod claims: “hybrid identities are never total and complete in themselves like orderly pathways built from crazy- paving. Instead, they remain perpetually in motion, pursuing errant and unpredictable routes open to change and re-inscription” (219). Ultimately, hybrid identity cannot be considered but as a fluid, shifting and continually in process of becoming.

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Though this third space allows individuals to define themselves in a new manner which enables them to embrace and to express their ways of being in the different worlds to which they belong, it causes an in-between-ness. That's why hybrid people encounter lack of certainty, direction and un-belonging resulting in "an immediate access to a defined identity"(Pelliccia 65)..

As a matter of fact, the hybrids are ranked as "secondary" and they undergo "an oppressive life of differences" in which they are regarded as aliens and outsiders within their new cultural domain" and they occupy an in-between status as a result of being trapped between "the Eastern and Western cultures". Therefore, they tend to be dispossessed and dislocated over "the cultural changes"(Vahitha 227). Obviously, occupying a hybrid position makes one suffer from the sense of not knowing where to belong.

In short, having a hybrid identity is beneficial as it allows a person to navigate between two worlds and cultures occupying a space within both. Yet, this space can be a burden as it leads to a vulnerable in-between-ness in which the hybrid experiences a sense of doubt, dislocation and un- belonging. All of these feelings culminate in one's identity crisis.

1.3. Identity Crisis:

Never before has the term identity crisis been so central to sociological research and cultural production as it is today in the age of mass migration and multicultural coexistence where it becomes so common for people to encounter the feelings of doubt, uncertainty and confusion about their selves. Recently, the concept becomes more prominent across numerous "parts of the world" to the level that it turns to be a fundamental word in "the theoretical and political discourse" as well as "in every day parlance" (Singh01). Furthermore, it enjoys an immense popularity among "those who examine globalizing forces and flows related to the

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movement of people, money and culture around the world” (Block 41). Undoubtedly, identity crisis is an important focus being widely examined and debated especially in the period of globalization and increasing migration.

Within the process of globalization, individuals are more exposed to face an “Identity Crisis” especially with “global changes and population increases which can create challenges to one’s identity” (Rizgar 12). Therefore, it can be stated fairly that “globalization is a complex phenomenon, marked by two opposing forces. On the one hand, it is characterized by massive economic expansion and technological innovation. On the other hand, there is increased inequality, cultural and social tumult and individual alienation” (Mowlana 22). In that sense, globalization is among the factors that contribute to identity crisis.

The term identity crisis originates from developmental psychologist as well as psychoanalyst Erik Erikson to delineate the uncertainty and even anxiety that adolescents may feel. In his book *Autobiographic Notes on identity crisis*, Erikson affords an explication of the concept. His central focus is on the phase of adolescence which he describes as the critical stage for an individual’s identity development. He asserts that identity crisis occurs in one’s developmental period (733). And he even considers it as “inevitable in the development of identity of individuals”(qtd in Singh 06).

Erikson dates back the first use of the concept ‘identity crisis’ to the Second World War for a clinical purpose in the Mt. Zone rehabilitation clinic to describe the harmonic collaboration between psychiatric workers of different persuasions and denominations (16-17). According to him, identity crisis refers to “ a crucial time or an inescapable turning point for better or worse. “Better” stands for a constructive energy of the individuals or society. However, the worse means prolonged identity confusions in young individuals or in

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society”(qtd in Singh 06). Thus, it is an acute anxiety state or experience by an individual or a group who finds it hard to maintain a clearly defined personal or group identity.

Metz provides an akin definition for the term identity crisis as “a point in time of decision for or against something. Actually, it refers to that point in time when it is decided whether something is to be continued, be modified or be terminated; a turning, a decisive moment”(31). Subsequently, identity crisis stands for a critical point of time where final and firmed decisions are to be made.

The Webster’s dictionary refers to identity crisis as a “psychological disorder and instability that occurs particularly during the teenage years being incapable to adapt to “psychological identification” due to “conflicting demands and pressure: personal anomie”(qtd in Mahalakshmi 65). Accordingly, teens is the phase where identity crisis happens most as adolescents face physical changes and outgrowth that culminate in confusion and doubt about one’s self. In fact, there is no brief and concise definition for the notion of identity crisis as “a state or condition of instability, uncertainty, dread or panic” (Iles 105). Or as the replacement of what is supposed to be “fixed, coherent and stable” by the feelings of doubt and uncertainty”(Mercer 34).

It is of utmost importance to keep in mind that a crisis in one’s identity arises when one is unstable and unbalanced in one’s self and in relation to his or her own surroundings as well as when “his loyalty is divided, his duties conflict and his roles become incompatible”(Gohel 190). Generally this division results from existing between two distinct worlds within distinct cultures. That’s why immigrants encounter identity crisis more than others since living in a foreign country makes them experience the sentiment of instability and the fear of mal treatment. By the dint of that, they become estranged from their surroundings leading to their marginalization and rootlessness which in return exert “lots of pressure on the consciousness

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of their own resulting in the crisis of identity (Zade 13-14). Apparently, identity crisis is the by-product of the settlement in a foreign country where one is prone to confusion, alienation and uncertainty.

Though exposure to identity crisis takes place when one is apart from his homeland, it can also happen with individuals in their homelands (Gohel 191). Correspondingly, it is not essential to be an immigrant to face an identity crisis. Doubtless, identity crisis intensifies as a person lives scattered away from his mother and country along with it from his culture, values, traditions and origin. Thereupon, he runs into all sorts of conflicts and issues ranging from uncertainty, estrangement to displacement.

1.4. Displacement:

Bringing the negative influences of crossing borders along with globalization on the life of human beings, displacement becomes a present day reality. Whether involuntary due to natural catastrophes and wars or voluntary on account of better life standards, displacement causes traumatic experiences of longing, non-belonging and homelessness for the displaced people. Being in a strange and an alien place where they can never feel belonged.

Living between worlds, caught on a frontier.... to come from elsewhere, from ‘there’ and not ‘here’ and hence to be simultaneously ‘inside’ and ‘outside’ the situation at hand, is to live at the intersections of histories and memories..... cut off from the homeland of tradition experiencing a constantly challenging identity, the stranger is perpetually required to make herself at home in an interminable discussion between a scattered historical inheritance and a heterogeneous present. (Chambers 06)

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The concept of displacement is pre-eminent in history and therefore it is fundamental to all spheres of study be it “economics, sociology and anthropology” (Behera 03). It was “originally coined by Eugene M. Kulischer” (qtd in Thakur 02) and it refers to “the physical movement of people from their habitat and their social networks. This may be temporary, but it is more likely to be permanent when one’s place of origin is no longer habitable” (Sharma 26). In other words, “the action or the process of displacing” (Oxford Dictionary 112). Ultimately, displacement is the abiding dislocation of individuals from their original land as the latter is no more suitable for settlement.

Thakur provides a general definition of the term as the eviction of an individual or group of individuals from their original habitats on account of “political discrimination or violence” (02). Furthermore, Angelika Bammer offers a succinct definition of displacement as an analytical construct: “Displacement refers to the separation of people from their native culture through physical dislocation (as refugees, immigrants, migrants, exiles or expatriates) or the colonizing imposition of a foreign culture-what I am calling here displacement is one of the most formative experience of our country”(xi). Accordingly, Bammer focuses on cultural displacement since within their departure from the homeland, people carry their beliefs, customs and traditions to the adopted land which made it hard for them to be integrated (qtd in Vahitha 6).

All of the aforementioned definitions spot light on the physical dislocation of people from home or the place of habitual residence, however, it is very important to understand that “the experience of displacement is not restricted to those who have moved to the periphery but also affects those in the core (Bhabha 66).That’s to say, displacement denotes not only the movement of people across borders but also within states as Bammer states:

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Not all of the 23 million who lived under French imperial rule in Indochina, say, or the 340 million British subjects from the Indian sub-continent can be said to have been displaced [transnationally] by colonial rule. However, they did experience various forms of displacement within their national cultures.(xi)

Obviously, “the experience of displacement is no more associated with place as it can occur to anyone within his homeland” (qtd in Lucious 131).

People’s feeling of displacement is attributed to two factors, the first one is natural including “natural catastrophes and calamities such as floods, drought, earthquake, cyclone volcanic eruption”, or any other factors over which “man has no power”. The outcome of this kind of displacement is the creation of “environmental refugees”. Whereas, the second factor is man made for example:” war, political division, religious intolerance, racial discrimination, social oppression, physical disability and psychic factor at the individual level and above all, technological innovations” (Behera 03).

However, Sharma cites other causes of displacement for instance: “underdevelopment, poverty, unequal distribution of wealth, unemployment, ethnic tensions, subjugation of minorities, intolerance and absence of democratic procedures”(20-21).Ultimately, the very urge of humans to escape armed conflicts, mass violations of their such as oppression and discrimination and natural disasters like: floods, earthquake and other calamities which have forced them to flee their home facing the wrath of displacement with its different types.

According to Anderson and Lee, the debut of the twenty-first century witnessed the existence of four types of displacement in accordance with lived experiences of immigrant, the refugee, the exile, the expatriate and the migrant: “physical/ spatial displacement, cultural

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displacement, psychological/affective displacement and intellectual displacement". They argue that every kind of displacement is "not exclusive" as displaced group can encounter more than one form of displacement and within this group one's experience of displacement can be different in comparison to others depending on the "degree of his estrangement" (11). Whereas, Thakur limits types of displacement into "physical and psychological". He defines the former as the spatial movement from a native land and the settlement in an alien one. However, the latter means "diversion of mind" (02).

As Thakur, Sharma divides kinds of displacement into internal versus external. Obviously, the first form is about dislocation of people within the borders of their country. This dislocation is not optional but obligatory. The second form, instead, refers to crossing international borders in an attempt to flee people's "fear of losing their lives" as they are incapable to "continue to live at their place of residence" (28). Consequently, both types mean leaving one's place of residence or habitat however, the difference lies in the movement as for external displacement, the movement is beyond the state borders. Whereas, for internal, it is inside the boundaries.

It would be necessary to maintain that the full meaning of displacement can be grasped properly only in relation to place or home as they are closely interrelated. For a person to encounter a feeling of displacement, he needs to have "some relationship to a place or places in the first place". Though being away from this place, a person is assumed to have some "intrinsic or prior connection to it" (20). Accordingly, place has been understood to be of much importance for understanding displacement since the latter cannot occur without belonging to the former.

It is well agreed that to think about home is to think about place "more specifically a house within that place which one has rich and complex feelings about", a space where a

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person has sentiments of being “uniquely at home”. In fact, a place where one belongs and where he develops a sense that all sounds well “even if things aren’t going all that well “at any given moment” (Buechner 07). Consequently, home is more than one’s place of settlement. It is one’s identity, national, cultural and spiritual. Furthermore, it signifies one’s origin and guarantees “shelter, security, stability and comfort” (Kumar 63). To sum up, home is one’s comfort zone in which he feels belonged, secured and saved.

Mahalakshmi equates home with “the soil that has nurtured one’s body and spirit, the language one speaks and the food one eats; the trees and the flowers and the animals and insects and the rivers and mountains that have always been there, the rituals and the do’s and don’ts, the joy and the sorrows and all the sights, smells and sounds that lap one’s childhood and form part of one’s growing consciousness” (33). Therefore, home represents more than physical place where one lives as it indicates who one is that is one’s identity.

Actually, home tells about the roots and ensures shelter, security, stability and comfort. Being displaced from all these creates “severe social, economic and environmental stresses” and this can be “translated into physiological, psychological, socio-cultural, economic and ecological damage”. Though, some consider displacement as being impermanent issue that will vanish when the displaced returns or resettles, “some mass displacement has lasted for decades and has not been resolved even with the passage from one generation to another”(qtd in Korn 17). In general, displacement is a stressful process and its impact is largely negative which one cannot overcome neither by time nor by resettlement and what is more serious is that it can be inherited.

In addition to that, displacement results in insecurity and loss whether loss of homeland, life, property or one’s self as Sharma states:

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The Displacement remains a critical factor of vulnerability for people across the world... It has led to the loss of physical access to the place where the displaced has lived for years. It may involve the loss of livelihood, loss of land rights, housing, loss or collapse of social networks and impoverishment. It is clear that the places where people used to live were of extreme importance to them, to their material wellbeing and to their sense of who they are. (25)

Here, displacement is an excruciating experience that comes up with an abundance of suffering, insecurity, uncertainty and loss. Yet, the major loss is that one may encounter while being displaced is that of homeland that is of the place where one belongs and feels comfortable and this is by the dint of crossing frontiers either voluntary or involuntary and living outside the motherland. That is to say, scattering in an alien country which in turn leads to another issue that is Diaspora.

1.5. Diaspora:

Though diaspora differs slightly from displacement as it has come to refer to involuntary mass dispersion of population from its indigenous territories, it carries a sense of displacement since the population so described finds itself for whatever reason separated from its natural territory, and usually its people have a hope or a will to come back to their native country one day.

Decades earlier, discussion of ethnic minorities was already in full swing. Yet few, if any, tackled or wrote on the subject mentioned diaspora. Today the situation is quite different. The term diaspora has received increasing attention “in both scholarly discourse and the larger community” (Bhatia 75). In fact, it turns to be “an academic growth industry- not only in political science but also in anthropology, sociology, psychology, religious studies, history

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and even literature”(Safran 09). Especially, within the 1980s where studying it proves to be of a paramount significance in “the sociology of international migration” and “throughout the social sciences”. It even becomes prevalent “outside the academic disciplines, above all in the media” (Khayati 13). It is apparent that at the beginning, diaspora was neglected and ignored by scholars but through time it ends up by being one of those terms that many have shown interest in.

Kalra, Kaur and Hutnyk spot light on the growing interest in researching and studying the concept diaspora in their book *Diaspora and Hybridity*. They argue that:

Pre-1990, there was little academic interest in the term ‘diaspora’, and the few publications with diaspora as a theme were primarily concerned with the historical Jewish or African experience. Post- 1990, there is a mass proliferation of written work as well as a huge diversification in terms of those groups who come under the diasporic rubic. (08)

In this view, the notion of diaspora is connected to various approaches and academic discourses. According to Homi K. Bhabha (1990), diaspora is from where “postcolonial counter-aesthetic” derives. For Gayatri Spivak, diaspora involves “subalternity and transnationality”. William Safran (1991) insists that “diaspora emphasizes the power of the narrative of return”. Whereas, James Clifford (1994) focuses on “the double space/ site of diaspora” (Khayati 15). Henceforth, diaspora as a concept has gained universality and productive purchase in a range of fields that traverse the social sciences and humanities.

Some scholars attribute diaspora’s popularity to “the intellectual movements in the academy such as post-colonial studies and the ubiquitous and poorly defined processes of

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globalization” (Kalra et al 08). While others link it to the acceleration of migration, “the settlement of more migrants in host countries, the possibility of cultural development and the political expansion of pluralism in certain Western societies” (Khayati 13). As well as to migrant groups’ lack of assimilation; to their attempts to produce and to preserve “their own religious institutions, language, schools, community centers, newspapers, and radio stations” (Bhatia 76). Khan relates diaspora’s recognition precisely to the emergence of “multiculturalism” as a remarkable sphere within cultural studies and which he refers to as “the birth place of diaspora” (10). Accordingly, it is because of globalization along with it migration that diaspora is brought into the current cultural debate as among the most trending terms.

As a result of the rapid expansion of the term and its use, ascertaining the meaning of ‘diaspora’ in a comprehensive manner can be difficult. François Král opines, “the initial issue of how one defines ‘diaspora’ and of the extent to which the term should be stretched has always been a bone of some contention and the controversy lies in its etymological ambiguity”(12). Diaspora’s weakness and strength can be found in the fact that it is “very general and all embracing” term (Brah 192). That is to say, the notion diaspora is more exposed to lose clarity and “critical merit” as long as it is “deemed to speak for all movements and migrations between nations, within nations, between cities, within cities and infinitum” (Braziel and Mannur 07). Ultimately, the more attention to diaspora increases, the more the term becomes open to uncritical, unreflexive and inconsistent use. This explains why diaspora tends to be contested, problematic and can no longer be referred to without challenge.

Diaspora is probably as old as the human history. Literally it means the dispersion or the spreading of the people from a particular nation or culture. Etymologically, diaspora derives

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from the Greek “diaspora” (dia, meaning “through”, and spora, which refers to the process of sowing”. Thus it refers to the spreading of seeds and the outcome of the “dispersal”(Davies xxxi). Similarly, Anand defines it as the dispersal of the seed while “planted in different parts of the world, absorbs unique characteristics from the local soil”(04). Diaspora is initially used by the ancient Greeks to indicate the movement of the citizens of a grand city migrating to the conquered land with the purpose of colonization (Phil 15). In short, diaspora is related to the Greek gardening tradition, referring simply to the scattering of seeds and implying some description of dispersal.

In a first stage, the word also comes to signify the dispersal of Jews across the globe. According to Webster’s New Collegiate Dictionary, the concept diaspora indicates “the settling of scattered colonies of Jews outside Palestine after the Babylonian exile”, “the area outside Palestine settled by Jews”, “Migration: the great black diaspora to the cities of the North and West in the 1940s and 1950s”. Furthermore, it is referred to as “the dispersion of the Jews among the Gentile nations” and as “all those Jews who live outside the biblical land of Israel”(qtd in Sheffer 09); Henceforth, diaspora is a term that is used to describe the Jews, one of the first dispersed communities, if not the first one and their banishment from their homeland after the Babylonian exile.

It appears that at one time, diaspora was applied to an extremely specific number of transnational ethnic groups mainly the Jewish, the Greek and the Armenians; more recently, most scholars agree upon the fact that the application of the term diaspora should transcend the “classical cases” mentioned earlier as it works for “the comparative discussion of many more and diverse instances” (Sökefeld 149). Khachig Tölölyan, editor of the Journal diaspora, is among them. He asserts that “the term that once described Jewish, Greek, and Armenian dispersion now shares meanings with a larger semantic domain that includes words like

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immigrant, expatriate, refugee, guest-worker, exile community, overseas community, [and] ethnic community”(04).

Actually, the notion of diaspora has acquired new shades of meaning in the last centuries. Ien Ang, for example, defines it as “any group living outside its country of origin”(03). However, Robert Cohen extends the meaning of diaspora to the communities of people living together in a migrated country who “acknowledge that the old country a nation buried deep in language, religion and customs or folktale always has some claim on their loyalty or emotion”(qtd in Zade 06). In this context, diaspora speaks to diverse groups of displaced persons and communities moving over the globe and who maintain allegiance to their homeland.

Some women also change the way they naturally speak to fit in among other African Americans. Depending on their socioeconomic status and their politics, one circle of Black people may reject a Black woman who does not spout the King’s English whereas another will ignore or mistreat her because she is neglecting the vocabulary, intonations, and mannerisms that are unique to Black English. (98)

In reference to the aforementioned definitions, diaspora is used as a catch all phrase to describe any group or population that in one way or another has a history of migration and dispersion. This dispersion is generated through various reasons including: “imperial dominance, the displacement of people through slavery, indenture, and settlement”(Chiang 36). Furthermore, “colonial expansion, imperialism, trade, business, better opportunities, hunger for better prospects and globalization”(Phil 17). Ultimately, diaspora has been formed as a by-product of indenture labor, slavery, globalization and better future.

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Though diaspora extends to a host of new and more contested areas of reference, there are some characteristics for the application of its label. Scholars identify a range of these such as:

(1) Dispersal from an original homeland to two or more countries. The causes for the dispersal may vary from traumatic experiences, as was the case with the Jews, or the African slaves, to the search for work, or the pursuit of a trade or other ambitions. (2) There must be a collective-often idealised-memory/myth of the homeland. In some cases, there is a commitment to creating and/or maintaining this homeland, as is the case with some Sikhs and their efforts to create an independent Kalisthan, or the Jews and their relation to Israel. (3) A myth of returning to one's homeland (be it now or in the future, temporary or permanent). This myth is grounded in a strong ethnic consciousness of migrants abroad. Which may have prevented them from assimilating in the local society. (4) There is a sense of empathy and solidarity with similar groups elsewhere in the world and/ or with events and groups in the homeland.(Oonk 14)

As it is shown, the experience of diaspora consists of a series of scatterings from native land, combined with a sense of never having quite arrived or settled in a new locale of the original homeland where one wishes to eventually return to. In addition to collective memory and group identity.

Away from its features, diaspora cannot be fully limited to any single type of community or historical situation. Consequently, there is more than one type of diaspora and to be more precise Cohen illustrates five typologies of diaspora ranging from “victim” such as “Jews, Africans, Armenians”, “labour” including “the Indians” , “trade” referring to “Chinese and

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Lebanese”. Whereas, “the British” represents “Imperial” and finally “cultural diaspora” exemplified by the Caribbeans”(qtd in Hammer 55).

What is common between all these typologies is that there is a sense of allegiance and relatedness to a place that is generally regarded as home since diaspora “denotes ideas about belonging, about place and about the way in which people live their lives”(Kalra et al 29). That is why experiencing a diaspora suggests “a tension between being in one place- physically- place where one lives and works- and thinking regularly of another place far away”(Safran 12). Therefore, place and diaspora are correlated as the latter is about being from a place and living in another which leaves in a kind of dilemma.

When attempting to clutch to their own homeland, diasporas face many issues. They, for instance, find themselves “ghettoised and excluded from being part of the host country and suffered their cultural practices to be mocked and discriminated”(McLeod 208). They even become treated as strangers without any “full citizenship and cultural immersion” (Larking and Kinnvall 26). Yet, what is worse is that they lose their “given identities” being trapped in a kind of a limbo between “two cultures, societies, countries and languages”(Phil 134). Accordingly, within the experience of diaspora, people live unhappy and painful life as intruders, homeless and rootless.

Diaspora invokes different assumptions and images. It can be both positive and negative as Cheyette states:

The experience of diaspora can be a blessing or a curse, more commonly, an uneasy amalgam of the two states. It is not a coincidence that the Hebrew root for exile or diaspora has two distinct connotations. ‘Golah’ implies residence in a foreign country(where the

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migrant is in charge of his or her destiny), whereas ‘Galut’ denotes a tragic sense of displacement (where the migrant is [...] the passive object of an impersonal history).(38)

In this regard, diaspora is a double edged sword since on the one hand, it brings to mind imagery of traumas of separation and dislocation and on the other hand, it permits the reformulation of identities in new spaces, without demanding the necessity of tying identity to the roots of land and blood.

Most of the time diaspora has negative aftermaths on those who experience it as they go through the process of ghettoization, homelessness, isolation, nostalgia and non-belongingness. Whatever they do to maintain their identities, it ends up by leaving them in a state of fear, discomfort and estrangement. This is the outcome of being caught between distinct worlds in which one can neither belong to the host land nor keep allegiance to the homeland. This dilemma creates sentiments of alienation.

I.6. Alienation:

It is worth stressing that changes in the environment often happen so rapidly and are so far-reaching and essential that no matter how one tries to preserve and cling to his origin, it is rarely sufficient to cope and feel at home. This culminates in alienation. The issue of alienation has excited a big deal of interests currently, especially in “areas of cultural activity ranging from literature and the plastic arts to sociology and philosophy”(Mandel and Novack 05). Therefore, it proves to be “far from dead” as there is an acceleration in “the international and multidisciplinary group of scholars and researchers who are working in this broad area”(Geyer and Schweitzer xiv).

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Actually, both alienation and alienated have become part of “everyday language” to the extent that whatever one utters the following statement: “alienation is a major problem in the city” or talks about “alienated society”, he is immediately understood. This sort of common understanding of alienation derives from the fact that the term enjoys so much popularity across several disciplines in recent years (Ludz 03). Admittedly, the word has nowadays become an almost obsessive concern in theology, philosophy, sociology, psychology, literary and art criticism.

Due to its present invasion of mass psychology, literature and art, alienation tends to be a multidimensional phenomenon related to different contexts and disciplines, each contributing to its meaning. As Frank Johnson opines, “In its use as a general concept, scientific term, popular expression, and cultural motif, alienation has acquired a semantic richness (and confusion) attained by few words of corresponding significance in contemporary parlance”(03). That is to say, alienation often expresses distinct shades of meaning as it has different content in almost every one of the social sciences.

According to Melville, alienation has “technical meanings” in addition to its general meaning that is being alienated from a person or something. He provides examples of these technical connotations including:

In law, alienation refers to a conveyance of property; something is said to be “alienable” if it can be sold... In social psychology, alienation refers to a person’s psychological withdrawal from society. In this sense, the alienated individual is isolated from other people; taken to an extreme, such psychological isolation expresses itself in neurosis. In Critical theory, alienation has an additional sense of separating the individual from his or herself, a fragmenting of one’s self through work.

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In literature, the theme of alienation most often appears as the psychological isolation of an individual from the community or society.(02)

Though, the concept has been interpreted in divergent ways by different thinkers from their special standpoints, it remains ambiguous, confusing and vague “that is impossible to regard it as referring, in any scientific way to one specific phenomenon of contemporary society”(Ludz 17). Especially, for “those engaged in scientific inquiry as they have to admit a certain helplessness” since whenever one reads about alienation, confusion is the first thing that he encounters (03). Henceforth, given the variety of interests that motivate the quest for defining alienation, very little is settled concerning the meaning of it.

As a concept, alienation is manifest in all realms of modern life and it exists in “the relationship of man to his work, to the things he consumes, to his fellow men and to himself”(Subrahmanyam 305). In fact, alienation did not start in the current time simply because it is very ancient idea “which has religious origin and is almost as old as organized religion itself” (Mandel and Novack 14). Nonetheless, “its manifestations” have become so prominent and so popular to the extent that it turns to be increasingly noticeable (Papenheim 57). Correspondingly, alienation’s existence dates back to the very old times and throughout time it evolves to be one of the basic trends of the present age.

It is generally accepted that alienation is one of the main and fruitful legacies of Hegel. He took over the notion from his predecessors particularly Rousseau, but he gave it a new slant and basis. Hegel did this change through “several stages”, from his debut writings where “alienation was a negative characteristic of the “positivism” of his later writings”(Robinson 136). Ultimately, it is through the works of Hegel that the term alienation took new shapes and critical consideration in social inquiry.

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According to him, alienation is the process “by which ‘finite spirit’, ‘the human self’, doubts itself, externalizes itself, and then confronts its own other being as something separate, distinct and opposed to it”(qtd in Sayers 03). In other words, self –estrangement and “the historical and mundance separation existing between the being and the existent”(Berardi 22).

Like Hegel, Marx elevates the term from relative obscurity to a position of importance in social sciences”. His use of the concept “transcends what can be found in any other previous thinker’s writings (Wendling 01). As he transforms it to be among the very “few theoretical terms” that has been incorporated in “ordinary language” (Sayers x). Marx refers to alienation as “the situation in which one’s own activities and products take on an independent existence and become hostile powers against him”(5). That is to say, a felt condition of the working man when tools and products are seen as over and against him, alien to him and no longer under his control.

Marx’s notion of alienation which is used currently by intellectuals, contains two connotations labeling as “estrangement” that is “a socio-psychological” state by which one encounters a sentiment of “distance, or divorce from his society or community” and as “reification” indicating the process in which an individual transforms into “a thing or a product” without identity (Olsen 246).

There seems to be some evidence to support the view that alienation derives from two basic sources which are: “the Hegelian-Marxian concept of Entfrundung and Emile Durkheim’s concept of anomie” (Ludz 07). Yet, one cannot ignore the fact that it is thanks to “existentialists” that people become aware of the term alienation. In their context, alienation indicates “not merely a disturbance of significant relationships with other human beings, but a profound disturbance of man’s relatedness with his environment and with the historical structures that provide the substance and continuities of his experience of himself” (S.J 23).

