POSTCOLONIAL DISCONTENT IN TABISH KHAIR'S SELECTED WORKS

Pamukkale University
The Institute of Social Sciences
Doctoral Thesis
The Department of English Language and Literature
English Language and Literature
PhD Programme

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October 2019
DENİZLİ

DOKTORA TEZİ ONAY FORMU

İngiliz Dili ve Edebiyatı Anabilim Dalı, İngiliz Dili ve Edebiyatı Bilim Dalı doktora programı öğrencisi Mustafa BÜYÜKGEBİZ tarafından Prof. Dr. Mehmet Ali ÇELİKEL yönetiminde hazırlanan **"Postcolonial Discontent in Tabish Khair's Selected Works"** başlıklı tez aşağıdaki jüri üyeleri tarafından 24/10/2019 tarihinde yapılan tez savunma sınavında başarılı bulunmuş ve Doktora Tezi olarak kabul edilmiştir.

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To Birikim & Mert

ACKNOWLEDGEMENTS

I should like to express my sincerest gratitude and thanks to my supervisor Prof. Dr. Mehmet Ali ÇELİKEL for his invaluable guidance and helpful suggestions for my study and all my teachers whose wisdom I have profited during my Ph.D. education; Prof. Dr. Zbigniew BIALAS and Assist. Prof. Dr. Azer Banu KEMALOĞLU. I would also like to thank my colleagues Assist. Prof. Dr. Ali ERARSLAN, Assist. Prof. Dr. Devrim HÖL, Assist. Prof. Dr. Hakan Can SÖYLEYİCİ, Ayşe DEMİR, Onur&Serap IŞIK, Deniz KARACA and Cenk TAN for their motivation and friendship.

Lastly, I would like to thank my dearest family members, especially my dear wife, Birikim and my beloved son Mert, my father, mother and sister for their endless contribution, support and patience.

ABSTRACT

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Büyükgebiz, Mustafa
Doctoral Thesis
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Supervisor: Prof. Dr. Mehmet Ali ÇELİKEL

October 2019, vii + 104 Pages

Postcolonialism involves the challenge to colonial ways of thinking and producing literary works, and postcolonial scholarship attempts to move beyond simple binaries of colonizer/colonized. The psychology of the colonized, their integration to the society, sense of otherness and discontent form the basis of contemporary postcolonial study. Postcolonial discourse aims to reshape, reconstruct and redefine the colonized self. The age of colonialism is over, and since the independence of the colonies, the world has been supposed to be in the period of postcolonialism. However, it would be too naïve to claim that dominating power of colonialism is also over. The imperial impact is still very much with us today. Colonized cultures got their independence from their colonizers but colonialism is still ruling their psychology and collective unconscious.

Both in his poetry and prose works, Khair mainly focuses on some of widely debated subjects of Postcolonial Literary Theory such as otherness, identity and discontent in colonized cultures. Particularly in his novels, he portrays sharp and clear characters who suffer from disorientation to Western culture and problem of otherness as colonized subjects. In this sense, his novels provide a perfect basis to analyse and understand the psychology of the colonized immigrants and their discontent.

To put it in a nutshell, with the help of postcolonial studies, this thesis will study the concepts of discontent, anarchy, otherness, and ethnic and religious terror by focusing on the "colonized" characters appeared in Tabish Khair's novels. By the same token, theoretical and narrative reflections of postcolonialism will be explored in these novels.

Key Words: Tabish Khair, postcolonialism, discontent, islamophobia, postcolonial discourse

ÖZET

TABISH KHAIR'İN SEÇİLİ ESERLERİNDE SÖMÜRGE SONRASI DÖNEM HOŞNUTSUZLUĞU

Büyükgebiz, Mustafa
Doktora Tezi
İngiliz Dili ve Edebiyatı Ana Bilim Dalı
İngiliz Dili ve Edebiyatı Doktora Programı
Tez Danışmanı: Prof. Dr. Mehmet Ali ÇELİKEL

Ekim 2019, vii + 104 sayfa

Postkolonyalizm, sömürgecilik sonrası sömürgeci/sömürülenin basit ikiliklerinin ötesine geçmeye yönelik sömürgecilik anlayışı ve edebi eserler üretme biçimine meydan okumayı içerir. Sömürgeciliğin psikolojisi, topluma entegrasyonu, ötekilik ve hoşnutsuzluk duygusu çağdaş postkolonyal çalışmanın temelini oluşturur. Sömürge sonrası söylem, sömürgeleşmiş benliği yeniden şekillendirmeyi, yeniden yapılandırmayı ve yeniden tanımlamayı amaçlar. Sömürgecilik çağı sona erdi ve kolonilerin bağımsızlığından bu yana dünyanın sömürgecilik sonrası dönemde olması gerekiyordu. Ancak, sömürgeciliğin egemen gücünün de sona erdiğini iddia etmek gerçeği yansıtmaz. İmparatorluk etkisi bugün hala bizimle. Sömürgeleşmiş kültürler sömürgecilerinden bağımsızlığını elde ettiler ama sömürgecilik hala psikolojilerini ve kolektif bilinçsizliklerini yönetiyor. Hem şiir hem de nesir çalışmalarında Khair, sömürgeci edebiyat teorisinin ötekilik, kimlik ve sömürgeleşmiş kültürlerdeki hoşnutsuzluk gibi yaygın olarak tartışılan bazı konularına odaklanır. Özellikle romanlarında, Batı kültürüne yönelim bozukluğu ve ötekilik probleminden muzdarip keskin ve net karakterleri sömürgeleşmiş özneler olarak betimler. Bu anlamda romanları, sömürgeleşmiş göçmenlerin psikolojisini ve hoşnutsuzluklarını analiz etmek ve anlamak için mükemmel bir temel oluşturmaktadır. Özetle, sömürge sonrası çalışmaların da yardımıyla, bu tez, Tabish Khair'in romanlarında yer alan "sömürgeleşmiş" karakterlere odaklanarak hoşnutsuzluk, anarşi, ötekilik ve etnik ve dini terör kavramlarını inceleyecek. Bu romanlarda da postkolonyalizmin teorik ve anlatısal yansımaları da incelenecektir.

Anahtar Kelimeler: Tabish Khair, postkolonyalizm, hoşnutsuzluk, İslamofobi, sömürge sonrası söylem

TABLE OF CONTENTS

INTRODUCTION

Till the beginning of the 21st Century, immigration has increased substantially in Western countries, particularly in Europe due to several unrests, wars and political instability in Middle Eastern and Asian countries. It is noted that "in 2015, 1,003,124 people were reported by the International Organization for Migration (IOM) to have arrived in the EU via Mediterranean maritime routes with 3771 people reported dead or missing (Geddes & Scholten, 2016: 1). This massive migration movement has inevitable social and political outcomes both globally and regionally. At first glance, immigration is regarded as a natural result of contemporary global society, and welcomed as the outcome of the desired multicultural atmosphere in Western democracies since these countries "exhibit strong tendencies to accept the permanent presence of ethnically and religiously diverse immigrants and their descendants and are groping toward mutually agreeable modes of accommodation" (Freeman, 2006: 945). However, the contemporary reality about the issue is vice versa. Immigration comes out as a problem in European Union States because the desired multicultural society turns out to be a multiethnic chaos with the massive population of immigrants rejected by the host societies. Anti-immigrant movements gain popularity especially in Europe, and it makes immigrant integration impossible.

> In Europe, violent or reactionary responses to immigrants appear to have increased in the last decade. Examples such as the riots in France (October and November 2005) or the anti-Muslim cartoons in Denmark (2005) are often cited. Also, anti-immigrant attitudes on the part of natives appear to be increasing, as is exemplified in the rising support of anti-immigrant political parties such as *Freiheitliche Partei Österreichs* in Austria or *Front National (FN)* in France (Rustenbach, 2010: 54).

Particularly in Europe, the source of anti-immigrant attitudes is religious differences as it is mentioned in the quotation above. The clash of radical Islam and Islamophobic tendencies of the European Right Wing inevitably shape the relationship between the immigrants from former colonies and their colonizing host society in the contemporary era. As it is expected, this clash is apparent in social sciences literature. Thus, "social science studies of religion and immigrants in Western Europe, much like popular discourse on the subject, tend to stress the problems and conflict engendered by immigrants' religion and the difficulties that Islam poses for integration (Foner & Alba, 2008: 361). Radical Islamist terrorism becomes the primary basis for anti-immigrant attitudes in Europe. Therefore, postcolonial immigrants in the continent are labelled as potential terrorists and a threat for European civilisation regardless of whether these people identify themselves as Muslim or not. Consequently, social and individual

integration of immigrants in Europe become impossible in these circumstances. So, the discontent and psychological unrest of these mostly postcolonial immigrants appear to be a vital contemporary social problem, which should be analysed transparently and understood to offer potential solutions.

In this sense, the studies in social sciences about the issue gain importance for diagnosis, and immigrant literature and narratives appear to be one of the best sources to experience and analyse the immigrant perspectives. Various postcolonial authors in Europe reflect immigrant and postcolonial experiences and problems in Western literature such as Hanif Kureishi, Arundhati Roy and Salman Rushdie, and Tabish Khair emerges as a postcolonial Indian writer who has a distinct anti-colonial perspective on the issue both as an author and academician.

Khair was born in Ranchi, India in 1966 and grew up in a rural town of Bihar, which has a religious importance for Buddhists. The town is famous for its Buddhist temples and visitors, but it is also one of the poorest areas of India, and despite this Buddhist population, he was born in a Muslim family.

Khair found himself in a multicultural environment in his childhood. His educational life began in a Roman Catholic Primary school, and his Secondary school was run by a multicultural community called The Sisters of Charity of Nazareth. He was expected to be a medical doctor since it was a family occupation. However, he refused to meet that expectation and studied Social Sciences at Gaya College and then, he completed his Masters Degree in English at Magadh University in Bodh Gaya, India. In that part of his life, he started to get interested in politics and social issues, and began working as a reporter in *The Times of India* in Patna. There, he had trouble with fundamentalist groups and moved to Delhi and worked for the Delhi office of the same newspaper. To maintain his further academic studies, he moved to Copenhagen and started to study PhD in English. The life was tough for an immigrant in Denmark and he worked in various unqualified jobs. Soon, he would be an eminent writer in Europe, but he was regarded just as an ordinary immigrant despite his academic qualities. In those circumstances, he completed his PhD and finally moved to Aarhus to work as an Associate Professor in the Department of English at Aarhus University.

Tabish Khair is well-known with his poetry collection as well as his novels and non-fiction academic works. His first poetry collection, *My World*, was published in 1991 by a publishing house in New Delhi. Later, he wrote two more poetry collections; *A Reporter's Diary* in 1993 and *The Book of Heroes: A Collection of Light Verse and*

Much Worse in 1995. In 2000, his new poetry collection, *Where Parallel Lines Meet*, was published and he started to gain popularity thanks to this volume of poems. He proved himself as a poet and a creative writer, and his poetic style was celebrated both in the West and the East. In 2010, he published his last collection of poetry, *Man of Glass: Poems*. One of the most remarkable pieces of poetry in his collection is *Rumi and The Reed*, which has dense emotions and ideas about the multicultural atmosphere of the world. In the lines given below, Khair gave the first signs to be an eminent anti-colonialist writer in English.

And I, O Believers, cried Rumi
(Having lost the man he loved),
I who am not of the East
Nor of the West, un-Christian,
Not Muslim or Jew, neither
Born of Adam nor Eve,
What can I love but the world itself,
What can I kiss but flesh?
Let my raw lips rest then.
Let all words be brief. (Khair, 2000: 104)

Khair published his first novel; *An Angel in Pyjamas* in 1996, a year after his third poetry collection. Then, he did not publish any work of fiction work until 2004. *The Bus Stopped* was published in that year and became his second novel. His third, *Filming: A Love Story* (2007) deals with religious hatred, Indian film industry of the early 20th Century and partition of the country. In 2010, *The Thing about Thugs,* set in Victorian London, narrates a Victorian clash between the Oriental and the Occidental points of view. This was followed by *How to Fight Islamist Terror from the Missionary Position* which was published in 2012 and again deals with contemporary issues; radical Islamist terror, Western prejudices against Islam and problem of immigrant identity. His next novel, entitled *Jihadi Jane,* was published in 2016 and tells the story of two young Muslim girls raised in England and their quest to join ISIS groups in Syria. His latest novel, Night of Happiness was published in 2018. He focuses on identity crisis and religious preconceptions of contemporary Indian characters. There is also a satirical criticism of contemporary Indian-English writers who alienate themselves from their native culture to promote the Oriental point of view. Khair also wrote non-fiction works in English such as *Babu Fictions: Alienation in Indian English Novels* (2001) and *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere* (2009). In these academic works, he focuses on postcolonial subjects like alienation, otherness and identity.

Khair clearly reflects his own experiences as an immigrant in the West in his novels and poetry. This makes his works an important source to grasp the problems of immigrants, their lack of integration in society and discontent generated by them. With vibrant characters portraying (post)colonial perspectives, Khair reveals the clash of civilisations with its historical background and contemporary reflections.

The reason why Khair is an eminent postcolonial representative in literature is not only his brilliant portrayal of postcolonial immigrant characters but also the scientific background of his works written by a prolific academician. He applies postcolonial literary theory especially in his novels acutely and in an authentic way. His realistic narratives of immigrants in the West transparently reflect contemporary social and political agenda of the world, and enable the scholars of social sciences to diagnose and exemplify the issue with an elaborate new perspective which includes anti-immigrant attitudes in Europe, Islamophobia, Islamist extremism and the reasons of all these tendencies in the society, most importantly with potential solutions for them.

Thus, this dissertation aims to explore postcolonial discontent and crisis in four novels by Tabish Khair whose character portrayals in the novels provide a valuable source to analyse the colonized identity crisis and immigrant discontent.

One of the main arguments of this thesis is that the relationship between the colonizer and the colonized, and the subversion of the colonized culture generate various discontents in the society. Throughout the study, the subversion of the colonized culture which causes the sense of otherness will be analysed with a focus on Khair's characters and narratives. The contemporary problems such as Islamophobia and xenophobia will be linked to this colonizing subversion, and Khair's contribution to reflect the problem and the importance of his works to generate solutions will be revealed in a detailed way.

The thesis will consist of four chapters and a conclusion. The first chapter will give introductory remarks concerning the argument of the thesis and the theoretical background. It will also provide a detailed theoretical account for the concepts as postcolonialism, otherness and discontent that will be put under investigation by laying bare the colonial and postcolonial theoretical backgrounds with specific references. The theoretical discussion will begin from colonialism and advance through neocolonial literary criticism.

The second chapter of the thesis entitled *The Class Conflict and Postcolonial Representation of Identity* will focus on oppression, racial otherness and colonized immigrant psychology in *The Thing about Thugs* and *Night of Happiness* by referring to

Marxist Literary Criticism. Therefore, the aim of the chapter is to analyse Tabish Khair's *The Thing about Thugs* and *Night of Happiness* in terms of class conflict, colonial and postcolonial representations of class identity and identity crisis by referring to specific quotations from the novels and theoretical discussions about the issue. *The Thing about Thugs* will be read from the perspectives of racial and class identities and racial otherness while *Night of Happiness* will be analysed with a scope of postcolonial class identities and crisis, and religious and cultural otherness. The chapter will also refer to some theoretical issues like how class and racial identities are constructed by tracing supports and evidences in the aforementioned novels.

The third chapter, *Postcolonial Anarchism and Islamophobia*, will uncover the terms; Anarchism and Islamophobia and their connections with Postcolonial Literary Theory. The rest of the chapter will analyse Tabish Khair's novels; *How to Fight Islamist Terror from the Missionary Position and Jihadi Jane* by focusing on the effects of Islamophobia on the immigrant characters, and the anarchist tendencies generated by the concept of otherness in the Western society.

The last chapter, namely *Discontent and Crisis in Khair's Immigrant Narratives*, will unfold discontent and crisis in Khair's immigrant narratives by focusing on his four novels mentioned before in previous chapters. Before analysing narratives, there will be a brief theoretical discussion on adaptation, acculturation and identity formation of the immigrants to grasp the psychology of the characters and their discourse. The chapter will also be allotted to the definitions of postcolonial narrative and its discontents in order to feature Tabish Khair's novels as postcolonial narratives narrating the story of traumatized immigrant subjects as victims upon whose identities colonialism is inscribed.

All the discussions and analysis of Khair's works in the chapters above will be concluded and findings about them will be presented in the Conclusion part of this thesis.

THEORETICAL BACKGROUND

1.1 Origins of Postcolonialism

Tabish Khair is an Indian author settled in Denmark and currently works as a scholar in the Department of English at Aarhus University. Although he lives in Denmark, his works –both fiction and non-fiction- are in English.

Tabish Khair employs a postcolonial discourse in his works. He creates multicultural and also anti-colonial fiction by blending his native culture with the adopted western one. Tabish Khair's novels, in particular, resist the hegemonic voice of the Western culture and as an author, he tries to reflect the original voice of postcolonial characters by focusing on their cultural clashes and discontents which emerge when these characters live in the West as immigrants or interact with the colonial culture. Both in his poetry and prose works, Khair mainly focuses on some of the widely debated tenets of Postcolonial Literary Theory such as otherness, identity and discontent in colonized cultures. In this respect, he may be accepted as a postcolonial writer. Particularly in his novels, he portrays sharp and clear characters who suffer from disorientation in Western culture and problem of otherness as colonized subjects. In this sense, his novels provide a perfect basis to analyse and understand the psychology of the colonized immigrants and their discontent. To fully understand these themes in Khair's works, the process of colonialism to postcolonialism and their social, individual and political products that shape postcolonial literature should be taken into account.

Colonialism was experienced in different dimensions around the world throughout the history of humanity. Every colonial power established their unique approach to their colonized subjects and developed unique strategies to communicate and dominate the colonized country. However, they all had a notion in common that these colonizers were there to take advantage of the colonized people materially, financially and culturally. The basic aims of colonialism are to conquest and dominate other civilizations.

Colonialism started in the 15th Century, and it reached its peak point in the late 19th Century. It was regarded as a normal and natural process of western policy by the people of the western countries in the 19th Century. European countries were ruling and dominating various civilizations across continents. In that century, the majority of the world was being ruled by European powers. The resources and power of the colonized lands were being used by the colonizer to increase the wealth of the west, and while

working for their masters, colonized people were oppressed, assimilated by the hegemonic culture and even enslaved by them.

The main argument which was set forward to legalize colonial deeds was that colonized lands had 'savage' lifestyles and they had to be rescued by civilizing mission. Other cultures were seen as inferior by European countries and colonialism was the only way to help those 'barbaric' communities and ensure their intellectual development by replacing their native tradition, culture, lifestyle and even religion with the western ones. Frantz Fanon shows the dynamics of colonialism apparently in his prominent work, The Wretched of the Earth

> Colonialism hardly ever exploits the whole of a country. It contents itself with bringing to light the natural resources, which it extracts, and exports to meet the needs of the mother country's industries, thereby allowing certain sectors of the colony to become relatively rich. But the rest of the colony follows its path of under-development and poverty, or at all events sinks into it more deeply. (Fannon, 1961: 159)

To ensure the continuity of colonialism, colonizer west used various strategies and the most important one was assimilation. The colonizer countries know that colonized subject will not rebel against the sovereignty of them if these colonized people adopt and admire the culture of the colonizer. When they fully give up their native culture, they will be more suitable to be colonized. However, the situation changed for most of the colonizers in the beginning of the 20th Century. Colonies started to rebel against the dominating power of the European countries and fight for their independence. One of the most famous struggles for independence is the rebellion of India. With the leadership of Mahatma Gandhi, colonized Indians organized a non-violent movement against British colony and gained their independence in 1947.

It is mostly stated by the academics of social sciences that colonialism has not completely been over. Former colonies such as India, Canada or some African countries got their freedom politically, but their social, cultural and psychological exploitation can still be seen today. This contemporary colonialism is often called as neocolonialism (which will also be discussed in the following pages of this chapter). The aforementioned former colonies, particularly Canada and New Zealand, try to resist imperial dominancy and compete with their financially strong neighbours. They are still under the pressure of their former colonizers and cannot deny their strong ties with them. However, 'they might also be seen simultaneously as neocolonial in their policies and attitudes toward their respective indigenous peoples, or in their attempts to disguise white rule with a show of tolerating ethnic difference.' (Huggan, 1997: 22)

European Enlightenment had created a concrete sense of modernity. According to this standard criterion, society has begun to be categorized as 'civilized vs. uncivilized' or 'west vs. non-west'. With western colonial deeds, these concepts were identified, expanded and reworked. Colonial enterprises of European nations generated stereotypes of outsiders and some characteristics were attributed to these groups of 'others' such as laziness, aggression, violence, greed, sexual promiscuity, bestiality, primitivism, innocence and irrationality (Mondal, 2014: 2965). Thus, postcolonial theorists such as Frantz Fanon, Edward Said and Homi K. Bhabha refer to the colonized as the colonial other, or simply the other.

In this sense, postcolonialism constitutes miscellaneous challenges to colonial style of thinking and producing literary works in opposition to such views and postcolonial studies aim to move beyond simple oppositions of colonizer/colonized. The psychology of the colonized, their integration to the society, sense of otherness and discontent form the basis of contemporary postcolonial study. There emerged preeminent works that focused on the psychological damage experienced by colonized who adopted these colonial ideas. Among them, the most important one was the psychologist Frantz Fanon. As he asserts in his *Black Skin, White Masks*;

> On that day, completely dislocated, unable to be abroad to the other, the white man, who unmercifully imprisoned me, I took myself far off from my own presence, far indeed, and made myself an object. What else could it be for me but an amputation, an excision, a haemorrhage that spattered my whole body with black blood? But I did not want this revision, this thematisation. All I wanted was to be a man among other men. I wanted to come lithe and young into a world that was ours and to help to build it together (Fanon, 1967: 112-113).

Frantz Fanon suggests that he cannot see himself as a human subject but an object that is identified as inferior by a certain group. Fanon points out that colonialism does not only refer to a political and economic change, but a psychological change, too.