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Simply, man's feeling of loss of meaningful connectedness towards the others, the world of his experience and above all to himself.

Etymologically, the term alienation comes from the Latin "alienation which takes its meaning from the verb alienare" referring to "make something another's to snatch, to avoid". This word includes another term that is "alienus", its origin is "alieu"; the latter has two meanings: as an adjective, it indicates 'other'. Whereas, as a noun, it signifies "someone else's" (Jacob 02). The Latin word has three meanings as the English word alienation and the French alienation:

In the legal sphere (as a synonym for transferal or sale of rights or property); in the social sphere (as a synonym for disiunctio, aversatio) in the sense of the individual's separation or estrangement from other men, from his country, or from the gods; in the medico-psychological sphere (as a synonym for dementia, insania) in the sense of derangement of mental faculties or mental illness (Ludz 05).

In this regard, alienation refers to all of transfer of property rights, insanity and aversion, dislike, withdrawing of the feeling of good will and fellow ship just like the French and the English versions of the word. Much of the research and scrutiny regarding alienation were directed at attempting to identify the phenomenon. As a result, there has been a number of varied definitions. To cite an example, Berardi argues, "alienation meant a loss of human authenticity, the exchange of what in men and women is more essentially human for something materially valuable, such as salary, money or consumption goods" (92). Apart from this philosophical definition, Subrahmanyam provides a sociological one that is man's detachment from any social or cultural side of his society" (19). In other context, one's exclusion from code of conduct of society as he no more follows the norms.

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Psychologically speaking, alienation is often conceived as a mental disease, namely “mental derangement” or “insanity” (Schacht 134). And sometimes it is used as a synonym for “schizophrenia”. Both of them imply “separation” and “tension” (Jacob 09). Alienation has other synonyms such as “anomie or normlessness, malintegration, personal and social disorganization, normative failure, rule obscurity, deviancy, resentment, isolation, meaninglessness, social estrangement, powerlessness, reciprocal distrust and marginality” (Harkins 78).

If one has to define alienation, one would of necessity remain on a very general level, as does Erick Fromm: “by alienation is meant a mode of experience in which the person experiences himself as an alien. He has become one might say, estranged from himself” (120). Similarly, Walter Gerson puts it, “an individual feeling of a state of dissociation from self, from others, and from the world at large” (144). It is quite apparent that alienation best functions as a general term which marks out an intense separation and estrangement from one’s environment and self.

Throughout all of the previous definitions, alienation is connected to negative connotations (Sayers xii). In general, it is employed to describe “groups with allegedly inferior status, significance and cultural achievement, e.g., ‘barbarians, ‘savages’, ‘gentiles’ ” (Johnson 81-82). According to Dostoevsky, alienation represents “the greatest evil” (qtd in S.J 36). It is associated with “separation, loss, sale ability, reification and estrangement” (Overend 309). Clearly, negative affects predominate in the current usage of the word since the latter brings with it disassociation, gloom, despair, hostility and anger.

Attempts to keep the term alienation clear of negative implications sound uneasy if not impossible because generally, alienation takes the form of loss of reality, sense and depersonalization. Therefore, the individual becomes more impersonal in all his dealings. He

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loses a sense of being self- responsible and capable of controlling his life and deeds. His continual feeling of exclusion and dissociation creates a split between him and his self - leading in its extreme to trauma.

I.7. Trauma:

Just like alienation, trauma is a distressing experience of a threatening nature. It occurs as a result of an overwhelming amount of stress that exceeds one's ability to cope or integrate the emotions involved with that experience. Trauma's side effects are extremely damaging such as disconnection, anxiety, fear, hopelessness, withdrawing from others and depression.

The concept of trauma becomes current in present day idiom and a key word for "historians, psychologists, or even literary critics" in contrast to "sociologists or scholars of international politics" as it represents "a well spring of innovative insights "(Olick and Demetriou 75). Moreover, it provides "a useful entry into many complex historical questions and uniquely illuminates points of conjuncture in social, cultural, military, and medical history" (75). Obviously, trauma is of a paramount significance and attention across some specialism including history, psychology and literary criticism.

At the beginning, the concept was specifically used to mean "an injury to the body". However, with time it evolves to refer to "an injury to the psyche, or even the community, the culture, or the environment" (Edkins 109). Psychologists regard trauma as "an emotional or psychic" wound and generally such wounds are unhealable and suppressed culminating in different kinds of "acting out" (Bell 07). In simple words, trauma is the experience in which one encounters harm in his emotions and mind that remains and cannot be endured.

The difficulty in scholarly uses of the term trauma is that little consensus exists as to the nature of the phenomenon to which it corresponds, and to the factors which may cause it.

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Ruth Leys claims that the concept's history is split between two main interpretations, 'the mimetic' and 'the antimimetic':

The first pole of this opposition, which relies on Freud's concept of unconscious, is a mimetic tendency by which the traumatized imitates and identifies with the aggressor. This locates the problem of trauma in the individual unconscious where it is dissociated from the conscious self and contributes to the acting out of the traumatic scene, which is only available to recollection under hypnosis. A competing antimimetic tendency re-established a strict dichotomy between the autonomous subject and an external trauma, regarding the latter as if it was a purely external event imposed on a sovereign if passive victim.(Cited in Flerke 121)

In this regard, in antimimetic the trauma is an external concept which annihilates the self. An external trauma is not related to the psyche and can thus happen to anyone. Whereas, in the mimetic approach, the trauma seems to come from inside. The two of these paradigms contribute in way or another to the lack of conceptual clarity in contemporary psychiatric usage. Kaom believes that both ideas referring to the mimetic and the antimimetic are complementary and "together form a vague definition of what the notion trauma actually means (21).

Whenever it comes for defining trauma, one should mention Cathy Caruth. The latter writes about it as:

The wound in the mind- the breach in the mind's experience of time, self, and the world- [it] is not, like the wound of the body, a simple and

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healable event, but rather an event that ... is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor. (03)

Accordingly, it is a breach of consciousness and of time that occurs as a rupture whose force is enacted through the repetition of nightmares. Actually, the simple meaning of the term trauma is to be found in the following definition: “an event out of the normal range of normal experience (Belarouci 26). Trauma takes place “when individuals and groups” experience an ineradicable and a horrifying incident which leaves permanent scars “upon their consciousness and memories” transforming their tomorrow in fundamental and irrevocable ways” (Alexander 01). Henceforth, trauma is the outcome of a nightmarish and an indelible event whose aftermaths cause split in one’s self and life.

Within the experience of trauma, the person becomes “hurt not only in his or her biological and psychological being, but also in his sense of belonging to a sociocultural grouping “(Bell 08). In other words, trauma includes “rapid, sudden and radical impacts on the body ” (Belarouci 25-26). Apparently, trauma’s effects are so severe especially on one’s consciousness and body that cannot be easily surpassed.

To sum up, trauma can be caused by overwhelming negative event that leads to a lasting impact on the victim’s mental and emotional stability. There are plenty of examples regarding the negative event such as rape, natural disasters, witnessing an act of violence and an involuntary departure or exile from one’s homeland and origins.

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I.8. Exile:

Exile refers to the act of being driven out of one's spiritual landscape, one's roots and one's milieu. It occurs either by force because of inadaptability with political issues of the time or by leaving intentionally and consciously because of dissatisfaction from one's own original land.

Said conceives of exile as something forceful to think about and to imagine but "terrible to experience". The so called experience of exile includes "an unhealable rift", writes Said, "between a human body and a native place, between the self and its true home, its essential sadness can never be surmounted, the achievements of exile are permanently undermined by the loss of something left behind for ever" (173). Ultimately, exile is an awful experience about terminal loss of one's homeland and one's self.

As a term, exile is not new since there have been traces of it in the ancient Greek terminology, typically, the word "exilium". The latter tends to be the source from which "the English term 'exile' and the romance languages 'exil', 'esilio', 'exilio' originate. Whereas the modern usage of the word "exilium" implies an involuntary departure approved by political or judicial authorities, the ancient usage of it covers both the expulsion of groups or persons and their voluntary departure (Bowie 21).

Throughout the ages, the concept exile has undergone multiple alterations in meaning. For the book of *Genesis in the Old Testament*, exile represents a critical moment in human history. It is referred to as "a punishment that was inflicted on Adam and Eve" (Rossbach 76). Exile is also defined as "the extended and/or enforced absence from home with imperilled or impossible prospect of return" (Harrison 129). In a broad sense, it is the state of absence and loss of an individual's homeland without any possibility of coming back.

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Paul Tabori, the author of *the Anatomy of Exile*, provides the following definition of exile:

An exile is a person compelled to leave or remain outside his country of origin on account of well-founded fear of persecution or for reasons of race, religion, nationality, or political opinion; a person who consider his exile temporary (even though it may last a lifetime), hoping to return to his father land when circumstances permit- but unable or unwilling to so as long as the factors that made him an exile persist.(27)

Therefore, the term exile refers to a person who has been separated involuntarily from home or country, as well as to the act and state of being separated, the circumstances and period of separation. It is highly considered in today's world and literature being "a central theme in postcolonial literature, social sciences and modern languages" (Gaertner 01). In addition to that, exile has a significant position not only in sciences but also in different approaches in humanities such as art, philosophy and literature.

Exile is one of the most paradoxical experiences that one may encounter because at one hand, it is choking and unshaking, and binding and liberating. At the other hand, experiencing exile leaves one with the sense that the more he tries to shake free from one and align himself to the other, the stronger will be his longing for the former and disgust for the other. This explains why people in exile intend to have dual or double consciousness.

I.9. Double Consciousness:

Double consciousness describes the individual's sensation of feeling that his identity is divided into several parts making it difficult or even impossible to have one unified identity. It forces one to view himself not only from his own unique perspective but also as it may be

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perceived by the outside world. Generally, this concept refers to the internal conflict that one faces because of existing within two worlds.

Its source has been traced back to the scholar of race and sociologist Du Bois in his ground breaking *The Souls of Black Folk*. Du Boisian Double Consciousness gains a remarkable position among scholars as Charles Lemert argues: “Du Bois’s double self-concept deserved a prominent place in the lineage of self-theories which, from James and Baldwin through Cooley to Mead to the symbolic interactionists, has been one of sociology’s proudest traditions” (389). In fact, this concept becomes fundamental to old sociological theory and to contemporary theoretical debates.

Du Bois introduces his account of double consciousness in the following passage:

[T] he Negro is ... born with a veil, and gifted with a second-sight in this American world,- a world which yields to him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double- consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness, - an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (10-11)

Henceforth, by double consciousness, Du Bois means the way of viewing oneself through one’s own self defined perspective and also through the lenses of others.

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Though Du Bois uses double consciousness to describe blacks being obliged to regard themselves from white perspective while preserving their own self definitions, it can also refer to the colonized people as it is shown in the works of Frantz Fanon and other classic writers on colonialism (Black 393). In other words, there is a close connection between double consciousness experienced by people of colour and the one of the colonized.

Experiencing double consciousness can be a true privilege as it can be some sort of disability. Du Bois focuses more on the positive side as he encourages the African American not to abandon his double self but, instead, to merge it into “a better and truer self” that is “to be both a Negro and an American, without being cursed and spat upon by his fellows, without having the doors of opportunity closed roughly in his face” (10-11). Simply to maintain dual consciousness in order to build a good self, one that does not deny experience and history but seeks to build on it.

Yet this second sight can also be a burden since having two antagonistic identities means that a lot of time and energy is spent negotiating and enduring the conflict between who one is as a person and how one struggles to live with the misrepresentations of the outside world. Thus one can encounter many crises including identity displacement. The latter attracts the attention worldwide and turns to be a burning issue across numerous spheres especially the literary one mainly the postcolonial literature.

1.10. Identity Displacement as a Burning Issue in the Postcolonial Canon:

Ever since postcolonial literature has come into existence, it attempts to draw the curtains and “expose the colonial issues and various ways the natives exploited” (Ajitsinh10). Furthermore, it reverberates the pangs of rootlessness, fluidity, alienation and identity crisis. According to Christina, postcolonial literature reflects:

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Cultural and historical crises, place and identity, East- West encounters, multi identities such as ethnicity, racism, regionality, nationality, transnationality, gender and cultural locations, displacement, fragmentation, internalization and marginalization, memory, homeland, house and self-identity.(51)

Out of many themes, postcolonial literature gives prominence to the issue of displacement because of its “intensive and prolonged psychological, physical and cultural impacts on human beings” (Saha 317). Apparently, the term displacement and its vast range of consequences on the postcolonial subject are deeply associated with postcolonial literature.

Being a vibrant issue in the realm of postcolonial literature, writers from various corners of the world vividly present it in their writings. In fact, through their works they intend to make the world comprehend how the experience of uprooting from one’s land influences “their lives, their dignity, psyche, culture, tradition” (Ajitsinh 18). Consequently, displacement becomes a key concern pervading all postcolonial writings.

The term displacement denotes “the forced geographical removal of individuals from their home or home regions” (Robinson xx). Roberta Cohen and Francis M. Deng provide a similar definition for the concept as “a forced removal of people from their homes through armed conflict, internal strife, systematic violations of human rights and other causes traditionally associated with refugees across international borders”(qtd in Okungu 20). In general, displacement means a state of being out of one’s own place. It is a situation when someone or something is displaced in a new place away from his/her or its original place.

When a person is forced to move from the comfort of his familiar surroundings to a wholly new strange place, he is usually labelled as “displaced person, also known as forced

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migrant or refugee”(Robinson xx). As a displaced subject, he has to abandon or dissociate from his motherland, his culture, tradition and language in other words, he is obliged to lose his identity and sense of belonging.

Displacement flourished at the time of European colonialism especially British colonialism. In fact, it is considered as one of the serious effects of it. Thus, it “has constantly associated with colonized populaces” (Singh 114). Displacement occurs into two stages. One is physical and another is psychological. The first stage happens due to the movement to an alien land. In this land, a person finds difficulty assimilating into the new culture and this in turn aggravates his sense of rootlessness leading to the second stage.

Whether physical or psychological, displacement is in many ways a calamity, “a suggestive of denial of comfort, a disorientation” (Okungu 20). For that, it essentially gives birth to a series of problems. On the one hand, it pushes one towards inevitable settlement in an exotic land with totally distinct language, culture, religion, tradition and landscape. On the other hand, it cannot prevent him from clinging to his motherland along with it his beliefs, tradition, language and identity because he tends to yearn for the comforts of a familiar place that he calls home. This juxtaposition culminates in overlapping identities, psychological angst and other such crises.

Meleod regards displacement as an uncomfortable experience where people “can be deemed not to belong there and disqualified from thinking of the new land as their home” (212). In other words, experiencing a lack of belonging to a place in which one currently resides, makes it difficult to successfully adapt to the new environment. Due to its horrific aftermaths, displacement turns to be a burning issue in the Postcolonial canon. Therefore, many postcolonial writers examined it

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From critical aspects and predicted its controversial consequences in their writings like novels, stories, poems, essays etc. specially. Among those writings, if we observe Indian origin Caribbean writer V.S. Naipaul's *The Enigma of Arrival* (1987), South African White writer J.M.Coetzee's *Disgrace* (1999) and Indian female writer Kiran Desai's *The Inheritance of Loss* (2006). (Saha 318-319)

Some of these writers are also diaspora writers who have left their native lands to settle in the West. Their separation from their native soils fuels their pens to bring to light the agony of detachment from one's roots. It is important to note that their writings embody the painful stories of dislocation, alienation, nostalgia and identity loss. To cite an example, the novel of Kiran Desai, *The Inheritance of Loss* which grapples with uprooting from one's own culture and land and the suffering of re-rooting in an alien land. This In-between position results in one's identity displacement.

1.11. Conclusion:

This chapter attempts to lend credence to the assumption that with time people become more doubtful about themselves and identities. This happens because they are part of two contradictory worlds and being unable to belong to neither of the two makes them run into all sorts of conflicts namely identity displacement. The latter is broadly reverberated in literature by authors who devote their works to highlight and project the traumatic experience of one's dislocation from his self.

Therefore, the fulcrum point of the following chapter is the investigation of the theme of identity displacement in one of the most celebrated postcolonial masterpieces namely *The Inheritance of Loss* by the Indian writer Kiran Desai through the examination of displaced characters.

Chapter Two

Chapter Two: **Lingering Shadows of Identity Displacement in the Postcolonial Novel: *The Inheritance of Loss*.**

2.1. Introduction:

There seems to be consensus that postcolonial literature chronicles the predicament as well as the prolonged struggle of the colonized to undo the remnants of colonial hegemony and, most importantly, to regain their long-lost sense of belonging. Hence, it is plain to see that postcolonial writers attempt to elucidate the colonial scars, which were deeply embedded in their societies and their shattered selves. In fact, they have taken it upon themselves to defy all the misrepresentations based on the white supremacy and the binary opposition of Colonizer and Colonized, Civilized and Savage, First world and Third world and to project all the plights that they undergo in terms of non-belonging, in-betweenness and identity displacement in their pieces of writing.

Consequently, this chapter is divided into two sections; the first one provides a historical glance at postcolonial literature in an attempt to situate the term postcolonial and discuss the issue of identity displacement being of major concern to postcolonial writers. Whereas, the second part is devoted to a contextual analysis of the lingering shadows of identity displacement in one of the most remarkable novels, *The Inheritance of loss* by the Indian diaspora author Kiran Desai through the examination of the traumatic journey of dislocation and non-belonging undergone by two major characters: The Judge and Biju where they run into all sorts of humiliation, discrimination and estrangement. All the maltreatment that they experience while abroad obstruct their sense of belonging and increase their sense of longing to the homeland and between longing and belonging, they find themselves trapped between two world, two selves and two cultures. This duality ends up in their identity crisis that becomes a trend in the postcolonial literature.

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2.2. A Historical Glance at Postcolonial Literature:

For a long while, a number of scholars attempt to trace the genealogies of the term postcolonial which proves to be “too overdetermined, too ubiquitous to be useful”(Lopez 7). This is due to the fact that it can be applied to many fields ranging from “politics and sociology to anthropology and economic and in so many different ways that we are in danger altogether losing sight of its actual provenance and intellectual history”(Ashcroft et al 194). That is to say, the matter of defining postcolonial per se is problematic since it covers a dizzying array of practices.

Despite the dizzying multiplicities invoked by the term postcolonial, debate over its use has been fast and furious to the extent that it “has enjoyed a dazzling marketing success” (Walder 3). However, most of the arguments that have accompanied the term refer to the two distinct ways in which it is understood differentiated by the use of a hyphen as Ashcroft states in his book *Postcolonial Transformation*

A simple hyphen has come to represent an increasingly diverging set of assumptions, emphases, strategies and practices in post-colonial reading and writing. The hyphen puts an emphasis on the discursive and material effects of the historical ‘fact’ of colonialism, while the term postcolonial has come to represent an increasingly indiscriminate attention to cultural difference and marginality of all kinds whether a consequence of the historical experience of colonialism or not. (10)

The quotation above has so far highlighted that the use of the hyphen in the term designates a shift in meaning. Henceforth, the hyphenated term post-colonial signifies the period succeeding the European domination. Meanwhile, the unhyphenated word postcolonial

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means “wide range of discourses, ideologies and intellectual formations which have emerged from cultures that experienced imperial encounters” (Quayson 2).

Hyphenated or otherwise, postcolonial should indicate more than after the end of colonialism that is “the continuity and persistence of colonizing practices as well as the critical limits and possibilities it has engendered in the present historical moment” (Chowdhry and Nair 11) or what Ashcroft and Ahluwalia refer to as “after colonialism began”(15). In this respect, postcolonial is no longer simply a temporal or periodizing term meaning leaving behind of colonialism.

Rather than emphasizing on chronological implications, Quayson calls upon more processual understanding that focuses on “a coming into being” of resistance, tensions and struggles against the many guises and effects of colonialism”(qtd in Prasad 128). Dehay also defines the term as “the social, political, economic, and cultural practices that arise in response and resistance to colonialism”(qtd in Borch et al 286). Moreover, Lopez provides a more broad reaching definition: “critique of the West’s historical domination of its others, the corresponding assumption of its cultural superiority over those others and especially the discourses that enable both”(7). What is common to these definitions, a central concern with ongoing opposition to the process and effects of colonialism particularly the cultural supremacy.

It is worth stressing that the concept of postcolonial has been among the most powerful means of re-examining the historical past for it “refuses to acknowledge the superiority of western cultures” and calls for “equality and well-being for all human beings on the earth (Young 7). Therefore, it empowers intellectuals to discuss the problems and promises of decolonization leading to the emergence of the so-called Postcolonial literature.

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Within the past half century, postcolonial literature became “a major industry” being the center of attention of “more and more readers and scholars throughout the world”(Innes 1). It refers to the body of writings produced by “colonized and formerly colonized peoples” whether in the colonial language or in any other languages (Talib 13). Ultimately, it includes “literatures of African countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries and Sri Lanka”(Ashcroft et al 2). In simple words, postcolonial literature represents writings about former colony or by a citizen of an ex- colony.

Moreover, it can be also defined as “that complex and various body of writing produced by individuals, communities and nations with distinct histories of colonialism and which diversely treats its origins, impacts and effects in the past and the present”(Mullaney 3). Huggan provides a similar understanding for postcolonial literature that is “vast and heterogeneous body of literatures from formerly colonized countries which often bear the recent imprint, as well as some of the older scars, of western interference”(93). However, the most straightforward description of postcolonial literature belongs to Boehmer; “writing that sets out in one way or another to resist colonialist perspectives”(3). Accordingly, any piece of writing preoccupied with the continuing impact of histories of colonialism can be labelled under the category of postcolonial literature.

By no coincidence, postcolonial writings increasingly move toward addressing “the forms of interruption that colonialism represents in the lives, histories and experiences of the colonized”(Mullaney 39). To put in another way, problems of the newly independent states in terms of cultural domination, racial discrimination, quest for identity, inequality as well as hybridity. To cite an example, Szeman insists on the theme of double consciousness:

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The double consciousness experienced by a third world intelligentsia trapped between cultures – the “local” culture of the colony and the cosmopolitan “world” culture introduced by Western civilization- has been a frequent theme of both colonial and postcolonial fiction. (4)

Another issue of most importance to postcolonial literature is “the ageless problem of learning new cultural codes, and the conflicts between the immigrants and their new land, between tradition and modernization, between generations”(Irele and Gikandi 809). Consequently, postcolonial writings grapple with the ongoing struggle of inbetweenness resulting from the experience of existing within two juxtaposing worlds.

Nevertheless, postcolonial literature is concerned above all with “place and displacement”(Ashcroft et al 8). Precisely, with the identity crisis that happens when there is no identification between the self and place due to “the processes of colonial settlement and migration, the transportation of convicts, slaves or indentured labour, or by cultural denigration, whereby the indigenous culture is deliberately or even unconsciously oppressed by the colonial society”(Hall and Tucker 12).

Of particular importance, postcolonial novels entrusted “the colonized to come to terms with their past and to attempt to reconstruct a semblance of identity and cultural context” (Lange et al 144). No doubt, they deal with “a void, psychological abyss between cultures” (Ashcroft et al 62). Along with the aftermaths on identity of racial and gender discrimination, of dislocation and relocation of exile and homecoming. That is to say, revisiting and revising the colonial history and its aftermaths on one’s identity in addition to the continuing clash between the cultures are major concerns of postcolonial novels. Kiran Desai’s work *The Inheritance of Loss* is no exception.

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2.3. Kiran Desai: The Daughter of Diaspora:

Though she has only two novels in her credit, Desai succeeds in securing her place with the great contemporary Indian writers as well as in creating her distinct position in the congregation of Indian woman novelists in English as “a legendary figure in the annals of Indian English literature”(Maharana 54).

Kiran Desai was born in 1971 in Chandigarh. She is the daughter of businessman, Ashwin Desai and a reputed Indian English fiction writer, Anita Desai. Her father is Gujarati whereas her mother is a Bengali. The talented novelist spent her childhood days in India and she went to school in Delhi and Kalimpong, in the Himalayas, where her family had a house. At the age of fourteen, Desai moved to England with her family. However, a year later, they shifted to the United States in which she finished her studies of creative writing and established a permanent home.

Based on her biography, the author traveled amid three geographical locations inheriting different cultures from her kinship with India, England and USA. As matter of fact, she is the product of multiculturalism as her maternal grandmother was German; grandfather was a refugee from Bangladesh while her parental grandparents came from Gujarat and her grandfather was educated in England. This experience of multiculturalism makes her well versed with issues of “identity loss, exile, immigration, alienation, nostalgic experiences and disillusionment of the global community” (Agarwal 143). In other words, Desai’s journeys along with her familial and cultural heritage enable her to be more familiar with the ideas of dislocation, trauma, humiliation and displacement.

Not only this, she even handles all of these problems with ease like a master crafts man in her works. Actually, she successfully shows with exceptional creative imagination, deep

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analytical insight and evocative power the feeling of living in a foreign country and its aftermaths on one's psyche. According to her, this is due to "being part of the Indian diaspora gives one a precise emotional location to work from, if not a precise geographical one" (qtd in Pulugurtha 195). In her words, shifting from one place to another leaving one's family and roots behind leads one to better comprehend and better delineate the feelings of deprivation, dilemma and displacement.

To some extent, her personal experience of cultural clash, displacement and alienation finds a definite shape in her novels as Meyer states:

Surely there is a lot of Desai's own experience of moving and living in between several worlds and histories in her second novel that addresses themes like the colonial past of India, the legacy of class and more recent history of separatism, but also migration, economic inequality, hybridization and the question of the nation-state. (175)

Consequently, her novel seems to be impacted by her own journeys as well as the journeys of her grandparents from East to West as they focus on the emotional disquietude and psychological traumas due to ongoing immigration and the impact of cross-culturalism.

The gifted writer started her literary career with the publication of her initial work *Hullabaloo in the Guava Orchard* in the year 1998. Yet with her second novel, she "officially stamped her arrival in the Indian English literary scene"(Dhandhakiya and Chauhan 3). Actually, she was universally praised for it as Rehman states: "Kiran Desai's *The Inheritance of Loss* superbly dealt with the themes of rootlessness, alienation and death through the characters of her novel in a bewilderingly fascinating style of her own"(119). Moreover, she becomes the youngest woman writer to win the Booker Prize in 2006 for the same work.

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In addition to the Booker prize, the book was awarded the National Book Critics Circle Fiction Award and got its appreciation from the critics throughout Asia and Europe. Hermione Lee, the head Judge for the Booker Prize, describes the book as “a magnificent novel of humane breadth and wisdom, comic tenderness and powerful political acuteness”(qtd in Sinha and Reynolds xx). Accordingly, *The Inheritance of Loss* received international acclaim and drawn the attention of the entire world for its interesting themes.

This novel bespeaks of “the issues of lives of those people who are trapped in in-between-ness, cultural clash and displacement”(Pandey and Wani 357). As an immigrant, Kiran has personally undergone the experience of living between two contradictory worlds and surrendering her Indian citizenship to retain her space in America. Due to this experience, she feels de-rooted from her origins and surely this has gone into the making of *The Inheritance of Loss*. Being emotionally indebted to both India and the United States, helps one understand her struggle with the overall structure of the novel as she admits: “I had no idea how to structure this book. [...] The emotional parallels and historical parallels draw the narrative forward” (qtd in Sabo 381).

In conclusion one can say that the novel does carry substantial autobiographical burden, particularly with regard to Kiran Desai’s suffering as a diaspora in the first world and her lingering sentiment of being displaced and outcast in her place of residence. Ultimately, Through *The Inheritance of Loss*, she touches upon a personal journey that is of identity displacement.

2.4. Lingering Shadows of Identity Displacement in *The Inheritance of Loss*:

As the title indicates, the novel is about “loss of identity, nationality and loyalty”(Sinha and Reynolds xxiv). Precisely, a study of loss of one’s roots and belonging. This work gives

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insight look into how people move out of India and end up in countries like England and United States feel displaced and estranged in a foreign land. Simultaneously, it portrays the way they endure identity displacement be it in their homeland or in the host land such as the two main characters: the Judge Jemubhai and his cook's son Biju. Therefore, in order to track down their horrific journeys in the Western world, it is advisable to shed light on their stories before.

2.4.1. Synopsis:

In the town of Kalimpong on the Indian side of the Himalayas, lives a retired Judge, Jemubhai Patel with his orphaned granddaughter, Sai, his cook and his dog Mutt. Originally, the Judge belongs to a small place called Piphit. Although his father was poor, he always dreamt of sending his son to England for higher studies. By attracting the financial support of a wealthy person who wants to marry his daughter to a person with a great future, together with his son's intelligence at school, the dream comes true and Jemubhai was sent abroad to become a judge and serve the British government.

During his staying in England, he faces racial discrimination and humiliation for his accent, culture and colour skin. This rejection fuels in his soul, a disdain to everything Indian and clings him to British culture. Further, it transforms the Judge into an alien and an embittered person even after his return to his homeland. As a result, he retreats into solitude for the rest of his life. As his solitude grew in weight day by day, Jemubhai chooses to live out a discontented retirement in an isolated house called Cho Oyu.

While trying to stay apart from other people, his granddaughter arrives at his doorstep. She is sent back from an Anglican convent from Derhadum after the sad demise of her parents in a road accident in Russia. Sai is romantically involved with her Math tutor whose name is

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Gyan, the descendant of a Nepali Gurkha mercenary. However, their love is doomed from the beginning because she is an upper-class, western -educated Indian girl whereas he belongs to a very poor family.

Like her grandfather, Sai inherited solitude, displacement and obsession with the English culture. Both are so much impressed and immersed in Western values. They are completely westernized in their tastes, preferring western food, music and books to things Indian. In addition to that, they are very proud of being able to speak English fluently. Apparently, they consider British culture superior to the Indian one that's why they never hesitate to embrace it even at the expense of their nativity.

The belief in British superiority is also shared by the Judge's cook. Accordingly, he did all what it takes in order to send his son Biju to the United States. The cook believes that by working for the Westerners, his son would improve their financial situation and make a fortune. However, this was not the case as Biju struggles to survive as an illegal immigrant. He joins a transnational labour force toiling in the basement kitchens of New York city's ethnic restaurants.

In New York, the cook's son works for slave wages due to the expiry of his visa. There, he is used and abused by his bosses. Furthermore, he experiences all sorts of humiliation and marginalization. He represents the typical Indian immigrant who goes to New York to fulfil a materialistic longing for prosperity. Unfortunately, he does not fare any better in his journey. Instead, he lives in miserable conditions with a persistent longing for family and belonging.

Upset with the way his life is turning out and by how much he misses his father, Biju decides to leave the United States with his earnings and returns back to his home and his

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father. When he reaches the outskirts of Kalimpong, the Gorkhaland insurgents captures him and robs all his luggage and gifts. Somehow, he escapes and finally meets his father. His reunion with him shows a glimpse of hope and optimism. In fact, it indicates one reality that one's culture, home and roots are more worthy than anything else.

It is quite important to note, *The Inheritance of Loss* is full of “colorful characters: an embittered old judge; Sai, his sixteen year old orphaned granddaughter; a chatty cook; and the cook's son, Biju, who is hopscotching from one place to another”(Jha 164). Nonetheless, the novel deals more with Jemubhai Patel, the retired Judge and Biju, the cook's son more than any other characters being “set partly in the Indian city Kalimpong of west Bengal and partly in the USA in New York with some flashbacks from England”(Jeyamatha 391).

The novel follows the trials and tribulations of two journeys. One is undertaken by the young Patel who travels to Cambridge for his studies in the time of empire, the other by Biju, the son of a cook working for the judge, who leaves India in 1980s to work in America. Both of these characters are totally different from each other, and the only thing that is common between them is the devastating effects of their journeys on their self-esteem in terms of saga of discrimination and estrangement.

2.4.2. Saga of Discrimination and Estrangement:

The novel opens in a crumbling and an isolated house in the lap of the north-eastern Himalayas where a lonely embittered old judge “sat at the far corner with his chessboard, playing against himself”(Desai 1). Through this very first line, Desai indicates the judge's nature as a very solitary figure whose only interest is in playing chess alone. In addition to that, he never entertains any visitors or never sees him chit chatting wholeheartedly with anyone. He is obsessively preoccupied with his own self and his own exiled world. There, he

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lives “with the solace of being a foreigner in his own country” (32). In that respect, the geographical location of the house along with the habit of playing chess solo reflect the judge’s sense of alienation. This alienation forces him to divorce the entire world and hide from everyone including himself.

In order to comprehend how the judge turns to be like that, one needs to have a close look at the past life of Jemubhai. Exactly, the year 1939 in which he moves to England to carry on his advanced studies for the duration of five years. His stay in Cambridge proves to be a traumatic if not “a cultural shock” (Kumar 18) to the extent that he “could not easily escape from his apathy and injustice” (Sherba and Gnanamony 345).

It is during this period of five years that he learns what discrimination, hatred and humiliation are. In fact, the horrific time he spends there changes his behavior and reduces him to someone “more lizard than human” (Desai 36). It hurts him for life and makes him emotionally barren and spiritually dead; “a dislocated alien unable to connect with anything” (Solanki 274). Accordingly, London turns out to be inhospitable forcing him to be despicable, unsympathetic, bitter and inhuman character.

The future judge arrives in England before the stream of immigration from earlier colonized countries in the fifties and sixties, when foreigners were still rare. Henceforth, the British society never counts him as one among the English men and women simply because it “finds it difficult to accept a dark- skinned young man with an alien cultural background and a peculiar accent” (Lone 15). Not only this, the English feels it natural to oppress individuals like Jemubhai being “a subordinate character, who represents the lowest rank in the power of social hierarchy” (Wangmo 201). Correspondingly, due to his dark skin, different cultural background and accent, Jemubhai faces many racial prejudices and estrangement.

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The saga of Jemubhai's discrimination and estrangement starts from the beginning of his journey from Piphit to Cambridge, right from the moment he was in the ship. There, he "stood on the platform between benches labeled "Indians Only" and "Europeans Only" (Desai 41). This segregation gives the reader the bitter taste of what will come. As it was expected, Jemu's arrival was met with less pomp. While searching for a room to rent, he gets a curt refusal from twenty-two houses, before Mrs. Rice accepts him as her tenant. At first "she didn't want him either" (44) but out of money she finds herself obliged to give him a room. She is unwelcoming and insists on calling him James. Unfortunately, non- acceptance and maltreatment by the English people did not cease here. Next, young English girls held their noses as he passed insisting "he stinks of curry" (45). Even though he had not eaten curry since he left India, this phrase shows how the English people designate him as the other for his food habits.

In another more appalling incident, the future Judge was ridiculed for his Gujarati accent while reciting a poem for the ICS entrance exam: "Jemubhai had barely opened his mouth for whole years and his English still had the rhythm and the form of Gujarati" (123). The examiners could not hide their sarcasm and "when he looked up, he saw they were all chuckling" (124). Furthermore, he could not even escape the humiliation at the hands of boys who were "taunting him in the street, throwing stones, jeering, making monkey faces" (223). Overall, he becomes a victim of subjugation and discrimination mainly for his third world origin.

Such ill-treatment at the hands of the racist majority, while in England made him eschew society and hide himself in a shall of loneliness; "He retreated into a solitude that grew in weight day by day. The solitude became a habit, the habit became the man, and crushed him

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into a shadow” (45). Eventually, he leads a shadowy life for the most part of his life in which “nobody spoke to him at all, his throat jammed with words unuttered, his heart and mind turned into blunt aching things” (45). One can say that the insult and racism that were cast towards him turn him into a social recluse as he withdraws from all social activities. They also create “a sense of estrangement between the Judge and others” (Dubey 2).

In completely an alien west world, Patel feels hesitant and shy to go out, talk and deal with people comfortably. Correspondingly, he turns all his hopes to his studies. He spends his entire time studying fourteen hours a day whether in his room or in the library; “the rescuer of foreign students, proffered privacy and a lack of thugs” (Desai 121). Education was the only thing he is good at and he can “carry from one country to another” (45). Thus, to escape from the loneliness, he focuses exceptionally on his studies.

Despite his hard work, Jemubhai was at the bottom of the list. After being accepted for the program, he would be judge met someone of the same cultural background, both “had the similar inadequate clothes, similar forlornly empty rooms, similar poor native’s trunks” (130). Bose becomes his only friend because they share the same circumstances and belong to the same social strata.

Jemu’s education in England makes him “feel the brunt of being alien in the land of his dream” (Sinha and Chatterjee 119). It transforms him into a man with intellect but not a warm heart. Actually, the impact of his journey towards higher studies on his character is illustrated through these lines:

He grew stranger to himself than he was to those around him, found his own skin odd-colored, his own accent peculiar. He forget how to laugh, could barely manage to lift lips in a smile, and if he ever did, he held

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his hand over his mouth, because he couldn't bear anyone to see his gums, his teeth. They seemed too private. In fact, he could barely let any of himself peep out of his clothes for fear of giving offence. (Desai 45)

In this regard, Jemubhai becomes an outcast referring to himself as “One” when he says to his landlady: “One is done. One is final through” (129). He notices that his own colour skin is odd and his way of speaking unpleasant. In brief, his skin colour, his appearance, his language all make him the embodiment of ‘other’. Most important, his skin represents “cultural political sign of inferiority” (Bhabha 114). A barrier that fills him with self-pity and self-hatred. In order to overcome these feelings, Patel starts using puff as cosmetic cover up for his brown skin. To add humiliation, this new behaviour exposes him to mockery and intensifies his embarrassment among his relatives: “we have sent you abroad to become a gentleman, and instead you have become a lady” (Desai 183). By the end, he turns to be “an awkward man with a habit of powder of puffing” (Saritha 18).

Apart from the skin complex, the judge is terribly scared of the thought of being smelly. As a result, he takes to regular washing and covers himself completely:

He began to wash obsessively, concerned he would be accused of smelling, and each morning he scrubbed off the thick milky scent of sleep, the barnyard smell that wreathed him when he woke and impregnated the fabric of his pajamas. To the end of his life, he would never be seen without socks and shoes and would prefer shadow to light, faded days to sunny, for he was suspicious that sunlight might reveal him, in his hideousness, all too clearly. (45)

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Those statements clearly show that Jemubhai believes in the racial prejudices imposed on him by the British society. Worsen than this he justifies the discriminating behavior of the English people towards him. According to him as colonizers, they have the moral right to suppress others. That's why he adopts their attitude and enjoys every moment of his service by wielding authority over his subordinates. By doing this, he returns to projection, "a defense mechanism in which a person conceals from himself that he has a trait or disposition of which he is unconsciously ashamed by falsely seeing its presence in others" (Sutherland 365-366). Here, undoubtedly, the judge transfers all the misery, loneliness, frustration, humiliation and above all the mental trauma that he received in England on those who are in his power.

The judge's casual discrimination of others starts as soon as he is back from England. On his homeward journey, he was reading "How to Speak Hindustani, since he had been posted to a part of India where he did not speak the language" (Desai 131). This scene gives hint that Jemubhai returns as a completely "a foreigner- *a foreigner* – every bit of him screamed" (183). He was a stranger to the extent that his father disgustingly gives him up and regrets for sending him abroad; "it was a mistake to send you away. You have become like a stranger to us" (337).

Being alienated "from the language and culture he was born to, he seeks to weed out that is non-English in his life" (Panda 113). He directs his frustration towards all Indians including his daughter, granddaughter, his servant and particularly his wife, Nimi. In fact, he dehumanizes them to the extent that there is no purpose of their life. Above all, he treats his wife with contempt and thinks of her as "filth" (Desai 185), "country bumpkin", "a liar" and "stupid" (334). Not only this, he "can only see in her the Indian way of life that he seeks to turn away from" (Jahnavi 46). To explain more, after Jemu's immigrant experience, his only

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knowledge of dealing with life is to discriminate others especially his life partner being too a source of shame and humiliation.

Jemubhai's marriage takes an abusive turn: he attacks Nimi verbally, physically and sexually. He finds that "any cruelty to her became irresistible" (Desai 186). That is why, he never hesitates to inhumanly beat her. The narrator describes a particularly graphic instance of his abuse when he discovers her footprint on the toilet seat. The judge lost his sense and his rage knows no bound: "took her head and pushed it into the toilet bowl" (189). In another incident, he kicked and attacked her till he felt sick in his own stomach. All of these trials and tribulations are in order to "teach her the same lessons of loneliness and shame he had learned himself" (186). In brief, he does to her what his experience in England did to him.

In addition to his wife, sometimes he is even physically abusive with his cook who has been working for him since the age of fourteen. After the disappearance of his dog Mutt, The Judge puts all the blame on the cook and in anger almost killed him:

The judge was beating down with all the force of his sagging, puckering flesh, flecks of saliva flying from his slack muscled mouth, and his chin wobbled uncontrollably. Yet that arm, from which the flesh hung already dead, came down, bringing the slipper upon the cook's head.
(353)

As a master, he feels that he is privileged to beat and humiliate his servant. The cook, in return, is disappointed to be working for the judge; " he found that there was nothing so awful as being in the service of a family you couldn't be proud of, that let you down, showed you up, and made you into fool" (62). Even his only friend, Bose attempts "to raise himself up,

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put the judge down” (223). This shows the alienation suffered by Jemubhai at the hands of his countrymen.

His alienation and rootlessness in India is because of the way he is treated by his own people in his own country. They look at him as a foreigner rather than Indian and that is why he fails to deal with anyone from his father to his cook affectionately. He even loses the basic human ability of communication. Moreover, he feels like an exile at home estranged from family, essentially friendless and more distant than anybody else.

The Judge’s journey abroad affects him so badly that he returns filled with hatred. At first, his hatred is directed towards all other human beings, but, later on, the feeling of hate also includes himself and his own personality. The dominant feeling of hate transforms him into a cruel man. The judge is not the only to get biased treatment, the son of his cook, Biju also finds the same disgusting attitude and ill treatment from Americans. He goes to New York for the fulfilment of American dream, but the actuality hides something else in store for him.

In New York, Biju finds himself cast in a strange world, a world where sympathy fellow feeling and peaceful coexistence do not seem to exist and where “foreigners get more and Indians get less, treating people from a rich country well and people from a poor country badly” (327). Living there gives Biju an insight about the bitter truth of “not to expect anything else” (207). Instead, he learns quite quickly that America provides in many ways, a far more painful and shameful way of life than he had ever experienced in India as Pushpa and Hod state: “every day it brings more despair than hope and life seems to be an endless suffering” (487).

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Biju leads a secret life in humiliation and poverty “sleeping out and back on the street” (Desai 154), drifting from one filthy restaurant to another “like a fugitive on the run” (3) and living in rat infested areas with group of immigrants. The latter “shared a yellow toilet; the sink was in tin laundry trough. There was no fuse box for the whole building, and if anyone turned on too many appliances or lights, *PHUT*, the entire electricity went” (58). In that respect, the life of the cook’s son turns out to be a miserable chain of menial jobs.

Lured by the hope of achieving the American dream, Biju did his best to issue a visa. Yet, he is severely humiliated as he could not understand the announcement at the American embassy “What what, what did they say? Biju, like half the room, didn’t understand” (200). Furthermore, He witnesses a harrowing scene of a crowd of Indians scrambling to reach the visa counter. They “were willing to undergo any kind of humiliation to get into the States. You could heap rubbish on their hands and yet they would be begging to come crawling in” (202). Thus, Biju’s experience of alienation, marginalization and discrimination starts long before leaving the country.

Upon his arrival in the United States, he is simultaneously confronted with the global dispersal of Indians and the Indophobia attitudes it engenders:

In Tanzania, if they could, they would throw them out like they did in Uganda.

In Madagascar, if they could, they would throw them out.

In Nigeria, if they could, they would throw them out.

In Fiji, if they could, they would throw them out.

In China, they hate hate them.

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In Hong Kong.

In Germany.

In Italy.

In Japan.

In Guam.

In Singapore.

Burma.

South Africa.

They don't like them.(86)

All of this hatred towards Indians exposes Biju to hostility and discrimination at daily basis. Being “a representative of the poor, disadvantaged people from the third world facing oppression when approaching the west” (Kumar 22), he undergoes the process of racial apathy and contempt for his colour, his nationality and his accent from other higher class cultures. The wife of his boss disdainfully complains that “he smells” and even his boss gives him “soap, and toothpaste, toothbrush, shampoo plus conditioner, Q-tips, nail clippers, and most important of all, deodorant” (Desai 54). Accordingly, Biju’s skin and third worldness are reasons for his being relegated to the margins.

As soon as he reaches America, the cook’s son is stereotyped as a dirty, unwanted alien; “the darker you were, the dirtier you looked” (204). He is treated like a subaltern and people “barely looked at him” (135). Consequently, he is pushed to the extreme and forced to see that

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he is always misfit especially in “the inhospitable socio-political space of New York” (Ghosh 227) where wages are meager and working place is almost a pit of dungeon.

Though he works very hard for very low wages, he can enjoy no rights in the American society. Biju makes no complaints since he has “no papers” (Desai 3). As an undocumented worker, he always remains in constant fear of being caught and sent back home by the authorities of immigration. Therefore, whenever there is “green card check” the only advice is “just disappear quietly” (18). The quote emphasizes how it is a necessity for the undocumented immigrant to be invisible at the surface.

His illegal stay there haunts him all the time impelling him to change jobs, shift places frequently and “be part of shadow class” (Keerthanaa 38). Apart from this, it pushes him to work for exploitive owners whose main interest is in making profit at the cost of the poor fellows of the third world countries. One of them is the boss Harrish. It was very terrible plight when Biju seriously injured his knee, Harrish refuses to take him to the hospital and even insults him. Fed up with the meanness of his employer, Biju’s feelings were strained clear; “Without us living like pigs” said Biju “what business would you have? This is how you make your money, paying us nothing because you know we can’t do anything” (206). Through this incident, Biju understands on the one hand that his Indian master in spite of his friendliness at the surface is just like any owner he met before and on the other hand, he realizes the difference between illegal immigrants and those who hold the green card.

Naturally, the desire to get a Green Card becomes intense for Biju to the extent that it “continued to make him ill” (208). However, at the same time he knows that he cannot apply, because of his race as he declares once; “but Indians were not allowed to apply” (90). The mounting stress causes him to grind his teeth in his sleep and eventually wakes “one morning

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with a tooth that had cracked across” (208). Hence, he remains an unwanted foreigner who can place himself nowhere.

Failing to procure the Green Card puts an end for any possibility of self-invention or better life for Biju. He “is compelled to live in inhuman conditions in a supposed first world society that places a premium on human rights and standard of living” (Kapoor 302). It is worthwhile to quote Desai herself to describe Biju’s sorrow:

Biju put a padding of newspapers down his shirt—leftover copies from kind Mr. Iype the newsagent—and sometimes he took the scallion pancakes and inserted them below the paper, inspired by the memory of an uncle who used to go out to the fields in winter with his lunchtime *parathas* down his vest. But even this did not seem to help, and once, on his bicycle, he began to weep from the cold, and the weeping unpicked a deeper vein of grief ---such a terrible groan issued from between the whimpers that he was shocked his sadness was so profound. (57)

In “a city of overcrowded basements and minimal wages” (Cited in Sabo 386), Biju enjoys rat-like life full of “frustration and hopelessness” (Devi 48) as well as “disgrace and wretchedness” (Sivakumar 62). He spends much of his time dodging the authorities taking up a series of illegal catering jobs. As an illegal immigrant, the cook’s son suffers the pangs of loneliness and discrimination. This makes him “feel a flash of anger at his father for sending him alone to this country” (Desai 91).

Living under such miserable conditions helps Biju to realize that he is engaged in a losing battle for existence since the idea of having respectable and secure job turns to be positively a myth especially as he is dumped in some poorly kitchens. Biju is misunderstood, estranged,

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discriminated and exploited to the brink. The mistreatment that he experiences in the diaspora hinders him from belonging to the new place and increases his sense of longing to the old place. At the end, Biju finds himself in a mid- position between longing and belonging.

2.4.3. Between Longing and Belonging:

Before his arrival in New York, Biju was praised as “the luckiest boy in the whole world” (205) to have been granted an American tourist visa that would help him to flourish in the foreign land. Once there, he struggles to survive changing jobs so frequently “in the basement kitchens of New York” (24). He craves for a sense of belonging and permanent place even against the advice of his father’s friend: “go back to India, more opportunities there now, much better for you to go back” (108).

Despite his efforts at making a better life, Biju lives almost like beggars. He cannot settle anywhere as well as he can “never feel connected with the place and never feel at home” (Adipurwawidjana 173). Ultimately, he undergoes the agony of homelessness and trauma of leaving his livestock, his place, his father and his friends. People like him are forever “condemned over several generations to have their hearts always in other places, their minds thinking about people elsewhere; they could never be in a single existence at one time” (Desai 342). In other words, Biju tries hard to agree to the conditions set forth by the capitalist, imperialist market forces but in vain.

Having a bare existence waiting on tables and sleeping in dirty mice-infested New York basements intensifies his sense of placeless-ness, estrangement and loneliness. In a state of self-introspection, Biju begins to discover that life is not worth living all by oneself as he meets people “only to have them disappear overnight” (112). His inability to have friends shows how alone and how rejected he was in the alien land.

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Biju combats his alienation and homelessness by attempting to find a sense of location through memory and nostalgia. According to him, “nostalgia is strengthening” (Ghosh 231). It is the only source of his sustenance in the unsympathetic world he is thrown into in addition to memory. The latter can “create the primal home, the blessed location by drawing on fragments and shards of remembered things” (Raina 20). In other words, his longing as well as his memories of home give solace to his sense of emotional exile from the world he has known.

Longing is perhaps the most prevalent desire that Biju possesses since he “longs for home, love and acceptance” (Pulugurtha 195). Most importantly, he aspires to live “in a space that should have included family, friends” (Desai 293). Henceforth, his thoughts turn toward India, his true home, the world with which he feels a sense of intimacy. In fact, India’s love and love for his father ultimately overpower and dominate his psyche; “he took one more look at his parents’ wedding photo that he had brought from India” (163). In brief, Biju remains rooted to his father’s love and bound to his motherland. The latter represents the source of empowerment and relief for him.

Belonging to immigrant’s community, Biju and others like him “carry their homelands in the form of a series of objects and fragments of narratives and memories in their heads or in their suitcases and struggle hard to preserve them in other lands and cultures” (qtd in Kaur 131). Furthermore, they acknowledge that “old country – a notion often buried deep in language, religion, custom or folklore – always has some claim on their loyalty and emotion” (Cohen vi). So, when a person leaves his country of origin, most of the beliefs and traditions of that society travel with him to the country of migration in term of memories and nostalgic feelings. This is due to the unbreakable ties between the person and his country of birth.

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Biju recreates his home through bitter-sweet reminiscences of his village. Lying on the basement shelf in sordid squalor, he remembers his childhood with his grandmother, the sound that the grasses made as the breeze wafted through them and the way the stream meandered of the buffaloes in the river;

The village was buried in silver grasses that were taller than a man and made a sound , *shu shuuuu, shu shuuu*, as the wind turned them this way and that. Down a dry gully through the grasses, you reached a tributary of the Jamuna where you could watch men traveling downstream on inflated buffalo skins, the creature's very dead legs, all four, sticking straight up as they sailed along and where the river scalloped shallow over the stones, they got out and dragged their buffalo kin boats over. Here, at this shallow place, Biju and his grandmother would cross on market trips into town and back, his grandmother with her sari tucked up, sometimes a sack of rice on her head. (Desai 112)

Going back in his stream of consciousness, Biju realizes the serenity, comfort and warmth of his native village life. He appreciates being part of a country with splendid landscape which he "feels is familiar and makes sense to him" (Spielman 81). At the core of his heart, he cries for India and its soothing familiarity ignoring any of the problems that prompted his immigration to America as Desai states: "he didn't think of any of the things that had made him leave in the first place" (296). When it comes to his motherland, he romanticizes it without taking into account the trials and the tribulations that he went through there. In fact, his longing for it is continuous.

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Biju does not only long for India but also for his father. He also expresses his recurrent worries that “he might never see his *pitaji* again” (255) before his death. It is for that reason that he keeps a periodical connection with his father, Panna Lal the cook using letters. In those letters, the cook insists on repeating the same pieces of advice: “make sure you are saving money”, “be careful who you talk to”, “Remember also to take rest”, “Make sure you eat enough” (20). Those words have a soothing effect on him since they assuage his loneliness and homesickness as well as solidify his connectedness to his father.

In the same fashion, his phone calls to his father in India nourish his bond with his homeland making it stronger, ease the pain of solitude and dispel exclusion. Though, he was miles apart from his small village and beloved father, those calls lessen the distance. Equally important, they evoke his imagination to vividly recreate the atmosphere of Kalimpong where his father resides. Therefore, he transports from America to Kalimpong using his own stream of consciousness;

The atmosphere of Kalimpong reached Biju all the way in New York; it swelled densely on the line and he could feel the pulse of the forest, smell the humid air, the green black lushness; he could imagine all its different textures, the plumage of banana, the stark spear of the cactus, the delicate gestures of ferns; he could hear the croak *turrr whonk, wee wee butt ock butt ock* of frogs in the spinach, the rising note welding imperceptibly with the evening. ...(252)

After a long stay in America, Biju fails to adopt the pattern of life recommended by Americans as he chooses to cling to his local beliefs, customs and principals; “One should not give up one’s religion, the principles of one’s parents and their parents before them. No, no

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matter what” (151). Correspondingly, most of Biju’s knowledge about the world comes from “his own first- hand experience” (Spielman 78).

When Biju meets types of people about whom he knows nothing in the kitchens of restaurants, he makes sense of them depending on things he learned in Kalimpong. As it is the case with the Pakistani whom he quarrels with while working in one of the restaurants. During the fight, Biju uses “the usual attack on the man’s religion that he’d grown up uttering: “Pigs, pigs, sons of pigs” (Desai 85). So, instead of relying on the cultural and institutional norms of the new land, the cook’s son depends on the support from his ancestral home.

Biju also keeps following Hinduism rigidly and he makes the decision “I can’t work here” (152) in restaurants which they have steak on the menu, in an attempt to “live with a narrow purity” (152) and be loyal to his Hindu upbringing. After a lot of knocking about he lands up in the purely vegetarian Gandhi Café, a “Hindu establishment”, claimed to be unpolluted by its owner as he keeps “No Pakistanis, no Bangladeshis” (155) among the staffers. Furthermore, he celebrates his local identity and never hesitates to show his pride and allegiance to his own culture, religion and customs.

Biju’s embrace of his local culture ought to be regarded as a fulfilment of strategic essentialism to resist the unbearable oppression he came across. While staying abroad, Biju faces tough and discriminatory immigration laws through which he realizes that America “is not the right place for him” (Mohapatra 20). Actually, he cannot find any connection between himself and the place because he does not understand the language and cannot find any cultural bond with the location “Here he was, on his way home, without name or knowledge

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of the American president, without the name of the river on whose bank he had lingered, without even hearing about any of tourist sights” (Desai 314).