From the beginning of the 20th Century until the second half of it, 'postcolonialism' was used to refer to a situation after independence. However, in the late 1970s, postcolonialism started to be used as a political and ideological term. After the independence of former colonies, binary oppositions such as colonizer and colonised, imperial and local have become the main concern of postcolonial studies. As Bill Ashcroft suggests the ground for postcolonialism in his *The Empire Writes Back* as;

> Term post-colonial might provide a different way of understanding colonial relations: no longer a simple binary opposition, black colonized vs. white colonizer; Third world vs. the west, but an engagement with all the varied manifestations of colonial power, including those in settler colonies. The attempt to define the post-colonial colonies. The attempt to define the post-colonial by putting barriers between those who may be called 'post-colonial' and the rest, contradicts the capacity of post-colonial theories to demonstrate the complexity of the operation of imperial discourse (Ashcroft, 2002: 200).

This ‘operation of imperial discourse’ creates a new sense of writing in literature which Edward W. Said describes in a detailed way in his *Orientalism* that will be analysed later in this study. This imperial discourse also supplies a ground to emerge a new discourse that counters it; postcolonial discourse. This new type of discourse tells the story of colonial deeds by focusing on the experiences of colonised subjects. With the absence of imperial power in former colonies, native culture starts to gain importance among the formerly colonised societies. This struggle to make a redefinition of local culture is the main concern of postcolonial studies. In this sense, it is inevitable to say that postcolonial studies create new perspectives in social sciences, particularly in literature. The traditional writing centre was mainland Europe before the emergence of postcolonialism. However, it has changed completely and postcolonial writing makes the whole world the center in literature. Former colonies like India, Australia, Canada and many Middle Eastern Muslim countries start to produce literary works which redefine their identity and contemporary literature as a whole through postcolonial understanding. Hans Bertens points out that ‘in recognition of this new situation, in which writing in English from the former colonies- including India, Pakistan, Sri Lanka and other Asian colonies- has proved itself as a vital and as important as the literature written in England itself; we now usually speak of ‘literatures in English’ rather than of ‘English Literatures’ if we want to refer to English language writing.’ (Bertens, 2004: 195)

One of the best examples of this postcolonial awakening is, as one of former British colonies, India. With the departure of British colonial forces in 1947, Indian writing started to reshape itself as a unique approach to world literature. So many ancient and religious Indian texts like Ramayana were discovered, translated and reinterpreted. These discoveries formed a basis to reshape Indian literature and used as a source for creative writing. However, it does not mean that India has completely recovered itself from the defects of colonialism. This political independence and postcolonial awakening could not provide cultural and ideological independence. The imperial effects on the society have still been felt and a contemporary sense of colonization is still active today.

Unlike many of the theoretical movements in literature, the literary concept of postcolonialism is not a monologic one. It has multiple approaches in itself such as the ideas of Gayatri C. Spivak which have given birth to ethnic feminist studies; Homi K. Bhabha’s cultural critics and theories about postcolonial environment; and of course,

Edward W. Said's approach to postcolonialism which focuses on the relation between East and West and global cultural interactions in his groundbreaking work, *Orientalism*. Edward Said's *Orientalism* as well as *Culture and Imperialism* is considered to be one of the most important works of postcolonial studies.

Said was born in 1935 in Jerusalem and passed away in 2003 in the USA. He was an eminent Palestinian American academic, a political activist and a public intellectual. He was a prolific writer and wrote countless books and articles about the Arab cause and Palestinian rights. In *Orientalism*, Said criticizes the prejudices of the Western viewpoint against Islamic world and Eastern cultures which he called 'the Orient' and Western stereotyped perception of otherness.

With the emergence of his *Orientalism*, which was published in 1978, postcolonial theory has found a scientific basis, and the work reshaped postcolonial studies and literatures, adding on numerous new terms to the field. Said mainly focuses on the inequality between East and West, and the hegemony of the West. As Leela Gandhi introduces, Said's *Orientalism* is 'the first book in a trilogy devoted to an exploration of the historically imbalanced relationship between the world of Islam, the Middle East and the 'Orient' on the one hand, and that of European and American imperialism on the other.' (Gandhi, 2007: 9)

The relationship between East and West has always been 'imbalanced' throughout the history as Leela Gandhi puts it. West has always dominated East. Therefore, Said's main motivation in creating such a theory like Orientalism is that Eastern culture and literatures should be accepted without marginalizing them. Bertens suggests that

> West and East form a binary opposition in which the two poles define each other; the inferiority that Orientalism attributes to the East simultaneously serves to construct the West's superiority. The sensuality, irrationality, primitiveness, and despotism of the East construct the West as rational, democratic, and progressive and so on. (Bertens, 2004: 205)

Peter Barry also reflects the same idea in different words. He asserts that 'Said identifies a European cultural tradition of 'Orientalism', which is a particular and long-standing way of identifying the East as 'other' and inferior to the West.' (Barry, 2006: 193)

Said suggests that "Anyone who teaches, writes about, or researches the Orient-and this applies whether the person is an anthropologist, sociologist, historian, or philologist-either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism" (Said, 1978: 10). Thus, according to him, an Orientalist should focus on the universality and common points rather than emphasizing the differences between East and West. The Eastern discourse should be fresh and confute the stereotypical lies

which are very common in the western discourse about the Orient. He describes Orientalism as ‘a style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident.”’ (Said, 1978: 10-11)

In *Orientalism*, Said makes a clear distinction between the concepts the East versus the West and the Occident and the Orient. He explains that the Orient is the concept of the East which is subjectively studied by the West. The interaction between the Orient and the Occident is mainly based on authority and hegemony over the former. According to Said, Western Orientalists develop prejudices about the Orient as Oriental cultures are ignorant, weak, barbaric and in need of being ruled by the superior culture of the Occident. With the help of the global monologic atmosphere, the Occident defines the Orient from a narrow point of view and bends the truth. Said points out that

> The exteriority of the presentation is always governed by some version of the truism that if the Orient could represent itself, it would; since it cannot, the representation does the job for the West. [...] Thus, all of Orientalism stands forth and away from the Orient: that Orientalism makes sense at all depends more on the West than on the Orient, and this sense is directly indebted to various Western techniques of representation that make the Orient visible, clear, “there” in discourse about it. (Said, 1978: 23-24)

Said suggests that Orientalism, as a movement, is more political than being scholarly. By redefining the East, the West manages to build hegemony and legalize it. The Orientalists in the West write about the Orient and study them in order to reveal Oriental primitiveness and ignorance to the West to support Western superiority. In this sense, Said also questions the reliability of the knowledge in the introduction part of his work. He points out that knowledge is affected by cultures and every culture creates its own knowledge. The acceptableness of knowledge depends on the power of the culture in which it is created. Thus, global knowledge is based on the Occidental culture.

It is not false to say that Islamic world is the most significant target of Orientalism. From an Oriental point of view, there is no difference between Muslim countries although Islam spreads through a vast geography and most of the Muslim countries are culturally unique in themselves. Islam is experienced in various forms in different parts of the world. Despite these facts, the West projects Islam and Muslim countries to be ignorant and have violent tendencies. In his famous work, *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*, Said stresses that it is not Christianity that is considered to be against Islam but the West itself. The main reason of this assumption is that the West has nothing to do with the religion in its political and cultural environment. That was a long time ago that the West had passed that stage of backward ideology. However, ‘world of Islam-its varied societies,

histories, and languages notwithstanding-is still mired in religion, primitivity and backwardness.' (Said, 1981: 10)

Like many others, this example of Orientalism also demonstrates that the East has always been regarded as a threat to the West and putting every different part of it in a single definition is political. The term, Oriental, is used to describe half of the world from Middle East to Far East. Trying to understand all these different cultures in a single term lead to misinterpretations and misconceptions which make it easier to legalize western hegemony over the Orient and most importantly, make these cultures to define and represent themselves nearly impossible.

As it is understood from above, Said's main aim in *Orientalism* is to criticize Western hegemony and its cultural imperialism. The book has contributed a lot to the academic field of social sciences and Postcolonial studies. Another effect of the book is that it shows the plurality in the understanding of the Orient. Thanks to Said, it is much easier to understand that there is not a single understanding of the concept of the Orient. Imperialism uses the term in different dimensions and shapes it according to its needs. Wang Ning states that

> There is a linguistic Orient, a Freudian Orient, a Spanglerian Orient, a Darwinian Orient, a racist Orient, and so forth. But there is no Orient or Orientalism constructed according to a "pure" Oriental understanding of it without preconditions. So "West-centrism" still haunts him in dealing with this problem. The so-called Orient or Orientalism is nothing but an empty shell on which West-centrism functions. Thus, Said's critique again shows his "anticolonialism" to some extent. (Ning, 1997: 60)

Homi K. Bhabha is also another Indian English postcolonial critical theorist. Bhabha was born in 1949 in Mumbai, India and has become one of the most important theorists of postcolonial studies since 1980s. Although he is mostly criticized for being incomprehensible in his writings, he is also highly praised for his thought-provoking, descriptive ideas and his key concepts on postcolonial discourse.

In parallel to Said's ideas, Bhabha also suggests that colonialism is constructed on various prejudgments and assumptions that show eastern cultures as inferior to legitimate their deeds in those lands. He states in his *Location of Culture* that 'the objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction' (Bhabha, 1996: 70). The colonized are considered as the "other" of the Westerner or the 'colonizing subject', essentially outside of western culture and civilization. In Bhabha's own words; 'colonial discourse produces the colonized as a social reality which is at once an 'other' and yet entirely knowable and visible' (Bhabha, 1996: 71-72). However, Bhabha's ideas differ from Said's that

Bhabha thinks this aim of framing different cultures as 'the other' has never been achieved because there appeared contradictions in colonial discourse according to Bhabha.

The reason of these contradictions is that colonial discourse reshapes the identity of the other as barbaric, ignorant and strange, and this identity is considered as something which is outside the western culture and world. This understanding of colonial subject both creates otherness and also a threat for western hegemony. However, another important goal of colonial discourse is to domesticate these colonial subjects and make them a part of the civilisation and destroy the sense of otherness. In this sense, colonial discourse finds itself in a dilemma in the construction of otherness.

Human nature always tries to define unknown with familiar terms and concepts. Thus, colonial discourse does the same for unknown people and cultures by creating stereotypes such as violent Arabs, ignorant Asians and barbaric Turks. By doing this, western culture makes other cultures knowable and visible for them. In time, these stereotypical preconceptions become concrete beliefs in western culture and support the colonial fantasies and phobias. Bhabha states that

> Stereotyping is not only the setting up of a false image which becomes the scapegoat of discriminatory practices. It is a much more ambivalent text of projection and introjections, metaphoric and metonymic strategies, displacement, guilt, aggressivity; the masking and splitting of 'official' and fantasmic knowledges (Bhabha, 1996: 169).

In this sense, colonial powers always reject the truth that there are almost no differences among the people of different cultures. Human nature is much or less the same and culture does not have a huge effect on it at all because if they accept that truth, the legitimacy of colonialism is over. This contradiction affects the definition of the colonized subject and creates another contradiction that colonized subject is both regarded as domesticated and civilized by the west but also strange, ignorant and barbaric. Bhabha argues that colonialist representation of the other is not a stable one. It always moves between polarities of difference and similarity and it moves us through one of Bhabha's key concepts in postcolonial studies; colonial ambivalence.

Although ambivalence is a term that first appeared in psychoanalysis, Bhabha used the term in postcolonial studies. It refers to the complex and problematic relationship between the colonizer and the colonized. The colonized subject cannot be put in a single definition and shown as an ultimate opposition for colonial deeds. In truth, some colonized subjects show complicit tendencies while some of them resist to being

colonized. However, to create a stereotype, colonial discourse must supply a single frame for all colonized subjects.

Therefore, it is clear that ambivalence threatens the authority of the colonizer as it makes it impossible to maintain a basic relationship between the colonizer and the colonized, which is regarded as a problem in colonial discourse. Colonizers are aware of the fact that colonial discourse is ambivalent and it is destined to disappear without any rebellion since it contains its own destruction in itself. Thus, to stop or at least slow down the effects of ambivalence, colonial stereotypes must insistently be repeated to maintain the notion of otherness in colonial discourse. Bhabha stresses out that

> As a form of splitting and multiple belief, the stereotype requires, for its successful signification, a continual and repetitive chain of other stereotypes. The process by which the metaphoric 'masking' is inscribed on a lack which must then be concealed gives the stereotype both, its fixity and its phantasmatic quality - the same old stories of the Negro's animality, the Coolie's inscrutability or the stupidity of the Irish must be told (compulsively) again and afresh, and are differently gratifying and terrifying each time (Bhabha, 1996: 77).

It is apparent that colonial discourse is based on two main characteristics; repetition of stereotypes and ambivalence. It also results in another contradiction. The colonizer both tries to domesticate and westernize the colonized, and also keeps defining it as the other. Thus, it manages to achieve neither of them at the end as Bhabha points out in his work. He states that ‘like the mirror phase, 'the fullness' of the stereotype - its image as identity - is always threatened by ‘lack’ (Bhabha, 1996: 76).

Another important key term in Bhabha’s criticism is mimicry which can be seen in the colonized culture. As abovementioned, colonial discourse expects the colonized to imitate the colonizer culture, traditions and habits to ‘domesticate’ the ‘savage’ colonized culture. However, this new social reproduction has never been fully accomplished and the colonized imitation is regarded as a fake, ineffective copy of the colonizer. Therefore, this mimicry has never been able to be far from mockery. It is just like a parody of the colonizer. However Bhabha thinks that mimicry is much more than a simple parody and a source of mockery. It also reveals a weakness in colonial hegemony.

Mimicry has emerged as a colonial policy to domesticate and civilize the colonized lands. The colonial powers try to convert the barbaric communities into the superior civilisation of the West. According to the colonial discourse, the illegal deeds of the colonizer should be masked and legalized. Edward Said expresses this intention of the West by referring to Arthur James Balfour’s lecture in the House of Commons in 1910. In this lecture Balfour claims that it is far better for the colonized countries to be

governed by ‘the great nations’ of the West rather than doing it by themselves. These colonized countries have never experienced this kind of a modern government throughout their history. This situation is not only a benefit for the West, but also for the colonized countries as well. He adds that ‘we are in Egypt not merely for the sake of the Egyptians, though we are there for their sake; we are there also for the sake of Europe at large.’ (Said, 1978: 33)

To accomplish this goal, the easiest way is to make the colonized mimic the colonizer. The domestication process should be through the reproduction of the western education, art and traditions in the colonized lands. European-like individuals should be created to guarantee the future of colonial domination. Thomas Babington Macaulay, a famous British historian and politician, describes the need for mimicry in colonialism in his *Minute to Parliament* in which he refers to the education in colonized India in 1835. He states that ‘we must at present do our best to form a class who may be interpreters between us and the millions whom we govern, --a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect.’ (Macaulay, 1835)

In this sense, mimicry gains importance in postcolonial studies and has an important part in Bhabha’s postcolonial criticism and its ambivalence. Bhabha states in his prominent essay, *Of Mimicry and Man*, that mimicry emerges as a process that produces colonized individuals who are ‘almost the same, but not quite’ (Bhabha, 1996: 86). He also gives a definition of mimicry and says that ‘mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge’ (Bhabha, 1996: 85).

One of the most striking examples of mimicry appears in V.S. Naipaul’s *The Mimic Men* as the protagonist, Ranjit Ralph Kirpal Singh. Although he is Indian, he adopts a western name, Ralph, to define himself with the colonizer. However, Naipaul apparently reflects the idea in the novel that it is not the colonized subjects’ freewill to mimic the colonizer. Through education and discourse, the colonizer creates an atmosphere suitable for mimicry. By doing that, the colonizer makes sure that the next generation of the colonized society grows up by mimicking them. The protagonist of Naipaul shows this situation in the novel with a memory he tells.

> My first memory of school is of taking an apple for the teacher. This puzzles me. We had no apple on Isabella. It must have been an orange. Yet my memory insists on the apple. The editing is clearly of fault, but the edited version is all I have (The Mimic Men, 1967, p.90).

British colonialism finds and educates native individuals in the colonized lands to make them work for the sake of colonial authority. These people are thought to speak English language and act like English. They are called ‘mimic men’ by the colonizer and mostly

become the target of mockery. Mockery is not the only outcome of mimicry. These mimic men also pose a threat to the colonial dominance since it shows the ambivalent core of the colonial discourse which colonial hegemony tries to pressurize by using cultural stereotypes mentioned above. By speaking in the colonizer's language and interacting with the colonizer's culture, mimic man is considered to be able to destroy the colonial discourse and its imperial policy.

Hybridity is also another key concept in postcolonial literary theory which is mostly associated with Homi K. Bhabha. Term is defined by Ashcroft as 'the creation of new transcultural forms within the contact zone produced by colonization.'(Ashcroft, 2007: 108). This 'transcultural form' appears in different areas such as politics, culture and linguistics, and is also used in postcolonial studies to refer to cultural exchange.

Bhabha uses the term, hybridity to reveal his thoughts on cultural identity. According to Bhabha, hybridity is an unexpected result of the struggle to shape the colonized culture and identity by the colonial authority. The relationship between the colonizer and the colonized has given birth to a new hybrid cultural identity. This area of relationship is called 'the Third Space enunciation' or 'a hybrid space' by Bhabha and he states that this 'Third Space' is the only common point where the communication between cultures is possible.

> The intervention of the Third Space of enunciation, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which cultural knowledge is customarily revealed as an integrated, open, expanding code. Such an intervention quite properly challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary Past kept alive in the national tradition of the People. In other words, the disruptive temporality of enunciation displaces the narrative of the Western nation (Bhabha, 1996: 37)

This 'in-between space', which Bhabha mentions, creates a different sense of belonging in terms of nation and national history. Hybridity created by colonialism, becomes something that colonial discourse fails to identify, and most importantly, it develops a new point of view to explain and demonstrate the colonized culture without the borders of cultural stereotypes which are created by colonial discourse. Bhabha says that 'it is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew.' (Bhabha, 1996: 37)

This new position in cultural identity creates 'homeless' postcolonial individuals who have problems in the sense of belonging both physically and culturally. They neither match the definition of 'the other' by colonial discourse nor see themselves as a part of

the western world. These 'Third Space' individuals should not be categorized as an independent one since they represent a bridge which fills the gap between cultures. Hybridity is seen as a chance to see cultural differences as interactive things by Bhabha and opens new doors to create a culturally globalized world that is free from stereotypical definitions and preconceptions. Bhabha states that 'by exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves.' (Bhabha, 1996: 38-39)

Frantz Fanon is also an important activist and literary theorist whose two books have been the milestones of postcolonial studies. In his *The Wretched of the Earth* (1961) and *Black Skin, White Masks* (1967), he gives a clear portrait of the psychological aspects of colonialism by focusing on both the colonizer and the colonized.

Fanon was born in Martinique which is located in the eastern Caribbean Sea and known as French 'possession'. He received his education in France and worked for some time in Algeria and witnessed the effects of colonialism in North Africa. It is apparent that Fanon's afore-mentioned books are the outcomes of his own experiences. As a black man and also a colonized individual, he fights against the problem of racism throughout his life, and he knows what it means to be 'the other' in the eyes of the colonizer. In the very beginning of his *The Wretched of the Earth*, he writes

> This book should have been written three years ago. . . But these truths were a fire in me then. Now I can tell them without being burned. These truths do not have to be hurled in men's faces. They are not intended to ignite fervor. I do not trust fervor (Fanon, 1961: 11).

He mainly focuses on the psychology of the Black people to reveal the effects of colonialism in his works, and he mostly stresses out that the Black people hopelessly tries to be accepted by the civilization of the White. However, he claims that the communication is nearly impossible since the relationship between the Black and the White is based on an inferior & superior understanding. He states that 'the Negro enslaved by his inferiority, the white man enslaved by his superiority alike behave in accordance with a neurotic orientation.' (Fanon, 1967: 43)

The psychology of the Black that Fanon reveals in his works apparently reflects the overall situation of the colonized. Therefore, to understand what it means to be a colonized subject, Fanon's writings are crucial sources. According to Fanon, the Black wants to be accepted in the White culture and also tries to prove the substantiality of the Black culture. To get rid of this inferiority, the Black tries to represent himself / herself and the Black culture in the White world. In other words, the Black begins to whiten to be accepted by the White. This interaction causes a brand new trauma for the Black

since the acceptation as an equal part of the society seems impossible. In this phase, Fanon states that the Black experiences a radical change and gets whiter and whiter which is called ‘absolute mutation’. By doing this, the Black tries to overcome the traumatic experiences of being colonized.

As it is stated by Fanon, the cultural interaction between the Black and the White results in alienation not only for the former but also for the latter. Both the Black and the White alienate from their original identities. Fanon points out that ‘the Negro enslaved by his inferiority, the white man enslaved by his superiority’ (Fanon, 1967: 42). The traumatic alienation is much worse for the Black. To Fanon, the Negro becomes abnormal by running away from his original identity. It is nearly impossible for the Black to create their own identity unless they are completely free from colonization. At this point, Fanon’s ideas about decolonization are also important. He describes the process of colonization with a Marxist approach and as he puts forward, the struggle between the colonizer and the colonized continues after the process of decolonization in a different form. He defines decolonization as a violent process and admits that ‘at whatever level we study it- relationships between individuals, new names for sports clubs, the human admixture at cocktail parties, in the police, on the directing boards of national or private banks- decolonization is quite simply the replacing of a certain “species” of men by another “species” of men.’ (Fanon, 1961: 33)

Like Said and Bhabha, Gayatri Chakravorty Spivak also contributes to the study of postcolonialism with original key concepts that she has developed in her works. She approaches to postcolonialism with views from Feminism and Marxism. She is highly influenced by Derrida and his deconstruction. Bill Ashcroft states that Spivak rejects the post-colonial since she is ‘in favour of what she regards as the more inclusive term subaltern’ (Ashcroft, 2002: 198).

As Ashcroft suggests, the key element of Spivak’s criticism is her theory of ‘Subaltern’, which has a military background and means someone or something of a lower rank. Spivak uses the term to refer to colonized subjects, women and tribal Third World people who are under the hegemony of the colonization.

Spivak is best known for her essay *Can the Subaltern Speak?* In her essay, she focuses on the western cultural strategy to approach other cultures. She states the problem of subaltern that the western culture and its scholars investigate other cultures only from a western point of view. In other words, cultural interactions and academic studies are always held in the West with a colonial perception. Different cultures are defined as

other, and the West tries to understand them without accepting their own voice. Therefore, Spivak suggests that the West is talking to itself, refusing to hear all kinds of different, 'subaltern' voices.