Poor and lonely in New York, Biju refuses to live a fake version of life especially after he senses the despair and frustration of other illegal immigrants like him some of whom “lived and died illegal in America and never saw their families, not for ten years, twenty, thirty, never again” (109). Day by day, his life “was not amounting to anything at all” (293). As a result, Biju finds that retreat is the only solution to emancipate from the burden of shame and humiliation and to get rid of his worries concerning his father as he declares; “I have to go to my father...” (294). Increasingly disheartened with his life in America and on feeling homesick, Biju decides to comeback home to be reunited with his father, to put an end to the affront to his dignity as human being.

Biju prepares himself fully to return to India, to return “to his own root without any condition” (Sinha and Chatterjee 124). When he walks away from the airport into Calcutta, the cook’s son is happy that he has at last come back to his own land where he feels “sweet drabness of home” (Desai 330). Stepping onto the Indian soil is as comforting to Biju as being “a baby on his mother’s lap” (329). Though his return belied his father’s hopes of experiencing “a sense of pride and achievement” (qtd in Mitra 92), he is warmly welcomed by him which makes Biju “feels comfortable in father’s shelter” (Singh 271). Correspondingly, Biju is relieved to be at home once again, the place where he could retrieve the plenitude he has lost through immigration.

His return to India in the final pages of the novel is based on his inability to cope with the existential miseries of America and on his inability to “perceive the second place as home” (Motroc 71-72). Henceforth taking this step was a declaration of freedom against the burden

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in which he was placed. At last, he feels safe and at peace compared to his lonely life as a waiter thrown from one restaurant kitchen to another. This improves that “the solace was in his homeland native cultural identity” (Agarwal 148) which is able to give him a sense of security and comfort that no other place in the world ever does.

Biju’s story represents the story of one of those “Indians living abroad, but still maintaining connections with their motherland” (Rehman 136). He finds a way to resist assimilation in his cross-cultural environment and to preserve his pride for his Indian culture and religion since “the more connected an Indian would be with the home elements, the less integrated he would be” (Motroc 67). Biju turns homeward, toward his culture as he finds sustenance in well-known habits and customs.

Through his experience, Biju shows how one leaves his country and suffers from cultural or ethnic alienation, essentially homeless in the middle of nowhere, and yet keeps attached to his origin. In contrast to his cook’s son, the judge shows an unrest need and passionate desire to embrace the way of life of the host land while at the same time to keep the people and traditions of the country he was born in at arm’s length.

The judge represents a dislocated alien unable to connect with anything native and Indian. This is ought to his pathetic short stay abroad which changed him so much and from now on “never again would he know love for a human being” (Desai 42). Ultimately, the bitter experience affects not only his mannerism but even his value system. He starts rotting at the core as human being till he lost every sense of humanity.

It is worth noting that Jemubhai was never especially fond of his homeland and family, even before immigrating to England. He makes all attempts to break all ties with the culture, the people and the community he was born to. One of these attempts is when he “picked up

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the package” of food given by his mother and “threw it over-board” (43). In another scene, he shows his disguise towards his father

Jemubhai looked at his father, a barely educated man venturing where he should not be, and the love in Jemubhai’s heart mingled with pity, the pity with shame. His father felt his own hand rise and cover his mouth: he had failed his son...Jemu watched his father disappear. He didn’t throw the coconut and he didn’t cry. (42)

These attitudes exhibit a general dislike and disgrace for his family including his parents, community and anyone who is Indian. The judge negates their presence in his life with such a complete sense of unloving detachment. He regards their care and feelings as “Undignified love, Indian love, stinking, unaesthetic love” (43). Thereupon, he chooses to live alone in his old bungalow Cho Oyu, which he has acquired in Kalimpong.

At the moment Jemubhai sets foot on the British soil in pursuit of a position in the Indian Civil Service, he encounters humiliation, exclusion and rejection by everybody there. This retreats him into isolation. The judge spends most of the time in his room in order not to offend the British people with his “brown skin” (223). This behaviour suggests that Jemu has no pride for himself, his family or his Indian culture. He even did not bother himself to talk back or defend the Indian boy. The latter was brutally kicked, beaten and mentally humiliated when the judge preferred to walk by too cowardly. He “hadn’t said anything. He hadn’t done anything. He hadn’t called for help” (229). The scene in which he sees the boy beaten, serves to consolidate the disintegration of ties between people of shared cultures and backgrounds.

In his quest for belonging, Jemu has wronged people close to him and “cut them off entirely” (337) from his world. Furthermore, he never hesitates to humiliate them

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“Thieving, ignorant people” (184). He always keeps a distance and prefers loneliness because being Indian caused him great suffering in Britain owing to that he is more willing to cross over to the English rank and life in order to merge into the society.

Upon his return, the judge totally reacts disaffectedly and indifferently to his family and the Indian landscape; “He sat up, fidgeted, looked at the winged dinosaur, purple-beaked banana tree with the eye of one seeing it for the first time” (183). Actually, there is no emotional bond, which draws him to his wife and his only daughter. He despises his apparently backward Indian wife and keeps repeating: “she is unsuitable to be my wife” (337). In addition to that, he bothers less about his daughter who eloped “with a man who had grown up in an orphanage” (339) and never tries to find them out.

Full of self-hatred as well as hate for anyone not British, Jemubhai mistreats his cook whom he lived with for many years. Despite the long period, the judge and his only companion develop “nothing, zero, no understanding” (344). In fact, their relation can be limited only to that of the judge as being “a master and the cook’s to be a servant” (229). Based on that, he treats him with cruelty beating him whenever he has the chance. He even threatens to put an end to his life “I’LL KILL YOU” (343).

Jemu’s aloofness blocks him from having the feeling of being at home as he comprehends that Indian people will always regard him as a foreigner. He does not belong to the Indian society he is living in and all relatives with whom he used to have a good rapport, became stranger to him. Consequently, he cannot tolerate them any more as they are different in culture, mentalities and preconceived thoughts.

The judge no doubt was an Indian and lived in India but his habits and his demeanor were more of foreign nature. Because of his sojourn in the foreign land, Jemu has

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always striven to identify with a home country that was never his in the first place. In that regard, he worked very hard to be an English and to embrace the culture of that country in an attempt to hide his inferiority complex of belonging to another culture generally referred to as Eastern one.

2.4.4. Trapped in the East-West Encounter.

Kiran Desai represents contemporary voice of South Asian Anglophone fiction who is much concerned with Eastern and Western influences. Accordingly, her second book, *The Inheritance of Loss* “tries to capture what it means to live between East and West and what it means to be an immigrant” (qtd in Mishra 148). In that sense, it is this feeling of being trapped between two worlds that infuses the novel.

Through the main characters in the novel, in particular, Jemubhai, Desai intends to picture the influence of the Western culture on a modest Indian boy. Moreover, she demonstrates the point what occurs when you take people from a poor nation and place them in a wealthy nation like England. Definitely, the author portrays the fondness of Indian masses towards the white skin as well as the imperial superiority and dominance of the white Europeans all over the world.

In his entire life, Jemubhai thinks that West or England is the figure or role model for the great culture. Correspondingly, “his native body is metaphorically colonized by the dominant culture of the English”(Piatti-Farnell 113). He believes that English standard is much better than Indian and considers the English people as being more urbanized, developed and civilized and this affects his life, views, taste and ideals to the extent that he becomes “obsessed with the English, their behaviour and their culture” (Raza 292).

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His internalization of the English superiority has changed him into an ambivalent subject “with the fake English accent and the face powdered pink and white over dark brown” (Desai 193). It enhances his eagerness to be part of the dominating West power, in particular to be “the finest example of an Anglophile” (Singh 55). However, it denigrates his pride of being Indian.

It is in England that the judge comes to see his Indianness as a source of humiliation after he experiences bitterness and shame on his heritage and darker skin. The magnitude of his shame increases as days pass by and makes him feel rejected, alienated and humiliated. In order to escape this humiliation, he resorts to “work hard and earn the degree for which he comes to England” (Kumar 20) as well as to restructure himself “trying to be so Westernized” (Desai 191). Accordingly, he brings about a total transformation and emerges as a westernized oriental gentleman.

The judge learns to accomplish what suits him best and what contributes to improve his own situation. Consequently, he finds in mimicry the best strategy “to adopt the characteristics of the white man, whom he adores and admires” (Kumar 19). Mimicry refers to the act through which characters like Jemubhai “imitate the values in speech, behavior, even physical appearances, in order to distinguish themselves from inferior indigenous people, and to be accepted by the West” (Tyson 421). In brief, it is the easiest way to look like the ruling class and to fit in its society by embracing all the different aspects of that society.

Even when he returns to India, which is actually his homeland, he becomes “gripped by the paralysis of will to imitate” (Shalini 206). In fact, he insists on imitating how the British people behave and act. He puts aside the Indian culture and decides to imbibe the British standards in his daily life. He speaks English using an English accent, hunts animals

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with his gun, plays chess, eats “even his chapatis, his puris and *parathas*, with knife and fork” (194) and drinks tea in a western style like an English man with “cake or scones, macaroons or cheese straws” (4). Indubitably, the judge’s ideals are dominated by English values. He mimics every aspect of English people lifestyle including food habits, hobbies and drinks.

The very setting of Cho Oyu, the house where Jemu lives, also indicates toward his admiration of the western lifestyle, as he prefers to spend his retirement in a cottage at the hill. The author gives a minute description of the house.

The floor was dark, almost black, wide planked; the ceiling resembled the rid cage of a whale, marks of an ax still in the timber. A fireplace made of silvery river stone sparkled like sand. Lush ferns butted into the windows, stiff seams of foliage felted with spores, curly nubs petted with bronze fuzz. (32)

This sophisticated picture illustrates the privileged western atmosphere of the Cho Oyu house. The latter is “full of instances where “Western elements” of the so called “first world” have infiltrated into the “third world” space of Kalimpong” (Dennihy 3). To cite an example, the novel opens with “Sai, sitting on the veranda, was reading an article about giant squid in an old National Geographic” (Desai 1). Henceforth, the judge’s house is abundant with British materials or ideals.

Jemubhai takes all care to ensure that he wears “in black dinner jacket and bow ties” (68) for dinner even when he is in a tent inside a jungle because of his disdain of “informality” (69). He insists on ironing everything which he uses including “pajamas, towels, socks, underwear and handkerchiefs” (37) since from his knowledge, the Westerners used ironed and neat clothes.

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The culture of the west penetrates into his life to the extent that he sees his wife “very traditional” (333) and considers her an illiterate village girl. According to him, she is a “Swaraji”, she wears trinklets” (189). Being too much ignorant “about the English” (182), the judge forces her to be an English speaking and well to do lady. Therefore, he gives her an English name in an attempt to change her identity and “in a few hours, Bela became Nimi Patel” (100).

In addition to that he makes Nimi learn English by arranging a tutor for her but she “seems to have made up her mind not to learn” (189). She is too simple to learn English and other worldly ways. Angered by her inability to learn, he resolved that she cannot stand on equal terms with him. Consequently, Nimi becomes useless to him like everything else in the past. He says: “an Indian girl could never be as beautiful as an English one” (189). In the end, he humiliates her and his own family by “buying a ticket and returning her to Gujarat” (335). With all his so-called standard ideas Jemubhai believes Nimi to be unfit as his wife due to that he uses all the strategies in order to make her behave in western manners. Yet, her refusal to cooperate maddens him and gradually he breaks her down.

Unlike her grandmother, Sai is very westernized. In fact, “she learns Western culture more than Indian one, which is reflected in her way of thinking, acting and speaking” (Sriwahyuni et al 16). She speaks only English because for her it is “better than Hindi” (Desai 33). Due to this belief, her grandfather Jemubhai refuses to send her to a public school in Kalimpong. He fears that Sai would “come out speaking with the wrong accent” (38).

It was after her arrival at Kalimpong that her grandfather found “something familiar about her; she had the same accent and manners” (230). She is a convent going Indian girl brought up by English nuns who taught her “cake was better than laddoos, for spoon knife

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better than hands” (33). She resembles her grandfather being both “completely westernized in their tastes, preferring western food, music and books to things Indian” (Parmar 315). In other words, Sai seems to be the only descendant of Jemubhai who inherits his western attitudes and values. They both worship the western world and celebrate its superiority at the expense of their original one.

To be more specific, the judge’s personality is deeply influenced by the British power at an early stage. During his school days, Jemu develops a possession for English ways and culture after seeing a portrait of Queen Victoria hung above the entrance of Mission school premises where he studies.

In the entrance to the school building was a portrait of queen Victoria in a dress like a flouncy curtain, a fringed cape, and a peculiar hat with feathery arrows shooting out. Each morning as Jemubhai passed under, he found her froggy expression compelling and felt deeply impressed that a woman so plain could also have been so powerful. The more he pondered this oddity, the more his respect for her and the English grew (66).

The portrait is a symbol of imperial power, which makes him prefer English to Indian, a preference that remains with him deep in his mind throughout his life. Furthermore, it inspires the judge to have more respect and adoration towards British culture, the queen and her people (qtd in Saritha 17).

The judge is strongly influenced by British culture. He tries to be more English than the English themselves by covering his dark skin beyond a white powder and disguising under a western style to lighten his complexion in order to assimilate better in Britain. According to

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Kumar, “this act of hiding his original personality symbolizes that he puts on a mask, the mask of whiteness behind which he tries to hide his black skinned face” (19).

Under the influence of his own colonized mindset and the capitalist forces of cultural, political and linguistic imperialism, Jemubhai transforms from the status of the brown other to that of Sahib who wants things done with punctuality and precession (qtd in Pushpa and Hod 488). For example, at “6:30: he’d bathe in water... 8:30: he rode into the fields ... 2:00: after lunch, the judge sat at his desk under a tree to try cases ... 4:30: tea had to be perfect” (Desai 69-70). Consequently, Jemu is a totally disciplined man doing everything at sharp times. His fuss over a fixed English routine begins with a hot water bath in the manner of the colonizers and ends with bed tea.

The Britishness becomes his protective shield. He pours all his love into his relationship with his dog. He treats Mutt far better than his cook and his granddaughter. He even refers to her as his “funny love, naughty love” (339). This attitude links him more to the British who values pets more than the Indians. Once he loses her, he felt very anxious as a result he looked for her in every corner without stop. He even went to the police station where the officer mocked him by saying: “A dog! Just listen to yourself. People are being killed” (319). In this regard, he cherishes Mutt much more in comparison to his relatives and considers her the only affectionate companion.

Through his position as a touring official in the civil services, he enjoys a sophisticated life in the upper-class Indian society “reclining like a king in a bed carved out of teak, hung with mosquito netting” (69). Indubitably, he enjoys a luxurious life even when he is in a forest for professional work of his routine life as he stays in a magnificent tent as it is described by his cook:

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We would put up tents in villages all over the district: a big bedroom tent like a top for your grandfather, with an attached tent bathroom, dressing room, drawing room and dining room. The tents were very grand, Kashmiri carpets, silver dishes. (68)

The above excerpt divulges the extravagant life of the judge. The latter gives a clear-cut example of his rapture to be part of the nation he admires by being “too English” (Sinha 72). As well as it equips him with the power of the ruling class. In fact, by supporting mimicry, the Judge believes that it brings him respect from the other members of society but in vain since it brings him disgrace, estrangement and uncertainty and for this reason, his cook’s son prefers not to try so hard to assimilate in New York and chooses to stay authentic to his cultural upbringings.

Being adorant of Western culture, the cook sacrifices all to send his son to New York in order to fulfill his “American Dream”. It is always the father who dreams of modernity and prosperity. For him, America symbolically represents the centre towards which “Biju would make enough and the cook would retire. He would receive a daughter-in-law to serve him food, crick-crack his toes, grandchildren to swat like flies” (Desai 19). Biju’s father thinks that it is easy to get rich there since it is the land of opportunities. Correspondingly, he encourages his only child to go and gives him all the money he needs.

Once Biju gets full time waiter position in New York, he sends his reactions to his father: “Uniform and food will be given by them. *Angrezi khana* only, no Indian food” (16). The cook is very honored of the fact that his son “works in New York” which he describes as “very big city” where “there is enough food for everybody” (93). Actually, the cook and his son repose great trust in foreigners than Indians. Biju is very happy to know that the manager

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of the restaurant is American and not Indian. In his letter addressed to his father he writes: “the owner is not from India. He is from America itself” (16). The cook never gives up the opportunity to report the contents of Biju’s letters to everyone as a thing of pride and higher honour in the society.

The cook vainly prides himself on his son for working for the white because he is too ignorant of the miserable conditions in which his son lives there. While abroad Biju has to experience the underground life becoming cheap labour as nobody would hire him at standard work places for the fear of inviting punitive action from the law “it was horrible what happened to Indians abroad” (154). He suffered from racial discrimination and exploitation at the hands of his employers, which rendered his life into misery.

At the beginning, Biju goes to America in order to fulfill his lack to be in the position of power. Ultimately, he tries “to ape the west” (Narula 251) and to be part of the host country through refashioning and recreating himself to be truly American. However, he finds it difficult to constantly compromise his basic human dignity as he insists on the fact that one “had to live according to something” and “find his dignity” (Desai 151). According to the cook’s son, the loss of dignity is not worth the dream of becoming rich.

Though he exists in a melting pot where “Kenyans, Panamanians, Mexicans, Zambians” (149) Indians, Pakistanis, Colombians, Tunisians, Gambians, Trinidadians and Guyanese get muddled up, he refuses to submit himself to the glamorous lifestyle of the west and instead he develops a sense of hatred. The latter “had accompanied Biju, and he found that he possessed an awe of white people, who arguably had done India great harm, and a lack of generosity regarding almost everyone else, who had never done a single harmful thing to India” (86).

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Biju no longer hypnotizes himself into the assimilative stratagem of the host country. He “is a sort of idealist as he resists the western culture in which he is trapped in and longs for homeland India” (Abraham 71). Due to that, he decides to return home to India “his country called him again. He smelled his fate” (Desai 154). The homecoming is for him, to certain extent, a self-affirming strategy against the feeling of diasporic uncertainty.

Having inherited traditional values of rootedness, loyalty and innocence, makes Biju “hold to a one dimensional and immutable Indian identity because it safeguards him from contradictions” (Spielman 79). In other words, Biju is unsuccessful as American because he remains rooted to his father’s love, bound by his cultural origin. He never sacrifices his nativity and never goes on adopting the west as a model of excellence. Therefore, he supports authenticity and goes against mimicry as person’s specificity, tradition, clothes, behavior and beliefs combine with the foreign cultural heritage creating a clash within oneself leading most of the time to identity crisis. The judge can be seen as the most representative of such case.

2.4.5. Duality and Identity Crisis:

The Inheritance of Loss is generally a story of two Indian immigrants who are struggling for identity. One of them is the Judge Jemubhai. Through this character, Desai presents a class of people who are under colonial influence. They seem to enjoy a good position under the British Raj but in reality, they live like second class as they “find themselves constantly torn between East and West, tradition and modernity, “Indianness” and “Britishness” (Dennihy 5).

After coming back from England, Jemubhai meticulously picks up the British manners of eating, behaving and dressing up. The Judge is aware that the English identity he has constructed for himself is precarious. However, he desperately holds on it

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He had tolerated certain artificial constructs to uphold his existence. When you build on lies, you build strong and solid. It was the truth that undid you. He couldn't knock down the lies or else the past would crumble, and therefore the present... (Desai 229)

Despite his Anglophile, he still feels inferior when he confronts a white skinned person. For that reason, on his journey home “he sat alone because he still felt ill at ease in the company of the English” (131). This line is just evidence that he fails to be confident with his own nationality when he meets the western milieu. Furthermore, it ensures that no matter what he tries to become British, he does not feel one. In fact, he looks at himself as being “inferior, bounded and defeated by his Indian heritage confronted with colonialism; consequently, he develops grotesque complexes which mar his mutuality and reciprocal relationship” (Singh 55). In that sense, his detachment from his nation helps in creating a fracturing of his mind and identity.

The Judge denies his own Indian identity continuously from his return to India as a young man to his days of old age at the close of the novel. The result of this is that Jemu “envied the English” and “loathed Indians” (Desai 131). In fact, he returns to India, with intensified hatred for Indians and an insatiable yearning to inculcate Englishness. He sacrifices his social and personal life for best sub serving the British colonial vested interests in India. This attitude puts him in a crisis that aggravates his ambivalent nature and intensifies his “inferiority complex which embeds itself so deeply into his psyche that becomes a part of him” (Parmar 309). Being too English hinders the judge from making a place for himself and leads towards his foreignness and isolation.

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It worth noting that Jemu's isolation is double. On one hand, he is cut-off from the colonial centre. On the other hand, he is cut-off from his culture and his family. Consequently, this double isolation traps him in the identity crisis. He is unable to belong anywhere, whether in England or later as a colonial official, where his Anglicized brownness sets him apart. Finally, he "gets shorn of either Indianness or foreignness hanging like 'a bat' between two identities" (Rehman 133). In this regard, his existence is termed as belonging nowhere being the victim of In-between-ness.

Jemubhai seems to be a man who is caught between the past and the present, between his days in London and his slow and mundane life in the crumbling house Cho Oyu, between his daughter and his granddaughter. Ultimately, he lives an "in-between" life and inhabits with "borderline existence" (Bhabha 13). Due to this way of life, Jemu "could neither assimilate into the cultures of his origin because of his desire to mimic the English colonial identity nor could he fully don the much coveted Western Identity" (Chandramani and Reddy 80). No doubt, the Judge is a man broken by constant struggle between two distinct ways of living and two identities.

Obviously, his inner conflict materializes in his living with dual identities. One that despises its authenticity, feels downgraded for being a brown skin, and hides from the outer world; while the other which praises and apes the western other, and portrays its disguised façade to the outer world. Having two contradictory identities is quite evident in giving himself an alternative name with the same initials as his own "*James Peter Peterson or Jemubhai Popatal Patel*" (Desai 187). Both of these identities do not represent him. He is neither Indian nor English.

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To cite another example of his duality, one should refer to his luggage while travelling to England. He carries with him two opposing items; the decorated coconut for tossing into the waves and his new Oxford English dictionary. The Judge refuses to throw the coconut in the waves, thus negating a past that occupied a psychological space. Significantly, his dictionary indicates another kind of space that he seeks to cleave towards. This gives insight about his “way of perceiving the world that is divided between two antagonistic cultures: that of the colonizer and that of the indigenous community” (Tyson 421).

The exposure to more than one culture germinates a crisis of identity. According to Sinha and Chatterjee “living with the interfaces of two cultures develops split identities” (117). In fact, the tension that prevails between the two sociocultural environments and between suppressing his Indian identity and desperately trying –to no avail- to assume an English cultural identity leaves the Judge with “a lacerated self-trying to piece itself together” (Sivakumar 63). Consequently, Jemu is tormented by his desire to assimilate the western way of life and by his colonial past and inability to feel good under his brown skin. All of this causes him psychological conflict culminating in identity crisis.

In order to survive his dilemma, the Judge attempts to inhabit a space of mimicry and hybridity or a “third space” as Bhabha calls. In that space, “we may elude the politics of polarity and emerge as the others of ourselves” (157). That is to say the space where variations of the different cultures can find a common ground. However, Jemu fails to create his space as Uma Jayaraman explains:

The Judge’s inability to accept the real presence of his native culture and his “partial presence” (Ibid 58) in the much-coveted English culture leaves him in the liminal position between borders with an irreversible

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sense of loss. His life became entrapped in a state of emotional violence within space of displacement or diaspora”. (09)

It is not an easy thing for Jemubhai to see both cultures as equal. He always prefers the western culture over his own being more superior and dominant. Apparently, he is unable to shed his racial essence. Though his demeanor and perfect manners are English, he can never be part of the British world. Instead, he is trapped in an inexplicable struggle in which he is filled with such a sense of inadequacy that can only lead to loathing; “he would be despised by absolutely everyone, English and Indian, both” (Desai 131). The lack of imbalance between two worlds can be so negative that it shatters one into pieces.

Jemu’s experience in Liverpool foregrounded his identity dilemma as he insists on “clinging on to aspects of the colonial past whilst not belonging entirely to the old ways and not fitting in with the new” (Duara 158). Thus, his mind begins to distort and he “fails to reconcile his past and present” (Pandey and Wani 358). He is unable to construct himself by uniquely combining the cultures of his roots and of his land dwelling. Actually, the Judge’s plight doomed as he is to be always in-between belonging nowhere, is mirrored by his cook’s son, Biju.

In this novel one can see the suffering of Biju who has lost his identity and culture in America and he needs to change himself according to his surroundings. He is in a “to be or not to be position; fails to assimilate to the new culture and gives up the original culture in totality” (Singh 55). In other words, he feels confused whether to be loyal to the land he has left or to the one where he is earning his livelihood.

The conflict of identity crisis is found in Biju’s life. He is sent by his father to New York with false documents to make fortune but he struggles to make an illicit life in the

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cellars and basements of Manhattan particularly in “perfectly first-world on top, perfectly third-world twenty-two steps below” (Desai 25). Biju’s trials with his jobs turn from bad to worse. He tries to carve a new life only to confront a series of disappointments, which make him “so restless sometimes” to the extent that “he could barely stand to stay in his skin” (91). In brief, he comes across so many challenges in America while he strives to find his own living and identity.

Biju struggles to maintain his identity as he adapts to live in the United States of America but later on, he discovers that America’s opportunities are not plentiful as he expected. He faces constant poverty, exploitation and “cannot hope “to arrive anywhere” (Mitra 96). At the same time, he becomes more anxious of his father welfare who lives in India during discontent time “he thought of his father –Ill. Dead. Maimed” (Desai 89). Consequently, he is trapped in the tension between wanting to belong to his own native land and a foreign culture.

His identity crisis does not end here. The green card is another impediment in his way. Biju always “watched the legalized foreigners with envy” (108) since he figures out that without it he is treated as the burden of the third world country. Ultimately, he is pressurized from both sides. He cannot live with minimum honour; nor can he leave the place for his home “it was super humanly difficult” (104). Literally, he is stuck between two worlds: one promising him belonging and dignity whereas the other making him permanently illegal servant living with inferiority and indeterminacy.

Once unable “to come to terms with either of the two cultures” (Ramadevi and Jash 38). Biju refuses to live in the shadows as a second-class citizen with minimum wage. Therefore,

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the only way to achieve that is to leave everything behind and go back home. No matter what money is not worth to lose dignity for. This explains his feeling when he returns:

He felt everything shifting and clicking into place around him, he felt himself slowly shrink back to size, the enormous anxiety of being a foreigner ebbing—that unbearable arrogance and shame of the immigrant. Nobody paid attention to him here, and if they said anything at all, their words were easy, unconcerned. He looked about and for the first time in God knows how long, his vision unblurred and he found that he could see clearly. (Desai 330)

Finally, Biju finds solace from all contradictions that he passed through while in America in clinging to his roots and cultural upbringings. He chooses to return to his father because for him family matters most since it provides him with safety, strength and stability. Being authentic to his original identity enables Biju to overcome his identity crisis.

2.5. Conclusion:

The present chapter attempts to provide a thorough look at how the cross-fertilization of cultures can be dangerous and oppressive as it causes identity displacement. In fact, the experience of existing between two opposing worlds with different cultures and ways of living traps one in a dilemma where he can neither keep his nativity nor can he assimilate. Eventually, he undertakes a journey of alienation from his roots in which he comes across many challenges in terms of discrimination, marginalization and dislocation.

Absolutely those challenges increase his sense of nostalgia for his homeland and makes him melt in the dust of nothingness. Thus, this chapter provides contextual analysis of

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lingering shadows of identity displacement through following the horrific journeys of two Indian immigrants: the Judge and Biju in England and America respectively. Both of them strive to find out their identities in between: the centre and the periphery, the powerful and the powerless, the superior and the inferior, the authentic and the inauthentic, the dominating and the dominated. This struggle is common among people in the diaspora. Salma is another immigrant whose experience of homelessness, alienation and lack of belonging drives her towards identity displacement.

Accordingly, the following chapter analyzes the aspects of identity displacement in one of the most celebrated novels, *The Cry of the Dove* by Fadia Faqir. It discusses the trauma of living with double consciousness and its impact on one's identity that is identity displacement through the examination of Salma's trials in England. The country where she suffers from racial discrimination, marginalization and exclusion, and between home and homelessness, between assimilation and dis-assimilation and between desire and fulfilment, she faces a crisis of being.

Chapter Three

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3.1. Introduction:

Embodying the displaced subject of diaspora, Fadia Faqir, the Jordanian British writer raises important questions about belonging, identity, migrancy, ethnicity and multiculturalism in her fictional works. She mainly focuses on Eastern and diasporic women and the harsh circumstances that they experience before and after crossing borders. Among those women, if we observe Salma, the protagonist of her fiction *The Cry of the Dove*. In this novel, Faqir follows the life of a Bedouin woman who experiences the dilemma of identity displacement when she dares to cross the boundaries that separate the Western world from the Eastern one. Salma's failure to identify fully with any of the two amplifies her sense of foreignness, homelessness and in-between-ness resulting in her identity displacement.

Therefore, this chapter addresses the aspects of identity displacement in one of the most acclaimed novels by the female writer Fadia Faqir through the investigation of the heroine's diasporic journey of leaving her homeland behind and its resultant effects on her causing her to be sadly trapped in a tormenting past that keeps haunting her present preventing her from belonging and gaining stability on the one hand and leading her to be traumatized, oppressed, marginalized (living as an outcast) and displaced on the other hand. In fact, Salma's experience of displacement originates from the life of the author. The latter was born in Jordan but lived most of her life in England. Faqir's duel between the two environments equips her with depth, honesty and sensitivity while exploring the anguish of exile, the pain of loss of roots and displacement.

3.2. Fadia Faqir: The Jordanian British Novelist and The Worldliness of Displacement:

Fadia Faqir is one among many talented writers who herself exposed to the experience of displacement and to the internal tension for belongingness due to her transcending boundaries

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from the East to the West. Her diasporic journey of dislocation helps her to recognize the suffering of those who commute mentally and physically between two spheres. Consequently, most of her works incorporate issues related to predicament of dual identity, alienation, ambivalence, nostalgia and belonging nowhere.

Having lived in both the East and the West, Faqir adopts the role of a cultural mediator, “I am a cross cultural, transnational writer par excellence; I cross borders, languages, cultures and literary traditions in a blink” (Faqir, Interview with Bower 8). Her privileged status as in-between translator between two different cultures realms gives Faqir the critical acumen to respond to and move outside discourse boundaries.

The British Jordanian novelist epitomizes “the perfect product of the East-West encounter at the political and social levels” (Srinivasan 89). Henceforth, her identity contains aspects of both cultures: the British and the Jordanian one. This hybridity justifies her deep concern with problems resulting from cultural differences between the East and West that she ventilates in her writings as she explains:

As an Arab writer, writing about the Arab culture in English, I find myself preoccupied with themes of exile and representation that reflect the condition of an ‘expatriarch’ a writer who has crossed from one culture into another because of her father. This transcultural position is reflected in the intricate process through which my writing is composed, and through my endless attempt to carve a small territory within the English language for myself: behind all- embracing problems of creative duplicity, from a post-colonial position emerges one writer’s struggle to comprehend an alien world and cope with the profound consequences of living a bicultural identity. (Faqir 25)

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The author possesses a multicultural background. Her father descends from Al Ajarmah tribe and her mother from a Circassian family. Faqir was born in Amman, the capital city of the Hashemite Kingdom of Jordan in 1956 where she completed an undergraduate degree. She grew up in a conservative Muslim family since her father obliges her to wear the veil and to marry a Palestinian with whom she had a son before her divorce. Throughout her life, Fadia considers herself failure as a daughter, a wife and more importantly as a mother especially after losing the custody of her only child.

It is quite obvious that “the oppression Faqir experienced as a child and adult in her native society clearly inspired her to depict the lives of marginalized and voiceless Arab women in literature” (Ben Amara and Omar 120). In other words, being herself the subject of gender biases makes her well informed about the grievances of discriminated and oppressed women.

Though her father was a conservative man, she could win a scholarship to pursue her MA and PhD studies in creative writing at Lancaster University in England. Once in England, Faqir experiences the ambivalence of what it means to be caught between two spheres. As a result, she starts negotiating between the two. Her negotiation accords her hybridity, the ability to be both Jordanian and British one whose identity contains aspects of both of these two cultures.

In exile, you quickly develop a double vision, where images of the streets of Basra merge with those of Kentish town. You begin looking forward at the country of adoption while always looking back at the country of origin [...] You keep examining and re-examining your loyalties to both the still picture in the mind and the present living landscape [...] You

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become a hybrid, forever assessing, evaluating accommodating. (Faqir 53)

This double consciousness that she develops out of her living in the diaspora explains her interest in characters crossing borders, existing simultaneously both inside and outside and forming communities in Third Space. In this regard, most of her fictional works echo her own experience of displacement and alienation.

Despite her strong affiliation with the Western world, Faqir still feels attached to her Arab origin as she states: “I have done so much of that and perhaps earned the right to be British, but my Arab identity also remains very close to my heart” (qtd in Al-Majarha 46). Certainly, Faqir never forgets about issues related to the Arab and the Muslim world. Among these issues, one sees the western prejudice, discrimination and misrepresentation of the Arab;

When you fail to recognize the truth of your experience in the Western perception and representation of it, when you realize that you are- after all years of living in exile- still dark, incomprehensible and completely surrounded by high white walls [...] you become so anguished over seeing yourself mutilated everyday on [TV] Screen. (qtd in Alqahtani 84)

As an Arab writer, Fadia tries to provide an authentic picture about her original homeland and to give voice to the persecuted Arab worldwide being “a defender of human rights” (El Miniawi 36). Through her writings, she articulates the silences of centuries of exploitation, domination and oppression of Arab in general and women in particular. Furthermore, she illustrates the “difficult position in which Arab women find themselves

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victims of both native and colonial patriarchy” (Johnson 55). Accordingly, some of her novels present the travails and tribulations of female characters in their host and home societies.

Faqir’s novels include *Nisanit* (1988), *Pillars of Salt* (1996) and *My Name is Salma* (2007) which has another title *The Cry of the Dove*. Her fourth novel was *At the Midnight Kitchen* (2009) and her latest novel *Willow Trees don’t Weep* was published in 2014. Apart from her five novels, Faqir authored some short stories, three play scripts, poems, essays and articles. However, the most autobiographical work is her novel *The Cry of the Dove* since there is a similarity between the suffering of the author and that of the principal character, Salma. According to that, Faqir describes Salma as being close to her: “she is part of me, yet not me” (qtd in Al-Majarha 25).

In fact, they both grew up in a male dominated society where the father acts as the most powerful and the only decision maker whom they cannot go against. Apart from belonging to a conservative Arab Muslim background, they also share the experience of discarding the veil and its aftermath on their identities. The traumatic incident of losing a child is another common point between Faqir and her protagonist Salma. Another parallel is the journey of diaspora in which they meet long episodes of marginalization, exploitation and dislocation. Henceforth, it is no surprising that the author’s traumatic experience of displacement resurfaces in the story of Salma.

3.3. Aspects of Identity Displacement in *The Cry of the Dove*:

As part of the postcolonial canon, *The Cry of the Dove* discusses the issue of straddling between the East and the West world and how the imbalance between the two manifests into person’s thinking, personal sphere, feelings and most importantly his identity. It heartbreakingly describes the dilemma of being torn between the past and the present, the homeland and the host land and between the new identity and the purported identity

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culminating in one's alienation and displacement.

Apart from identity displacement, the novel addresses a highly sensitive issue related to honour crime. It happens in culturally patriarchal Arab landscape specifically in the Bedouin community where everything is controlled by strict traditional values and codes. However, It is also noticeable that the novel is “partly about honour crimes but mainly about the immigrant experience in Britain today” (27).

3.3.1. Synopsis

The Cry of the Dove is the third novel written by the Jordanian British author Fadia Faqir. Its British version is entitled *My Name is Salma*. The novel is published in sixteen countries and translated into thirteen languages and traces “the constraints of the human condition, migration and racism” (Faqir, Interview with Bower 2). In this novel, Faqir follows the travails of a teenage shepherdess named Salma Ibrahim El- Musa who violates the moral norms and cultural values of her Bedouin society by becoming pregnant before marriage. Her misdeed puts her life in Jeopardy that obliges her to escape to England from the family wrath and honour killing that awaited her at the hands of her brother Mahmoud.

Her partner Hamadan denounces and dumps her, putting all the blame on her and considering himself innocent and the victim of her allurements while her mother's attempt to save her by making an abortion has failed. Accordingly, the only option left for the young girl is to leave the village and hand herself over to the police, who put her in protective custody in prison as her teacher Naila advised her.

As a protective custody, Salma spends more than seven years in prison where she suffers from isolation and mistreatment. It was in this awful place that she gives birth to a

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daughter but unable to raise her as she is grabbed away from the mother, Salma, even before the latter could see or nurse her. The only thing she can have is the baby's black lock of hair. As a consequence, the mother stops eating, sleeping and talking for a while being unable to handle the predicament of separation from her child and family.

After spending difficult time in prison and with the help of Christian nuns, Salma is smuggled out in the thick of the night to Ailiyya convent in Lebanon where she is helped and given shelter. However, after the discovery of her whereabouts by her brother and his determination to hunt her down, she is adopted and shipped away to England by Sister Asher. The latter gives Salma a new life in a new land under new identity and a new name, Sally Asher. This new identity along with new name and set up of life will constitute a serious challenge of adaptation for the main character.

Upon her arrival in England, the protagonist is imprisoned but this time under the custody of immigrant authorities who question the authenticity of her adoption papers for a period of two months before the impasse is resolved and she is allowed into Britain where she starts a new different life as penniless, uneducated, Muslim immigrant with little English. Salma's life in England is not easy as she first thought. As an immigrant, she hopes to live freely and peacefully in a foreign country. However, she has fled from being other in Hima village because of her gender to be other in Britain because of her race. In fact, she is met by different episodes of failure and ones of partial success as she attempts to survive there.

During her staying in a hostel in Exeter; Salma comes across Parvin, a second-generation Asian British on the run from an arranged marriage. A relationship based on solidarity and sisterhood, brings the two together and with the assistance of her, Salma comes to the realization that her survival depends on cultural assimilation. Therefore, she has to embrace change and adopt to the new place. Eventually, Salma learns English language and

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educates herself as she enrolls for a course in English Literature at the Open University. Furthermore, she finds work as a seamstress at a local tailor shop in addition to a part-time job in a bar.

Later, Salma moves out of the hostel in order to live with Liz, a descendant of a former imperialist family slowly going insane whom she struggles to look after. After Liz's death, Salma marries her tutor at the university and gives birth to a son. Though, she appears to have come to terms with and her life seems to be established there, She kept thinking about her home in the Levant, and in particular, she starts developing an explainable urgent need to unite with her daughter. Actually, she becomes haunted by the voice of Layla, her daughter, calling for help and this leads her to the last chapter in her life.

Against the advice of her husband and friends, Salma leads back to her village Hima in search of her daughter only to be met by the tragic news of Layla's murder by Mahmoud, the revengeful uncle-brother. As she hugs the grave the resting place of Layla, Salma is shot by her brother between the eyes bringing her life to an end on the same soil that saw her grow as a young girl fulfilling the honor killing custom.

This tragic end proves that no matter how she tries to belong and adapt even, when she succeeds in acquiring a life in tune with the norm of British society: work, education, a husband and a baby and overcoming all the difficulties she went through, Salma cannot lose track of the past as her daughter consistently dwells in her memory. So, being unable to distance herself from her homeland and her daughter, she is permanently trapped between the past and the present.

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3.3.2. Torn between ‘the Past’ and ‘the Present’

Once Salma is in diaspora, she feels a strong yearning for her country of origin. Like all migrants in a new country, the protagonist of the novel finds herself in unfamiliar space which cannot be experienced as home since the latter refers to “a place where you have a memory; without memories you have no real relationship to a place” (Darwish 77). This explains Salma’s feeling of non-belonging “I felt like a fish out of water in the new land” (Faqir 200). Hence, there is a link between home and memory and that’s why Salma options to uphold home in her memory.

Actually, holding the belief that “home is fixed in the space left behind” gravitates Salma towards “nostalgia (as homesickness)” (Terkenli 329). As a term, it derives from the Greek word “*nostos*, which means to return home, and the word *algia*, which means longing” (Boym xiiii). In short, it means home longing. Only few hours after her departure, Salma immediately shows signs of nostalgia for her home as she kept asking: “Where was I? How far was I from my mother? How far was I from her?” (Faqir 55). She never stops asking about her place during the journey: “Where are we? How far are we from my country?” (57), until she got the answer; “We are north of Beirut, on the coast of Mediterranean. Your country is further south, almost south-east. Number of hours drive” (57). Then, she says: “I shall go back one day” (57). These questions echo her deep attachment to her homeland and her roots, which later on hinders her from being assimilated in the new land and drives her to lead back to her village Hima in the Levant just to meet the final chapter in her life.

Even after living years in Exeter, Salma cannot distance herself from her mother and daughter. Her life there makes her miss her mother more, she says of her: “Me miss her horribly” (200). Whenever she goes, she carries with her “her mother’s letter together with the lock of her daughter’s hair inside a leather pocket and turned them into an amulet as a

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necklace around her neck” (40), making her feel closer as well as attached to them. In order to escape the ugly facts and endure the pain of separation from her child, Salma resonates to imagination in which she gives a name and face to her daughter, “Layla was faceless, but three years ago I decided to give her a face. I dressed her up, combed her hair” (84). So, her desire to reunite with Layla surpasses her fear of being killed by her brother. This explains her firm decision to return even against the advice of her husband and friends. After all, she is a mother and as a mother she no more can give up on her daughter since they are both in need of each other.

Being an exile, Salma experiences “feelings of solitude, estrangement, loss and longing” (Salhi 3). These feelings push her more to maintain ties to her homeland as she always remembers her modest life in her village Hima

It was a new day, but the dewy greenness of the hills, the whiteness of the sheep, the greyness of the skies carried me to my distant past, to a small mud village tucked away between the deserted hills, to Hima, to silver-green olive groves gleaming in the morning light. I used to be a shepherdess, who under a barefaced sun guided her goats to the scarce green patches with her reed pipe. (Faqir 6)

In Hima, Salma feels more attached to nature living closer to it. Unlike in Exeter where she can only admire it from a distance, an experience she compares to living in an air bubble as she declares: “I used to fondle the soil every day, but now sealed in air bubble I lived away from the land and the trees” (131). As forced to leave all of this behind, Salma takes every chance to enjoy and cling to anything that reminds her of her beloved hometown. In one instance, she is drawn to the falafel van because of “the smell of familiarity, freedom and home” (22). Living in the diaspora intensifies Salma’s nostalgic feelings towards her

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homeland, which she visualizes whenever she comes closer to nature. The latter is a good reminder of her beloved village. Another reminder is the smell of sage. When Salma takes shower, she immediately remembers the long afternoons that she spent with her family enjoying sage tea. All of these memories ensure one fact that Hima proves to be an essential part of Salma's mental landscape.

It is clear that Salma considers Exeter as “a severing from home, Eden, childhood; it is a sense of loss, displacement, uprootedness” (Al-Maleh 273). Consequently, she kept “looking back at the country of origin” (qtd in Aziz 10). Living within two opposite spheres in terms of language, culture, geographical position and tradition puts Salma in a position that forces her to doubt, question and compare between the two lifestyles existing within the two different environments. The quoted passage below shows the contrast between her life as Bedouin Shepherdess and her life as a modern woman

Every God-given morning, I stuck the end of my embroidered peasant dress in my wide orange pantaloons and ran to the fields. I held the golden stems of wheat in one hand and the sickle with the other and hit as hard as I could. All that holding of dry maize and wheat chipped my hands and grime lined my fingernails. Rough, dirty hands, I had. That was before I ran to freedom. Now I stood shaking my head and rubbing the big fake yellow stone of my ring with my smooth hands, which were always covered with cocoa butter, and sighed. (Faqir 7)

It is important to note that her movement from one geographical location to another, that is from Hima to Exeter, from the East to the West represents a loss of both a home and a homeland for Salma. This drives her to mourn the multiple losses including her culture, home, family and, most importantly her daughter; “I left her behind. Deserve to die, not live,

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me” (27). In fact, her journey of mourning becomes a barrier to overcoming her loss, thus contributing to her melancholia as Max once states: “Arabs are obsessed with sadness” (28), referring to Salma who is unable to live happily after all the misery she experienced. Though she has no choice but to assimilate and forge a new identity, Salma remains stuck in her painful past being full of bitterness and losses particularly the loss of her daughter. It haunts her day and night increasing her sense of guilt and grief.

Despite her partial blending in the exile, grief for her past continues to impose itself on her decisions in the present. Accordingly, she still finds her loss impossible to live with and her guilt is unforgettable to the extent that she always thinks of herself as a sinner, and she symbolically aspires to be placed into washing basin to clean herself from her sins and impurities. That is to say, events of the past are still very alive in Salma’s mind and life making her “too much past” (84). Though her doctor urges her to “cut her ties with past” and “try to get” with her new place (12), she finds herself falling on past memories since they have left indelible scars on the present and on her future life to be permanently “restricted between inescapable past and tormented present” (Hussein 269). In other words, Salma does not appear to have survived the move to England with her psyche intact and her disjointed memory and consciousness.

In brief, Salma has never been able to free herself from the trauma of her youth as her past continues to linger. The more she tries to forge a new identity and family, the more, she becomes trapped in her memories resulting in bitterness and uneasiness. In fact, Salma is unable to get over her past because of her sense of alienation and non-belonging, which she develops out of her experience in the diaspora. Living on the margins as an outcast hinders her from distancing herself from the past.

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3.3.3. Living as an Outcast (on the Margins):

Since the first day she has set foot on that new land, Salma feels alienated and displaced. Upon her entry to Britain, Salma dreamt of “milk and honey streaming down the streets, happiness lurking in every corner, surprise, surprise, a happy marriage and three children” (Faqr 118). Unfortunately, all of this fades as soon as she ends up in the port prison after the police “pushed her to one side, searched her quickly and handcuffed her” (101). Though her adoption papers were in order, the immigration officer questions their authenticity only because she is a Muslim and her name is Salma El-Musa revealing the racist gap that exists between the East and the West.

After this episode, Salma understands that “it was not easy living here in England as an alien” (25) especially in society which authenticates and supports prejudice and racism in all its forms and in a culture that “validates and enforces the supremacy of everything that is Christian, Western, white” (qtd in Gupta 65). It is in such society that the protagonist is always treated as unwelcomed outsider who does not belong as her words clearly show, “people look at me all time as if disease” (Faqr 83). Ultimately, “being an alien woman with a new identity does not give her comfort and peace” (Hussein 269). In fact, her Arab Muslim cultural background forces her to be subjected to the harsh discrimination, oppression and estrangement of the British social environment.

Salma’s alienation in her new adopted country is not based on her gender as a woman living in a patriarchal and conservative society but it is because of her race and national identity. Whenever she goes and whatever she does, Salma remains an outsider, a foreigner and an outcast, a truth that she cannot escape or change. Nevertheless, she is reminded of it on a daily basis as it is stated in the following passage:

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I once wrote on the walls of a public toilet: ‘A dark alien has passed through the skies of Exeter’ Every morning I was reminded of my alienness. Every morning, while mist was still enveloping us, Jack, the post man, would wave to me and call, Hello, girl!’ I would get upset. I wanted to be ‘chuck’ like Bev next door. Despite correcting him several times, ‘Salma, Jack. Salina, please,’ he would forget the next day and call me ‘girl’ again. (25)

In accordance with the above quotation, Salma objects being called ‘girl’ by the postman as it marks her as an ‘Other’; “the foreign: the one who does not belong to a group, does not speak a given language, does not have the same customs; he is the unfamiliar, uncanny, unauthorized, inappropriate, and the improper” (Al- Saidi 95). In fact, the postman’s persistent use of “girl” instead of her name, “Salma” or “Salina” signifies a refusal to acknowledge her individual identity as for him, Salma is identity less.

Being rendered as an ‘Other’, Salma keeps saying: “my hair was dark, my hands were dark and I was capable of committing dark deeds” (Faqir 35). Actually, her physical appearance with her dark skin provides her a feeling of otherness, exclusion and alienation. When she tries to contact with people in England, Salma’s skin prisons her “I was contagious and everything I touched turned into black tar” (173). It makes her so depressed that she always refers to herself as “too dark and foreign with her frizzy hair and sage tea” (88). Salma’s unique physical characteristics complicate her status in the diaspora. They exclude her from integrating and being accepted by the British society. As well as they contribute in her classification as an outsider since the first day of her arrival.

Throughout the novel, Salma suffers from “a feeling of inferiority? ... a feeling of nonexistence” (Fanon 106). She is made to feel lesser than and unworthy of the native

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people in her adopted country. An example of this is as she reads an announcement for a job in a newspaper, she soon declares: "I was neither presentable nor able to speak English well. Nothing would suit a woman like me with no looks, no education, no experience and no letters of recommendation" (Faqir 11). In another scene, she considers herself as being "only a Shandy, a black doll, a black tart, which was heavily made up and quick with her straps and suspenders" (122). Obviously, Salma lives in a sense of loss and marginalization because she feels that her being is inadequate in both places for having a shameful history as well as for being a foreigner.

However, what is worse is that Salma internalizes that feeling of inferiority and foreignness as she states; "of course I was an alien. It must show in the way I pronounced my 'o's, the way I handled the money, the way I was dressed" (86). She even expresses her annoyance with herself for being an outcast "I couldn't even open a damn carton! I was angry with myself for being so foreign so I stabbed the carton with a knife spilling the milk all over the worktop" (34). In other words, Salma is aware of the fact that she is estranged in the new society since she "has been an "outcast" by her own Arab identity and always felt an (outsider) and "misfit" in her western adopted one "(El Miniawi 34) and this forces her to feel shattered and wandered. This can be sensed in her words "I stand in this new country alone wondering about the final" (Faqir 14). Consequently, she is "unable to live happily and comfortably in both Arab world and Western world" (Hussein 271) especially in the Western one for all the suffering, discrimination and exclusion that she came through as an asylum in Exeter.

One may argue that her sense of inferiority and foreignness is aggravated by the unwelcoming attitudes of the people she came across. The British porter labels Salma with backwardness and ignorance for being Arabian "Somewhere in the Middle East. Fucking

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Arabic! She rode a camel all the way from Arabia to this dump in Exeter” (Faqir 10). Parvin also rejects the accommodation she has to share with Salma for the same reason “I am not going to share the room with an Arab” (10). This racist incident is a chilling reminder to Salma that being an Arab exposes her to stereotyping, prejudice and marginalization in the new place.

Further racism confronts her when she attempts to secure a job as a seamstress. She is constantly rejected on the ground of her origin as an Arab. This is what her friend Parvin clarifies “It’s because we are black, isn’t it? Because she is not an English rose” (100). Henceforth, the only job she can get is a menial, five to seven evening one and which includes collecting dirty, used glasses from tables in a bar. Parvin always reminds Salma of how people receive her “look at the colour of your skin. You are a second-class citizen” (216), “we are like shingles, invisible, snakelike” (19). A fact that they cannot ignore or escape from especially when they face it recurrently. Whenever they do any activity, Salma and her friend Parvin face discrimination as they come from completely distinct environments.

Another scenery of racism recurs when she goes to the public library where she is told: “you are an alien, we have no national insurance number for you; you cannot get in” (66). When she becomes ill, Salma faces the same problem as the doctor refuses to prescribe her medicine “I told you there is nothing wrong with you. Please do not waste my time and government money” (77). All of these attitudes towards Salma stimulate her sense of alienation and condemn her to a life on the fringes full of racism.

Yet the most awful racism that Salma goes through in England comes from her landlady, Liz. The latter persistently treats her as an alien, a person who has no right to be in Britain “Slaves must never breathe English air” (146). She even addresses her like one of her

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servants as Salma points: “She would speak to me as if I was her servant in India, where she used to live, not her tenant who pays her forty pounds a week plus bills” (33). Nevertheless, she never hesitates to remind Salma of her foreignness and invisibility since she always looks at her with contempt and disdain.

In fact, with her feigned sense of superiority, Liz mocks Salma’s English “She parroted my accent. ‘I moost go noo’, she said and smiled” (152) and most of the time scolds her when she sees her black hair on the armchair or in the bathroom

Liz did not like to see any black hair around the house, but my hair was falling everywhere: in the sink, bath, washbasin, on the carpet, on bed linen, on the back of the armchair, which I used to sit in when Liz was out of the house. ‘You have been sitting in my chair. Look! Your dark hair is everywhere.’(9)

Liz insists on pushing Salma to the margins of the nation by considering her as one of the “foreigners! Aliens” (17) as well as “illegal immigrants” (18). Not only this she also whips her as Salma tells her friend Gwen once she “hit me with her whip” (155). Despite her injury, Salma prefers not to file a case against Liz, “Why create problems for me, Salina not Sal or Sally, an outlander, who must not confront the natives?” (148). Salma’s words indicate that as an outcast the only thing that she can do is to subdue and keep silent against the abuse and maltreatment of the natives towards her.

Like her landlady, Salma’s boss also insists on excluding her. During a debate about the photos of the British princess in a swimming suit, Max makes Salma understand the fact that she is not part of the British community. He tells her: “Sal, you do not know anything about us, the British, do you?” (191). Being an Arab immigrant, Max believes that Salma

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cannot know what the British feel when they see their princess in a swimming suit in the newspaper and when she tries to give in to his reasoning just to please him, he adds: “I do not blame you, being foreign and all” (191). Max’s conversation scorns Salma as an Arab and enhances her feelings of estrangement and exclusion.

Gradually her sense of exclusion brings her closer to a marginalized group of strangers, outsiders, homeless, alcoholics and immigrants since they make her feel more integrated, more visible and more accepted.

In the early evening the city belonged to us, the homeless, drug addicts, alcoholics and immigrants, to those who were either without a family or were trying to blot out their history. In this space between five and seven we would spread and conquer like moss that grows between the cracks in the pavement. (18-19)

Being humiliated and embarrassed by the natives has made Salma feel inferior and different as an outsider. May be the only place where Salma feels welcomed and not estranged is in the house of Mr. Mahoney. This is apparent in her words “In Minister Mahoney’s company I never felt foreign” (110). He treats her very well and calms her down when she tells him that she has done something bad and explains to her, “We have all done things we regret, ‘he said. ‘It’s part of being human” (27). Yet, as soon as she left his house, Salma’s life becomes surrounded by pain and hardships resulting from the mal attitudes towards her which nourish her sense of otherness and non –belonging.

It is compulsory to state that Salma’ feelings of alienation and inferiority are evident not only in Britain but even in her native land. It is in that place that she finds herself obliged to live under hegemonic oppression from her beloved family and society. A society “which

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prioritizes the male at the expense of his female counter part” (Abu Orouq 78). Living in such society intensifies Salma’s repression, causing her to endure patriarchal subjugation and inequality.

3.3.4. Being a Victim to Patriarchal Subjugation and Inequity:

As a beginning, Salma is a victim of the male gaze and male authority. Actually, she is a “marginal constituent placed within the larger male context of a story” (Al fadal 84). Growing up in a society where all power, privilege and authorities are exclusively enjoyed by men, leaves Salma helpless with almost no rights. It even labels her as “other” not “center” and as “object”, not “subject” (Johnson 59).