In this sense, Spivak also points out that knowledge cannot be innocent since it always reflects western colonial interests. She thinks that knowledge is just like a product that is exported from the West to the colonized lands. There is nothing to hear from the Third World in the process of creating and confirming knowledge. Spivak also criticizes western scholars like Foucault since she accuses them of working together with capitalist and imperialist ideologies in their writings. At this point, Spivak writes in the same direction with Said and states that academic discourse in the west is completely under the hegemony of colonialism.

Spivak develops her theory of the subaltern with another concept; the Worlding. To Spivak, Worlding is a strategy that makes the subaltern nations accept the Eurocentric knowledge about their past and social atmosphere. Spivak states that their world is shaped by colonialism. The colonized nations of the world have a subaltern identity and it is nearly impossible for these nations to claim their original past and history, because their past is destroyed and changed by colonial discourse. There is nowhere to return for them. Their memory is erased by the colonial hegemony and their identity remains as different and hybrid whatever they do to change it.

Like Fanon, Spivak also opens doors to understand the psychology of the colonized. She defines herself as a Third World woman and mostly describes her own experiences as a 'subaltern' individual like Fanon does in his works.

Neocolonialism is also another concept that Spivak is interested in. She defines the term as 'what happened after the beginning of the dismantling of colonialism proper, that is to say, old territorial imperialisms which began with the rise of monopoly industrial capitalism.' (Spivak, 1991: 220)

Neocolonialism may be described as the indirect or invisible control of the contemporary underdeveloped countries by the developed ones. The term started to be used after World War II to refer to the dependence of the former colonies to their colonizers. As Spivak asserts; 'Neocolonialism is just like radiation – you feel it less like you do not feel it- you feel like you are independent.' (Spivak, 1991: 221) The direct and visible sides of colonialism turn into more complex and invisible practices with this new type. However, it is more economic and politic this time. It is completely different from the old forms of colonialism and imperialism this way.

Decolonization and its euphoria bring freedom to former colonized cultures and colonialism ended formally. However, there appeared a new type of colonialism and these former colonies continued to be directed from outside economically and politically. Colonial territories were broken up into smaller areas that have no capabilities to maintain independent development and even their internal security. They completely rely upon former imperial powers for their economic, military and political survival. In this respect, from a Marxist point of view, the earlier struggle among social classes turns into a struggle among nations. The upper classes and lower classes have been replaced by "upper (imperial) nations" and "lower (less developed) nations". Kwame Nkrumah, the former president of Ghana, explains this miserable situation in his book, *Neo-colonialism: The Last Stage of Imperialism*. He states that 'investment under neo-colonialism increases rather than decreases the gap between the rich and the poor countries of the world.' (Nkrumah, 1966: 315)

These capitalist satellite nations are condemned to underdevelopment. There is no way for these countries to become economically developed countries unless they abandon this capitalist system. It is nearly impossible for them to build strong internal markets without the control of their western masters. This economic dependence also affects social and psychological conditions of these neocolonial nations. It is heartbreaking to see them incapable of building strong, independent identities and cultures.

In neocolonial concept, "Third World" countries – or former colonies- have their own economic capital and some have strong economies such as India, China and South Africa. However, their cultural productions are not parallel to their economic growth. Therefore, western former imperial powers like the Great Britain, France and the USA (as a contemporary imperial power) are still dominant in cultural production and former colonies are still dependent on their former colonizers culturally.

The concept of "Third World" is mostly pointed out also by Aijaz Ahmad. He is a contemporary Marxist philosopher and a literary theorist, born in India in 1932. He is mostly known for his book: *In Theory: Classes, Nations, Literature* (1992). In his book, Ahmad expresses the need for theories and ideas against Imperialism and colonial discourse. In the first chapter, Ahmad discusses the issue of metropolitan hegemony over the world literatures. He proposes that even in our era, it is nearly impossible to reach a 'Third World' literary work without the control and interpretations of metropolitan cultures. The studies and literatures in English are all governed by metropolitan universities. He exemplifies the situation by saying that 'by the time a

Latin American novel arrives in Delhi, it has been selected, translated, published, reviewed, explicated and allotted a place in the burgeoning archive of 'Third World Literature' through a complex set of metropolitan mediations'. (Ahmad, 2008: 45) According to him, Imperialism plays a contradictory role that both unifies the world and acts as a distribution of 'global coercion and hegemony'. (Ahmad, 2008: 45).

One of the most famous discussions of Aijaz Ahmad is his essay; *Jameson's Rhetoric of Otherness and the "National Allegory"*. He criticises Fredric Jameson's ideas on 'Third World Literature'. In the essay, he states that metropolitan academics study only on the generalizations about 'Third World' cultures and literatures. In the varied and prolific atmosphere of these 'other' literatures, western scholars try hard to find a single voice and melt these differences in a single pot. He also points out that these metropolitan scholars do not know any of the local languages of the 'Third World'. Therefore, much of the works of literature which are not translated into English in these fields remain unknown, and Oriental studies in the western universities only deal with a small fraction of a whole. The main problem in this is that the untouched majority of the works of literature produced in these 'Third World' cultures are ignored and regarded as worthless for academic studies just because they are not in English. To clarify the argument, Ahmad shows Salman Rushdie's *Midnight's Children* as an example. He asserts that 'the characterization of Salman Rushdie's *Midnight's Children* in the New York Times as "a Continent finding its voice"-as if one has no voice if one does not speak in English' (Ahmad, 2008: 100). The only qualification an author from the 'Third World' needs is writing in English to be a 'representative' of a culture, literature or a civilization. Otherwise, they will be 'lost in history'.

By taking this contradiction as the starting point, Ahmad refuses to accept the term 'Third World Literature' and refers to the 'Three Worlds Theory' that is an essential part of the colonial discourse. He defines 'Three Worlds' as 'the capitalist first world; the socialist bloc of the second world; and countries that have suffered colonialism and imperialism' (Ahmad, 2008: 102). He adds that in the world of knowledge, description 'is never ideologically or cognitively neutral' (Ahmad, 2008: 102). Thus, the metropolitan descriptions of the world and cultures are not objective truths but only subjective and ideological productions. He exemplifies the situation in his essay;

> "Description" has been central, for example, in the colonial discourse. It was by assembling a monstrous machinery of descriptions-of our bodies, our speech-acts, our habitats, our conflicts and desires, our politics, our socialities and sexualities-in fields as various as ethnology, fiction, photography, linguistics, political science-that the colonial discourse was able to classify and ideologically master the colonial

> subject, enabling itself to transform the descriptively verifiable multiplicity and difference into the ideologically felt hierarchy of value (Ahmad, 2008: 103).

This descriptive hegemony, which Ahmad defines as the 'hierarchy of value', sheds light on how 'first and second world' cultures describe the 'third world' in neocolonial concept. To Ahmad, 'third world' 'is defined purely in terms of an "experience" of externally inserted phenomena', in other words, 'this classification divides the world between those who make history and those who are mere objects of it' (Ahmad, 2008: 103). With his Marxist point of view, he questions the exact place of the so-called 'third world' cultures in neocolonial world order. 'First and second world' cultures may be defined as capitalist and socialist sides of the world. However, when it comes to locating 'third world', it remains simply as 'other'. In this respect, the definition of 'third world' is insufficient and as he points out, "the binary opposition which Jameson constructs between a capitalist first world and a presumably pre- or non-capitalist third world is empirically ungrounded" (Ahmad, 2008: 104).

1.2 Tabish Khair's contribution to Postcolonial Theory

As well as being a postcolonial author, Tabish Khair has also theoretical contributions to postcolonial studies. His *Babu Fictions: Alienation in the Contemporary Indian English Novels* was published in 2001 and is the author's PhD thesis. In his work, Khair employs a detailed criticism of the concept of alienation in Indian English novels by referring to some prominent Indian English authors such as Salman Rushdie and V.S. Naipaul.

The term 'Babu' in the title of his work refers to Indian native people who belong to middle or upper classes in Indian society and speak fluent English. Khair also gives the opposite of the term as 'Coolie' which refers to lower class native Indian people who cannot speak English and live mostly in rural areas. These two terms are specially used by Khair to open a new perspective in the understanding of the term; alienation. In Indian English Fiction, the terms, Babu and Coolie reflect a different type of alienation in postcolonial atmosphere.

Khair states that alienation may be seen in different perspectives such as in sociology, psychology, ideology and nationality and also points out that alienation does not mean being alien or foreign only. Alienation can also be seen inside a single community and refers to have different opinions and being hostile. In this sense, he uses Babu and Coolie to reflect the alienation in Indian culture. He focuses on the changes of Babu and Coolie identities, in other words, the old and new generations. With the visible and invisible effects of postcolonialism, these identities of the two different layers of Indian society have been constantly changing and Khair follows the signs of these changes in contemporary Indian English Fiction.

He criticizes that upper class Babu Writers narrate the lives of lower class Coolie people although they do not experience anything common with these lower class people. It is regarded as dishonesty and a new type of alienation because westernized writers try to reflect Indian lower culture and it consists of irrelevances in Indian Fiction. Khair states that 'Contemporary Indian English writing is a proof of irrelevance of caste in contemporary India and the irrelevance of caste in the social circles to which these authors belong' (Khair, 2005: 145).

Another criticism by Khair against the same group of writers is that they narrate the lives of lower class Coolie people in a language that they do not understand; English. Khair points out that it is not sincere to write about the lower classes in a western

language and he claims that these writers write just for their satisfaction, not for the sake of Indian culture and literature.

With all these criticisms in hand, Khair focuses on alienation and class division in Postcolonial Indian English Fiction and uses these two terms to relate his discussion to anti-colonial discourse. Class division is reflected as a characteristic feature of racism which leads to anti-colonial discourse, and Khair gives a great contribution to anti-colonial discourse with his *Babu Fictions: Alienation in the Contemporary Indian English Novels* by open a new perspective to contemporary Indian English writing. Cristina M. Gámez-Fernández and Om Prakash Dwivedi describes Tabish Khair's work in their *Tabish Khair: Critical Perspectives*

> His scholarly work is inaugurated by *Babu Fictions: Alienation in Indian English Novels* (2001), an insightful resource book which deals with essential questions such as alienation, exile and language issues in Indian writing. The volume, published by Oxford University Press, comprises his PhD thesis, which has progressively gained influence among postcolonial scholars with an interest in Indian literature, since Khair's proposal provides new possibilities for the critical modes employed in Indian fiction written in English. (Gámez-Fernández and Dwivedi, 2014: x-xi)

Another critical work that is dedicated to postcolonialism by Tabish Khair is *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*, published in 2009 in the UK. The book is a detailed analysis of the concept of otherness beginning from the 18th Century gothic works to postcolonial writings in Contemporary Indian English Literature. By doing this research, Khair aims to explore otherness as a key concept in different genres of fiction such as gothic and magic realist novels throughout the literary history. He defines the aim of the book as

> While not a holistic study, my readings in this book do suggest a re-examination of gothic fiction in the colonial context and a revaluation of postcolonialism as a consequence of this re-examination. In different ways, I argue in this book about the pitfalls and achievements of colonial and postcolonial attempts as depicting or 'giving voice' to the colonial or racial other, as seen in gothic fiction or fiction influenced by the gothic. (Khair, 2009: 18)

In the book, Khair prefers to revisit 18th Century gothic fiction with a colonial perspective and analyse the concept of otherness in an ethical way rather than dealing with it as a literary subject. He questions the changes in the understanding of the concept throughout the time and visits different kind of 'others' such as racial, social and political others. He also refers to the contemporary political situation and discusses the contemporary others and the problem of terror as a result of it.

Both in gothic and postcolonial literature, racial or colonial other become the main source of horror and fear, and Khair suggests that the concept still generates fear by marginalizing the different in today's world. He points out that 'this study suggests not only points of departure and revaluation in the fields of postcolonialism and the study of

gothic fiction, but also implicit, in our political engagement with present day global realities' (Khair, 2009: 18)

To conclude, Tabish Khair is one of the postcolonial writers since he is an Indian author and a poet who writes in English. Both in his novels and poetry collections, the signs of anti-colonial discourse can apparently be followed and in this way, he proves himself as a diasporic writer.

All in all, Tabish Khair's novels offer a perfect ground to examine postcolonial discontent. The sociological and psychological problems that are generated by colonialism are all exemplified by Khair in his works, and key concepts of postcolonialism such as mimicry, ambivalence, hybridity and otherness find their bodies in his novels.

THE CLASS CONFLICT AND POSTCOLONIAL REPRESENTATION OF IDENTITY

"Mr. Ali, sometimes I feel that what we are, what we appear to be, what we pretend to be and what we are said to be are four very different things."Tabish Khair, The Thing about Thugs

As mentioned in the previous chapter, Tabish Khair's novels offer a perfect ground to discuss colonial and postcolonial social dynamics such as oppression, otherness and immigrant psychology. When it comes to oppression and otherness, another practical way to widen the discussion perspective is to apply Marxist Literary Criticism.

Through the history of mankind, there have always been oppressors and oppressed. According to Marxist understanding of class and race, the struggle is inevitable and the story of mankind has been shaped by these clashes of societies and social classes. Marx and Engels referred to this situation in *The Communist Manifesto* by pointing out that "the history of all hitherto existing society is the history of class struggles" (Marx & Engels, 2018: 1). In this respect, it is also sensible to hold the issue of postcolonial discontents from a Marxist point of view. However, Marxism is sometimes seen as insufficient to understand race and gender oppressions since it mostly focuses on class distinctions and analyses them by means of production and reproduction. Thus, Race, Gender and Class (RGC) studies widen this perspective and make it available to analyse racial and gender oppressions from a Marxist point of view, and it is believed that 'it would contribute to raise awareness about the reality and the importance of class and the extent to which neither racial nor gender oppression can be understood in isolation from the realities of class exploitation' (Gimenez, 2001: 26)

In this respect, the aim of this chapter is to analyse Tabish Khair's *The Thing about Thugs* and *Night of Happiness* in terms of class conflict, colonial and postcolonial representations of class identity and identity crisis by referring to specific quotations from the novels and theoretical discussions about the issue. *The Thing about Thugs* will be read from the perspectives of racial and class identities and racial otherness while *Night of Happiness* will be analysed with a scope of postcolonial class identities and crisis, and religious and cultural otherness. The chapter will also refer to some

theoretical issues like how class and racial identities are constructed by tracing supports and evidences in the aforementioned novels.

2.1 The Thing about Thugs

The Thing about Thugs, which was first published in 2010, is a novel set in the late-Victorian London. The narration of the novel constitutes a series of notes and writings by the characters. The plot story begins in a Bihari village in the colonized lands of 'Hindoostan'. Captain T. Meadows searches for local men with skull deficiencies to develop his phrenological researches back home in England and comes across with Amir Ali, an exposed member of a Thugee cult. Amir Ali changes his identity and pretends to be a Thug to escape from family enemies.

Thugee is an ancient traditional way of robbing wealthy travellers in the vast lands of India by winning their trust and offering shelter. It has its own customs that are passed on to sons from fathers. It appears to the colonial forces as an opportunity to legalize their claims about the inferior and savage nature of the colonized and they use it to prove their superiority by using so-called scientific methods of phrenology, or the study of human skull and its effects on human behavioural attitudes in other words.

Therefore, Amir Ali is brought to England by Captain T. Meadows for the phrenological research of his skull and its effects on his Thugee lifestyle. There, Amir Ali finds himself in a world full of racism and prejudgements. He decides that the only way of surviving in this white dominated world is to play the role of the inferior, and he manages to do that until a series of murders take place in the centre of London and he is targeted as the murderer by the upper class society because of his Thugee background and coloured skin. The only way to prove his innocence is to solve the mystery of the crimes himself.

The Thing about Thugs clearly represents the stereotypical discourse of colonialism and offers an anti-colonial perspective. Cristina M. Gámez-Fernández and Om PrakashDwivedi say '[...] Khair suggests that imperialism historically constructed Thuggee as well as pseudo-scientific dogmas which could intellectually justify racism, and therefore oppression' (Gámez-Fernández and Dwivedi, 2014: xix-xx)

In a society, every member of it displays ethnic/racial, gender and class identities naturally. The reason of it is not only structural locations but also some other factors such as 'the heritage of slavery, the presence of colonized minorities and the composition of past and current immigration flows (Gimenez, 2001: 27). This fact is the main reason why all everyday social relations are inevitably raced, classed and gendered.

In *The Thing about Thugs*, race comes forward as a system of oppression. The relationship between the colonizer and the colonized are mostly built upon racial differences since the nineteenth century scientific developments were not sufficient to make a clear distinction between biology and culture. Thinking of the protagonist of the novel, Amir Ali, one can assume that racial and biological differences are trying to be used to legalize colonial deeds and prove the superiority of Western culture over colonized ones.

In the nineteenth century -when the novel's plot is also set - the dominant scientific theory of studying biology was Lamarckian that is 'based on the assumption that organisms actively adapt to their environments by acquiring characteristics (both physical and behavioural) that over a period of time become inherited' (Paul, 1981: 117). This out-of-fashion scientific tendency of the nineteenth century should be taken into account seriously since it is vital to understand racial attitudes of the time and how they legitimize racism. These Lamarckian assumptions on acquiring physical and behavioural characteristics propose that people and communities living in both cultural and natural 'poor' environments are destined to pass this 'poverty' on their next generations. Thus, over centuries, these communities face biological degenerations that reflect their cultural and natural poverty. This nineteenth century assumption leads us to the idea that 'a consistent Lamarckian interpretation implied that all deprived populations, including the proletariat, would be genetically lamed' (Paul, 1981: 117).

In the novel, Lamarckism shows itself in the form of a pseudoscientific branch; phrenology. It became quite popular as 'a new scientific branch' through the first half of the nineteenth century and 'since 1823, the number of phrenological societies had grown from one to twenty-four' (Parssinen, 1974: 1). There was a strong enthusiasm among upper-class and young scholars of the time. The reason of such enthusiasm may be hidden in the description of phrenology.

> The basis of phrenology is the belief that psychological characteristics of an individual are determined by the size and proportion of controlling organs in the brain. A person with a highly-developed 'veneration' organ, for example, will probably be extremely religious. Furthermore, the size of these organs can be discovered by noting the shape of the skull and, especially, any protuberances, since the cranium corresponds closely to the shape of the brain beneath. Consequently, an individual's character can be discovered from a careful examination of his head. (Parssinen, 1974: 2)

This new type of science was a perfect opportunity to prove the inferiority of the colonized. The need for scientific proof on barbarism of the colonized and the aim of legalizing colonial oppression lead the colonizer to examine the skull samples of mostly colonized criminals. Today, there are various different skull samples in the Medical

School of the University of Edinburgh and ‘among the skulls are seven from India, which were originally presented to the Edinburgh Phrenological Society in 1833’ (Wagner, 2010: 28). Wagner expresses that these skulls are labelled as ‘Thug’, which means that they were accused of being criminals in colonial times, executed by the colonial authority and their skulls were brought to be analysed for their deficiencies (Wagner, 2010: 28-30).

Khair refers to this fact in the beginning of the novel. Lord Batterstone, who is from ‘the Society’ and the villain of the novel, buys skulls with deficiency from a middle-class man, John May. Batterstone is not interested in the way John May gathers the skulls, whether legal or illegal. He just pays for them and wants them prepared in an appropriate way to present to his Society. He is particularly interested in extraordinary-shaped skulls and willing to pay high amounts for them. Only through the following chapters the reader finds out that John May collects these skulls from freshly dead people by digging their graves and later on, he himself kills people just for the sake of their ill-shaped skulls.

‘But I need the, ahem, the top of the Thing before the next meeting of my Society, ready to be exhibited. Do you understand? Ready to be exhibited and demonstrated, and as exceptional as you have made me believe’ (Khair, 2012:18)

From the quotation above, the reader understands that they refer to the skulls as ‘the Thing’ in the novel which also represents the ignored identity of the owner of the skulls. Throughout the novel, there are various examples reflecting the colonizers’ attitudes towards the colonized. Lower class people – especially from different nations and mostly from the colonies- are seen as objects rather than individuals. They are there to be used, analysed or thrown away when regarded as useless. This makes the relationship between these two sides quite complicated since the colonized has emotions and ideas to be satisfied and accepted by the colonizer. However, it is mostly impossible to fulfil that aim. One of the most striking examples of it is again at the beginning of the novel. Lord Batterstone goes to an opium den in which an old woman stays. The woman is an Indian immigrant whose ‘hair is matted and clumpy, as if under it the bone was uneven and indented (Khair, 2012: 14). This description of her, reveals the reason why Batterstone is there. He holds her arm and probes her hair not to caress her but to investigate her skull.

Perhaps she takes it for a caress. She certainly tries to make the appropriate noises, smiling seductively. But the man is not caressing her. He probes her skull with knowing fingers and if she had been able to look up, she would have been struck by the oppression on his face. Then suddenly, the gentleman pushes her away. (Khair, 2012: 15)

Amir Ali, the protagonist of the novel, also shares the same destiny with the woman. He is brought to London from his homeland by Captain Meadows as a phrenological research subject since the shape of his skull is not proper, which means that he is a proof of racial inferiority. Also, Captain Meadows is willing to write about the Thugee cult in India and Amir Ali introduces himself to Captain Meadows as an ex-Thug. He seems to be comfortable with the idea that he is destined to be a criminal and accept that he is inferior while talking to Captain Meadows.

> [...] I serve you now and hasten to tell you all you wish to hear. But unlike many other approvers, I came to you on my own, and in may face and in my voice, and wonderfully from my skull, as you still lay recovering in Patna, you read, with the acuity that all sahibs are blessed with, the truth of my narrative (Khair, 2012: 22)

Amir Ali knows he will be a research subject in Lord Batterstone's The London Society of Phrenology, and he is exhibited various times there as a 'living skull'. Except these exhibitions, he tells his background to Captain Meadows as a Thug.

It is not only phrenology in the novel that reflects race discrimination and colonial understanding, but also race and class distinctions are clearly pointed out by Khair. Various dialogues and monologues in the novel assert that racist attitudes of the time are accepted both by the colonizer and the colonized. The popular belief of the time is that people and races cannot be changed or tamed. In a conversation between Major Greyper and Captain Meadows, Major states that it is a hopeless activity to civilize the colonized people. Captain Meadows trusts Amir Ali as an ex-Thug and he feels that Amir Ali regrets his past cruelties and tries to be a civilized man. He criticizes Captain Meadows about his trust to Amir Ali and says that it is too dangerous to keep him in his house. At the end of the conversation, by referring to Amir Ali, he says 'Leopards and spots, you know, leopards and spots...' (Khair, 2012: 69).