Obviously, Salma’s status as an outcast and marginalized person is ought to the fact that she belongs to the traditional patriarchal mentality that views the genders on a discriminatory basis that assigns women in a position lower than that of men, a mentality that believes that a woman has to be subservient to man. Such mentality is prevalent across many societies especially the Bedouin one. The latter seeks to “silence, distance and ostracize any woman for social transgressions” (Badry 262). Accordingly, Salma finds herself in a society that does not appreciate females and discriminates against them.

As a Bedouin girl, Salma is generally brought up to be voiceless, submissive and obedient. Consequently, she has no right to oppose any man in her family or even any man outside of her family’s range being “at the Centre dictating the world from a normative male perspective” (Johnson 59). As well as the representative of power and authority, who decides everything for himself and for the other family members, including the females.

Being controlled by her relative males, Salma embodies all dominated, dehumanized and oppressed women who “have been suffering from patriarchy represented in different

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kinds of violence whether it is physical or verbal” (Sabah 118) and who have been viewed as inferior beings who must always subordinate themselves to the so-called male supremacy. Living under man’s hegemony exposes Salma to suffering and exploitation by everyone around her. Among them her lover Hamdan. In fact, his reaction can be better described through the following passage:

When he finally looked up at me, he was a different man, his brown eyes burning with anger rather than desire. He cleared his voice and said, ‘You are responsible. You have seduced me with the yearning tunes of your pipe and swaying hips, ‘he said and raised his arm about to hit me. I shrank on the wheat pile and covered my head with both arms. (Faqir 140)

Moreover, he absolved himself of any moral or social responsibility telling her: “I’ve never laid a finger on you. I’ve never seen you ever before. Do you understand?” (140). His attitude shows that he never minds about her. The only thing that he cares about is to gratify his needs at the expense of her. During her relationship with Hamdan, Salma is looked down upon because she is viewed as a dirty creature who accepts to have an adulterous affair and to smear her family’s name with tar. He always addresses her as “slave girl” (25) and treats her badly especially after her pregnancy. Once he knows the bad news, Hamdan turns furious, aggressive and harsh. Consequently, he threatens her and disappears leaving her “to the merciless conditions of her society” (Ben Amara and Omar 121).

According to Salma’s society, there is no control to man’s seduction and temptation. Hence, a woman who does adultery or gets pregnant outside marriage is the only person to be held responsible as Al-Majarha states: “living in a Bedouin society whose moral norms and

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cultural values make the woman rather than man wholly responsible for such action” (32). Ultimately, Salma is seen as a seductive wicked woman whereas Hamdan is taken to be an innocent man.

Although Salma and Hamdan bear the same responsibility for getting a child born out of wedlock, the Bedouin cultural norms exonerate the malicious Hamdan and convict the miserable Salma. This highlights one fact that she “is a victim to an androcentric patriarchy which places great value on a family honour maintained through sexual purity” (Johnson 59). Since she lives in a society that would not tolerate a woman’s deviation, Salma is subjected to a long punishment and humiliation culminating in threats to her own life. The case is different with her lover who is well treated. Furthermore, “no one would chase him in secret to murder him for his criminal act as being not held responsible for what has been done” (Al-Majarha 32). Apparently, the inequality and injustice that she experiences are not merely because she has done something wrong but primarily because she is a woman in a society that is “framed by tribal rituals and traditions” (El Bwietel 3), a society where people strictly follow the social traditions more than religion and political order.

Prior to her shameful act, Salma is exposed to domestic abuse at the hands of her tyrant brother Mahmoud. The latter symbolizes “a typical Bedouin” man who “enjoys special treatment by his family” (Al-Majarha 29). Mahmoud exercises his own brand of patriarchal authority over her; by keeping her constantly under his watch, she is not given any opportunity to live her life in the way she likes: “I looked behind my back to see if I was being watched. If my brother Mahmoud sees me talking to strange men, he will tie each leg to a different horse and then get them to run in different directions” (Faqir 20).

Mahmoud acts as a typical patriarchal male who oppresses Salma. He contrives any reason to uphold his masculine superiority over his sister by deliberately beating her

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“Whenever I was beaten by Mahmoud, my brother, Mother used to stroke my head to calm me down” (72-73). He uses violence just because she is a female and cannot defend herself especially in a society that is “constructed on privileging the male and marginalizing the female both in the private and public spheres” (Abu Orouq 80). As a woman, Salma encounters marginalization, repression and humiliation from any male around her including her brother and lover.

Salma’s story implies that she is a victim of an oppressive domineering male society, which mandates very strict and harsh codes of behaviour upon women. To cite an example, “IN DARKNESS OR AT DAWN KEEP YOUR PETALS TIGHT SHUT and legs closed!” (25). Obviously, Salma has no control over her life as she still abides to the social norms which impose on her how to behave and what to wear and this makes her helpless, identity less, and voiceless.

It becomes such problem for Salma to live in this society as a single woman especially after her illicit pregnancy. This shameful act causes her to live in a sense of loss and displacement because she feels that her being is unworthy in her homeland. Moreover, it puts her life in danger. Subsequently, she escapes in a hurry into Lebanon, then into England, a foreign country totally different with an entire new culture leaving “all the farms and houses of Hima in addition to her little daughter and her life” (Majed 170-171). Involving in an illegal affair leaves Salma with only one option that is to seek refuge away from her family and tribe.

The fact that Salma grew up in “an “unhomely” environment because of a patriarchal system in which men were granted rights women simply were not” (Hammouche 18) seems to

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be of grave as it hinders her from finding an emotional and social sanctuary there. This gives insight into the devastating effects that an oppressive patriarchal system has on her identity. According to Karmi, “the dominant patriarchal system is destructive to the female’s personal identity and her quest for achieving selfhood and independence” (24). In general, Salma is a girl born under a conservative roof of Arab and Muslim surrounding with rules that reflect a repressive culture.

Overall, Salma finds herself helpless in a society that discriminates between genders and calls for the superiority of males. It is due to the patriarchal culture of that society that Salma “essentializes the guilt in her psyche to the extent that she cannot feel real freedom even thousands of miles away” (Alqahtani 81). Actually, the only feeling that she has was the feeling of loss: loss of home, identity and daughter. This traumatic experience of loss and the injustice that she faced in her native Arab society keep introducing on her present and future instigating her sense of non-belonging.

3.3.5. Non belonging and the Traumatic Sense of Loss:

As soon as she reaches Britain, Salma seeks to find a platform from which she asserts her right to belong. Yet her quest seems to be impossible especially as the people there kept asking her about the reality of her origin

I foresaw with dread the next few minutes. How many times had I been asked this question since I came to Britain? After years of working in his shop, Max, my boss, still asked, ‘where did you say? Shaam? Hiiimaa?’ the list, as usual, included every country on earth except my own. ‘Nicaragua? France? Portugal? Greece? Surely Russia?’. (Faqir 46)

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Subsequently, this typical question increases Salma's bewilderment in the new place and hinders her "to be part of something, to be accepted by others" (31). In other words, it denies her the act of belonging and enjoying a normal life away from discrimination and prejudice.

When Salma moved to Exeter, the first thing she wanted is to make a happy family with a caring husband and three lovely children because down deep she knows that family connotes security but this sense "was unattainable" especially for "the homeless" (75) like her. Accordingly, she describes herself as "a rootless wind-blown desert weed" (24). While in another scene, she compares her existence with no "family, past or children" to "a tree without roots" (75). In fact, she believes that "it was like a curse upon her head; it was her fate: her accent and the colour of her skin" which she "could hear it sung everywhere, 'WHERE DO YOU COME FROM?'" (131). Ultimately, being so ambitious and doing her best to be part of the Exeter community with families living in harmony end up by the protagonist's further loneliness, uprootedness and dislocation.

Salma's status is not "a matter of choice rather of an obligation as she finds herself in exile; a life that she has not been prepared for. In other words, a removal from the familiar" (Awad 63). Henceforth, her life is full of hardships and sufferings and this urges her to keep her identity concealed; "My broad Bedouin Arabic had to be hidden over there at the end of the horizon" (Faqir 15). But later, all of this changes since she becomes convinced that she will never belong no matter what she does as her words indicate: "This country was right in resisting me; it was right in refusing to embrace me because something in me was resisting it, and would never belong to it" (117). Salma links her inability to integrate into the new country to her inner self and her allegiance to her roots, which prevent her from adjusting, and increase her sense of non-belonging and resistance. Her resistance appeared

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early if not from the first day when she could not digest the British food: “I had tasted my first fish and chips, but my mountainous Arab stomach could not digest the fat which floated my tummy for days” (07).

Actually, what makes Salma resist more and fail to adapt the new home is the traumatic sense of loss of her daughter that she could not grapple with during all the years she spent in exile. She is not able to handle the strong emotions about her daughter with whom she was separated. Experiencing this awful incident pushes Salma towards yearning for her beloved child. This reveals in her sayings: “My eyes are hungry for her face! My ears are tuned to one call, “Mama”, my nose sniffing for her scent” (185). From this point, it becomes quite clear that she is stuck in the day when she abandoned her daughter unwillingly.

Though she tries to reconcile the disparate pieces of her being, surviving all the difficulties she goes through, there is a destructive fact that she could not forget her child whom she was forced to let down as she states: “I had been trying to let go of her since she was born. I kept trying and failing then trying better to fail better” (205). In fact, Salma spends all her life waiting to meet Layla and she ensures that she “would recognize her, out even among hundreds of children” (62). It is worth mentioning that regardless of all her sincere attempts to adjust and forge a new identity that is compatible with the British norms, Salma fails to accomplish that because down deep she remains attached to her daughter.

In her imagination, Salma follows the possible various stages of her daughter’s development. A possible scenario is that her daughter “would be crying afraid to go to school for the first time” (84). She also reflects on Layla’s future: “My Layla is sixteen. In two years’ time she will start university. She decided to do medicine and I said why not?” (106) It is clear that Salma’s motherhood always pulls her back and associates her more to her daughter even if it is only in imagination.

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After her delivery of the second child in England, Salma's thoughts of her daughter intensify as she turns to dreaming and imagining Layla, "I depressed. I dream of Layla almost every night" (215). Furthermore, she visualizes her face everywhere and hears her calls and cries:

I began seeing her swollen face everywhere, on window panes, in my breakfast bowl swimming in the milk, in the water whirling down the drain of the kitchen sink in all the mirrors. I began hearing her muffled cries whenever a breeze hit my face. (218)

Haunted by images in the form of her daughter accentuates her traumatic feelings in terms of sadness and guilt for leaving her behind, "How could I ignore Layla's cries, her calls, her constant pleading?" (159) Apparently, it does not take long time before she begins to speculate on making a journey back to her homeland, Hima, in search of her child; "I had to go to find her. I had to go to find me" (223). Finally, she musters courage to return. But unfortunately, it was too late finding her daughter killed at the hands of her revengeful brother. Eventually, Salma faces the same destiny of her daughter.

Throughout her whole life, Salma undertakes experiences of shame, guilt, fear, brutality and mercilessly interrupted motherhood. In order to ease the pain of these trials, she attempts to start life anew. Consequently, this leads her to be trapped in a kind of a limbo between her true self and the one that she must form so that to conform to the present society she inhabits. This in-between-ness pushes her further to search for a true identity.

3.3.6. In-between-ness and the Search for an Identity:

For Salma who has suffered multiple losses including her culture, home, family and, most importantly her daughter, the only way to cope with bereavement is to submerge herself in a new identity. As such, she urges that "Salina the dark black iris of Hima must try to turn into a Sally, an English rose, white, confident, with an elegant English accent, and a

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pony” (08). In other words, she has “to stop being Salma and become someone else” (40). Ultimately, the protagonist’s new existence is marked by an imperative to assimilate into society through performing aspects of culture in order to fit in.

Yet the process of transformation was not that easy, as she could not wipe out the Muslim attributes of her identity. She initially dresses conservatively and clings to her veil; “my hair is ‘aura’. I must hide it. Just like my private parts” (130). Salma considers her hijab as part of who she is. And for that reason, she refuses to discard it. “I cannot take off veil, sister. My country, my language, my daughter. No piece of cloth. Feel naked, me” (130). Her adherence to her headscarf indicates her connectedness and attachment to her religion as well as to her culture.

In addition to wearing the veil, the protagonist insists on “being called Salma Ibrahim El-Musa” (Onyango 76) saying: “I want Arab name” (126). She all the time disdains the English name; “I didn’t like being called ‘Sal’, which sounded like a man’s name in my native language” (56). Obviously, she is obsessed with her original name as an important part of her identity and an indicator of her belongingness to a certain community.

Apart from the name, Salma also honors elements of her religion. There are numerous examples throughout the novel. One of them is when she refuses to consume alcohol; “It forbidden in Islam. You lose control and make all kinds of sins” (129). According to her religion, getting drunk deems one to all wicked deeds. She even dares to order apple juice so that to make others believe that she drinks beers. Her purpose is to adhere to the religious principles of her Muslim Bedouin society without causing herself to be a subject of humiliation and discrimination. Another illustration is her insistence on not having a boyfriend since it is against Islamic virtues: “I don’t have an English boyfriend. I am a Muslim” (181). Despite the great pressure that Miss Asher exerts on Salma to make her eat pork, no, she declines explaining; “don’t eat pork. Filthy animals” “Cannot eat meat, I

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Muslim. I eat halal meat only. Slaughtered the Islamic way” (129). This shows that “Salma’s faith in Islam is so strong that cannot reconcile it to drinking alcohol and eating pork, both of which Islam forbids” (qtd in Onyango 68).

By all the means, Salma clings to her principles and her religion. She refuses to consume alcohol, abandon her hijab and convert to Christianity when she has the chance. However, with time she changes her mind especially with all the travails that she passed through as a diaspora. Eventually, Salma finds herself obliged to assimilate within the host land and in order to achieve that she starts to mimic the British people by adopting their style of clothing as a result she took off her veil and wore more fashionable clothes including jeans and tight skirts. Moreover, she imitated the accent of her landlady, Liz thinking that this fake British accent would guarantee her belonging to the new sphere and gain her respect and acceptance among natives. Yet her mimicry fails to book her a place in England as she permanently adheres to her origins and longs for her daughter whom she could not surpass her loss despite the fact that she succeeded in making another family.

Salma’s inability to either adapt new home or keep her nativity creates an internal conflict within her. A conflict that transforms her life into misery and suffering which comes to halt only after her brother shoots her between the eyes. Salma’s death by the end of the novel consolidates the fact that whenever one tries to get over the past and forge a new home, he remains connected to the old lifestyle and memories of his original homeland. Those memories haunt the present and future of that person causing him to live in dilemma that ends by his return.

3.4. Conclusion:

Throughout the whole novel, Salma proves to be a victim of existing between two contradictory poles: the East and the West. The imbalance between the two spheres imprisons the protagonist in a kind of a limbo between her past and present, between her

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Purported identity as Salma Ibrahim El-Musa and her new one as Sally Asher and between her belonging to the host environment and her longing for the homeland. In fact, Salma's nostalgia towards her village Hima turns to be the very root cause of her perennial sense of insecurity and finally her demise as she couldn't handle the strong emotions about her daughter whom she left there. It was due to this bitter experience; Salma is unable to break off from her past despite her huge efforts to reconstruct herself into a woman with a western identity.

Actually, this past overwhelms and incapacitates her present and future life leading her to live in an in-between state. Apparently, this in-between-ness intensifies Salma's dilemma causing her a permanent bewilderment, discomfort and sorrow. Accordingly, this chapter has explored the aspects of identity displacement as reflected in Fadia Faqir's novel *The Cry of the Dove* through the examination of the journey of unhomeliness, otherness and in-between-ness that the principal character passes through in the diaspora. Salma is not the only person to experience such awful journey as there are two other characters in another novel *The Inheritance of Loss* by Kiran Desai. The two characters are The Judge and Biju who encounter a similar experience of dislocation. In this regard, the next chapter will provide a comparative study of both novels in terms of style, themes and most importantly in terms of displaced characters including Salma, The Judge and his cook's son Biju.

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4.1. Introduction:

As diaspora authors, the Indian novelist Kiran Desai and the Jordanian writer Fadia Faqir undergone the experience of being relocated from their birthplaces to metropolitan centers such as New York and Britain. In spite of differences in their life experiences and writing style, Desai and Faqir have produced two literary works that share significant aspects with one another. Desai's novel *The Inheritance of Loss* dissects the problem of individuals who feel trapped between two cultures and are unable to identify fully with anyone. In the same way, Faqir's masterpiece *The Cry of the Dove* is characterized by its concern with the life of a Bedouin woman who has to make a balance between two poles of existence, the original habitat and the new one.

In both novels, all the principal characters undergo the traumatic experience of homelessness resulting from diasporic movements. The Judge and Biju suffer from a split identity and search for a place of belonging with their mixed heritage, which is both Indian and European. Likewise, Salma struggles in Britain, a host country lacking proper language to communicate in English speaking community. She is diaspora in Exeter, lives in-between the place searching for belonging. Those characters have a sense of nostalgia, isolation and displacement.

Accordingly, the present chapter provides a comparative study of the issue of identity displacement that is experienced by all of The Judge and Biju in Kiran Desai's *The Inheritance of Loss* and Salma in Fadia Faqir's *The Cry of the Dove*. It investigates their struggle to articulate their identities within the restricting borders of gender and race. Henceforth, the main objective of this chapter is to explore the similarities and differences

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between the two works, based on thorough analysis of characters, settings and narrative style.

4.2. Thematic concern, Settings and Narrative Style:

Although both novels evolve around the theme of identity displacement and cultural clashes, they also delve into other different themes ranging from social exclusion, impacts of globalization, patriarchal oppression and linguistic subjugation which attract the concern of many scholars. For instance, a thesis written by Mohapatra, k. Ashok from University of Sambalpur Odisha in India. It is entitled "Social Exclusion in Postcolonial Fiction: A Reading of Kiran Desai's *The Inheritance of Loss*". This thesis deals with the problem of social exclusion characterizing the existence of the major characters in Desai's *The Inheritance of Loss* from ontological and epistemological perspectives.

Lost in alien countries

Dreaming of you

O my homeland

I creep on my sorrows

And the thorns of my bed

O my homeland

This sense of exile and alienation is intensified by

a curtain of tears.(Al- Fayturi 257)

The aim of this research is to explore how the novel's major characters are denied any opportunity for self-representation in their own rights, occluded from the public spheres as illegitimate subjects of knowledge, and how they are alienated from socioeconomic development process and identitarian politics.

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Another researcher is Johan Van der Winder. In his thesis “Food practices and the construction, performance and politics of identity in Kiran Desai’s *The Inheritance of Loss*”, he explores the theme of food and its significance in the novel through highlighting its function as a signifier of identity. The purpose of this study is to draw a connection between food and identity from a sociological point of view as the researcher uses the theories of Deborah Lupton and Claude Fischler. Through these theories, he argues that food and identity are closely interconnected due to the fact that Desai uses food as a system of communication that conveys one’s social and cultural background as well as one self.

Chandramani and G. Bala Krushma Reddy in their article “Kiran Desai’s *The Inheritance of Loss*: Elements of American Dream and Globalization” address the dismal sentiments and emotions of Desai’s mute immigrant characters that neither speak nor display their inner beings. Moreover, this article gives an insight into the sacrifices and dedication that the characters render as well as their expectations and dreams to achieve material zenith through the example of the major character Jemubhai.

The Cry of the Dove has also been discussed from different perspectives. First, Jihad Moghrabi from University of Alberta in 2014, her thesis entitled “Arab imagining Communities: how privileged writers restore Arab public and private space to Anglophone places”. Her research questions are: can Arab Anglophone literature circulate representations of Arabs that open real life Arab’s access to privilege? and can authors writing through fictional Arabs expand the private and public spaces that real life Arabs inhabit in Anglophone societies- despite the west fashioning Arab bodies and spaces into savage frontiers to colonized then tame?

The target of this study is to compare five primary texts including Leila Aboulela’s *The*

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Translator, Fadia Faqir's *The Cry of the Dove*, Edward Said's *Out of Place* and Hisham Matar's novels *In the Country of Men* and *Anatomy of a Disappearance* to discuss their changing strategies for representing Arabs depending on their privilege, and their protagonist's privilege.

Felemban Fatima, a researcher at Umm Al Qura University wrote an article entitled "Linguistic Strategies and the Construction of Identity in *My Name is Salma* by Fadia Faqir". This paper investigates the ways in which language is appropriated by Fadia Faqir through the main character of her novel, Salma. The latter uses certain linguistic techniques for self-definition. These strategies are divided into inter language and code switching. The former is expressed syntactically, semantically and phonologically. Whereas, the latter includes loan words, untranslated words, terms of address, items of clothing, food, reference to religion and reference to proverbs, wise sayings and songs.

In her article, "The Body and Beyond: Representation of Body politics in *My Name is Salma* by Fadia Faqir", Saffira D. Gayatri analyses the politicization of the female protagonist's body in the novel and how it relates to her state of exile. Furthermore, she attempts to demonstrate that the illustration of the character's diasporic experience is influenced by the politics carried out in both the Arab and British setting from a feminist approach.

However, the main concern of this thesis is the issue of identity displacement. By the same token, both novelists Desai and Faqir have gone through the same problem of dislocation, cultural exclusion, diaspora and identity displacement. Kiran Desai was born in India but she became a permanent resident of the United States. This multi-cultural background is of great significance as it helps her in delving into the difficulties inherent in

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adjusting to a new land and its aftermaths on one's identity. Similarly, Fadia Faqir is the byproduct of mixed cultures: the Jordanian and the British one. Her experience of living abroad equips her with an incredible sensitivity and depth when it comes to the depiction of the plight of alienation and estrangement resulting from moving to an exotic landscape.

In fact, the unique combination of circumstances, which related them to two or more societies and yet left them with sense of homelessness, undeniably play a predominant part in shaping their sensibility and determining their writing career. In this context, both novels can be considered to be semi-autobiographical fictions insofar as they expose events from the real life of both writers. To cite an example, Salma's traumatic incident of losing her child and the patriarchal oppression that she receives at the hands of her brother in addition to the awful experience of leaving her native country behind and trying to rebuild a new life in an unfamiliar place. In the same fashion, Faqir suffers for years from the deprivation of her only child as well as the tyranny of her father who dictates on her what to wear. Another illustration is related to Desai's journey of exile in which she finds herself existing in a liminal space between two antagonistic worlds struggling for survival. This journey is in one way or another similar to that of her protagonists: The Judge and Biju.

Both, Desai's text and Faqir's text, bring up very important issues of migration, in-between-ness, unhomeliness, cultural clash, displacement, alienation, racial discrimination and multiple sensibilities of the self. Thereby, both novels are projection of postcolonial literature. As postcolonial writers, Desai and Faqir focus on the plight of those who exist between two different worlds, the harsh circumstances that they experience and the psychological aftermath of leaving one's own country and loved one behind to face hostility,

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discrimination and alienation. That is to say, they concentrate on the issue of displacement being so important in the postcolonial field as Dash states:

One of the major concerns in postcolonial literature is the problem of displacement and its consequences resulting in the loss of home. Uprooting from one's culture and land, and the agonies of re-routing in an alien land are depicted in many postcolonial works. (277)

One of the major themes that both novelists deal with in their works besides displacement is “the cultural conflict between “the Orient’ and ‘the Occident’, between the East and the West and between the dominating and the dominated” (qtd in Aziz 10). Belonging to the Eastern world, Faqir and Desai seek to bring to light western attitudes that are “full of prejudice and racism” (Aziz 5) against those who are distinct, particularly those who come from somewhere in the East. Moreover, they tend to reveal the implication of Western hegemony over their societies and tell the story from the Perspective of those who were silenced for a long time.

Through *The Inheritance of Loss* and *The Cry of the Dove*, Desai and Faqir respectively manage to give voice for the oppressed, stereotyped and marginalized. As expatriates, both writers can very well understand the kind of mental agony and physical sufferings one has to undergo when one settles down in alien land. Very powerfully, they depict the “nostalgic journey from the attachment to detachment, rootedness to rootlessness, belonging to alienation and hopes to hopelessness” (Pawar 162). Accordingly, they focus on “the movement from a world of certainties to a world where nothing remains certain anymore” (Jahnavi 40).

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Their protagonists are better examples of the diaspora. They are divided between two cultures and two continents where they are longing for homeliness, stability and acceptance but in vain. "Every day, they straddle these two worlds in their social interactions, their hopes and dreams and their expectations" (Pawar 162). Furthermore, they are constantly haunted by the memory of their lost world, lost homeland, lost cultural commonalities, and so on. Consequently, the characters are caught in-between two disparate worlds, cultural prejudice and cross culture.

Apart from cultural clash, Desai's novel *The Inheritance of Loss* has diverse issues buried in its texture. Among these: globalization and its attendant disadvantages. The narrative illustrates how the growing mobility of people across the world due to globalization causes diverse issues in terms of displacement, cultural crisis, rootlessness and marginalization. Another major concern in this novel is the theme of loss. The latter is all pervading since it is present in the life of all the characters be it loss of home, of identity or of cultural heritage. However, it differs in terms of magnitude and intensity from one character to another.

Desai presents an authentic picture of the violence and terrorism through the Gorkha insurgency, its uncertain beginning, the course of its rapid development and its emergence as a terrorist force, playing havoc in the lives of Indian people. Faqir, on the other hand, specifies a huge part of her work, *The Cry of the Dove* to investigate the traditional taboo that is called honour. It is a sacred tradition none crosses it, particularly women and if they dare to violate it they end up being killed by one of their male relatives whether a father or a brother as it is the case with Salma who becomes pregnant before marriage. Her deed puts her life at risk and causes her to be haunted by her brother Mahmoud in an attempt to purify the family's name. As a feminist writer, Faqir sheds light on the patriarchal oppression that women suffer

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from in all of their own countries and host ones depriving them of any sense of integrity or security.

Both novels examine lives and conflicts across East and West leading the narrative technique of shifting between two geographical locations. In this sense, *The Inheritance of Loss* is set in Kalimpong, which is situated at the foot of mount Kachenjunga in the North Eastern part of post-Independence India. Though the novel is set in India, it also deals with the characters and incidents on the territories of the USA and UK. Concerning *The Cry of the Dove*, its chapters alternate between Jordan and Britain, slipping back and forth between the olive groves of the Levant and the rain-slicked pavements of Exeter following the life of Salma who is mangled by the incongruity between the Western and Arab cultures, which have made her who she is.

Although both novels are different in terms of time/space frames, they converge when it comes to the narrative style as both writers add innovations to the narrative technique of both works. Kiran Desai does not narrate the story in a straightforward and in a traditional linear progression. She employs innovative techniques like flashback and at times introspection to depict the past concerns of the other characters. Flashback refers to an interruption in the chronological narrative of a literary work to present events that happened prior to the current action-taking place as Gebeyehu states:

Authors use flashbacks to give readers necessary background information or to create tension or contrast. It is an interruption that writers use to move the audience from the present moment to the past via inserting events in order to provide background or context to the current events of a narrative. Authors use flashback as means of

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adding background information in the present events of their story. They interrupt a specific event within their story by using events that have already occurred or that have not been presented. This gives the reader added information about a character's past, including his or her secrets, inner or external conflicts, or significant events that affected his or her life. (1)

By using the flashback technique, Desai juxtaposes the present with the past. She skillfully manages the shifting of time. In the same sense, *The Cry of the Dove* is narrated in an exceptional way using flashback technique. Structurally, the story alternates between a series of discrete time-blocks in Salma's life. It conveys the fragmentation and dislocation of her experience more successfully than a linear narrative could. With the help of the flashback technique, these novels offer visions of the past that are alive and lingering, while the present remains difficult to settle into.