Lord Batterstone has also the same attitude towards other races. In his Society, he tries to convince people about the inferiority and cruelty of Asian people by giving so-called scientific and also religious evidences. He claims that he is 'a man of science' (Khair, 2012: 63) and does not 'want to examine issues, like the Mosaic estimate of creation or the amphibian ancestors of man' (Khair, 2012: 63). However, he is strongly against the idea that there is little difference among men and animals and also races of man. He continues that the theory of evolution is just for animal species and there is no proof for human evolution in science. He defines these ideas are irreligious and 'unscientifically placed man at the end of a chain of animals' (Khair, 2012: 63). He asserts that God's workmanship is slight in creation of human, and strongly denies the idea that a

Caucasian shares the ancestor with a lower class Negro. He argues that the brain and its organic quality are different in every race. Races cannot be in same quality and some of them are destined to be inferior. It is also impossible to civilize these inferior races because there is a biological barrier.

> But just as God did not give the same soul to all men (more murmurs of dissent here, which made Captain Meadows hopeful) – some are saved and some are not and some, it is argued, do not have souls – just as God did not create all beings equal, it stands to reason that the marks on the skull are as permanent as souls and not liable to be erased by education, or wealth. (Khair, 2012: 65)

In the novel, race discrimination is seen in all levels of society, not only in upper-class. The lower-class working people of the society also discriminate other colonized races. Nelly Clennam, the cook in Captain Meadows's house, apparently reflects her hate towards Amir Ali because of his race and background as a Thug. She regards Amir Ali as a threat to all servants in the house. She claims that dishonest and cruel people like Amir Ali should be kept away from innocent and honest people. It is also irreligious to accept these people since they are the source of corruption. She says that 'it would be said by many that to harbour a nigger, lordey, a cannibal in the kitchen was not only a danger but an act of verging on the unchristian...' (Khair, 2012: 33). Although she is a lower-class servant, she sees Amir Ali inferior than herself because of his race.

This ranking in the lower class people in the society has been emphasized several times in the novel. There is a strict discrimination among servants, and racial oppression is felt deeply in the conversations. Your race and background even determine where you sleep in the house. Amir Ali points out this issue in his letter for another servant in the house, Jenny.

> And it is in the bare scullery, on its hard, damp floor, that there is space for the likes of us: the thug from nowhere, the charwoman from somewhere. The better servants sleep in the kitchen or pantry, don't they? (Khair, 2012: 48)

In the Nineteenth Century, it is only possible for the people who belong to Western upper-class society to have a stable and accepted identity. Wherever they go in 'the Empire', they are always regarded as lords and gentlemen. However, it is not that easy for other community members to preserve their social titles. A respectable man in a colonized society is regarded just as a colonized inferior by the West. Amir Ali is one of these noblemen of the Orient. He is mostly called out as 'nawabzada' by the people from his homeland. In a letter of Amir Ali to Jenny, Haldi Ram shows his respect to him as a nobleman of India by saying that 'Forgive us for interrupting your journey, not even providing you with a decent breakfast, for what can we poor people serve to a gentleman like you, son of the noble Syed Zahid Ali sahib, nephew of the learned and gracious Mustapha Ali sahib' (Khair, 2012: 52). It is the same Amir Ali who is easily

condemned and becomes suspicious for the serial murders in London. Without any evidence or witness, Amir Ali is seen as the savage beheader, or 'the Head Cannibal' with their words. Daniel Oates, a newspaper agent in London, grows suspicious of Amir Ali just by commenting on his physical appearance. He says 'I must confess that with his pointy moustache, flowing tresses and dark, shifty eyes, he looks the very part of a vindictive murderer, a practitioner of barbarous, unspeakable rites' (Khair, 2012: 91). This sole example clearly represents the racial oppression and prejudices over the colonized. The main reason of this easy condemnation lies in class consciousness of the society. Gimenez states that '[...] it is likely that, whatever individuals' conception of who they *really* are might be, their behaviour is routinely interpreted in different terms by their peers and by those who are located high in the hierarchical structure, in position that give them the power to make decisions affecting other people's lives' (Gimenez, 2001: 28).

This hierarchical power gives Daniel Oates and the others the right to declare Amir Ali as the prime suspect for the beheadings in the novel. Major Greyper has also the same attribution towards foreigners. As it is discussed in the previous pages, phrenology is a tool to build a colonial other and make it accepted by the society by using science. However, there is no need to have such a scientific proof to identify a criminal according to Major Greyper. Khair asserts that

> Major Greyper had nothing against phrenology, but he did not need to feel the skull of a man to know whether he was a criminal: you could tell from any scoundrel's background, language, gait, clothes, eyes, from so many things. Criminality always revealed itself: only the blind refused to see it. (Khair, 2012: 68)

These racial preconceptions are repeated in various concepts throughout the novel. People create an Oriental monster in their fantasies and one of the examples of this situation is Amir Ali's walking on the streets of London with his elaborate Indian dress 'with a turban and a flashy cummerbund over his kurta and angarkha' (Khair, 2012: 58). Amir does not feel comfortable with this dress on the streets because 'once, a group of drunken youths who besieged and berated Amir Ali for being an Oriental despot who kept women like cattle in his harem' (Khair, 2012: 59).

However, there are not only blacks and whites in this issue. There is also a 'grey area' where Marxist class consciousness shows itself. Amir Ali's Oriental appearance may be seen as a thread but its elaborate style, which separates him from other lascars and poor immigrants, sometimes leads to confusion. When Amir Ali dresses firmly, he sometimes – but not so often- gets different reactions from people. This is what the reader experiences when Amir comes across a policeman on the street on his way back

from a meeting in the London Society of Phrenology, after being exhibited as a living skull. Khair expresses the confusion of the policeman when he sees Amir Ali with an elaborate Indian dressing, which Gunga exaggerates by saying he has been ‘adopted by the Queen of England’ (Khair, 2012: 61). It is a moment of hesitation for the policeman about how to react.

> The policeman walks past in his blue frockcoat. Solid and dour, he eyes Amir Ali ambivalently, unable to choose between his natural deference for rich clothing and a native suspicion of foreigners. At the last moment, he tips his hat to Amir, and Amir reciprocates with a low, very Oriental, very ornamental bow. (Khair, 2012: 61)

This ‘moment of hesitation’ also directs us to the fact that the culture of discrimination is not only on the level of race. The main source of it is certainly the social class conflict. The class conflict is barely visible in the novel, and as cruel as racial discrimination. John May and Lord Batterstone meet in a bar for their secret skull trade in the beginning of the novel. Both May and Batterstone are white Englishmen. However, their class difference is so obvious that Khair narrates this fact by focusing on May’s unsteady accent. While talking to Batterstone, who is ‘a gentleman from birth and by deportment’, ‘John May, who had spoken rather clear English to the barman, apologizes in an accent burdened by the inferiority of some impossible-to-identify dialect’ (Khair, 2012: 17).

The same John May, who is portrayed as an inferior in his conversation with Batterstone, slowly transforms into a gentleman while he is walking through the poorer sides of the city. Khair criticizes this transformation with his mocking narration. He describes the streets May walks through, and refers to the poor people on the streets as ‘bundled figures’. They are trying to avoid the attention of a patrolling policeman, ‘whose job it is to ensure that those who have houses sleep secure in their possessions – which may only be done by evicting from the city limits those who do not have houses’ (Khair, 2012: 19). In such a part of the city like that, the appearance of John May gradually changes.

> [...] we would have noticed that John May gets taller and better dressed with every step he takes into the grosser quarters of London. Perhaps, from where I watch him, a hat appears on his head by the time he reaches his meagre house. And why not? Stranger things have happened in this city. (Khair, 2012: 19)

Except John May’s miserable efforts to climb the stairs of the social strata, Khair also gives a clear description of Lord Batterstone’s unquestionable charisma and authority on the same page, letting the reader compare the sharp difference between him and John May. After the meeting of the two, Batterstone leaves there with a ‘smart fly’ ‘pulled by a horse that is conscious of its superiority on these streets’. He does not need to transform according to the place since ‘he remains what he is everywhere’ unlike the

lower classes of the novel. His superiority is apparent ‘in the cut of his clothes, the tone of his voice, the fashion of his views, in the very colour of the blood that pulses through his veins and has pulsed through the veins of his ancestors for twelve generations, all bearing with absolute conviction the self knowledge of one family name and many honorary titles’ (Khair, 2012: 19).

In an occasion that John May has some difficulties in finding extraordinary skull samples for Batterstone, he faces with the gentleman’s anger. Even in this situation, John May admires Lord Batterstone since he is calm and gentle also in his anger and May thinks this is ‘how the nobility get angry’. Noblemen do not overreact in stressful situations and May thinks this is their strength and even in their calmness, ‘their anger cuts into you like a thin steel blade’ (Khair, 2012: 36). John May also thinks that he has the same kind of characteristics, and this makes him closer to upper-class people. According to him, he has the capacity of thinking objectively and staying calm in difficult situations. He states that ‘the lower classes tended to be hasty, emotional, impractical, imprudent; the higher classes deliberated, planned and acted calmly’ (Khair, 2012: 94). He pushes this argument one step further and he reveals that he has the passion to be an upper-class gentleman like Lord Batterstone. Khair expresses that ‘as John May picked his way up the hundreds of rungs leading from the puddle of the lower classes to the tower of the upper ones, he liked to believe that his success was attributable to his ability to keep a cool head’ (Khair, 2012: 94). However, there is one thing he misses; it is not so easy for him to climb the stairs of the society since the class distinction is too harsh even for an Englishman.

A proof for this harsh distinction is observed in a dinner table organized by Lord Batterstone’s wife, Lady Batterstone. Captain Meadows, who is an upper middle-class gentleman and said to acquire a good fortune from one of his distant uncles, is not accepted by Batterstone’s nobility on the table. He ‘was seated on the same side of the table as Lord Batterstone, but so far away as to be almost invisible’ (Khair, 2012: 102) since the table is arranged by the visitors’ social status and gender.

Another occasion that the reader feels the steel blade of class conflict in the novel is Lord Batterstone’s speech in the Society. Although the speech is full of racism and unproven, dogmatic ideas even for white Englishman members, nobody in this ‘scientific’ atmosphere dares to object Lord Batterstone. Captain Meadows, known for his opposing ideas, is thinking of objecting for a fraction of a second, but he quickly

changes his opinion. It is really risky to object to an upper-class nobleman as a middle class gentleman.

> And why was it so hard for Lord Batterstone to countenance any opposition in that area? Was it, thought Meadows, because of Lord Batterstone's blue blood, his aristocratic pedigree, while Meadows himself, being only middle-class gentleman, having risen over the past three generations through trade, found it as difficult to accept a world not capable of progress, evolution, movement towards greater sharing, a sameness of peoples? (Khair, 2012: 65)

When we look at all these racial and class distinctions from a wider scope, it is also possible to add that immigrants are oppressed because upper-class members of the society have their reasons of their colonial gains, and lower and middle-class people need to oppress to leave aside their social inferiority by proposing another subaltern. Daniel Oates provides a perfect example to this situation as a character in the novel. He is one of the few people who criticizes and discriminates immigrants in London with great enthusiasm. Khair reveals the reason of it in his work.

> The world of Captain Meadows and Major Greyper and other such born gentlemen.The world that has allowed him entry, though only through a side-gate. But he is a defender of that world; he defends it with the fanaticism of the new convert. (Khair, 2012: 127)

All these racial and class discriminations allow us to analyse colonial representations of identity. By focusing on the relationship between the colonizer and the colonized, colonial stereotypes and identities can be unfolded. As it is discussed in the previous chapter, colonial discourse reshapes the identity of the other as barbaric, ignorant and strange, and this identity is considered as something which is outside the western culture and world. This understanding of colonial subject both creates otherness and also a threat for western hegemony.

As it is mostly discussed in the theoretical part, the relationship between the colonizer and the colonized is also quite complex in the novel. This complex relationship is perpetually pointed out by Khair mostly in the dialogues between Captain Meadows and Amir Ali. The tone of superiority is deeply felt in the sentences of Captain Meadows. Especially, in the beginning of the novel, he is the true representative of colonial prejudices.

In Patna, Amir's homeland, Amir meets Captain Meadows at a 'Firangi hospital' and he claims to be a Thug since Captain Meadows would like to 'hear the account of a real Thug and take him to Firangheestan' (Khair, 2012: 21) for his book that he is writing. Amir tries to convince Captain that he is a real Thug and states out that 'I still wonder at the wisdom of Solomon that sahibs possess, made you listen and recognize that what I said was nothing but the truth' (Khair, 2012: 22). From the first moment, Amir Ali

accepts his and his race's inferiority. Captain Meadows answers with his supreme ego and superiority.

> 'It is indeed true, Amir Ali', said I, 'but it was not the wisdom of Solomon that I exercised; it was the guidance of Reason, which is a God unknown to your race, for then the others came and spoke their lying stories to my face, all I did was listen, and Reason told me not to believe them' (Khair, 2012: 22)

As mentioned before, some colonized subjects show complicit tendencies while some of them resist being colonized. However, colonial discourse must supply a single frame for all colonized subjects to create a stereotype. The dense and varied cultures of the colonized lands do not mean much for the colonizer. All aspects of these cultures have the same quality that they are uncivilized and cruel. There is nothing to learn from these cultures since western knowledge is enough to discover and understand everything. Captain Meadows expresses his feelings about the cruelty of these cultures in his speech to Amir Ali. He says 'Reason is not a tyrannical God like Allah, or a bloodthirsty demon like Bhowanee; Reason does not speak in my ears but gives me ears to listen with' (Khair, 2012: 22).

Amir accepts these ideas and introduces himself as an ignorant man to Captain Meadows. He claims his only practice is killing people, and it is impossible to understand the wisdom of 'Mighty God of Reason' which represents western knowledge. Though, through the end of the novel, the reader finds out that Amir Ali does this intentionally. He has nearly the same intellect with Captain Meadows. The only aim of Amir Ali is to make use of Captain Meadows, but Captain is blind with his ego and insists on the idea that 'there are matters your race cannot comprehend, or not yet, and perhaps it is best so' (Khair, 2012: 23).

Captain Meadows claims that his 'God of Reason' is sufficient to understand everything. However, he also confesses that he has difficulties in understanding Indian cultures. He is so blind with his colonial superiority that he cannot see he is face to face with a complex and dense combination of cultures there in Patna. Instead of trying to explore these new cultures, he just says that 'strange are the hearts of men, and perchance they grow stranger in a land of so many hidden rites and superstitions as the ancient country of Hindoostan' (Khair, 2012: 47). The cultural diversities are simply 'hidden rites and superstitions' for Captain Meadows.

Captain Meadows is not the only person who expresses colonial prejudices in the novel. As it is stated before in this chapter, Daniel Oates has also strong prejudgements about the Orient. He suggests that 'the Orientals are a sensitive and excitable race, and mental exaltation is not only very common, it usually borders on insanity' (Khair, 2012: 126).

Western Orientalists develop prejudices about the Orient as Oriental cultures are ignorant, weak, barbaric, and in need of being ruled by the superior culture of the Occident. With the help of the global monologic atmosphere, the Occident defines the Orient from a narrow point of view and bends the truth.

Knowledge is affected by cultures and every culture creates its own knowledge. The acceptability of knowledge depends on the power of the culture in which it is created. Thus, global knowledge is based on the Occidental culture. In this sense, it is really hard to define the truth in a colonial atmosphere. The borders between the truth and false, credible and incredible are vanished. This fact is even valid in defining identity. The Occident does not deal with the truth. There are two things important in evaluating a knowledge related to the Orient; its credibility and service to colonial deeds. For this reason, Amir Ali states that 'truth and credibility are two different things most of the time' (Khair, 2012: 24).

It is mostly stated by Edward Said and other critics of Oriental studies that there is a mystified image of the Orient in colonial and postcolonial discourses. The West is always interested in conceptualizing Eastern cultures with exotic and romantic themes. The main reason of this tendency is to picture the Orient as something related to the past and history. It is satisfying for the westerners to see the Oriental cultures being stuck in the past and have nothing to do with modernity and civilized West. By doing this, the Occident corroborates its superiority over the Orient since modern and civilized West cannot be compared to the underdeveloped and uncivilized Orient (Said, 1978: 35). In the novel, Captain Meadows wants Amir Ali to dress as they expect him to be although Amir expresses that it is far more different than how they dress in his homeland.

> But Captain Meadows insists on dressing up Amir Ali as a 'real Indian' on the occasions when he displays him at dinner parties, luncheons, or meetings of various societies. Actually, thinks Amir Ali, the dresses the Kaptaan had procured before they sailed from Calcutta were far more elaborate and rich than anything he had ever worn before, and they had a distinctive Awadhi cut to them, a style not common in his village or in the regions around it. (Khair, 2012: 59)

This clash between the appearance and reality may also be observed in colonized identities. It is really hard for these people to build consistent identities since they struggle between what they really are and what they are expected to be by the society. The case of Amir Ali and his story as an ex-Thug stand for a good example to this clash in the novel. Khair uses the letters of Amir to Jenny as a tool to reveal Amir's psychology as an immigrant, and in one of these letters, Amir confesses his real purpose of claiming to be a Thug. He says he sometimes feel guilty because he intentionally fools Captain Meadows with his invented memories. However, he also adds 'I would

not say I have lied to him, for I have told him what he wanted to hear' (Khair, 2012: 86). Just like his exaggerated style of dressing aforementioned earlier, his memories are also garnished especially for Captain Meadows. He describes the situation as a mutual profit because he says 'the barter was fair enough: He got his Thug; I got my revenge' (Khair, 2012: 86). Thanks to his invented story, he makes Captain Meadows report his family's murderers as the Thugs to the authorities, and the Company arrest them before they know it.

Certainly, there appear some disadvantages of this issue. Amir's invented story of being a Thug turns out to be a problem and accusation for him. Because of his thugee background, he appears to be the prime suspect of the serial murders in London. He tells that 'I had not realized I was spinning myself into a web of my own making' (Khair, 2012: 87). Just like the story of Frankenstein, he creates his own monster. This leads to Amir Ali's identity clash in the novel. He confesses that 'in some ways, all of us become what we pretend to be' (Khair, 2012: 87). When he is arrested on account of murder, he reveals his identity crisis in a letter to Jenny.

> I find myself unable to say who I really am, if I am not also the thug brought into being by stories of my own making. Are we then nothing but the playthings of language? When do we tell stories, and when do stories tell us? (Khair, 2012: 136)

In *The Thing about Thugs*, Khair gives us a clear social portrait of the time by focusing on colonial deeds of the western society. This colonial atmosphere leads to several sociologic and individual problems which are discussed in a detailed way in the first chapter. What makes *The Thing about Thugs* significant as an anti-colonial text is that 'Khair employs some metafiction and uses multiple perspectives to offer a broad social critique of the era's class and race divisions' (Singh,2013: 4). Hence, the colonial effects on society are better understood. The following pages of this chapter attempt to trace these colonial effects in contemporary era by focusing on postcolonial individuals and their identity crisis in Tabish Khair's *Night of Happiness*.

2.2 Night of Happiness

Night of Happiness is Tabish Khair's latest novel, published in 2018 and the story is set in the beginning of 2000s. Just like *The Thing about Thugs*, the main source of the narration is, once again, some manuscripts found by the narrator in somewhere irrelevant. This time, the reader is informed in the beginning of the novel that the manuscript, which tells the story of the novel, is found in a drawer of a 5-star hotel room. The manuscript is written by Anil Mehrotra, a successful but shallow Hindu businessman, who tells the story of himself and one of his employees, Ahmed.

Mehrotra begins to narrate the story in a Shab-e-baraat night, which is an important night celebrated annually in Muslim communities. It is revealed early in the novel that Shab-e-baraat means 'night of salvation' or 'night of happiness' which also gives the novel its name. In a Shab-e-baraat day, Anil Mehrotra works in his office with his 'right-hand man', Ahmed. Mehrotra gives details of Ahmed's background in the company and how he has employed him. Ahmed is a hardworking man who is reliable and able to work late in the office without complaining. His only demand from his employer is that he wants a one-day-leave from work in Shab-e-baraat. Although he knows nothing about this sacred Islamic night, it is not a problem for Mehrotra since Ahmed works more than enough for the rest of the year.

However, this time, he wants Ahmed to work overtime since they have lots of things to do in the office. Ahmed works more than expected that night and the weather was so bad for him to get home in time, so Mehrotra decides to give him a lift. When they reach Ahmed's place, Ahmed invites Mehrotra home to eat traditional halva and Mehrotra accepts the invitation just to be kind. When he enters the apartment, Mehrotra feels something different at home. He does not see Ahmed's wife at home and thinks it is normal because she is a shy Muslim woman. However, he is thrilled with the halva they offer him. The plate is empty, there is no halva at all, but Ahmed pretends to eat it. He grows suspicious of him and his invisible wife.

The rest of the novel unfolds Mehrotra's suspicions of Ahmed and his struggle to find out the truth about Ahmed's private life. He gets help from a private detective, Devi Prasad, to collect more information about Ahmed and his past, and he begins to question even his own life and identity with his shocking findings about Ahmed and his wife's background. Throughout the novel, identity crisis comes out as a major theme in

various aspects, and Khair snipes the source of this crisis by sketching characters from different layers of postcolonial Indian society.

With the departure of British colonial forces in 1947, India gained independence. However, it does not mean that India has completely recovered itself from the defects of colonialism. This political independence and postcolonial awakening could not provide cultural and ideological independence. The imperial effects on the society have still been felt and a contemporary sense of colonization is still active today. Bhabha suggests that 'all post-colonial societies are still subject in one way or another to overt or subtle forms of neo-colonial domination, and independence has not solved this problem' (Bhabha, 1996: 2).

The main outcome of this 'domination' in all postcolonial societies emerges as social and individual identity problems. This problematic issue of identity is common in all formerly colonized societies since these societies are in struggle to rediscover their cultures and form brand new identities for their states. There is not much to talk about identity unless it is in a problematic condition. As Mercer asserts 'identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty' (Mercer, 1995: 43). The unstable postcolonial atmosphere creates binary oppositions while defining personal and national identities. It is clear that people need 'others' to define themselves which leads to otherness in society, and otherness causes dislocations of identity.

As it is discussed in the previous chapter, colonial and postcolonial dislocations of identity results in what Homi K. Bhabha calls mimicry and hybridity. These problematic postcolonial concepts cause serious psychological disorientations mostly on individuals. In *Night of Happiness*, Khair successfully creates postcolonial characters who suffer from disorders of identity and sense of belonging. The characters' inconsistent psychology is clearly demonstrated in the novel.

The narrator of the novel, Anil Mehrotra, is one of the best examples of postcolonial, disoriented individual. He is a Hindu businessman who studied in the west, and identifies himself more with the western culture rather than his native one. He does not know much about his country and culture. While he is giving some details about Ahmed's background, he describes Surat, a large city in India with a population of approximately 4.5 million, by saying that 'perhaps, they had missed living in a smaller town- and Surat is a relatively small place in Gujarat' (Khair, 2018: 125).

He has nothing to do with his native Hindu culture. On several pages in the novel, he describes his Hollywood-like life in his house with his family. From his descriptions, the reader understands that Mehrotra family is quite rich with a large residence and several servants. He narrates a typical morning at home and it completely resembles to an opening scene of a Hollywood movie.

> The next morning was clear, azure sky and all sunlight falling through the gaps between the curtains like solid golden bars. By the time I went down, the girls –seven and ten years old- were already in their school dresses and dutifully spooning cornflakes under the watchful eyes of their ayah and the missus (Khair, 2018: 49)

He also informs the reader that he studied in Columbia University in America. In this sense, Anil Mehrotra represents a perfect example of a mimic man in the novel. As it is mentioned earlier, through education and discourse, the colonizer creates an atmosphere suitable for mimicry. He and Devi Prasad, a private investigator for Ahmed, bring their daughters to play golf at weekends and he expresses that it is a must for them to learn it by saying that 'as our respective wives had decided the kids had to play golf' (Khair, 2018: 54). Khair also sketches these two men as if Americans while their kids are playing golf. Anil says 'so, once a week, we took them to the club, where an instructor put them through their paces, while we reclined, drink in hand, on wicker chairs outside the club restaurant' (Khair, 2018: 54-55). He also confesses that it is not his freewill to do that. He is, in a way, forced to behave so by saying that 'this was expected of us, as fathers' (Khair, 2018: 55). He is aware of the fact that he cannot behave like a Hindu father there. This ambivalent situation is the first sign of Mehrotra's identity crisis and his lost in perception through the end of the novel.

Not playing any sport but golf is a must since it is a clear representative of western culture and a good tool for mimicry. Just like Amir Ali, who defines western culture as 'God of Reason' in *The Thing about Thugs*, Anil Mehrotra defines golf as a sensible game. He asserts that 'I told myself golf is a sensible game, golf makes perfect sense' (Khair, 2018: 64). He tries to escape from the realities of his nation since Ahmed destroys his postcolonial illusion by serving him invisible halva, and being 'sensible' and 'reasonable' are crucial for him to stay 'westernized'. He talks about golf as a sensible game, but he is so bad at playing it. He says 'but this time, my shot was even worse than the last one' (Khair, 2018: 64). When both *The Thing about Thugs* and *Night of Happiness* are read with a perspective of postcolonial understanding, it seems clear that colonized – or former colonized- subjects identify the colonizer culture with a symbol appropriate to their time; a god in 19th Century and a game in 21st Century. As

abovementioned, colonial discourse also expects the colonized to imitate the colonizer culture, traditions and habits to 'domesticate' the 'savage' colonized culture. However, this new social reproduction has never been fully accomplished and the colonized imitation is regarded as a fake, ineffective copy of the colonizer. Therefore, this mimicry has never been able to be far from mockery. It is just like a parody of the colonizer.

Anil Mehrotra thinks he has a consistent reality which is far from crisis until he accepts Ahmed's offer to go upstairs and taste their famous halva. That is the time when Anil loses the control of his reality. He feels as if he is in a different time and space. He describes his feelings by saying that 'I was stepping into another medium, a denser, slower one, something more resistant' (Khair, 2018: 24). The place is far from the comfort of his part of the society. In his postcolonial simulation, he feels happy since he creates a simulated identity in it. At first, pretending to eat the 'invisible halva' does not evoke existential questions in Anil's mind. He thinks it is shocking to see Ahmed in such an insane behaviour of eating halva that does not exist. Anil does not question the possibility of his insanity because he is sure of that. However, he is puzzled also about his identity as he gradually discovers the background of Ahmed. He starts to have problems in identifying Ahmed and says 'he was not a solid human being but something amorphous, imaginary, ghostly' (Khair, 2018: 115), but he eventually understands that it is not Ahmed but himself who is amorphous. Throughout the novel, it is Anil who discovers his own illusions by unfolding Ahmed's story. When he finds Ahmed's tiffin carrier with the smell of halva in his locked office room through the end of the novel, he begins to question his reality, and thinks the possibility of his insanity.

It is quite easy and comfortable for Anil to label Ahmed as an insane person or an Islamist terrorist. However, through the end of the novel, he realizes that it is really hard to decide what the truth is since he faces with the realities of his nation. His constructed world collapses and he cannot dare face the truth by opening the tiffin carrier. He confesses his doubts and fears at the end of the novel.

> [...] what do I do with that tiffin carrier with the ghostly halwa? What happens when I open it for the missus –or for you- and you see nothing, you smell nothing. What happens to me then? Can I trust myself any longer?[...] I do not even dare open the tiffin carrier in front of you- or anyone else. I do not dare take the risk! (Khair, 2018: 152)

As it is mentioned before, Anil is unsure whether he or Ahmed has delusions. He is afraid of facing the situation and Khair leaves it without an answer at the end. It is never possible for Anil to find the truth in this case. What he defines as 'sensible' are all

western perceptions and he cannot decide what sensible is when he faces with the realities of his nation.

Another important example of identity crisis in the novel is Roshni. She represents the other in the society. She is not accepted both by Muslims and Hindus. Everyone tries to define her in the novel but they are unable to do that. Roshni's in-between character ends up with the tragic murder of her.

In Bhabha's own words; 'colonial discourse produces the colonized as a social reality which is at once an 'other' and yet entirely knowable and visible' (Bhabha, 1996: 71-72). However, it is really hard to identify Roshni as a social reality because nobody knows the origin of her in the novel. Her father is an unknown man and people cannot decide whether he is a Muslim, Hindu or a Buddhist. Since she is not 'entirely knowable and visible', there is a continuous effort in the novel to define her. The character stands for in-between postcolonial identity of the colonized. Just like the colonized cultures, she does not have much to put forward about her past, and it is not easy to identify her with a single name. Khair introduces Roshni by reflecting this identity confusion.

> She was given a name, a Hindu one. But another man corrected the first one and gave another name, a Christian one this time. A third man offered a third name. She was a woman of various names. One of them was Roshni. (Khair, 2018: 100)

Roshni's tragic story begins when she and Ahmed decide to get married. Ahmed's Muslim community finds it hard to accept her although a marriage by a mullah is more than enough for Ahmed's mother. However, the community is not satisfied with this Islamic wedding because according to them, 'she doesn't look like a Muslim' (Khair, 2018: 112). It is not enough to declare an identity for Roshni unless her origin is known by others. She imitates her mother-in-law's dress code to be accepted in the community, but Ahmed objects to this situation since he thinks it is not a must for her to change what she really is. He says 'they will never accept you no matter what you do' (Khair, 2018: 113). However, the problem here is that Roshni is not sure about what she really is, and this makes her feel alienated. This sense of alienation is apparent when Roshni defends her imitation of Ahmed's mother by saying to her husband that 'I only want to be seen by you' (Khair, 2018: 113). Here, it is possible to say that Roshni is a true example of what immigrants feel in the West. In both Roshni's and immigrants' situations, the main problem is to be seen and accepted by the society

One of the most striking points is Roshni's murder in the novel. During the first years of her marriage, she tries hard to be accepted as a Muslim. However, Khair reveals that she is killed by Hindu fanatics in Gujarat Riots in 2002. Her murder is ironic since she is

accused of being Muslim and, interestingly, her origin seems to be a source of confusion again. One of the men in the crowd shouts at her by defining her as a 'Pakistani whore'. The most striking point in this event is that Roshni does not object to these claims from the crowd. She does not say anything even while she is being burned. This indicates that Roshni now knows it is useless to try to persuade them or begging for their mercy. She is aware of her situation and simply gives up the idea of being accepted by them. She symbolically shares the same tragic end with many immigrants having problems in orientation and acceptance in the colonizer culture.

> She did not even react when the South Indian man, in one last attempt to help her, screamed that she was not a Muslim. 'Look at her', he shouted, from his doorway, where the women held him back, 'Look at her. Does she look Muslim? But Roshni did not ply this sliver of doubt inserted in the mob by the old man. She did not claim she was not Muslim. She did not say anything. She neither cried nor remonstrated; she never pleaded. (Khair, 2018: 129)

The death of Roshni is a real trauma for Ahmed who also has serious identity problems. In the beginning of the novel, Ahmed is portrayed by Khair as a decent Muslim man who leads a modest life with his wife. However, as his story is revealed by the narrator, it is understood that Ahmed's life is also far from being simple. In this sense, Ahmed and Karim from Khair's another novel, *How to Fight Islamist Terror from the Missionary Position* which will be held in the next chapter, have the same qualities as the minority in the society. They both lead simple lives although they have unsolved problems which are not revealed to the other characters around them.

Ahmed is a character who is in between his religious background and the multicultural atmosphere of his country. He is grown up in a highly conservative Muslim community, but during his days as a tourist guide, he has the chance to interact with other cultures and religions. Ahmed begins to alienate from his 'mohalla', and he becomes the main source of discontent among the community members since he gives up Friday prayers and has Hindu and Buddhist friends. His disapproved marriage and the death of his mother cut the link between him and his community. He leaves his hometown and alienates from the rest of the society. He starts to live as an introvert, and does not share anything with the rest of the people around him. This alienation causes orientation problems again, and it makes Ahmed another 'other' in the novel.

Khair does not say much about Ahmed's reaction to Roshni's murder. The reader only knows that 'Ahmed claimed and buried her charred remains in a Muslim graveyard, three or four days later, when such things could be done' (Khair, 2018: 131). This indicates Ahmed's refusal of her death and his alienation turns into a complete isolation from the society. According to the reports Devi Prasad prepares for Anil, Ahmed

continues to live a life as if he is still together with Roshni. It also may be seen as a reference to the colonized subjects' constructed reality. With a trauma of a loss, Ahmed creates a simulation for him to feel safe just like the colonized invents an identity to escape the tragedy of colonization. Khair proposes that both Ahmed and Anil live in their own invented lives although their purposes of inventing them are different.

It is the proof of Khair's talent that he creates an ironical duplicity in the novel. It is hard to decide whether Anil or Ahmed lives in an illusion. However, it is also apparent that both of them have serious problems with their sense of belonging. Anil has difficulties in defining himself as Hindu, and as it is mentioned before in this chapter, he does not have consistent knowledge about his country and culture. On the other hand, Ahmed and Roshni try hard to be accepted by the society, but they have the same difficulties with Anil in having a sense of belonging. These problems of identity lead the characters to alienate themselves from the reality, and Khair expresses this fact brilliantly in the novel by employing the symbol of 'invisible halwa'. The reader does not know for sure whether the halwa is invisible or it is Anil who cannot see the reality. It is nearly impossible to find out whose perception is deceptive. This dilemma is also valid in cultural relationships between the colonizer and the colonized since it is hard to say which perception is the reality. It is amorphous whether the colonized has the halwa or the colonizer fails to see it.

Another important symbol of identity crisis in the novel is 'the son of the nation' case. Khair portrays an author of Indian origin called the son of the nation although it is just his second trip to the country. Khair overtly criticizes the contemporary Indian origin writers. According to him, it is nonsense to be seen as the representative of Indian culture without fully understanding it as an Indian. Claiming to be a narrator of the culture with a western mind is deceptive for Khair. His witty and sarcastic narration shows itself again in this part.

> This being only his second trip to the country, as the missus had informed me, he must have arrived on time, and was now waiting for the deputy minister and the senior writer to make their appearance. [...] The son of the nation still had to learn the national trick of arriving fashionably late, I thought. (Khair, 2018: 41)

Khair mocks with a new position in cultural identity creating 'homeless' postcolonial individuals who have problems in the sense of belonging both physically and culturally. They neither match the definition of 'the other' by colonial discourse nor see themselves as a part of the western world. In the following chapters of this work, the anarchy and discontent which are created by these problematic identities and how this

ambiguity feeds the contemporary Islamophobia will be held in a detailed way by focusing on Khair's other two novels; *How to Fight Islamist Terror from the Missionary Position* and *Jihadi Jane*.

POSTCOLONIAL ANARCHISM AND ISLAMOPHOBIA

3.1 Anarchism and Postcolonial Anarchism

With the emergence of Industrial Revolution, mass production enables common people to reach their basic needs at considerably low prices. New factories and manufacturing systems offer job opportunities in urban cities for many people working as peasants for almost nothing in landowners' farms. Landownership loses importance and this new era promises a democratic life focusing on personal welfare. The buying power of newly emerged middle class leads to dramatic changes in the society and working class gains much more importance and feels confident in this euphoric atmosphere.

However, on the other side of the medal, the state and imperialism gain power far more than in colonial times, and the state becomes more monopolistic in every aspects of social life, particularly individual rights. Reichert states that "it is no exaggeration to say that we stand in awe and fear of Leviathan today, for the creature we have brought into being and nurtured over the past several hundred years now appears to be out of control, threatening our very existence as a free society" (Riechert, 1969: 139). Riechert referred to this situation in the second half of the 20th Century. This threat is more visible in the 21st century when political fascism and xenophobia are on the rise. In such kind of an atmosphere, Anarchism emerges as both a literary theory and a social reaction.

Riechert, again, describes anarchism as "the only modern social doctrine that unequivocally rejects the concept of the state with its omnipresent evils of political power and authority" (Riechert, 1969: 139). In the mainstream media, anarchism is often referred to as violent acts of groups in social unrests, and the term is seen as a synonym for chaos. Hence, the concept of anarchism in social sciences faces numerous misconceptions. However, anarchism is simply a philosophy which rejects social and political hierarchy and imperialism in general. "A revolutionary and libertarian doctrine, anarchism sought the establishment of individual freedom through the creation of a cooperative, democratic, egalitarian and stateless socialist order" (Hirsch & Walt, 2010: xxxvi).

In this sense, anarchism disapproves hegemony and authority in the society and offers a non-hierarchical and voluntary system of society. Contrary to common beliefs, anarchism searches for democratic and autonomous associations and organisations.

With this background information, it is easier to grasp the concept of postcolonial anarchism. The term refers to the struggle against colonial domination of the West. As it is mentioned in the theoretical part, decolonization and its euphoria brought freedom to former colonized cultures and colonialism ended formally. However, there appeared a new type of colonialism and these former colonies continued to be directed from outside economically and politically. Colonial territories were broken up into smaller areas that have no capabilities to maintain independent development and even their internal security. They completely rely upon former imperial powers for their economic, military and political survival. This hegemonic and authoritarian system is what postcolonial anarchism fights against.

When postcolonial anarchism and decolonization are in question, one of the first names springing to mind is Frantz Fanon, who is mentioned early in this work. As Betts quotes from Fanon's famous work, *The Wretched of the Earth*, it "broadly described many of the characteristics that would soon appear in subsequent considerations of decolonization" (Betts, 2012: 28). Soon, it inspires anti-colonial anarchism since "as Fanon insists, there is or will be a complete change in the social order with the earlier oppressed people now becoming free and in control of their own destinies" (Betts, 2012: 28). This change in the social order and the struggle for it are still valid in 21st century.

The ideas about anarchism mentioned above should not be misinterpreted as anti-colonial struggles and anarchist movements in the world history have the same qualities and patterns. There is not a uniform pattern among postcolonial anarchist movements. All freedom movements have their own unique characteristics. While some of them, like Indian Independence Movement, prefer non-violent strategies against the hegemony, some employ violent and physical attacks to achieve their goals. The African colonies witness brutal acts of violence in the decolonization period. Even today, anarchist violence is observed in African and Middle-Eastern countries such as Israel & Palestinian conflict or the case of Syria. The non-violent independence movements have been less problematic, and the adaptation of these former-colonized new states to the international atmosphere becomes smoother. However, anarchist movements with violent strategies are still serious problems for contemporary international relationships. The outcomes of these movements have deep and polarizing effects on society, and one of the most important and dangerous outcome in 21st Century is Islamophobia. The terrorist and violent activities of radical Islamist groups

such as ISIS in Middle East generate religious hatred and polarization in the world. ISIS claims to fight against Western imperialism but the way this movement adopts is by no means a peaceful one, and is regarded as terrorism rather than anarchism. Surely, ISIS is not the mere reason of Islamophobia in the West. It has various aspects and a complicated phenomenon.

3.2 Islamophobia

As it is mentioned above, Islamophobia is a complicated and controversial concept, and that's why it is quite hard to give an exact definition for the term. However, As Abdul Rashid Moten suggests, Islamophobia "refers specifically to negative attitudes towards Islam and Muslims and their manifestations in words and deeds" (Moten, 2012: 157). The concept emerges in the late 90s and becomes quite popular with the 9/11 terrorist attacks in the USA in 2001. Erik Bleich points out in his 2012 article that

> In recent years, Islamophobia has evolved from a primarily political concept toward one increasingly deployed for analytical purposes. Researchershave begun using the term to identify the history, presence, dimensions, intensity, causes, and consequences of anti-Islamic and anti-Muslim sentiments. (Bleich, 2012: 180)

Islamophobia is grounded on both the fear of Islam as a faith and Muslims as a people. It leads to a negative stereotyping of Muslim people all over the world. Just like the colonial other, there appears a Muslim other in the Western society. This tendency is also overtly introduced by Moten in his work.

> According to the *USA Today*/Gallup poll, some 39 percent of Americans felt some prejudice against Muslims. Almost the same percentage favored requiring Muslims, citizens and non-citizens alike, to carry a special ID as a "means of preventing terrorist attacks in the United States." Some 22 percent of respondent to *USA Today*/Gallup poll would not want American Muslims as their neighbours. (Council on American-Islam Relations, 2007: 6).

The causes of this hatred against Islam and Muslims are both historical and sociological, but the most important cause of Islamic radicalism and Islamophobia as an outcome of radicalism in the contemporary age is colonialism. It is also possible to say that Imperialism of our contemporary age has a tight link with European colonialism since the core understanding of these two concepts is to promote the racist discourse and put forward racial and civilizational superiority of the West. This philosophical similarity means that both contemporary Imperialism and European colonialism promote what we todaycall as Islamophobia. As Patrick Wolfe puts it, "Anti-Semitism and Islamophobia, enduring proto-forms of European racism, applied internally and externally respectively: to the Jew within, who characteristically 'wandered' – a spatial determination – from ghetto to ghetto, and to the Saracen, Turk or Mahomedan, who threatened – and thereby constituted – the borders of Christendom from without" (Wolfe, 2005: 233-234).

It is not false to say that Islamic world is the most significant target of Orientalism. From an Oriental point of view, there is no difference between Muslim countries although Islam spreads through a vast geography and most of the Muslim countries are culturally unique in themselves. Islam is practiced in various forms in different parts of

the world. Despite these facts, the West projects Islam and Muslim countries to be ignorant and have violent tendencies. As the colonial powers reproduce their colonized subjects, the West defines Islam and Islamic cultures according to their perceptions and needs. This means that "modern Islamophobia are born of these colonial epistemological misadventures, now revived in service a new imperial project: that of prosecuting and managing the War on Terror" (Choudhury, 2015: 49).

Today, it is apparent that Islamophobia is a great opportunity for US Imperialism to intervene in domestic affairs of Muslim countries and the politics of Middle East. Without ISIS and the fear of radical Islamism generated by this terrorist organization, there is no legal explanation of US military existence in Syria."Starting with the Bush administration creation of the category of enemy combatants; the use of military trials; the detentions without charge or trial; the use of force pre-emptively with no evidence of imminent threat; the use of torture, cluster bombs, phosphorus, and drones; the acceptance of collateral damage, and the cynical uses of human rights and humanitarian intervention, these developments have been covered quite extensively in the legal literature" (Choudhury, 2015: 50).

As it is stated above, the golden opportunity to validate global imperialist aims of the West by using violence and oppression is apparently an outcome of radical Islamism. That's why Choudhury is right in his criticism that "Muslims and Islam have little to offer of any value or originality now; the argument goes because they have failed to fully appreciate and build on their own history or to advance beyond the historical apogee; modernity is a cause for confusion and consternation and quite beyond most Muslims" (Choudhury, 2015: 50).

As it is discussed earlier in this work, the main argument of colonialism is to civilize the underdeveloped Eastern cultures. The colonial powers gradually change the culture, and political and justice system in these communities. It is possible to make these changes in multicultural societies like India and African communities. However, when it comes to changing the system of a conservative religion like Islam, there emerge unpredictable results which our contemporary world is now experiencing.

When dominating Muslim communities, colonial powers dramatically change religious and traditional legal system of them by accusing the former one of being primitive and inferior. Like in most aspects of society and politics, colonial powers impose western legal and cultural codes instead of Islamic traditions. However, in practice, it reveals that it is almost impossible to apply a complete western understanding in legal system

and there emerges a hybrid cultural code in the colonized lands. Therefore, "the modern law in its hybrid forms reconfiguring of traditional legal authority and legitimacy has had long-consequences in the postcolonial politics of Muslim-majority states" (Choudhury, 2015: 51).

As expected, neither western codes nor the brand new hybrid code are adopted by Muslims. Especially, conservative Muslims strongly object to the changes in legal system and they insist on applying the rules of shari'ah.

> For Islamists, the restoration of Islamic law and juristic authority is a foundational part of their political agenda. To be a Muslim means adhering to shari'ah, the substance of religious identity is marked by faithfulness not only to the rituals of the religion but the law. Among Muslim minorities, the 'right' to religious law in the form of shari'ah councils and the right to choose shari'ah in contract and family, to distribute an estate according to Islamic law, have become a part of a demand for equality, recognition, and identity. (Choudhury, 2015: 52)

This insistence of shari'ah adoption generates the fear of Islam in the western society and supports Islamophobic discourse since shari'ah is seen as the source of violence and intolerance because "Islamist calls for the reinstatement of *hudud* crimes and punishments, demands for control of women and anti-LGBT rhetoric, and the treatment of minorities is used to categorically prove the unfitness of Islamic law to the modern age" (Choudhury, 2015: 51).