There is another point of commonality between Kiran Desai's novel and Faqir's novel. Both writers act as cultural mediators between the East and the West. Actually, they devote their works to celebrate the richness and distinctiveness of their cultural heritage over the host culture. Accordingly, they appropriate the English language so that to "bear the burden of their own cultural experience" (Ashcroft et al 38). In her work, *The Inheritance of Loss*, Desai uses untranslated words and phrases from her Hindi language. To cite an example: "*Humara kya hoga, hai hai, humara kya hoga,*" (Desai 9), "*Angrezi khana*" (16) and "*Oi, koi hai? Uth. Koi hai? Uth. Khansama?*" (21).

Similarly, Faqir strives hard to reflect her own Arab identity through her reliance on code switching. According to Brown, code switching is "the act of inserting words, phrases or

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even longer stretches of one language into the other” (qtd in Felemban 46). Ultimately, the novel is crowded with examples of Salma’s code switching in terms of words without gloss or translation. As an example, “Hinglaand? Fayn hinglaand?”, “La ma widi hinglaand, I said and hugged her” (Faqir 66), “falafels” (148), “Ahlan wa sahlán. By Allah, you must have some falafel,’ he said” (213). By implementing their native language, both novelists tend to express their own identities and prove that “there is a lot to learn from their cultures” (qtd in Felemban 46).

Though they belong to two various countries and cultural traditions, their protagonists share similar disorienting experience of living across two spheres where they encounter all sorts of humiliation, marginalization and oppression based on their gender, race and class. By the blink of an eye, they find themselves miles apart from their familiar entourage in a completely new place with no relatives. Being alone, they feel lost, unhappy and in permanent search for an identity as they can neither be part of the new world nor they can lose track of the one left behind. Consequently, this in-between-ness leads to an identity displacement. Among these characters, one can refer to the Judge, Desai’s main character in *The Inheritance of Loss*.

4.3. Figures of the Judge’s Identity Displacement:

The Judge’s experience of displacement represents the story of millions of diasporic people who live suspended between their old and new worlds, struggling to find a way to balance between two cultures and ways of life but in vain. In fact, he becomes “a subject that inhabits the rim of an “in-between” reality” (Bhabha, *The World and the Home* 148) as well as the embodiment of the other who is unable to claim the English identity as his own, nor he can break from the complications of his ethnic background to create an independent self.

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Jemubhai is a product of two hundred years of explicit colonial enterprise by the British in India. He is a man broken by constant struggle between two distinct ways of living and an inferiority complex that eats him up from inside. (Jahnavi 41)

In this regard, he represents “a double outsider who cannot be accepted by both societies” (Chaulagain 35). The judge’s inability to belong to either side causes him complicated and serious issues concerning his identity such as the conflict between Indian and British culture, change of values and traditions and in-between-ness, most of it resulted from his academic life in England. It was due to his education abroad that he develops a sense of difference and inferiority. According to Fanon:

Inferiority complex is particularly intensified among the most educated, who must struggle with it unceasingly. Their way of doing so, is frequently naïve: The wearing of European clothes, whether rags or the most up-to-date style; using European furniture and European forms of social intercourse; adorning the Native language with European expressions; using bombastic phrases in speaking or writing a European language; all these contribute to a feeling of equality with the European and his achievements. (25)

Once in England, the Judge is no longer at ease. He “suffers the typical isolation in a foreign country” (Phil et al 135) for he lost his connection and sense of belonging to his home, identity and his self eventually. Having no family and friends forces him “into the habit of solitude, so that his best friends are his books” (Fanon 65). Moreover, it turns him to be a restless man with no value be it for himself or others. In fact, the Judge’s greatest suffering is being lonely, feeling unloved, having no one and being unwanted.

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Jemubhai goes through a series of upheavals and different episodes of exploitation and racial discrimination based on his race. In London, with his Indian Identity, the Judge is traumatized labeled as a black. Accordingly, his blackness subjects him to mockery and violence. In one incident, he feels ashamed by sarcastic attitudes of the teachers towards him as being of an Indian origin. Henceforth, “his colour, his religion, his language all made him the embodiment of “other” in England and he began to question his identity and his connection to India while there” (Pavithra 16-17).

For Fanon, to be “the Other” is to feel that one is always in a shaky position, to be always on guard, ready to be rejected and unconsciously doing everything needed to bring about exactly this catastrophe” (76). In this regard, the Judge’s upbringing and his ethnic roots emphasize his otherness, which in return causes him to always feel unwelcomed and rejected. Correspondingly, his life lacks stability and acceptance by the British.

Having a black skin and distinct accent makes people assume that he is Indian, that he has certain characteristics, which make him feel “uneasy in English company” (Jahnavi 43) and which he longs to break free out of shame and a sense of inferiority. For him, “his skin, language and accent are all a cause for despise” (Ramadevi and Jash 38). Being of a black colour becomes like a curse upon him to the extent that he develops a “pervading desire to inculcate disdain for everything black” (Du Bois 12). He starts to believe that “the color black symbolizes evil, sin, wretchedness, death, war, famine” (Fanon 191).

It is after the humiliation and the racism he encounters in England as a young student that he completely dislikes his Indian identity and feels very shameful on his condition. The Judge, even starts to blame his cultural origins for all the misery and the inferiority that he passethrough at the hands of the British. His inferiority complex is so strong that he spends

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most of his time confined in the room alone studying day and night. However, with time, Jemubhai realizes that the only way to gain respect and acceptance is via embracing the British culture at the expense of his original one.

As a strategy of survival, he resorts to restructure himself. Upon being selected for the ICS, he brings about a total transformation in himself and emerges as a westernized oriental gentleman, dress, accent, culture in every aspect. He rejects his real identity and assumes the false identity of the colonizer. (Ramadevi and Jash 38)

Apparently, the Judge “supports the host culture rather than the native culture” (Avadaiappan 62). He is attracted to western modernization. Just like the colonized, he worships and admires the west and considers it to be industrialized, urbanized and modern. Jemubhai likes England because it offers power, freedom and liberation. Therefore, being English is much better than being Indian and this is why he shows a strong desire to assimilate himself to the norms and traditions of England. By doing so, the Judge admits “the unarguable superiority of the white man” (Fanon 228).

The first step towards assimilation is through “behaving like a white one” (Rushdie 137). In order to achieve that, he discards his old name and changes it to become James declaring his readiness to take up a new English identity. Furthermore, he starts to powder his skin in a desperate attempt to resemble a white person since he hates being coloured. Actually, by doing so, Jemu indicates how the English people disgrace and humiliate black immigrants who came to their country expecting an extended hand of hospitality and acceptance.

The Judge's detachment and denial of himself proves that he is no more in position to

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accept his own cultural identity and prefer the English culture. He clearly “develops a dislike for his culture and his parents and distances himself from them” (Ramadevi and Jash 38). Accordingly, he hates being Indian to the extent that he cannot take any truth related to his origin. Moreover, he struggles very hard to forget every sign of identification of his Indianness. He wants to escape the fact of being Indian but he cannot. No matter how far can he run yet the truth is that he is an Indian. It is his fate regardless of his efforts and wishes to be like an English man.

As enchanted by the English culture, ethos and mannerisms, the Judge shows his intentions to sacrifice his origin and suppress his tradition in order to “wear “white masks” and “to bend his own identity so as to appear to the colonizer to be free of all taints of primitive native traits” (qtd in Harzallah 38). In other words, he is tempted to abandon his ethnic identity, to cut off his roots with the lifestyle and values of his community and to work laboriously to acquire the English identity.

Despite his repeated efforts to imitate the English people, he never manages to feel as one of them, “almost the same, but not quite” (Bhabha, *The Location of Cultures* 86). He never feels rooted in the host country. Actually, his relation to the host country is characterized by ambivalence since he belongs neither here nor there. He “struggles with his guilt, wanting to leave behind the traditions of India, but unable to integrate fully into English life” (Pavithra 14). The Judge is not successful in retaining his Indian identity and unable to resist western ideology.

Clearly, Jemu is suspended between two opposite forces of alienation and integration, the feeling of alienation is due to his strong desire to merge with the life of the adapted land and his inability to do so for his cultural past. Moreover, “his sense of alienation appears to

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gnaw him and makes him feel most dejected, lost, unhappy and agonized” (Jayant Kashyab 85). Obviously, the Judge does not belong anywhere. He is rejected and despised by both: the Indian and English population. The Indian community does not accept him because of his mimicry of the English. At the same time, he does not fit into the world of the English who consider those of another race as inferior to themselves.

“The Judge faces severe psychic trauma on the realization that he will never attain the attributes of the colonials he admires” (Dizayi 921). Despite “his constant preoccupation with attracting the attention of the white man, his concern with being powerful like the white man, his determined effort to acquire protective qualities” (Fanon 51), Jemubhai “remains subordinate and can never expect to be the equal of white men” (Du Bois 126). His failure has turned him into a deracinated individual with an uprooted identity. In fact, “his embodiment of western culture has had a detrimental impact on his life; it has alienated him from his cultural origins, thereby defying the traditional values set forth by his ancestors” (Dizayi 920). In brief, his tendency towards mimicry has totally turned him to an outsider and a stranger to his family and community.

On his way home, Jemubhai “returns radically changed.... his phenotype undergoes a definite, an absolute mutation” (Fanon 19). He holds a book about how to speak Hindi, his native language as a colonial Englishman. This act shows that he is no more the same person who left India years ago. It is because of his education abroad that he becomes a mimic man. That is to say, native in blood and colour but “English in taste, in opinion, in morals and in intellect” (Bhabha, *Of mimicry and Man* 128). As he is “a replica of the white man” (Fanon36), The Judge holds the notion that he is superior to others particularly to his wife.

Seeing his wife through his English eyes makes him believe that she is not the kind of

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wife he deserves. Not only does she look different in comparison to women from England, but also her behavior differs. This makes him uneasy around her and her Indian outlook and this is why “he wants her to stick strongly to English culture instead of sticking to Indian culture” (Madhumidha and Stri 207). In this regard, he enforces her to transform into an English woman by changing her name and hiring a tutor to teach her the English language and table manners. All he wants is to create a woman whom he can control, dominate and possess and this is why he never hesitates to fulfill his needs of control as a colonizer and a man and makes her feel lost.

His relationship with her reveals his domination over weakness; oppression over subordination and that is very obvious when he tries to eliminate her hope of having an identity of her own. In fact, his discriminatory behavior makes his wife feel unloved and unwanted leading to a sense of alienation and estrangement. He never supports her and always feels disgusted when she is around.

It is quite strange that in spite of sharing the same blood and skin colour, Jemubhai acts as a typical racist with his wife and people of his own country. He even inflicts violence on his wife and cook and is cruel with others around him. Moreover, he uses his own position to take revenge on those who were once the source of his suffering. According to him, all the misery that he passes through while in England is because of his Indian characteristics. Consequently, he finds it difficult to establish a relation with his family members in particular and other Indians in general as he sees everything with hatred.

The fact that he spends so many years in the diaspora puts him in a peculiar position, one in which he “could not have managed the dereliction of his family and culture without developing within himself an all-consuming hatred for himself and by extension everything

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that he is drawn to" (Jahnvi 44). In other words, the Judge seems to have his heart frozen long ago when he moved to England for higher studies and developed a phobia for Indian things and undying love for English things.

The conflict within the Judge is that after coming back to India, he just looks more Western than an Indian. It seems that he starts to isolate himself from his countrymen "living in a large decaying house" considering "himself more British than Indian" (Pavithra 17-18). He behaves like the English and speaks English since "his loyalty towards his host country is undeniable" (Qureshi and Naik 4255). On the other hand, he abhors preserving his Indian culture. He never shows interest in Indian food, songs and converses in the Hindi language and splits from the traditions.

It is clear that the Judge can no longer retain a peaceful relationship neither with his family, nor with the whole culture of India. Actually, he faces a stark reality. His dreams became illusions and he is left with such feelings of sadness and alienation. He "is to feel not at home even in one's own home because he is not at home in himself" (qtd in Saha 364). That is to say, he considers himself a foreigner who lives in a foreign land though he belongs to the land and the land is part of him.

The Judge now being in his birthplace becomes an outcast whose sense of alienation that he experiences from his people and society leads him to miss his path, his old standards and values. Could not resist, then he finds himself trapped in moments of confusion and chaos for "he has lost his mental peace" (Rekla and Jeyanthi 97). He is not Indian anymore and neither is he full-fledged English because each is half-baked in him. He is half Indian which is partly his doing and half English yearning and trying to be full-fledged but his half Indian will always gnaw. It is clear that the Judge is a loose identity. He is a mixture of two civilizations,

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“two souls, two thoughts, two unreconciled strivings; two warring ideals” (Du Bois 06). Therefore, he is a hybrid individual.

Living in between, he cannot come to terms with either of the two cultures. As a result, “he finds himself a mist everywhere” (98). His skin spoke against him in England and on a return to India, he felt his disposition and behavior spoke against him. Moreover, he is torn between his past and present. Actually, he is straddling between two cultures, the culture of his belongingness to Indian heritage and the other belongs to the English culture. This in-between-ness comes cross clearly in his rejection by both the Indian and the English society leaving him in permanent search for roots and identity.

The Judge's problems emerge out of his cultural displacement when he dares to cross the boundaries that separate the civilized world from the uncivilized. He lost his true identity in the process and becomes an alien within his own community. On the other hand, his cook's son undergoes the same journey of diaspora and dislocation. However, the only difference between the two is that Biju adheres more to his origins in order to overcome his traumatic experience of identity displacement.

4.4. Figures of Biju's Identity Displacement:

Kiran Desai successfully describes the issue of identity displacement and the encounter of the East and the West with the help of a character Biju. The latter represents those “who have migrated across national frontiers from their cultural roots by being allured by the attraction of a second country to risk the unknown of a new home elsewhere” (Khan 8). Looking for ameliorating his material conditions and achieving economic gain and respect, Biju loses himself in the fantasy that is “easy to get money in a big city than in his small town” (Haryati and Khoiri 6).

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Biju moves to America with the hope to change his social status. He dreamt to pursue a peaceful life full of liberty and frivolity. Because of that, he goes willingly for migration or in other word displacement where he ends up “eking out a bare existence waiting tables and sleeping in a basement” (Ramadevi and Jash 39). Actually, he finds a great gulf between the lifestyle with which he lives in India and the practical one in America. Once he sets his foot on the American soil, he “recognizes the unreality of many of the beliefs that he has adopted with reference to the subjective attitude of the white man” (Fanon 149). He faces an alien culture and encounters various problems ranging from financial deficits to racism, which ultimately lead to an absolute sense of alienation.

In New York, Biju finds himself cast in a strange world, a world where sympathy, fellow feeling and peaceful co-existence does not seem to exist. He spends his time changing jobs, enduring deplorable conditions and trying to dodge the immigration authorities of the United States. As he is an illegal immigrant, he is forced to work for very low wages and experience extreme meanness of his various employers. (Priyadharshini 357)

In a bid to escape from the eyes of the law, the cook's son has to change names, shift places frequently and change jobs. He works in numerous hotels and restaurants, French, Mexican, Italian, Indian and what not. His working in a series of decadent jobs epitomizes the plight of illegal migrant who has no future in his own country and endures deplorable conditions and semi-servitude working illegally in the US. Through Biju, one can see the fact that “laws pertaining to immigrants are rigorous in America” (Ghantasala 123). It is because of such laws that Biju settles in menial jobs in miserable conditions.

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Biju's experience explicitly reveals the myth of globalization as a façade engineered by capitalist forces, where global power structures remain intact whereas poorer countries get exploited by the rich for cheap labour and rich markets. Existing in such globalized world makes Biju "soon realizes that the system in the US is far from improving his financial situation in any significant way, actually puts him in various exploitative positions and deprives him of his dignity" (Jahnavi 51). On this ground, one can argue that Biju's conditions are worse as he represents the world of illegal alien who confronts exploitation, humiliation and otherness at the hands of his bosses.

In his early America days, Biju makes many efforts to settle down, moving from place to place, trying to be used to the environment so that to elevate his status and find a sense of belonging. Actually, he tries to succeed all his problems in each and every occasion and by doing that he is just like millions of migrants who dream of better future regardless of all the obstacles and differences.

In America, the immigrants come along with their original culture. However, they face many kinds of problems in the host country; they realize that they are different with the local people, by having a different name, physical appearance, culture, ethnicity and religion among other things. Nevertheless, they have to adopt and develop in the host country. (Adhikary 179)

After so many attempts to fit in, the cook's son finds himself uprooted without any kind of fulfillment. Instead, "he loses his place, he enters into an alien language, and he finds himself surrounded by beings whose social behaviour and codes are very unlike, and sometimes even offensive to his own" (Rushdie 227-228). All his days in America are rough

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as he does not know anything about the new country and fails to have a local habitation and a name there. Accordingly, he undergoes a massive anxiety for that he suffers from dislocation, sense of unhomeliness and lack of emotional security especially after being alone with neither relatives nor close friends.

Being lonely in a foreign land, the illegal migrant cannot cope with the linguistic, cultural and religious scenario of the host place since his self is deeply rooted somewhere in India where his father lives. Whatever they do, people like him are always strangers and misfit within the American culture. The latter “is exotic to them which neither accepted them nor identified them” (Riaz et al 39). Biju does not feel home there. This is ought to the fact that “One’s homeland is where one is born, but it is also the place where one has a friend” (Rushdie 305). Being alone there, he experiences bewilderment, instability, confusion and racism.

According to him, the present New York City is full of racial discrimination and multicultural one, which creates ambivalence in him. In no time, Biju realizes that he is made to belong to the disadvantageous group on the account of his skin colour. At home, he was unaware of his black colour and it is only after he reaches America, he becomes conscious of his blackness. “The first encounter with a white man oppresses him with the whole weight of his blackness” (Fanon 150). In fact, that blackness haunts him as a nightmare causing him severe agony and alienation that make it difficult for him to adjust within the new environment.

Biju’s inability to emerge as a new individual rests in part on his adherence to the privileges of the past and in other part on the humiliating incidents that he passes through. To cite an example, the maltreatment that he receives at the hands of his boss Harry after his

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accident.

Biju's worst experience in Harish Harry's Gandhi Café lays bare the treatment meted out to immigrants like him from third world countries which intensifies his nostalgia for home and his longing for a homeland, after breaking his leg at Gandhi Café, Biju's homesick and missing his father, returns to Kalimpong. (Pavithra 28)

After such awful experience, his dormant desire to belong to homeland gains impetus. In fact, he always "looks back with nostalgia at the old world of his old childhood as "a continuity and 'a reality' as different from the facts of his present life as 'illusions'" (Khan 83-84). These feelings are so strong that he starts to preserve his roots in order to protect himself from any Americanization. According to him, origin, purity and essences are everything and this is why he shows intense dislike for "intermingling of cultures that destroys the cultural fabric of that specific society" (Dizayi 922). In brief, shows great discomfort in hybridity.

Throughout the whole story, the cook's son remains true to his cultural identity and heritage. He never assimilates with American culture and by doing that, he embodies the concept of cultural resistance:

Cultural Resistance means to resist the culture, language, customs, traditions and literature of those who are in power or superior in one way or the other to the colonized and the oppressed. Broadly speaking, the term is referred to adopt 'one's own true culture' as a symbol of protest against the culture of the dominant colonizers. Therefore, the term Cultural Resistance is used to denote those practices and actions which the oppressed classes perform to fight or challenge against the

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authority of the oppressors. (Naik and Qureshi 4255)

Moreover, he is triggered by his insistence on preservation of Indian culture that seems to define his existence. For majority of Indians like him “they are Indians and prefer to remain so, however and whatsoever changes they adopt in their lives” (Dutta 23). Apparently, Biju seems to be proud of his cultural heritage and Indian identity to the extent that he refuses any further attempts towards assimilation.

Ultimately, his own native culture and traditional forms form a base of all his growth and achievement. Actually, he still embraces the values and cultures of his homeland. He is a migrant who lives in host country following native culture as he believes that “one can find satisfaction and fulfillment only in one’s own native culture. Even those who are carried away by the amaze of some cultures, strongly feel a need for their culture after a considerable period of life” (Pandya 81).

Biju undergoes an illuminating transformation. His emotional connection to his father and the significant people in his life inspire him to appreciate his roots and enliven his loyalty to India, the only place that he holds in his memory and the only place where he can find relief and stability.

At the core of his heart, he is crying for India and its soothing familiarity. America has created a profound chasm in him. When Biju makes telephone calls to his father in India, his imagination vividly recreates the atmosphere of Kalimpong where his father resides. (Nusrath Sulthana 163)

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Physically, he can be detached from the place but emotionally he cannot forget it because he has a cultural binding with the Indian landscape. In fact, the love for his native land culture, language and people is deeply engraved in him. Since his relation to homeland is deeper as if he finds it “in his luggage, packed in an old tin box” (Rushdie 227), he never felt any advantage in America. Due to that, he tries to preserve his long cherished Indian values. Biju believes that “If one has a strong affiliation towards his motherland, it will be harder for them to attach themselves into the alien land” (Madhumidha and Stri 206). In brief, his cultural identity is so strong that hinders any possibility of communication with the other culture.

Biju's spirit of not resembling American way of life and culture in the contact zone throws him in the position of identity crisis. He feels himself stuck between “two cultures restricted but comfortable Indian culture and independent but ruthless Western culture” (Xavier and Ramakrishnan 108). Actually, he always holds with him “the culture shock that neither can he go back home to follow his own culture nor can he improve his culture on the foreign land” (Ahmed and Biswas 14).

He becomes the victim of an identity crisis when he moves from India to New York abandoning all the traditions and culture of Indian life behind in hope of a peaceful life. He always remembers his peaceful days of Indian life and tries to represent these with the present tormenting condition of New York City with the support of his origin. Accordingly, Biju is torn between India and America, between East and West. The division is spiritual, a rift in his soul. He has lost his faith and is strung out between.

Being divided between two worlds, the cook's son feels as if without any identity. In an attempt to feel his own identity, he decides to go back to his roots, to his origins, to his

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homeland, the place where he really belongs and the refuge that gives him stability and to which he will always return when he needs to recollect himself. Furthermore, when he comes back home, he will feel the affection of the family that he does not find in the other culture.

The feeling of neglect and the pain of non-acceptance that he feels in New York stand in front of him bringing him face to face with reality that “all his efforts are nullified” (Pavithra 33). Biju proves to be wrong in his decision to settle in America since his conditions become even worse.

His life becomes worthless when he finds that he has nothing in this world to live for. He starts believing that he is alone and finds himself in acute neurotic anxiety. People go abroad for making money, power and prosperity and they achieve it, but in return they fail to achieve the peace, pleasure and satisfaction. (Phil et al 136)

The Inheritance of Loss follows the predicament of a man uprooted from his home and ancestry, facing a crisis of identity. He leaves his country to earn a good amount of money, but surprisingly he has to lose so many things instead, like loss of home, loss of human relationship and so on as he states: “This is not my country and I feel too alone here, too empty, too deprived of all the comfort that I need” (Fanon 71). However, the rootless Biju finds direction and purpose of life in his own Indian identity and instead of dissolving in the dominant culture of the host country, he embraces his own native culture and later on, he decides to return home. Similarly, Salma, the protagonist of *The Cry of the Dove* is completely cut off from her roots. She is fond to be aimless; floating aimlessly between two poles and though she temporarily succeeds in establishing a hybrid identity, with time she

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decides to go back home living behind a lovely family so that to overcome the feelings of displacement and uncertainty.

4.5. Figures of Salma's Identity Displacement:

Salma is also a victim of the two worlds. She represents the crisis of hybrid identity and its complexities on the more personal level. Salma loses her connection to the pure Bedouin selfhood, which is inevitable result of the diaspora experience that exposes her to a direct connection and interaction with the other world and culture. Accordingly, her suffering evolves from her being caught between two worlds where she feels exiled.

Being part of both communities and not belonging to anywhere, she experiences multiple identities, cultures and nations. Her multiple selves lead to a form of hybridity, an ambivalent state of mind where cannot find a specific place or home, but mixed feelings over the fact that nothing is stable rather everything is fleeting here and there.

(Chaulagain 2)

The torture experienced when one has to be ambivalent and in-between as well of ignorant of where he or she is going to is a matter of anxiety, mental discomfort and panic. The protagonist of *The Cry of the Dove* is trapped in an uneasy situation, in a space between the Bedouin world and the British world where she is doubly marginalized in that she is neither considered alongside the Bedouins nor is she considered among the British.

Actually, the character Salma is marginalized long before her arrival to Exeter in her parental house by her brother and lover since she lives in "a patriarchal society where the male is the dominant figure while the female is the subordinate" (Abu-Samra 32) and where "the woman is doubly in shadow" (Spivak 84). Consequently, she proves to be a victim of the

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male chauvinistic society where she encounters exclusion, discrimination and humiliation.

As a young girl, Salma undergoes a harrowing circumcision, which leaves her psychologically scared. Her relationship with her family leaves her with a distorted sense of self and a scar that aggravates her sense of dissociation. Salma's flight from the burden of her family's painful situation takes her from Hima to Lebanon before she finds her way to Exeter where she starts reconstructing her life and arranging a new identity.

Fleeing an honour crime, the novel's heroine is relegated to a position where she has no control over her life. She even has no power to take her own life decision and has to succumb to the wishes of the others like her tutor and Miss Asher who advise her to run away so that to escape being killed at the hands of her brother.

Her flight from Hima takes her to England in order to evade being hunted down and killed in her newly adopted home, Salma must form for herself an identity of a native western woman, one which is different from that of the traditional Arab Bedouin tribe she belongs to. (Zubair et al 131)

Salma's forceful leaving movement seems to be the reason of violating her emotionally, physically and spiritually. It was massively painful for her to realize that her sweet home was no longer her best place to live in. Accordingly, she "feels vulnerable without a place to provide her with the feelings of security" (Dibelkova 38). Furthermore, she losses all her contact with her existing family members and detaches herself in search of safety and self-fulfillment.

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When she is told about England, Salma shows fear and objection. She refuses to go there as she knows nothing about that country. However, she has no alternative. The fear of Salma about England has become reality when she reaches there. She finds a new community and a new social environment where she must to define her identity and determine the course of her life, "I felt my self-assaulted and dislocated by the uninhibited strangeness of the place in which I alone seemed to be new and different" (Said, *Out of Place* 155). This was not an easy task to accomplish especially when it comes to coping with "new people, new religion and culture" (Lasri 92).

In Exeter, Salma is besieged by racism and denial. With her Muslim identity, Salma is traumatized labeled as "other", "backward, degenerate, uncivilized and retarded" (Said, *Orientalism* 207). She does not belong to the new setting around her. One of the reasons is that her inability to establish a meaningful relationship with others and this is because she cannot speak English properly. No one thinks about teaching her English before she moves towards the new country. Therefore, she speaks Arabic more than English.

Even her landlady Liz is challenging and criticizing her Bedouin identity. In the beginning, Salma preserves her Muslim Bedouin traits, particularly, her veil. The latter "is part of what endows her with a Muslim identity which she is not willing to discard. That is why she resists Miss Asher's attempts to get her to discard her hijab because at that point Islam still forms a strong component of her identity" (Zubair et al 128).

Salma tries to escape from the reality of her life by evading in another country so that the people would not come to know about her. At first, she insists on keeping her Muslim Bedouin attributes but with time, she feels the need to build her own bases in a new culture that is totally different from her homeland's culture. Finally, she chooses to go back to her

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own roots.

Refusing to embrace the seductive charms of the West, but committed to 'survival' within its hostile domains, she follows the path from rejection to detachment vis-à-vis the host society's reception of herself as an alien individual and its hostile and reductive representation of her native Arab culture. (Nash 114)

Being fed up with discriminatory behaviours frequently shown to her by the host country, the protagonist Salma has to repress her identity and wear identity, which fits her geographical location. Generally speaking, "forming one's identity is not that easy; sometimes it is very demanding and even overwhelming. When it comes to females, the task becomes all the more difficult" (Abu-Samra 32). For female migrants like Salma, "the challenge, the alienation, the "offence" are two-sided" (Nash 128). In other words, the suffering is rendered doubly debilitating in Salma's case by the fact that she is a female and Bedouin.

As a Muslim Bedouin female, Salma works to find her way in a British society. Therefore, she starts the process by changing her name from Salma Ibrahim El-Mousa to Sally Asher. Her first name gives a clue that she possesses an Arab identity. It also increases her sense of foreignness and marginalization. In order to overcome this feeling, she upholds to the second name. Through this name, Salma becomes a stranger to her past self to the person she was before she becomes Sally.

Salma transforms herself into a new woman by setting her life without any limitations or restrictions. She is exclusively assimilated to British culture as she comes to enroll in a university showing that education can empower, enrich and enhance women from the grips of patriarchal domination and western discrimination. With the help of her friend Parvin, Salma

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learns how-to live-in Britain, she is taught how to wear jeans and paints and feel free in Britain.

In an attempt to secure a job, Salma faces delicate situation of “either observe her culture and risk unemployment or obtain a job at the expense of discarding her culture of wearing the veil” (Zubair et al 129). The veil is a crisis in itself because it embodies the clash between the Western and Eastern civilizations and exposes its wearer to isolation, alienation and dehumanization.

Hijab makes it difficult to connect with mainstream public. It makes the hijabi woman an outcast who is not being easily accepted by the host country's cultural norms which consider hijab a symbol of women's oppression, uncivilization and a suicider's mask. (Kalil and Khan 312)

With time, Salma starts to feel ashamed to reveal her Muslim identity. Accordingly, she chooses to conceal her ancestral identity by changing her hairstyle and accent. She even attempts “to parrot her landlady, turning her tongue around her mouth to get the right intonation so that her Bedouin accent will be hidden as much as possible” (Lasri 105). In fact, Salma wants to wash away everything that connect her to Hima, her appearance, her language and her skin. She permanently takes a shower so that to remove all the sins that she has done.

Salma works very hard to reconstruct her life into a successful woman. Actually, she shows “an insistent desire to acquire the whiteness of the host culture” (Nash 133) and she lives with the idea of getting herself liberated from the cruelties and rules of home as Karmi and Yasin state: “the carefree Sally wants to enjoy life sensual pleasures” (197). Hence, she blends in with the English culture playing the role of the hostess in order to achieve cultural acceptance.

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By the end, she could break up all the barriers of race, gender, class and culture and obtains a new identity. She also succeeds in getting “married to Dr. Robson with whom she bears a son and attains a happy family life” (Zubair et al 132). Having a second family proves to be the most important accomplishment that she was eager for since her first day at Exeter. In fact, she expects a good life to unfold her after moving to England. For her, England is the out of world, there she cannot meet anyone again in her lifetime and there she can enjoy prosperity, liberty and stability. However, this was not the case since on setting foot in Exeter; Salma loses just about everything she ever possessed including her originality. That is the land of Englishmen; there her language and culture are not equal to their culture and language.

More importantly, Salma loses her identity in the context of mimicry as she adopted the British culture and was unable to reconstruct her earlier identity. She lives in dilemma to adopt either culture. In other words, she is unable to “assimilate wholeheartedly with the English culture and could not surmount the feelings of alienation due to her recognizance of her own complex identity” (Kumari 78). Hence, Salma could neither remain a normal Bedouin woman nor could she fully assimilate herself with the British culture.

As a Bedouin female and as an immigrant desirous of assimilation to the British culture, Salma is certain that she fails both. She quickly learns that both worlds consider her as an outsider, intruder and a disgraceful creature. It is implied that however hard she tries to assimilate, she remains the midriff between the Orient and Occident. Neither can she cast aside her identity, for the person that she was born as, however westernized she becomes, she cannot forget; nor can she accept the western culture wholeheartedly.

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Clearly, Salma's identity is not clear for her as she finds herself possessing two personalities, each personality in conflict with the other and "this must produce a peculiar wrenching of the soul, a peculiar sense of doubt and bewilderment" (Du Bois 105). She knows that her deeds and actions make her become as British. At the same time, she is scared of whom she is becoming. She is scared of her fading and diminishing Arabness. It is quite obvious that "there is an ideological conflict and self-division between the western Sally and the Arab Muslim Salma" (Karmi and Yasin 197)".

Like all immigrants, Salma is placed between two worlds and traditions. She feels "closed to both but neither of them belongs to her" (Chaulagain 02). Accordingly, she permanently wavers between the two aggravating her sense of confusion and discomfort. In this sense, Salma's "psychological trauma is the result of her confused bicultural entity" (Chaudhary 183). It sounds as if the western culture forms a part of her intellectual and national make up whereas Muslim Bedouin culture is a part of her emotional make up.

Salma is affiliated with two different worlds: Arab and Western respectively. Hence, her identity is the amalgamation of these two civilizations. One can say that, she succeeds in developing a hybrid identity by adopting elements from the English society without giving up some elements of her original culture. Because she is a hybrid character, Salma cannot find "a space which does not belong to either of the cultures but can be seen as a common ground for understanding between cultures" (Adhikary 186). In brief, she fails to bring reconciliation to the two opposing cultural aspects in her character.

Eventually, her hybrid position causes her emotional grief and depression. She is no longer able to balance between the two overlapping identities.

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She fails to successfully navigate the complexity of being true to both her multiple identities as a Bedouin Arab Muslim and a British wife. She cannot completely efface the Muslim and Arab elements of her identity. Even though she attains success as Sally, her inner self still considers this transition a failure. Her guilt forces her return to Hima where she meets her death. She remains Salma though disowned. (Zubair et al 136)

Although she appears to be a happy and an admirable woman and has whatever a woman aspires for: she has a lovely husband and adorable son; Salma is not as happy as what others think her to be. She is always entangled by her past. The latter “insists on breaking her thoughts and preventing her from sleepy nights, and her hopes slowly begin to fall away” (Lasri 96).

After many years in Britain, Salma is still haunted by the ghosts of her past in Hima. She keeps imagining that her brother Mahmoud is out on the loose in Britain in an attempt to hunt her down and kill her. Furthermore, “her daughter’s voice couldn’t stop yelling into her ears between nights and mornings, seeing her reflect on the window or in the mirror of her shower” (89). It is obvious that Salma can never overcome her past history and her loss of her daughter as she always remembers her day and night with non-stop.

She is unable to put behind the shackles of her past life leaving behind her a mother and a new born daughter back in her village. Salma suffers from feelings of guilt and confusion. After many years of being uprooted away from her home country, she decides to leave her husband and baby boy in Exeter to return to her homeland. Salma is

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unable to forget the memory of her long-left daughter. Layla, who is forcibly taken away from her. Upon returning to her village, Salma is killed by her brother, Mahmoud in a crime of honour. (Karmi and Yasin, 189)

All her life, Salma is haunted by the memories of her daughter. Actually, “the anguished connection she still feels toward her daughter serves to accentuate the self that will always remain embedded within her native Bedouin culture” (Nash 130). In other words, Salma’s memories of her daughter disturb her life in Exeter and undo any progress that she tries to make while living there as they always pull her back to the village and the people she left back home.

“Within these recalled traumatic memories, Salma becomes aware that the life she has been leading in Exeter is not hers” (Karmi 34). At this point, she decides to go back to her own roots leaving behind a husband and a child.

Undertaken in the disguise of a Western tourist-against the imprecations of all with an interest in her welfare and survival- Salma’s return, above all in its worst scenario outcome, only confirms the apparent magnitude of the chasm separating traditional Bedouin and ‘advanced’ British culture. The latter proves febrile and ineffective in comparison with the atavistic violence of the former. (Nash 133-134)

At the end, Salma proves to be more belonging to the Bedouin society than to the British one and this explains her return to her homeland despite being successful on both

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academic and financial levels. The protagonist is able to feel connection to her land deep within herself as it is the only place where she feels happiness and attachment.

Throughout the whole story, Salma encounters a chain of events of a “racist, an imperialist, and almost totally ethnocentric” (Said, *Orientalism* 204) nature. At the beginning, she tries to grapple with the situation and be part of the mainstream society. Nevertheless, over the years, she strikes a fine balance between the cultures by acknowledging a few features of the British culture, which she considers essential and simultaneously preserving strong characteristics of Bedouin culture. However, later on Salma experiences disappointments and nostalgic feelings towards her home and therefore, she finally reverts to her own origins.

4.6. Conclusion:

Desai and Faqir in their novels: *The Inheritance of Loss* and *The Cry of the Dove* respectively show the detachment of their principal characters from their origins. A lack of stable background or milieu is seen to have disquieting effect on the Judge, his cook's son Biju and Salma. The three characters feel among the chaotic world and are often seen to be wandering in search of comfort and help to be rescued.

Because of distinct culture, way of life, language and race, they have to face the problem of identity displacement and in-between-ness. This in-between-ness aggravates as they are unable to reconcile their original identities with the adopted ones. As a result, they end up by losing both. Henceforth, this chapter compares and contrasts between two significant novels in terms of the theme of identity displacement by providing a thorough analysis of each character's figures of identity displacement.

General Conclusion

The focus of this dissertation is on the issue of identity displacement in two postcolonial literary works: *The Inheritance of Loss* and *The Cry of the Dove* with a special emphasis on the comparative dimension. Both novels grapple with a matter of universal significance that is, the clash between two antagonistic atmospheres and the tragedy that results from it regarding one's identity. Through their characters' experiences, the two literary works depict the struggle to reconcile one's cultural identity with the realities of living in a different cultural context.

The findings of this research reveal that Desai and Faqir are among many talented postcolonial writers who themselves are subjects to the experience of living in a foreign land and longing and belonging for a homeland. Owing to that, both novelists are capable of dramatizing the ups and downs of living a life in oscillation. Furthermore, the experience of losing a home, fighting to fit in and the internal tension for belongingness that they both state is comparable to that undertaken by the principal characters in their novels. Henceforth, the depth and honesty, which are noticed in their demonstration of the characters' permanent tension and struggle, are unique and originate from their own experiences as diaspora.

In fact, the experience of identity displacement can be seen clearly in the life of all of Desai and Faqir as they were both born in a place and lived in another. To start with Kiran Desai, she spent much of her childhood moving between India and the United States. Her own experience of cultural displacement and negotiating different cultural identity is reflected in the characters in *The Inheritance of Loss*. For instance, the character Jemubhai struggles with his identity as an Indian man who has been educated in the West, and his sense of displacement and disconnection from his cultural roots mirrors Desai's own experience of straddling multiple cultures.

Similarly, Fadia Faqir was born in Jordan and moved to England as a young woman. Her own experience of immigration and adapting to a new culture inform the theme of identity displacement in *The Cry of the Dove*. As an example, the character Salma's struggle to reconcile her traditional values with the values of her new home reflects Faqir's own experience of navigating the tension between her Jordanian heritage and her new life in England.

The engagement with two atmospheres equips them with the ability to provide an authentic, complex and nuanced portrayal of characters with identity displacement. Those characters become a mouthpiece for both writers to articulate their struggle in particular and the trials and tribulations of immigrants abroad in general. They explore the challenges and conflicts that arise when individuals are caught between different cultural identities, and the impact that displacement can have on their sense of self and belonging. By drawing on their own experiences, Desai and Faqir offer a powerful and authentic exploration of the theme of identity displacement.

In both novels, Desai and Faqir present their characters as people in dilemmatic situation. Should they exert their identities as Indians and Arab in America and Britain? or should they keep their Indianess and Arabness aside and imbibe and assimilate the American and the British cultures? Quest for wholeness and urge for integration to the alien culture put them in between. They become half way between two identities, not knowing what to choose as a fixed representation of their identity. As a result, they find their identities exiled in displaced geographical areas.

As displaced individuals far away from their homeland, The Judge, his cook's son Biju and Salma are often placed between the lines of demarcation in liminal zones of namelessness

and placelessness. The three of them thrive to seek place and conjugal bliss. However, they endure physical and psychological wounds in different ways during their diaspora.

In fact, all the sorrows, sufferings, miseries and pains of the three characters are quite natural and resultant issues of people deprived of their native homeland living in an alien land, which they do not belong to. It is in that land that they undergo a mental trauma of separation, alienation and marginalization.

This research has exposed that The Judge, Biju and Salma in the same fashion are all forced to leave their home and migrate to a prosperous country with a hope of better prospects but as soon as they land, they are met with prejudice, racism and often mistrust. They struggle a lot to achieve their dreams and expectations to obtain their identity in the host society. Nevertheless, it is too difficult for them to fulfill their dreams; the terrible circumstances do not allow them to get their respectable identity. Instead, their everyday lives turn to be filled with ignominy dehumanization, shame and harassment owing to the fact that they are different. The difference can lie in their skin colour, their language or accent, behavior, or even their place of birth and their social strata. Belonging to a lower class on the social ladder exposes The Judge, Biju and Salma to humiliation, alienation and inhumane and degrading treatment. They are always regarded as outcasts and intruders.

In order to deal with such classification, Biju prefers to conserve his identity and maintain some distance from the host culture. He safeguards his culture and homeland in his memory. For him, the homeland is a pious place of worship. He does not have more things to remember except native upbringing land and culture. Throughout the novel, Biju experiences a deep sense of nostalgia for his homeland as he misses the simplicity of life in his village and longs for the familiarity of his family and community. Biju remembers the tastes, smells, and sounds of his childhood, and he often finds solace in his memories of home. It is clear that

what does not remain in the motherland and migrates along with Biju to the new land is the sense of belongingness to home, which is attached to his soul, a sense that is instigated mostly by the nostalgic memories of his father and places that address those memories and intensify the desire for home.

Though he dreams of walking past his lived experiences and practices to live the American dream, explores the unknown realms and provides the best life for himself and his father, Biju never gives up his roots. He remains true to his cultural identity and heritage. His attachment to India makes his connection with the host country weak. As a matter of fact, Biju's nostalgia is thus a source of comfort, a painful reminder of the distance between his past and present and a hinder that prevents him from integration along with the other harsh conditions and circumstances that he faces in the United States including poverty, racism and exploitation.

On the other hand, The Judge and Salma try their hard to imitate the English people in order to indulge in their world. They reconstruct themselves in all social domains of tradition, customs, behavioural pattern and language. They even start adopting food habits and developing taste for host food. Being like the white becomes everything for both of them. As a consequence, they make a great effort to adjust and accommodate with the linguistic, cultural, racial and national differences. Simultaneously, they give up their values, traditions and customs. Mostly, they feel hesitation with their own cultural identity, which is not accepted to the west. Therefore, they lose their own indigenous culture, values and identity.

Inspired by the dream to be a British, The Judge and Salma ignore their own culture and work to take new identity that rejects their inherited one through mimicry. They think that by embracing the British culture they can book a place there and gain acceptance. Eventually, they lose their own identity while running after the glittering power and superior position shown by the host culture. Consequently, they become foreigners in England.

Actually, by leaving the inherited for adopting temporary, notorious and glamorous future, The Judge and Salma end up adrift in two worlds that never fully embrace them. They do not know who they are exactly and where they belong because they show the characteristics of both their own culture and the western one. In other words, their identities are culturally hybrid as they involve the combination of two different components.

Whenever a powerful culture suppresses and invades local culture, the local culture loses its ground and gets mixed with new cultural experience. This brings conflict, domination and inequalities in one's mind. As a result, an individual can fall into an identity crisis. Those who suffer from identity crisis almost end as aliens in both worlds although they do their best to adopt to their environment. They are considered "the other" even they are living in their homelands. Their identities can neither placed only in relation to some homelands to which they all long to nor to that country where they settle down in. They, by all means face the crisis of fusion or dual identities, which makes their existence all the more difficult.

Although Biju and Salma are caught in the same conundrum of two conflicting cultures as The Judge, they are not represented as being traumatized by the schizophrenia of this experience as he is. He feels more adrift because he is the one who mostly tried to mimic the British throughout his life. His exposure to British culture because of his education plants the seeds, familiarity, and interest in him. He sees British culture as more enlightened and sophisticated than Indian culture, which he views as backward and corrupt. Moreover, he is proud of his ability to speak English fluently and he is keenly lover of the English classics.

The very process of mimicry gives him another identity, which is neither accepted to the native culture nor to the mimicked one. Ultimately, he undergoes a deep mental pressure and becomes disillusioned and traumatized in the process of location and relocation of his identity. In fact, The Judge feels more trapped between his Indian identity and the values of

the British elite and this sense of liminality contributes to his feelings of isolation and despair. By the end, he turns to be identity less neither British nor Indian just an outcast in both worlds. He constantly carries with him the cultural shock that there is no clear resolution to his crisis.

Particularly impressive is the fact that Salma is the one who suffers the most, for the precisely observed truth that she lives not only in a foreign land where she feels strange and does not belong but also for the fact that she comes from a patriarchal society where she feels discriminated against and deprived of the least of her rights. As a young woman who moves from Jordan to England, she faces the challenge of adapting to a new culture while also maintaining her traditional values and identity. She struggles to reconcile her desire for independence and autonomy with the expectations placed on her as a Muslim woman. This creates a sense of conflict and confusion for her.

Despite all of these obstacles and challenges, Salma succeeds temporarily in creating a balance in her life by overcoming the complexity of living in a place while belonging to another. Through “the third space”, Salma can maintain a relationship with her home of origin and simultaneously, live and communicate with the other society. That is, she compromises between the two halves of her identity.

Unfortunately, her compromise does not last long as her heart remains in the things of the past especially those related to her daughter, her homeland and original culture and this leads her to choose to come back. The same decision is taken by Biju whose attachment to his homeland hinders any possibility of reciprocity and integration. Their decision to return can be seen as a powerful moment of self-discovery and a symbol of the importance of cultural identity and belonging. When they finally decide to return home, they feel a sense of liberation as they are no more obliged to be on the go crossing frontiers. Therefore, the

struggle with the strain and fatigue derived from the new society is permanently gone. Actually, by returning home, both Biju and Salma bring the idea that no matter how globalized or modern one becomes but homeland always holds a special place in one's heart, mind and soul. Through Biju and Salma, Desai and Faqir respectively attempt to embrace their native identity and show that this identity is deeply rooted in their societies, despite the western hegemony and its lasting consequences on their societies.

While the characters of *The Judge*, Biju and Salma in their respective novels may differ in their specific experiences of identity displacement, they share the same struggle to find a sense of belonging and identity in a world that can be unforgiving and complex. Their stories highlight the difficulties and complexities of navigating cultural hybridity and the search for an identity in an ever-changing world.

Desai's and Faqir's experiences as diasporic writers affect their portrayal of the protagonists' sense of dislocation, rootlessness and alienation in their novels; *The Inheritance of Loss* and *The Cry of the Dove* respectively. Through *The Inheritance of Loss* and *The Cry of the Dove*, Desai and Faqir attempt to shed light on serious issues that prevailed in postcolonial countries including the struggle of existing between two worlds: the East and the West and the inability to adjust in either of them resulting in shaking sense of a self. The protagonists: The Judge Jemubhai and his cook's son Biju in *The Inheritance of Loss* and the heroine Salma in *The Cry of the Dove* undergo identity displacement. Though Salma temporarily succeeds in forging a new identity so that to overcome such crisis, she eventually fails along with the two other characters to relocate themselves within the new world as they remain attached to their homelands.

Overall, this comparative study between Desai's "*The Inheritance of Loss*" and Faqir's "*The Cry of the Dove*" illuminates the complex phenomenon of identity displacement in

postcolonial writings. Through their respective narratives, the authors skillfully delve into the psychological and sociocultural repercussions of cross-cultural encounters, exposing the fragmented and conflicted sense of self experienced by individuals in the diaspora. They also examine the struggles faced by characters who grapple with the dissonance between their native cultural heritage and the dominant forces upon them.

Desai captures the loss of cultural identity and the ensuing search for belonging, while Faqir explores the struggle for personal agency and liberation from oppressive systems. Both novels emphasize the transformative power of storytelling and the potential for individuals to reclaim and reconstruct their identities. Ultimately, this research serves as a poignant reminder of the ongoing relevance and significance of postcolonial literature in unravelling the complexities of human existence and the pursuit of identity in a rapidly changing world.

The dynamics of identity displacement in postcolonial writings have been a captivating area of study, shedding light on the complex journeys of identity formation and the nuances of human psyche. As the field of postcolonial studies continues to evolve, there are many more interesting topics that can be discussed in relation to both novels including: Trauma and Memory where researchers can explore how the characters in the novels grapple with historical trauma and how it impacts their sense of belonging. Another interesting topic is Colonial Education and Identity. In this topic, researchers can analyze the role of colonial education system in shaping or displacing identities in postcolonial societies. Language and Cultural Identity is another significant area of study in which researchers explore how language preservation or loss impacts the characters' connection to their cultural identities.

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يبدأ إشكال تشرد الهوية عندما ينتقل الشخص من راحة محيطه المألوف إلى مكان جديد تمامًا، غريب وغير مألوف. في هذا البيئة الجديدة، سيجد الشخص صعوبة في الاندماج في الثقافة الجديدة أو الحفاظ على السابقة. تدريجيًا، سيبدأ الشعور بالجزء في الظهور، مما يؤدي إلى صراع داخلي حيث يتحول الذات الموحدة السليمة إلى ذات منقسمة، مجزأة، عديمة الجذور، ومشردة. في الواقع، كان الاهتمام بتشرد الهوية غالبًا أحد أكثر المواضيع شيوعًا وأهمية في مجال الأدب ما بعد الاستعماري. بناءً على ذلك، ألقى العديد من الكتاب ما بعد الاستعماريين الضوء على هذه القضية في أعمالهم. ديساي وفقير ليسوا استثناءً. حيث تجسد روايتهما: "ميراث الفقدان" و"صرخة الحمامة" على التوالي التردد في ما يعنيه التنقل بين عالمين متضادين، وعدم القدرة على الاندماج الكامل مع أي منهما وتأثير ذلك على هوية الفرد. لذلك، تهدف هذه الأطروحة إلى تقديم دراسة مقارنة بين العاملين الأدبيين المذكورين آنفًا مع التركيز على مسألة تشرد الهوية التي يمر بها كل من القاضي جيموبهاي وابن طباخه بيجو وسلمي. علاوة على ذلك، تهدف هذه الدراسة إلى استكشاف أوجه التشابه والاختلاف بين التجارب المؤلمة لأبطال الروايات من حيث التشرد وعدم الانتماء وفحص مدى نجاحهم أو فشلهم في إعادة تحديد هويتهم والتعبير عنها. لتحقيق ذلك، يستخدم الباحث مزيجًا من التحليل النصي والمناهج ما بعد الاستعمارية التي تحلل الروايات من حيث كيفية تمثيل المؤلفين لتجارب الأفراد الذين تم تشريد هويتهم بسبب اللقاءات الثقافية المتعددة، وكيف يقدمون استراتيجيات للتكيف مع تجاوز آثار تشرد الهوية. تظهر النتائج الرئيسية أن كل شخصية تعاني من أشكال مختلفة من تشرد الهوية، بدءًا من التشرد اللغوي والثقافي إلى الاستغلال الاقتصادي. ومع ذلك، يظهر جميع الشخصيات الثلاثة مرونة ومقاومة في مواجهة هذه التحديات من خلال الفشل في إعادة تحديد هويتهم والبقاء ملتزمين بأصولهم.

الكلمات المفتاحية: الهوية المتشردة، أدب ما بعد الاستعمار، انفصام الشخصية.

Résumé :

Le déplacement de l'identité commence à poser problème lorsqu'une personne passe du confort de son environnement familial à un lieu totalement nouveau, inconnu et exotique. Dans ce nouvel environnement, une personne aura des difficultés à assimiler la nouvelle culture ou à préserver l'ancienne. Peu à peu, un sentiment d'isolement commencera à émerger, conduisant à un conflit interne dans lequel le moi sain et unifié se transforme en un moi divisé, fragmenté, déraciné et déplacé. En fait, la préoccupation du déplacement de l'identité a souvent été l'un des thèmes les plus courants et pourtant cruciaux dans le domaine de la littérature postcoloniale. Par conséquent, de nombreux auteurs postcoloniaux ont mis en lumière cette question dans leurs œuvres. Desai et Faqir ne font pas exception. Leurs chefs-d'œuvre : "L'Héritage de la perte" et "Le Cri de la colombe" capturent respectivement l'ambivalence de ce que signifie fluctuer entre deux mondes antagonistes, sans jamais pouvoir s'identifier pleinement à l'un d'entre eux et les répercussions sur l'identité d'une personne. Par conséquent, cette dissertation vise à fournir une étude comparative entre les deux œuvres littéraires susmentionnées en se concentrant sur la question du déplacement de l'identité vécu par tous : le juge Jemubhai, le fils de son cuisinier Biju et Salma. De plus, le but de cette étude est d'explorer les similitudes et les différences entre les expériences traumatisantes de déplacement et de non-appartenance des protagonistes et d'examiner dans quelle mesure ils réussissent ou échouent à se relocaliser et à articuler leur identité. Pour ce faire, le chercheur utilise une combinaison d'analyse textuelle et d'approches postcoloniales qui analysent les romans en termes de la manière dont les auteurs représentent les expériences des individus déplacés par des rencontres interculturelles, et comment ils proposent des stratégies pour faire face aux effets du déplacement de l'identité et les surmonter. Les principales conclusions montrent que chaque personnage vit différentes formes de déplacement de l'identité, allant du déplacement linguistique et culturel à l'exploitation économique. Cependant, les trois personnages démontrent résilience et résistance face à ces défis en échouant à se relocaliser et en restant attachés à leurs origines

Les notes clés : Le déplacement de l'identité, la littérature postcoloniale, : "L'Héritage de la perte"

Abstract

Identity displacement begins to play its predicament when a person moves from the comfort of his familiar surrounding to a wholly new place, which is unfamiliar and exotic. In this new environment, a person will have difficulty assimilating into the new culture or preserving the previous one. Slowly, a sense of seclusion will start to emerge, leading, to an internal conflict in which the healthy, unified self-changes into a split, fragmented, rootless and dislocated one. The concern with identity displacement, in fact, has often been one of the most common yet crucial themes in the field of postcolonial literature. Accordingly, many postcolonial authors have shed light on this issue in their works. Desai and Faqir are no exceptions. Their masterpieces: *The Inheritance of Loss* and *The Cry of the Dove* respectively capture the ambivalence of what it means to fluctuate between two antagonistic worlds, never been able to identify fully with anyone and its aftermath on one's identity. Therefore, this dissertation intends to provide a comparative study between the two aforementioned literary works focusing on the issue of identity displacement that is undergone by all of The Judge Jemubhai, his cook's son Biju and Salma. Furthermore, the purpose of this study is to explore the similarities and differences between the protagonists' traumatic experiences of dislocation and non-belonging and to examine the extent to which they succeed or fail in relocating themselves and articulating their identities. To accomplish this, the researcher employs a combination of Textual analysis and Postcolonial approaches that analyse the novels in terms of how authors represent the experiences of individuals who have been displaced by cross-cultural encounters, and how they offer strategies for coping with and overcoming the effects of identity displacement. The main findings show that each character experiences different forms of identity displacement, ranging from linguistic and cultural dislocation to economic exploitation. However, all three characters demonstrate resilience and resistance in the face of these challenges by failing to relocate themselves and remain adhered to their origins.

Key words: Identity displacement, postcolonial literature., : *The Inheritance of Loss*, *The Cry of the Dove*