Without any doubt, the negative effects of Islamophobia are felt mostly by immigrant individuals in the West. Discrimination in employment and mobbing, hate crimes, racist attacks and accusations of being potential terrorists are what Muslim and Eastern immigrants mostly face in their daily lives. One of the most important sources of discontent in the Western society is obviously Islamophobia.

Thus, the main aim of this chapter is to analyse Tabish Khair's novels; *How to Fight Islamist Terror from the Missionary Position and Jihadi Jane* by focusing on the effects of Islamophobia on the immigrant characters, and the anarchist tendencies generated by the concept of otherness in the Western society.

How to Fight Islamist Terror from the Missionary Position, was published in 2012, and is set in Aarhus, Denmark, where Khair himself lives. The novel has three main characters; a nameless narrator who is an Indian Muslim and teaches English Literature at the university just like Khair; Ravi, the son of a wealthy Hindu family and in Aarhus for his PhD studies; and Karim, a conservative Muslim taxi driver who lets a part of his house to the narrator and Ravi.

In the very beginning of the novel, an Islamist terrorist attack is mentioned and the narrator creates suspense about the details of the incident. The reader is directed to assume that Karim has a part in this incident. He constantly receives strange phone calls from a woman whom Ravi and the narrator presume to be a member of a radical Islamist group and Karim has a secret sexual relationship. Meanwhile, the narrator and Ravi try to find 'politically correct' women to strengthen their ties with the West. They also attend Quran reading and discussion sessions at Karim's house, and question their religious beliefs and immigrant identities. At the end of the novel, the terrorist attack is revealed, and Ravi and the narrator decide to report Karim to the police by declaring his strange phone calls as evidence to prove their own innocence. However, it is understood that Karim is innocent and the novel ends with the regret and psychological collapse of the narrator and Ravi.

In the novel, Khair criticizes how Muslims are judged in the western society and how the prejudgements against immigrants turn out to be tragedies for them. He also reveals the complex relationship among Muslims and how Muslims judge another hysterically. Khair demonstrates postcolonial conditions and discontents with a contemporary tone in his novel. It holds a mirror to the relationship between Muslim immigrants and local people of Europe intelligently. Gámez-Fernández and Dwivedi states about the novel that '[...] Tabish Khair's *How to Fight Islamist Terror from the Missionary Position* delve into Khair's examination of the complicated processes of survival and identity that immigrants undergo in the West, especially at a time in which Middle East migrants are generally distrusted as Islamic terrorists' (Gámez-Fernández and Dwivedi, 2014: xx).

As the quotation above indicates, Khair is quite talented in reflecting the relationship between the immigrants and the Europeans in the novel. He also strongly emphasizes Islamophobia and xenophobia in his work.

The novel begins with the narrator's memory of a day when he tries to supply sperm sample for a fertility clinic in his car parked on a street. He feels awkward about the situation because it is his wife who wants to have a child, and he is afraid of being seen ejaculating in a plastic container in a parked car. However, the real problem for him is far more serious than the previous ones. He sees a police car patrolling on the street and says "if this particular cop found the sight of law-abiding Japanese or Far Asian car, no matter parked where and how, suspicious, what would he think when he discovered that the driver of the car was more or less Muslim-skinned man?" (Khair, 2014: 9). This

sentence in the very beginning of the novel clearly reflects the prejudice against Muslims in the West. Being a 'Muslim-skinned' man is enough to be suspected by the police.

Khair also gives some background information about Islamophobic tendencies in the West. In a dialogue between Ravi and the narrator, Ravi refers to Prester John, a legendary Christian patriarch and emperor believed in fighting against Saracens with European crusaders. Ravi says "for centuries, he is there, on the other side of every Islamic threat, real or imagined, about to come to the rescue of Christendom" (Khair, 2014: 62). By giving the example of Prester John, Ravi claims that Europeans have always been in need of anti-Islamic heroes to strengthen their myth of superiority over the Orient. He states that Prester John is only a symbol of uniting against the threat of Islam for Europeans,and proposes that Hindu Gods are the new Prester John since they are qualified as the new non-Muslim ally in the Orient especially after 9/11 terrorist attacks in the USA.

> We are in, old boy; they actually smile at Indian passports at Customs sometimes. The first time it happened to me, a few months after 9/11, I almost fainted with the shock. Our chances to lay la lasses increased triple-fold after 9/11. Provided we do not tie a turban around our heads, as some silly Sikhs still do, and get them all confused because they have seen cartoons depicting your Mohammad in a turban. (Khair, 2014: 62)

Throughout the novel, Khair also emphasizes anti-Islamic prejudices of the Western media. In most of the events in the novel, Danish media first blames Islam and Islamists without questioning. Khair refers to 2011 Norway Attacks which took place in a summer camp for young people, and resulted in 77 deaths. Although it is found out later that the terrorist is a far-right Christian fundamentalist, there appears a systematic accusation of Islam and immigrants in the media. The narrator says that "the Danish media first blamed it on Islamists and then, when it became clear that a white right-wing, Christian fundamentalist was behind these acts of terror, somehow still managed to suggest at times that immigration and Muslims were the real cause" (Khair, 2014: 91). This hypocritical approach towards Muslims and immigrants in general clearly portrays how serious Islamophobia and xenophobia are in the West. Mostly, being a Muslim is enough to be labelled as a terrorist. Even after an attack made by a Christian fundamentalist, immigrants and Muslims are on the target in the society.

This racist attitude is emphasized again through the end of the novel when Karim's innocence is revealed by the police. Three days after Karim's detention with the suspicion of taking part in the 'Islamist Axe Plot', the police release him since he has no connection with the event and Al Qaeda. Despite this announcement, Karim continues

to be suspected by many tabloids in the country. It is not only the media, but also "a politician from the Danish People's Party ranted about how weak Danish legislation was, how it allowed terrorists to walk away scot free" (Khair, 2014: 139).

It is quite normal in the novel to label someone as a terrorist just because of his or her religion, even skin colour. This fact is also visible in Ajsa's case. Ajsa is described by the narrator as a young blonde Bosnian woman, whose parents are ex-Yugoslavian refugees and 'die-hard atheists'. With the influence of Karim Bhai and as a reaction to her parents, she is converted to Islam. However, according to the narrator, she does not experience the disadvantages of being a Muslim in the West since she does not have a coloured skin and a Muslim appearance except her Muslim style of dressing. It is quite easy for her to integrate into the society with her blonde complexion. The narrator comments on Ajsa by saying that "she was a young woman who had discovered Islam as a reaction to both her parents and the place that history had confined her to: a place where her Nordic looks would probably efface her more easily than if she had been dark-haired and dark-eyed" (Khair, 2014: 34).

The disadvantage of immigrant appearance is pointed out in various parts of the novel by Khair. One of them is a chapter where the narrator tells about Ravi's dream in a nice Danish restaurant. In his dream, he enters to the restaurant and at the reception counter, there is a "very Scandinavian looking waiter" who stops Ravi with a surprise in his eyes.

> When Ravi's eyes got used to the gloom and began to register the other guests, he could understand the surprise in the waiter's eyes: Ravi was perhaps the only dark person in the hall. I am meeting friends here, Ravi told the waiter and walked in. The waiter did not look convinced and might have intercepted Ravi, but at that moment some elderly ladies congesting a table beckoned for attention. The waiter moved in their direction with a dubious glance at Ravi. (Khair, 2014: 112)

It is apparent that the only problem here is Ravi's dark skin. An immigrant meeting friends in a nice Danish restaurant is something suspicious for the waiter. It is also revealed here that the racist discrimination is valid for all social classes in the West. Although Ravi is a rich, good looking man, who is quite suitable for the restaurant financially, he is just a coloured immigrant for the waiter of the restaurant. It proves that it is impossible to integrate into the society for a dark-haired immigrant, even for rich and well-educated Ravi.

Islamophobia is not a mere theme in the novel. Khair also portrays realistic characters affected by Islamophobia and xenophobia. He gives a dramatic reflection of the society by creating both immigrant and native European characters, and explains how these

phobias shape the relationships in the society. One of the most important characters in the novel is the nameless narrator.

He is an Indian Muslim immigrant who studies English Literature at the university in Aarhus. After a problematic marriage with a European woman in Britain, he decides to settle down in Denmark. Although he comes from a Muslim family, he does not have any enthusiasm for Islam or any other religion. In a discussion between Ravi and Karim about God and faith, he feels he has nothing to do with these issues and states that "I had given up on God a long time back; if God had existed, I am sure would have reciprocated in kind" (Khair, 2014: 68).

He does not feel belonged to Islamic culture and even has negative ideas about Islam. He is a modern, intellectual Westerner in his mind. He has a European lifestyle, drinks alcohol and eats pork. He compares himself with Karim Bhai who is portrayed as a stereotypical Muslim immigrant in the West. He claims that they do not have anything in common except being Muslims in appearance. He states that he does not accept Karim's kind of religious understanding since this literal reading of Quran is what Islamist fundamentalists use to justify their beheadings, murders or the veiling of women. Karim's religion generates hatred and intolerance leading to fascism. He also claims that it is this kind of religion which makes people "hate Islam to dismiss an entire and complex tradition". That is the main reason why he says that "too much stood between him and me, and there was no Ravi – with his mocking belief in all that is best in us- to bridge the chasm now" (Khair, 2014: 145).

He does not fell belonged to Islamic culture. However, it is also hard to be accepted by the Western society since he is an immigrant. When Karim is arrested, he immediately thinks of going to the police to tell everything he knows about Karim Bhai because he is aware of the fact that he will also be a suspect because of his racial and religious identity. He sometimes feels guilty about growing suspicious on Karim and he claims that he has good reasons to be suspicious. He does not act with paranoia like the Westerners do in that case.

> If you have a Muslim name, you have to be wary in some contexts. Remember the Indian doctor who was arrested and accused of being a terrorist in Australia just because his simcard ended up in the wrong hands? There are many other stories like that, in Asia, America, Europe. Ravi could afford to ignore them; I could not. (Khair; 2014: 134).

Since the reader discovers the events with the scope of the narrator, it is apparent throughout the novel that he has serious problems about his sense of belonging. He is a perfect example for what Bhabha calls Third Space individual which is discussed in

theoretical part of this work. This new type of cultural identity creates 'homeless' postcolonial individuals who have problems in their sense of belonging culturally and traditionally. They neither match the definition of 'the other' by colonial discourse nor see themselves as part of the western culture. These 'Third Space' individuals should not be categorized as an independent one since they represent a bridge which fills the gap between cultures.

The narrator reflects the psychology of a Third Space individual clearly when he compares Denmark and Karachi in the novel. He states that "though the snow had melted, once in a while the air still filled with white flakes, making me feel as if I was trapped inside one of those paperweights that, in the heat of Karachi, had once looked so tempting" (Khair; 2014: 35). Here, the narrator likens living in the West to a crystal ball. It seems so tempting when you look at it from outside. However, he feels trapped inside it since it is quite different for him to get used to, and he is also quite different for it.

Ravi is another character suffering from otherness and sense of belonging like the narrator. In the very beginning of the novel, the reader finds out that Ravi is 'politely' kicked out of several flats before renting a flat together with the narrator. The narrator explains that the reasons are all about his Indian lifestyle such as "frying his food instead of boiling it" or "using too much spice in his foods". However, these real reasons are never revealed by the landowners. They prefer 'more polite' reasons instead of them. Ravi mocks this situation by saying that;

> [...] this is not a bloody Third World state; it is a civilized country. You think anyone would give you real reasons in a civilized place? (Khair; 2014: 10)

Here, it is obvious that Ravi has also difficulties to be accepted by the West. However, unlike the narrator, he has an anarchist approach to this situation. He seems he does not need to be accepted. He often criticizes Western civilization throughout the novel. He claims to be a Marxist and often accuses the West of being Imperialist colonizers. He reflects his political ideas in his ordinary life. He refuses to smoke cigarette since it is designed to exploit working class by Imperialism. In every opportunity, he reveals anti-Western ideas and resembles Islamophobia to the Black Plaque years of European history. He states that Europeans cannot find the reason of sickness in those years and finally, it leads to "burning of Jews and strangers". He claims that the racist tendency is still the same today "except that the invisible epidemic this time is capitalism, he grumbled, complicated by the fact that Europeans are accustomed to simply enjoying its advantages" (Khair; 2014: 136).

Ravi also comments about Islamophobia in his humorous style in the novel. He claims the namaaz is more powerful than gunpowder or cannons, and the secret weapon of Islam used while colonizing non-Muslim territories. He also shows Muslim pray 'the namaaz' as the reason of hate in the West by implicitly criticizing Western Imperialism again.

> While we were sitting around on our backsides, jingling bells at our gods, you were working out five times a day. The namaaz is the gym of Islam: that's why they hate it so much in the West. It is too much competition for their fucking health business. (Khair; 2014: 16)

He is not only the man of words, but also a man of action. He grows beard and travels to London and Amsterdam just to test whether "a beard on a Middle Eastern-type face impeded progress through Customs in European airports" (Khair, 2014: 49). This very example proves Ravi's anarchist tendency. He not only criticizes but also fights against Imperialism because he sees it as the main reason of discrimination in the West.

Throughout the novel, he adopts an anti-colonial discourse and accuses the West of discriminating immigrants religiously and racially. In one of his dates with a Turkish woman, Ravi rejects her negative ideas about immigrants and leaves the table, but just before leaving, he recommends her to read Fanon since she tries to prove that she is a culturally-integrated European by using so many slang words and complaining about immigrants. It is annoying for Ravi to see people behaving different than what they truly are. He says that "I don't know what is worse, a white woman trying to be colourful or a coloured woman trying to be white" (Khair, 2014: 44).

However, Ravi also has an identity crisis. Although he is not Muslim like the narrator, he attends Karim's Quran sessions on Fridays. He is in search of something that he can feel safe with, and tries to develop a sense of belonging. He is not happy about living in the West and he expresses his discontent in every opportunity. Once, the narrator asks him why he has been in Scandinavia for his PhD and he says he has chosen the best of the worst since "every Tom, Dick and Hari from India goes to USA, UK, Australia or Canada for a PhD these days" (Khair, 2014: 52). When he learns about Karim's educational background in Egypt and the possibility of scholarships there for Muslims, he says "wish I had known: I could have converted and gone to Cairo" (Khair, 2014: 52).

Another important character in the novel is Karim, who is a stereotypical Indian Muslim immigrant in the West. He tries to survive as a taxi driver in Denmark and does not have much interaction with the locals in his private life. This lack of connection gives birth to serious problems ending up with his detention. The narrator introduces Karim to

the reader and compares with himself and Ravi in the beginning of the novel. He declares that "unlike me, he believed in God and his prophets, especially the very last one; unlike Ravi, he did not get worked up about what the West had been doing to all rest, as Ravi liked to put it" (Khair, 2014: 11). Despite having the same background as immigrants, the narrator, Karim and Ravi are all different characters. However, as Khair continuously suggests in the novel, they are put in the same category as 'coloured immigrants in Europe'.

Karim is a decent man and he does not seem to have a problem with being in the West. Unlike Ravi and the narrator, he does not have an identity crisis. The reason of it is most likely his strong faith. He has something to identify himself with contrary to the others. His sense of belonging also prevents him to have anarchist or contrarian tendencies. He almost never criticizes the West or participates in critiques. This characteristic of Karim annoys the narrator since it is something extraordinary for him to witness an immigrant without discontent, and he questions this situation.

> I wondered whether it was because he did not trust any of us. Was he more unguarded with his Quranic discussion group when we were not around? Or was it because he did not really care, having given up on Denmark as the land of infidels? The criticism that Ravi or the two Clauses aired was, in different ways, based on a participation in some aspects of life and thinking which was shared by other Danes too. Did Karim Bhai dismiss Denmark to the extent that he felt no need to criticize it? (Khair, 2014: 48)

The narrator feels uncomfortable with Karim's inactivity towards criticism and he tries to find an appropriate answer for it. Another point which confuses the narrator's mind is Karim's polite attitude towards non-Muslims and especially Ravi. He claims that Karim shows some impatience when the narrator, as a Muslim like Karim, talks about some issues about Islam, and he mostly ignores him and his ideas in conversations. However, he listens to Ravi carefully even if he criticizes Islam or immigrants. The narrator also tries to find a reason for it and identify Karim via his interest towards Ravi.

> What was he listening for in Ravi's case? Those barbs about Western hubris that, though they came from a different source, soothed the Islamist in Karim? Or was he interested in Ravi as a person who could be converted to Karim's cause, whatever that was? Or, and this polar opposite was possible too, was he observing Ravi as one would observe an alien from outer space? Or was it something simpler: Karim's respect for someone who was from another culture, or class? (Khair, 2014: 68)

It is conspicuous here to see that, among all the possibilities mentioned by the narrator, the simpler one, and the rational one too, comes as the last. Being just respectful for someone from another culture is not something the narrator expects from a conservative Muslim like Karim. It should be regarded as a proof that Islamophobic prejudice is also seen among immigrants with the same background. It is true to say that Islamophobia may also be observed among secular Muslims in the world with nearly the same reasons mentioned earlier in this chapter.

Mostly, in the novel, Karim draws reactions because of his conservative Islamic ideas. When it is revealed that the two Clauses have a gay relationship, everyone, including Great Claus's wife, respects their affair except Karim. He refuses to accept their new status and cuts his relationship with them. He claims that it is against God's will to have lesbian or gay relationship and says that "I have to do what my Allah wants me to..." (Khair, 2014: 98). His narrow point of view and intolerance drives the narrator crazy, and there appears a harsh argument between them about religion. The narrator insists that it is impossible to know what Allah wants in real since he suggests that "the Quran is written in a dialect no one has spoken for centuries or fully understands; that it contains unclear and even contradictory injunctions" (Khair, 2014: 98). However, it is impossible to have a fruitful argument with Karim because he has 'Muslim-automatic' answers like everything a person needs to know is in Quran. This dialogue between the narrator and Karim is a stereotypical example of the relationship between Islamists and the West. These two contrary points of view are unlikely to find a compromise, and it is impossible for immigrants like Karim to integrate into the Western society that they live in.

It is also one of the reasons why Muslim immigrants can easily be labelled as Islamist terrorists in the West because their mostly narrow perspectives through different lifestyles are so suitable for this situation. The narrator, himself as a Muslim immigrant, suspects Karim of being a fundamentalist when he hears about the Islamist Axe Plot.

> There was even a moment when I was amazed that we had not seen Karim in his true colours. The occasional secretiveness; the Quran club; the mystery disappearances. The times when he used my laptop: did he only surf for news? A narrow, religious man, intolerant of so many aspects of modernity, could there be any doubt as to his true affinities? (Khair, 2014: 135)

Danish media also asks such questions like the narrator's. Without any trial, proof or a further investigation, Karim appears as one of the suspects of the attack. The only proof-like thing about Karim is his mystery disappearances. It is found out through the end of the novel that all he cares about in his life is to look after his ex-wife, who has an Alzheimer's disease, and his mystery disappearances are to see or look after her. He does not have anything to do with Islamist fundamentalism, becomes both the victim of his narrow religious views and Islamophobia.

Khair's talent in reflecting social tendencies are not limited to these three characters in the novel. With several characters and incidents, Khair apparently expresses Islamophobic and xenophobic tendencies in all levels of society. One of them is Ajsa's marriage and her parents' reaction against it. Ajsa decides to marry a Muslim man from

Somalia, but her parents, who define themselves as atheists, strongly object to her decision. Karim Bhai explains the reason as "more because of the man's intense faith than because of his colour" (Khair, 2014: 14). This reason makes the family fall apart, and her parents move out.

The racial discrimination is quite intense throughout the novel. Khair claims that Denmark is "the only country left in the Western Hemisphere where 80 per cent of all women were afraid of dating a coloured man and all but one per cent of the rest would only date coloured men if they had a chance" (Khair, 2014: 17). He resembles the current situation of Denmark to England in the 1950s. In a country like Denmark, the only reason a white woman dates a coloured man, for Ravi, is their Oriental mysticism. The rumours about coloured men's superior sexual power attract white women. In this sense, coloured immigrants are seen as objects rather than individuals.

Despite these racist tendencies, Ravi thinks that many Danish people are kind and courteous towards immigrants. However, this courtesy is not sincere and honest. He points out that he finds Danish people quite rude when he first settles there, but he gradually realizes that it is just a cultural difference between Asian and European people. People are not rude but honest to each other. Nobody does a favour unless they want to do. They do not do anything out of courtesy. Therefore, according to Ravi, the main reason some Danish people are kind and courteous towards immigrants is that they hide their true feelings. They do not feel comfortable with immigrants. He states that "courtesy is basically a matter if dishonesty – you hide your own inconvenience in order to be courteous and, sometimes, kind. That is also the reason why the Clauses always try to speak Urdu and behave like Asians when they meet Ravi and the narrator.

With all the incidents and characters mentioned above, it is not false to say that Khair's portrayal of immigrant life in Europe is dramatically realistic. He also expresses the relationship between Muslim immigrants and locals excellently. Islamophobic and xenophobic tendencies in the West are the most important challenges immigrants have even in their daily life. This creates anarchy and discontent among immigrant populations. Failure in defining an identity may have tragic consequences. The rest of the chapter will focus on this social problem. *Jihadi Jane*, another novel by Khair, will be analysed by focusing on these tragic consequences of loss of identity.

Jihadi Jane, first published in 2016, is one of the most popular novels by Khair. It tells the story of two Muslim girls, Jamilla and Ameena, who live in the UK and on their

way to join ISIS in Syria. Jamilla grows up in a conservative Muslim family which believes that ordinary daily routines such as listening to music, laughing aloud and playing games are against Islam and prohibited. She wears a hijab and lives a quite dogmatic life like her family members. However, Ameena is quite different from Jamilla. Her parents have recently been divorced and she grows up in a liberal family whose religious beliefs are more flexible and open-minded. Unlike Jamilla, she wears western clothes and looks much more westernized. Throughout the book, the reader witnesses the radical change of Ameena after she moves to her own flat alone and reads Quran. She starts to wear hijab and two girls become close friends spending most of their time together. They meet a woman on the internet named Hejjiye and, Ameena decides to marry a Daesh fighter whom Hejjiye arranged for her. The two girls plan to go Syria to join ISIS there.

The novel is a dystopian, coming-of-age story of two immigrant girls, and Khair demonstrates a serious terror problem of the decade with all its details. At first sight, it may be regarded as a novel just dedicated to the problem of ISIS, but it also reflects an older and more familiar problem of the world; the clash of cultures. Just like his former novels, Khair again expresses the psychology of an immigrant apparently in the novel. The book clearly shows the process of brainwashing and fanaticism which terrorist groups use to target immigrants and other members of the society who have non-adaptation problems.

Khair expresses the psychology of Muslim immigrants in Britain with vivid examples in his novel. These immigrants' struggle to adopt consistent identities is perfectly pictured. In the very beginning of the novel, Jamilla describes his father's tendency to make his children learn conversational Arabic although they do not come from Arabic origin. Jamilla states that his father, Abba, "considered Arabic his mother tongue even though he knew only Qur'anic Arabic" (Khair, 2016: 10). The identity crisis of Jamilla's father is apparent by regarding a foreign language as his mother tongue. It indicates the fact that many Muslims in Europe try to build their identity on Islam since it seems as the only thing they can characterize themselves with in a foreign culture.

The question why they do not want to adopt the local culture they have migrated to is also clearly answered by Khair in the novel. Muslim's fear of losing their faith in a non-Muslim country make them more conservative and protective. Jamilla's father's insistence on teaching Arabic to his children is a result of that. Jamilla again describes her father's psychology by saying that "what he dwelled on relentlessly, ceaselessly,

obsessively, were his spiritual sufferings: how he was lost in this den of iniquity and vice, this realm of the unbelievers, how he feared that his lineage would be sucked into the morass and vileness of the West and disappear not just from the land of his origins, which was inevitable, but from the benevolent sight of God" (Khair, 2016: 22).

The Muslim paranoia of being invaded by non-Muslims prevents Muslim immigrants from being a part of the Western society. However, it is impossible to avoid the Western culture completely while living inside it. In spite of Abba's fear of losing his lineage in the West and his effort to raise his children as Arabs, Jamilla and his brother Mohammad's first language is English. This problematic identity pattern is what Jamilla complains since she is aware of the fact that she does not share his first language even with her mother. The concepts of "mother tongue" and "first language" are not easy to be named for her. This situation makes Jamilla lost even in her immediate family. She complains that in her relationship with her mother, "there was love between us, but very little to express and even less to share" (Khair, 2016: 81).

Without a doubt, the feeling of alienation is felt more deeply by Muslim immigrant women in the West. While it is quite hard to be an immigrant, they also experienced the disadvantages of being Muslim women for several reasons. First, it is even harder for Muslim women to integrate into the Western society than Muslim men since the men of their Muslim community do not want them to work and have communication with the outside world for religious reasons. Culturally, the main duty of a woman in a Muslim community is to take care of the housework and raise her children. Jamilla's mother is a perfect example of this kind of Muslim woman "who spoke no English, stayed home, got anxious about the smallest of things like shopping on her own, never contradicted either Abba or Mohammad" (Khair, 2016: 15). This fact also limits their right to express themselves and take decisions in their community. They are forced to adopt a submissive lifestyle limited to their children and home. Jamilla describes her mother's attitudes as a Muslim woman in the novel.

> She was a timid woman –I assume she is still alive- who had been lovingly browbeaten by her father, and then her husband, and then this incomprehensible new country. In due course, she would be lovingly browbeaten by her son, too. (Khair, 2016: 10)

This submissive role of Muslim women is often pointed out by Khair in the novel. In one case, after Abba's death, Jamilla's mother wants to visit his husband's grave to pray. However, his son objects to this idea since it is against Islam to allow women to visit graveyards. Despite her weak objection, her son does not allow her to go.

According to Mohammad and other Muslim men, women are weak and "such soft and emotional hearts they have, for they are wives and mothers" (Khair, 2016: 22).

Except this submissive role forced by Muslim men in the community, Muslim women are also alienated by the Western society as immigrants. It is easier for them to be recognized as Muslim immigrants when they are outside since they wear *hijab* and *niqab* to veil themselves. It is a challenging experience for Muslim women in the West since it is nearly impossible "to walk down a street without feeling like you are an alien from Mars and sometimes being treated like one" (Khair, 2016: 61). It is obvious from this quotation that Muslim women are open targets for Islamophobic harassment in the West. They are mostly seen as the symbol of Islamist terrorism and treated like a supporter of terrorist groups just because their dressing style. For this reason, Jamilla expresses that it takes strength and courage to be a Muslim woman in the West. She also adds that "I wonder if imams would insist on the hijab as much as they do if they had to put it on themselves and cope with the consequences in ordinary life" (Khair, 2016: 61).

Therefore, being a Muslim immigrant –especially for women- is quite complicated in the West for the reasons abovementioned. As an author who knows the psychology of these people as an immigrant in the West, Khair pictures quite simple examples, which makes their life real hard, of immigrant discontent. These simple facts are mostly invisible to non-Muslims or Muslims not living in a foreign culture. However, they make immigrant life harder and harder to maintain. "The option to grab a sandwich without checking whether it is pork or beef, halal or not" is enough to feel alienated in the Western culture. (Khair, 2016: 61).

This notion of alienation and struggle to survive in a foreign culture are among the reasons for Muslim immigrants why they radicalized religiously. Through the narration of Jamilla, Khair questions how Ameena radicalizes in the novel. He asks the question whether her attendance to the mosque lectures or some other reasons such as her family relationships radicalize her. After being rejected and insulted by her social surrounding in the school, Ameena alienates herself from the outside world, and adopts a fundamental Islamist perspective with the effect of Jamilla who thinks that bringing or bringing back someone to the faith "opens a new gate in Heaven for you" (Khair, 2016: 26). It is Jamilla who urges Ameena to adopt this perspective. However, it is not only Jamilla who radicalizes her but also her mosque group "which was, around then, being taken over by 'sisters and brothers' from *Hizbut-Tahrir*, who had no patience with Western deviance" (Khair, 2016: 25). It becomes so easy for such fundamentalist

groups to take Ameena under the shadow of radical Islamism since she loses her connection with her social surrounding and tries to find a place for her to stand on.

Ameena's alienation and psychological problems as an immigrant make her sensitive to the struggle between the West and Muslims. She wants to change the world since she cannot find a suitable place in the present one. For her, the most suitable way to fight the 'deviance' of the West emerges as fundamental Islam and she adopts jihadi narrative. Jamilla expresses this fact by saying that "the ghost of hurt that I had detected in Ameena's liquid eyes would change shape and harden into anger and resentment" (Khair, 2016: 29).

In time, Ameena's new perspective becomes an obsession for her. She completely alienates herself from the society and the trauma of rejection seems to be so deep in her. The radical and aggressive ideology of fundamental Islam strengthens her anger and finally, the girl, who hangs out with the boys in the school and tries to be a 'Western' one like them, becomes a furious fanatic of religious extremism. She does not care anything except fighting for the Islamic cause and standing against the deviant West. Jamilla observes that "it distracted her from our final exams, and that might explain why she graduated with much lower grades than me from high school" (Khair, 2016: 36).

Ameena's primary reason to be radicalized is not being accepted by the Western society as one of them. She fails to be a part of the society because of her racial difference and this rejection leads to her radicalization. However, Jamilla's case is a bit different. Her goal is not to be one of them but being accepted as she is in the society. She suffers from being ignored as a Muslim in the West. She finds it quite hard to develop a sense of belonging, and she ends up being a religious fanatic as Ameena. Although their reasons are a bit different, Jamilla and Ameena alienate from the Western society.

Jamilla's problem of belonging becomes obvious when they fly to Turkey to meet the members of Daesh in Istanbul. Jamilla feels like at home in Turkey since she does not feel different when she walks on the street. She is not an alien for the people outside. She points out that "I felt strangely at home as we stepped out of the airport; the Turkish women around us were dressed in ways that ranged from Saudi-orthodox to a fairly good imitation of Alex's cool girlfriends" (Khair, 2016: 59). The feeling of being at home explains Jamilla's discontent of living in the West as a Muslim immigrant.

Interestingly, Jamilla feels the same comfort even in a devastated town of Syria. In the first days of her life in the orphanage controlled by Daesh, she feels that she is a part of the community since she is not different and discriminated by others. Although her

freedom is restricted and she cannot even go outside on her own or without the control of men, she is pleased to be there because she is treated like a member of the community. She clearly expresses that "I found it a relief to go out, on the occasions we did so, in a group of women (escorted by some male relative of one of the women), and not to be pierced by the occasional look of surprise or even disdain that attire would elicit in England" (Khair, 2016: 80). It is apparent that she wilfully sacrifices her individual freedom to be accepted by the society around her. However, she changes her mind when it comes to sacrificing her own life. At the end of the novel, Jamilla sees the real face of Daesh and realizes what she has lost in order to find herself a cause in Syria. She confesses her motivation to join Daesh and her regret without hesitation. It is an enlightening moment for her.

> But I will be honest. I won't deny it: I wanted to preserve my life most of all. I had no wish to die, much less for a cause I no longer believed in – that, perhaps, I had never believed in, for what I had imagined of Jihadi life in England had been largely a figment of my imagination, born of desire to live my own faith and of my resentment towards a culture I had felt did not permit it. (Khair, 2016: 145)

In Jamilla's narration given above, Khair expresses the main motivation of a Muslim immigrant in the process of radicalization. She confesses that she has never believed in the ideology of fundamental Islam but her alienation and social status push her through it. This fact of fundamentalism is not valid for all Muslim immigrants in the West. Some managing to create a space for them and accepted by the society around them stay as they are. This is the main difference between being a conservative Muslim and a fundamentalist one. Jamilla's brother, Mohammad, and his wife are portrayed as conservative Muslims by Khair to refer to this difference. After Ameena's radicalization, Mohammad and she mostly share similar ideas about Islam and the West. However, their difference appears when they react to the news and opinions about Muslims. As it is stated above, Ameena intends to take action to change the world and fight against "the deviance of the West". However, Mohammad does not have anything to do with fighting against it. Jamilla states that Ameena and Mohammad are the same ideologically, but Mohammad is a bit different from Ameena since "the words did not leave him bitter and restless; they left him feeling good and righteous" (Khair, 2016: 29).

This feeling of righteousness and comfort has two main reasons. Firstly, as an immigrant in a foreign culture, Mohammad has a space on his own as a man because he has a job to work which means a life outside home unlike Muslim women and he also has a home – and some women – where he can set rules. This is vital because he feels as

an individual and part of the society by this way. The second reason is that Mohammad has his financial freedom which enables him to take his own decisions. After his marriage with the daughter of his relatively rich boss, he seems not to have financial worries. This makes him quite difficult to be reached by fundamentalists since he does not have a problematic identity like Ameena or Jamilla. Khair brilliantly sketches these facts in the novel when Jamilla and Ameena try to make Mohammad and his wife watch Hejjiye's videos which are one of the main reasons of the two girls' radicalization. Neither Mohammad nor his wife, Bhabhi share the perspective of Jamilla and Ameena.

> I thought my brother would appreciate her views. They tallied with his: Muslims under attack, the duplicity of the West, the lack of faith of Muslims, the role of a wife, the decency expected from women, etc. And Bhabhi would surely *ooh* and *aah* over the photos that Hejjiye sometimes posted with her dusky Chartreux cat, Batala ('Heroine' in Arabic), or her collection of Gucci handbags. But Mohammad and Bhabhi did not seem to have time for all this. (Khair, 2016: 46)

Therefore, the common point in Ameena and Jamilla's radicalizations is the sense of alienation. They try to be a part of a cause and identify themselves and their aim in life with something. It might be rather easy for a man like Mohammad create a life in the West with fewer problems. However, it is not the same for Muslim women like Jamilla and Ameena. In these circumstances, it may be seen inevitable for these girls to radicalize and escape to Syria to join Daesh. Jamilla explains the reason why they stick to the internet, chat rooms and Islamic lectures on websites which are the reasons of their radicalization because there is "an entire world out there in which we were the norm, not the exception" (Khair, 2016: 44).

These problems immigrant Muslims experience in the West create a perfect opportunity for radical Islamist terror groups to gather supporters from all over the West. Being aware of the psychological and social problems of these alienated individuals, these terrorist groups like Daesh offer them a place where they can live as they are without being discriminated by others. People like Jamilla and Ameena are often reached via internet and social media and after a long period of gaining trust, these extremists persuade people to join them for a cause. Khair portrays this strategy of Daesh apparently in his novel. Hejjiye gains Jamilla and Ameena's trust by acting like a close friend to them. While doing her religious and political propaganda, she also talks about daily issues such as the problems of her children, what she cooks for the day and so on. She is also interested in their problems and gives advices about them, and in time, she becomes like a family member who can be trusted without questioning. Jamilla remarks that "at times, she made me wish I had a mother – or an elder sister – like her" (Khair, 2016:56).

Once people trust Hejjiye, she invites them to join “the holy fight”. She encourages mostly young women to join Daesh in Syria since she claims that women have a crucial role in jihad as mothers and wives. It is pointed out in the novel as “the role was that of wife or mother, but it was the role allotted by God, and surely no work could match that given to you by Almighty God” (Khair, 2016: 56). Hejjiye also promises that if their husband dies as martyr, they will be taken care of all their lives and respected. It is quite clear that Daesh abuses both the religious beliefs and the social problems of these people. They give these alienated immigrants a cause in their lives and impose it as the order of God so that they cannot ignore. Jamilla states that “the idea had its attractions to a woman like me” (Khair, 2016: 61). As it is mentioned before in this chapter, it is far more difficult for the Muslim women immigrants to survive in the West, and they feel the discomfort of being a Muslim immigrant much more than men. For this reason, radical groups like Daesh often target women. While narrating their journey to Istanbul to meet the Daesh members and be transferred to Syria, Jamilla points out this issue in the novel.

> We knew that there were other girls like us, leaving Western nations to join the jihad. But we were still part of an early wave; the Western media had yet to make a few dozen women in each country sound like there was a terrible exodus, as if all Muslim women in Europe were about to jump on planes to Istanbul. (Khair, 2016: 63)

However, the life is not that bright for the women who join Daesh in Syria. The religious oasis promised to these Muslim immigrants turns out to be a place where strict and fundamental Islamic ideology is in practice, and becomes a tool for oppression and cruelty. After spending some time in the orphanage run by Daesh with the supervision of Hejjiye in Syria, Jamilla starts to question the fundamental Islamic ideology of Daesh. The daily schedule of the orphanage indicates that it functions as a place to perform brainwash and train extremist Islamists and even suicide bombers. The girls in the orphanage are given no spare time and most of the day is spent by religious lectures reflecting the extremist ideology of Daesh and classes “which ranged from celebrations of Daesh victories to condemnations of Western propaganda” (Khair, 2016: 79).

These facts are not so annoying for Jamilla since she believes that it is the best way to educate young Muslims girls in the orphanage. However, Halide, a Turkish girl who joins Daesh for the same reasons as Jamilla and Ameena, becomes much more aware of the real purpose of Hejjiye and Daesh by running an orphanage like that. She reveals her ideas about the real function of the orphanage by saying that “there are three kinds of women: older women, who were teachers or related to jihadis who were not around to

protect them, or who had recently died; younger women, who were meant to be brides; and women, mostly girls, who were being trained to be suicide bombers" (Khair, 2016: 98). She discovers that some of the girls are educated specifically by Hejjiye and some women whom Hejjiye trusts so much to be suicide bomber. This fact strikes her so much and she begins questioning her existence in the orphanage. She is raised with the knowledge that killing someone on purpose and committing suicide is strictly forbidden in Islam. Moreover, she finds out from some Turkish news websites that Daesh suicide bombers kill innocent people and one of them is her old school friend in Turkey. Finally, she is confused about Daesh ideology. She decides to reject the idea of being a suicide bomber, and tries to dissuade the girls in the orphanage from being a killer. Inevitably, she is secluded from the rest of the women in the orphanage and browbeaten and consequently put in a cell by Hejjiye. After a couple of days of torture and hunger, she is married off a jihadi and sent away.

Only after that Jamilla realizes there is a huge difference between the ideology of Daesh and Islam. She confesses that she fails to see the real purpose of Daesh and Hejjiye. Her courage to join Daesh and fight for the cause turns out to be a regret revealing the fact that the West offers much more freedom for Muslims to live as they would like. She states about the West that "how had I failed to see the decency of parks with children, care for the weak and unemployed – for what can one call it, but decency?" (Khair, 2016: 107).

With the enlightenment of Jamilla, Khair starts to portray the real face of Daesh and jihadi fighters in the novel. He focuses on the difference between real Islamic virtues and mostly cruel,radical ideology of Daesh. After Ameena's return to the orphanage with wounds on her back, her story as a jihadi wife is revealed. The reader finds out that Ameena's husband, Hassan has nothing to do with scholarly Islam and Qur'an. In a discussion between Ameena and Hassan, she refers to an Islamic precept, but Hassan refuses it and he puts his rifle in Ameena's lap, and says that it is the only thing that he has to know about Islam. He addresses Ameena by saying "that is what you whitewashed Muslims have forgotten, and that is why we have had our asses kicked for centuries now" (Khair, 2016: 121). This ignorant perception of religion explains the driving force of radical Islamism and how they legitimize violence they adopt for the sake of religion. Hassan does not care about religious texts and doctrines. He just practices what is said to him by other people around him. Jamilla states that "his was a

technical Islam, its pruned rituals as shorn of ambiguity as a hammer or a computer code" (Khair, 2016: 121).

The violent tendency of Daesh is exemplified with the tragic murder of Sabah who is a Yazidi boy taken as a slave by Hassan. After the air attack by the US-led coalition against Hassan's men, he decides to set an example and reveals his plan of beheading all the "Devil-worshippers" in the town. Ameena reveals the fact that Yazidis are known for their Satanism among radical Christians and Muslims. As the only Yazidi person in the village, Hassan beheads Sabah although he is only a little boy. Ameena also points out that they plan to film the beheading and put it on social media sites to "warn the crusading armies of Rome that for every jihadi they killed, he would behead as many infidels" (Khair, 2016: 123).

Khair shows the real aim of Daesh terrorists by portraying a character like Hassan. Despite his religious narration and claims about following the path of salvation and Allah, Hassan is after worldly benefits and richness. Khair reveals this fact with the words below in the novel.

> The careerists win everywhere, believe me! Hassan's fanaticism was a career to him. Killing was his corporate job. Apocalypse was how he planned to corner the market. (Khair, 2016: 141).

Consequently, the reason of Islamophobia in the West cannot be comprehended from a single perspective. Khair's *Jihadi Jane* reveals that it is not only the West who should be blamed for Islamophobia and racism but also Muslims. With some specific examples from two of Khair's novels mentioned in this chapter, it is clear that the Western media generates a fear against Muslims and religious discrimination is at alarming levels among the members of the society. However, it is also Muslims who shows some discriminative tendencies and promotes hate towards non-Muslims. Khair has a perfect example also for this fact in *Jihadi Jane*. James and his Caribbean girlfriend visit Ameena and Jamilla in their apartment but Ameena does not welcome them since she thinks that they are dirty for being a non-Muslim. Jamilla rejects her idea that James is a neat person, but Ameena insists and states that they eat pork and drink alcohol. Also she does not think that James washes after going to the toilet. For this reason they "change all the sheets that could be changed, and wipe the table" (Khair, 2016: 50).

This problematic relationship between Islam and the West urges Khair to come to a conclusion through the end of the novel. He asserts that radical Islamism and Western capitalism have so much in common, and gives precise examples to support his idea. He likens Hejjiye to European politicians by saying that "she could have been a politician in Europe, justifying racist immigration laws in the most humane terms; she could have

been a corporate head in New York, or a banker in Tokyo" (Khair, 2016: 150). According to Khair, just like European politicians and Western capitalists, people like Hejjiye can use and manipulate all kinds of rules to gain privilege and power. He also likens Hassan to free-market capitalists in terms of choices he makes. (Khair, 2016: 154). All these similarities given by Khair indicate that the clash of civilizations and Islamophobia have two sides. Hatred is promoted both by the West and Muslims. Therefore, the relationships between the colonizer and the colonized, Muslims and non-Muslims and the West and the East are nothing but a vicious circle. It might be relevant to start with focusing on immigrant psychology and their problems to solve these communication problems since the main reason of this vicious circle is immigration and their problems. Hence, the last chapter will focus on discontent and crisis in Khair's immigrant narratives by focusing on his four novels mentioned before in previous chapters.

DISCONTENT AND CRISIS IN KHAIR'S IMMIGRANT NARRATIVES

As it is mentioned in the previous chapters, problems in building a social identity deepen the crisis in immigrant lives in the West. Difficulties of adapting to a new culture have both sociological and psychological consequences, and Khair's immigrant narratives offer a perfect ground to exemplify and analyse immigrant identity crisis. Therefore the aim of this chapter is to discuss identity types and identity construction of immigrants by focusing on acculturation and adaptation processes of postcolonial immigrants in the West. Then, the second half of the chapter will exemplify and discuss the first half by referring to specific quotations from Khair's selected novels.

Through the end of the previous chapter, it is clearly stated that racist attitudes are seen in both sides –locals and immigrants- in the West. However, when it comes to immigrant discontent, the main source of the problems is xenophobic tendencies gaining popularity across European countries. These racist movements are "typically populist nationalist parties characterized by some combination of anti-immigrant, Islamophobic, xenophobic, and anti-EU policies" (Lifland, 2013: 9). It is also interesting to observe that these right-wing parties are strong and popular specifically in areas where Muslim population is dense such as France. Lifland states that in France, "members of the National Front, the major right-wing party, claim that Islam is incompatible with French culture and poses a fundamental threat to the French republican ideals of liberté, égalité, and fraternité" (Lifland, 2013: 10). As it is stated here, the argument is that Islam is not suitable to adapt to different cultures although the argument itself rejects intercultural communication.

This ironic situation also reflects that this kind of right-wing movements in Europe is not only against Muslims but all kinds of immigrants. This pure racism offers an ethnic homogeneity and is against all kinds of cultural interactions inside their countries. Lifland suggests that this perception is particularly common in Scandinavian countries, where Khair also lives, since "right-wing politicians there have made the case that much of the success of these countries is due to this cultural and ethnic homogeneity" (Lifland, 2013: 10). In an atmosphere like that, it is quite hard for immigrants to adapt to the local culture and life since forming a steady identity is nearly impossible in these areas where right-wing is popular and strong.

In this sense, ethnic and national identities and their roles in acculturation and adaptation should be grasped to analyse immigrant psychology and their narrative. Ethnic identity can broadly be defined as "an individual's sense of self in terms of membership in a particular ethnic group" (Phinney, 2001: 496). The aspects and components of ethnic identity vary, but may be categorized in three sections as the affective components, the cognitive components and value orientations. The affective components represent the self-identification and the feeling of belongingness of an individual in an ethnic group. It also refers to the ethnic behaviours and perceptions. The second group named as the cognitive components refer to the awareness of an individual's ethnic and cultural background such as traditions and historical knowledge. The last one is value orientations which represents cultural values and the individual's approach towards the ethnic group values. (Phinney, 1991: 194)

Moreover, as various scholars suggest such as Jean S. Phinney and John W. Berry, ethnic identity is not a stable one. It evolves and changes over time, from childhood to adulthood. Forming an ethnic identity is regarded as a process starting in early childhood through exploration in social surrounding, and it turns out to achieve identity through the end of adolescence. However, this process is not always that smooth for immigrants. Children growing up in "ethnic groups with lower status or power may become deeply involved in learning about their ethnicity" (Phinney, 2001: 496). This involvement may lead to some psychological problems such as feeling of insecurity and confusion. It reflects that one of the biggest sources of discontent for immigrants is the problem of forming an ethnic identity, and creating a balance between ethnic identity and ascribed identity which means "one's ethnicity perceived by others" (Phinney, 2001: 496). Most of the time, ascribed identity also poses an obstacle for the balance between ethnic and national identities.

Just like ethnic identity formation, building a national identity is also a complex issue since "the fact that one cannot choose to be born in a particular country makes nationality appear as ineluctable as do race, gender or parentage" (Takacs, 2010: 593). Therefore, developing a national identity in their new society mostly becomes a problematic process for immigrants because the differences and clashes between their native nations and target nations make it hard to create a feeling of belongingness.

Like in all kinds of identity formations, forming a national identity also needs objects of identification, and in this case, the main object is "nation". In this sense, forming a national identity requires one's identification with national symbols. In countries

forming their national identities with ethnic and racial symbols, it is quite hard for immigrants to integrate since they are naturally excluded from these symbols. However, countries with territorial or cultural symbols of national identity are rather easy to adapt. The common point of both sides is that "the individual develops a sense of belonging to the nation" (Lödén, 2008: 386). Consequently, to make it possible, the formation of national identity should be superordinate to find a common point for all members of the society, including immigrants. Lödén suggests that

> A superordinate identity has, at least, two important effects. It can minimise the differences people see between the in-group and the out-group, and it can reduce competitiveness between groups by encouraging members to be less concerned about the relative gains of the in-group versus the out-group (Lödén, 2008: 386)

These two effects mentioned above are crucial to create a medium and make immigrant adaptation possible in the society. Otherwise, national –and also ethnic- identity crisis among the immigrants of a society creates discontent, social unrest and even terror not only regional but also in global dimension.

Thus far, it is quite apparent from the discussion above that acceptance of immigrants to their new society is quite important since the level of acceptance determines their level of adaptation in forming a consistent national identity. On the other hand, when pluralism and a multicultural atmosphere are ensured in the society, it also becomes possible for immigrants to create an ethnic identity. If this pluralist atmosphere fails and hostility towards immigrants is promoted in the society, "some immigrants may downplay or reject their own ethnic identity; others may assert their pride in their cultural group and emphasize solidarity as a way of dealing with negative attitudes" (Phinney, 2001: 494).

With the discussions and definitions above, it emerges that the strategies of acculturation and adaptation have also great importance in analysing immigrant narratives of Khair. To start with the first one, the concept of acculturation "is the process of cultural and psychological change that follows intercultural contact" (Berry, 2006: 305). This intercultural contact has two main dimensions; the cultural heritage of the immigrant individual and his or her integration to society. These two dimensions of immigrant acculturation are not closely linked and stable, so they may vary independently according to the conditions of the society and individual, and these variances create four different acculturation strategies suggested by John W. Berry; assimilation, separation, marginalisation and integration. (Mečiar, 2014: 74-75).

Berry also divides acculturation in two main levels; the group level and individual level before introducing these four strategies. He states that different changes occur in each level of acculturation. At the group level, the changes are mostly social such as urbanization, increase in population or economic and political developments resulted by acculturation. At the individual level, Berry focuses on the immigrant individual's psychological changes which are often referred to as behavioural shifts which he explains that "existing identities and attitudes change and new ones develop: personal identity and ethnic identity often shift away from those held prior to contact" (Berry, 1994: 238). These psychological –and sometimes social- changes are referred to as acculturative stress. Berry suggests that "the appearance and extent of both behavioural shifts and of acculturative stress is affected by a number of characteristics that individuals bring with them to the acculturative arena and by other phenomena that arise during acculturation" (Berry, 1994: 238).

At this point, understanding Berry's four acculturation strategies have a crucial importance to understand Khair's immigrant narratives and his characters' acculturative stress. The first strategy called assimilation is defined as "relinquishing one's cultural identity and moving into the larger society" (Berry, 1994: 240). An immigrant individual is accepted as culturally assimilated when he or she abandons his/her cultural heritage and adopts the culture of the target society. This situation leads to mimicry which is introduced in the theoretical chapter of this work.

The exact opposite situation of assimilation, namely separation strategy, is the individual's rejection of the new culture and insisting on his/her native culture. In this case, acculturation cannot be observed since the cultural contact becomes impossible and isolation appears. Separation is one of the most important reasons of discontent among immigrants because of its isolated quality. There are two possible causes of assimilation; the exclusion of the immigrant by the dominant group of the society because of his/her inability to interact; and the individual's own preference to maintain a more conservative and a traditional way of life inside the new society.

The most problematic of these four strategies is marginalisation "in which groups lose cultural and psychological contact with both their traditional culture and the larger society (either by exclusion or withdrawal)" (Berry, 1994: 241). The marginalized individual or group in the society is alienated and has severe identity crisis. In this situation, immigrant discontent is generated mostly by the loss of identity. As it will be

exemplified later in this chapter, Khair is quite talented in portraying these marginalised characters and their narrative tones especially in his *Jihadi Jane*.

The last of the strategies, namely integration, is the less problematic and the most desired of all. In this scenario, the immigrant individual preserves his/her cultural heritage and also adapts to the target culture. Without doubt, the individual should also be accepted by the dominant group of the society to talk about an achievement in integration.

In brief, an accord in acculturation process for immigrants is sometimes possible and observed when assimilation and integration strategies are followed and the immigrant individual acquires acceptance from the dominant group of the society. However, there appear conflict, loss of identity and psychological problems of immigrants when marginalisation and separation strategies are experienced, and the immigrant individual is somehow excluded from the target society, but either positive or negative, these are all short-term consequences of acculturation (Berry, 1997: 14).

Adaptation of immigrants in the West is also a key factor to understand their discontent. Berry defines adaptation as "the term used to refer to both the strategies used during, and to the outcome of, acculturation" (Berry, 1994: 238). It is apparent from the definition that adaptation includes acculturation process and it has mostly long term consequences. Berry suggests that acculturation may have short-term negative consequences for the individual but at the end, some long-term positive effects of adaptation are usually observed in social life (Berry, 1997: 13).

While introducing the concept of adaptation, Berry makes a clear distinction between sociocultural and psychological dimensions of adaptation. Psychological adaptation refers to individual conditions of an immigrant such as mental health, peace of mind and personal well-being. It focuses on personal experiences and satisfaction in cultural interaction process. In contrast, sociocultural adaptation deals with the individual's ability to cope with the problems of daily life and his/her way of interaction with the target culture. This includes the individual's school and work lives as well as family and friendship situations (Berry, 1997: 14).

When it comes to adaptation strategies, Berry and his colleagues offer three terms to elaborate adaptation; adjustment, reaction and withdrawal (Berry, 1994: 239). Adjustment strategy is what adaptation mainly expects from the individual since it represents a harmony between the individual and the target culture. Acculturative stress

is not observed in this case, and the individual is fully accepted by the new context. Briefly, the individual is now one of "them".

It is not false to say that adjustment strategy represents a minority of the immigrants in the West because most of the immigrant individuals and their societies follow the second strategy of the adaptation, namely reaction strategy. In this strategy, the individual somehow becomes a part of the target society but there is a lack of harmony in it. The individual prefers welcoming the changes by opposing and reacting against it. Berry illustrates this fact by saying that "acculturating individuals may organize and campaign for changes in the school and health institutions of the dominant society, so that their culturally-based needs are better accommodated" (Berry, 1994: 239).

The last strategy of the adaptation is withdrawal. In this case, the individual reduces the contact with the target environment or completely terminates it. This makes adaptation and acculturation impossible, and leaves the individual or the immigrant group out of adaptive field. Mostly, the individual returns to his/her country of origin, or prefers living in a culturally homogeneous and isolated immigrant society by avoiding interaction with the dominant group in the society. This strategy is mostly followed by Turkish immigrants in Germany. It is mostly stated that a Turkish immigrant may live in certain parts of Germany without knowing German language and only by speaking Turkish. This makes adaptation impossible and results in immigrant discontent.

Berry also notes that withdrawal strategy of adaptation is mostly not "under the control of the individual" and depends on the communicative ability of the immigrant and the level of acceptance in the target society. The second strategy of adaptation called reaction strategy is also not possible in all circumstances. To follow this strategy, the immigrant individual or group should have political power and the freedom of speech should be granted by the host country and culture. Otherwise, retaliatory reactions of the immigrants may easily turn into riots or acts of violence. Accordingly, Berry states that "individual change in order to adapt to the environment (some form of the adjustment strategy of adaptation) is often the only realistic alternative" (Berry, 1994: 239).

On the whole, it is indicated from the discussion above that a successful process of adaptation and acculturation is always possible. Yet, to achieve a successful adaptation after a process of acculturation, the dominant group and the host culture should facilitate the process. Without the help of the dominant group, it is nearly impossible for an immigrant to adapt to the target culture since it is not a one-sided process (Berry, 1994: 247). In Khair's immigrant narratives analysed in a detailed way below, it is apparent

that the adaptation and acculturation process of the immigrants in the West are mostly under the control of policy makers, media and governments. Therefore, they often interfere with the adaptation process rather than facilitating it, and this interference causes identity crisis and discontent in immigrants in the West.

Lastly, a brief introduction about the narrative studies, immigrant narrative qualities and Khair's works as immigrant novels are of great importance before analysing his novels in terms of immigrant narrative qualities.

In a broad description, narratives "are texts that recount events in a sequential order" (Fina, 2003: 12). However, it is not enough to fully grasp the use of narratives in analysing immigrant discourses. Narratives are a part of discourse practices, and they are both context-changing and context-reflecting. (Fina, 2000: 133). Being a context-reflecting concept, discourse practices are often used to reveal social or psychological circumstances especially in literature and sociology. Anna De Fina expresses that "stories establish ties not only with the contexts of interaction in which they are told (local contexts), but also with the wider social reality in which speakers live (macro contexts)" (Fina, 2000: 133).

In this sense, by analysing immigrant discourse in the works of literature, one can deduce local and macro contexts of the society, and the psychology and the level of adaptation of immigrant groups and individuals. The narrative analysis in a novel may be as follows; 1) if the narrator of the novel is an immigrant, his/her psychological adaptation, level of acculturation and identity formation may be defined by analysing his discourse and storytelling since "the telling of narratives allows people to present themselves and others in certain roles by placing themselves and others as characters in storyworlds, by negotiating social relationships and images, and by expressing, transmitting, or debating social values and belief systems to which they adhere or are opposed" (Fina, 2000: 133). 2) The immigrant characters, their roles and places in the society and their ideas –if expressed- in the narrative may be focused on to deduce sociocultural adaptation and acculturation level of the immigrant community. It is possible to do that by analysing the narrator's storytelling because speakers explicitly or implicitly use aspects of the identity of others to explain their behaviour in the story world and often position themselves with respect to those behaviours, thus revealing their own alignments and value systems (Fina, 2000: 133).

Thus, four of Khair's novels analysed in the previous chapters are also perfect tools to analyse, exemplify and discuss immigrant narratives since in each novel, narrators are

postcolonial or colonial immigrants, and Khair portrays sharp characters to illustrate immigrant discontent and identity crisis. While defining the immigrant novel as a genre, Boelhower states that

> The poles of tension that ground the structuring of the fibula are OW (Old World) and NW (New World), both as locations and as sets of mental categories. Its three major moments are EXPECTATION (project, dream, possible world), CONTACT (experience, trials, contrasts), and RESOLUTION (assimilation, hyphenation, alienation)" (Boelhower, 1981: 5)

These structures Boelhower expresses above are all observed in Khair's novels since he has a grasp of immigrant discourse qualities both as an academician and a postcolonial author of immigrant novels. The rest of the chapter will exemplify the theoretical discussions above by focusing on Khair's selected novels.

The first novel to be analysed in this section is *The Thing about Thugs* which reflects the story of an Indian immigrant in Victorian London. The novel is a perfect ground to analyse the dominant group and minorities of Victorian society since it offers both colonial and anti colonial narratives. The main narrator of the novel is just a transmitter because he narrates the stories of the novel from the notes and a diary that he finds in his grandfather's library. Khair uses this narrative type also in two of his novels to be mentioned later in this chapter. The main aim of Khair by preferring such a narration may indicate that immigrants do not have strong voices to be heard by the others. They always need someone else to interpret their ideas and voices. As Spivak suggests that the West is talking to itself, refusing to hear all kinds of different, 'subaltern' voices (Spivak, 1988: 272).

Not as independent narrators but in the notes which the narrator reads in the novel, there are three direct voices; Amir Ali –from his diary-, Captain Meadows and Lord Batterstone –from the notes of Captain Meadows. The last two of them reflect colonial discourse and through their narratives, the ideology of the dominant group in Victorian England may clearly be observed.

Through the narrative of Captain Meadows, colonial attitudes towards the immigrants are apparently reflected. The superior tone of him directly targets the colonized immigrants.

> 'Enough, Amir Ali' said I. 'There are matters your race cannot comprehend, or not yet, and perhaps it is best so. Let us not waste time; proceed with the story of your life (Khair, 2012: 23).

In the quotation above, Meadows clearly expresses that colonized immigrant race is inferior and does not have the same capacity with his race. As it is stated above in theoretical discussions, the attitudes of the dominant group in the society are vital during the adaptation process of the immigrants. However, with this racist tone, it is

nearly impossible to observe a consistent acculturation and adaptation process. The problem is not only this tone but also the negative perception towards the immigrant culture. In a conversation with Amir Ali, Captain Meadows reflects his prejudgements against Indian culture. "'Strange are the hearts of men, Amir Ali', said I, 'and the perchance they grow stranger in a land of so many hidden rites and superstitions as the ancient country of Hindoostan" (Khair, 2012: 47). A multicultural atmosphere is vital in immigrant adaptation process. However, it would be inconvenient to expect such a thing in the Victorian London.

Leaving aside that multicultural atmosphere, the colonized immigrants are not recognized as proper human being in the period. Lord Batterstone reflects this harsh racist attitude in his speech in the Society.

> But then, the question is implied in some of our circles, is the skull of a Negro or a Chinaman the same as the skull of a Caucasian except in degree? Has the Caucasian simply developed from other forms of ma, perchance sharing an ancestor with the lowly Negro? I have, gentlemen, two objections to this contention. First, to make the Caucasian a child of the Negro or some other race, is to blur the essential difference between the races, and forget the lessons of history, which records Greek and Roman antiquity as the cradle of every civilization, as well as the lessons of biology, which reveals a slow degradation of the species, the ill characteristics of the father being strengthened in the son in direct proportion to the loss of vitality that time to both man and civilizations (Khair, 2012: 63-64).

This section of Lord Batterstone's speech is a reflection of the general public tendency of the period towards colonized immigrants. Batterstone asserts that it is impossible for the races of the East and the West to share a common ancestor. He refers to some so-called scientific basis to prove the superiority of the western races. It is a must for people like Batterstone to preserve this discourse since the idea of equality between the races would damage colonial narrative. For Batterstone, there is not a single possibility for the colonized immigrants to adapt to the western culture. He rejects acculturation and adaptation of immigrants because he thinks they do not have the capacity to be educated. They are destined to be ruled by the colonizing dominant culture (Khair, 2012: 65).

In a racist and colonialist atmosphere like that, immigrant discontent is inevitable. In the novel, Khair successfully portrays immigrant discontent and their adaptation problems in their narratives. There are various immigrant characters in the novel, but the only one who has a voice is Amir Ali. Other immigrant characters may be analysed through Amir Ali's narrative.

Firstly, Amir Ali is a colonized immigrant who escapes from his homeland with the hope of a better life in England. He deceives Captain Meadows with a made up story that he is an ex-Thug. It is an obligation for Amir Ali to invent an identity to be

accepted by Meadows since it is not enough to immigrate to England with his real ethnic identity. In reality, he is a well-educated, noble man of his region, but with these qualities, it is not possible to reach England. It is ironic here in the novel that Amir Ali succeeds to go to England not as a noble man but as an ex-Thug with skull deficiencies.

It reveals that the dominant colonizer culture is not interested in real ethnic identities, but their ascribed identities if needed. Amir Ali knows this situation and lets Captain Meadows to use his ascribed identity as a Thug. However, he uses this ascribed identity created by Captain Meadows as a screen. In reality, Amir reflects that he is "not Amir Ali, the Thug" (Khair, 2012: 25). In the beginning of the novel, he is portrayed as an immigrant who is ready to integrate into the Western society since he preserves his cultural heritage and ready to adapt to the target culture. However, when he arrives in London, he finds out that the target culture does not welcome him even with his ascribed identity.

When he first arrives in London with Meadows, he has plans to settle down in England and build a new life there maybe with Jenny. He encounters with one of his Indian friends on the road and tells about his plans. However, as a more experienced immigrant in London who knows more than Amir Ali about the attitudes of the local people, Gunga warns him.

> Not to go back? Are you ill, brother? What's wrong? What son-of-a-pig in his right mind would want to stay here, in this land of cold and rain, this city of the half-empty stomach and the unexpected kick? (Khair, 2012: 61)

Here, Khair reflects the colonized immigrant discontent, but more importantly, he introduces the reasons of the discontent with the expressions he prefers in Gunga's sentences. The first quality that attracts the reader's attention is Gunga's definition of immigrants by saying "son-of-a-pig". He refers to colonized immigrants by using this expression, and it reveals the inferior psychology of the colonized immigrants.

They have difficulties in being accepted by the society so they fail to adapt. Acculturation in individual level is not completed and successful because Gunga also refers to the differences in climate by saying "this land of cold and rain". The group level is also problematic since Gunga also reflects the economic and social difficulties of colonized immigrants by saying "this city of the half-empty stomach and the unexpected kick". The negative attitudes of the locals and the financial difficulties make it impossible for these immigrants to acculturate and adapt neither in short term nor long term. The warning of Gunga is nothing but an ordinary expression of an Indian in

London. He does not take him serious, but Khair introduces the full process of this adaptation and acculturation fail by narrating Amir Ali's story in the novel.

When the serial murders take place in London, Amir Ali's opinions begin to change since he suddenly becomes the prime suspect because of his ascribed identity. He discovers that accepting the ascribed identity is also not sufficient in adaptation. The journalist Daniel Oates reveals Amir Ali's ascribed identity apparently in his description. He states "I must confess that with his pointy moustache, flowing tresses and dark, shifty eyes, he looks the very part of a vindictive murderer, a practitioner of barbarous, unspeakable rites" (Khair, 2012: 91). Besides Amir Ali's ascribed identity, Daniel Oates again reflects the prejudgements against colonized cultures in this quotation.

With the accusations taking place after the murders, Amir Ali feels he loses his real identity by pretending to be a thug.

> Stories, true or false, are difficult to escape from, janaam. Especially the stories we tell about ourselves. In some ways, all of us become what we pretend to be. (Khair, 2012: 87)

Here, it is apparent that Amir Ali gradually realizes the impossibility of integrating into the western culture as a colonized immigrant. At the beginning of the novel, Amir Ali is ready for adaptation but this quotation indicates that he starts to lose his ethnic identity and feels hard to adopt the target national identity. This makes the reader think that he is in the process of separation and going through the level of marginalisation according to Berry's acculturation strategies.

From his narrative through the end of the novel, acculturative stress of Amir Ali is also visible. Khair expresses Amir Ali's identity crisis and his fail in adaptation process brilliantly in the novel. In one of his letters to Jenny, Amir reflects his confusion about his identity.

> When I look back on my hours in prison, I find myself staring into a mirror, and from the mirror stares back someone who is me and not me. I find myself unable to say who I really am, if I am not also the thug brought into being by stories of my own making? Are we then nothing but the playthings of language? When do we tell stories, and when do stories tell us? (Khair, 2012: 136).

With this quotation in the novel, Khair declares Amir Ali's marginalisation from the target culture. He both loses his ethnic identity and hopes for integration. Here, Berry's withdrawal strategy in adaptation is also observed. With his reality and identity, Amir Ali also loses his contact with the target culture and the possibility of adaptation. Consequently, he decides to leave England and it happens at the end of the novel.

Except Amir Ali, there are various immigrant characters that are separated or marginalized in the novel. As it is stated above, their discontent may only be analysed

through Amir Ali's narrative since they do not have direct voices. Qui Hy and her surrounding are a group of immigrants who are mostly separated from the rest of the society. The strategies of withdrawal and marginalisation are also observed in this group. They have minimum interaction with the locals and mostly they live as a closed, alienated society. Their alienation and discontent may also be observed in Qui Hy's conversation with Amir Ali. Qui Hy explains why they can find the murderers easier than the police.

> What they wanted was a criminal character they could recognize. But these three men will be visible to us, to people like us. They have been taking the precaution of hiding themselves from the police and respectable eyes, but would they even notice the beggar on the street, the lascar in the corner? (Khair, 2012: 125)

Qui Hy's "respectable eyes" refers to local people of London here. It means that colonized immigrants do not feel themselves respectable and this causes alienation and discontent. They are not different from the lamp on the street since they are not recognized by the others.

Khair's *How to Fight Islamist Terror from the Missionary Position* is another significant example for immigrant discontent and crisis. Unlike *The Thing about Thugs*, the novel is set in contemporary Denmark. Therefore, the reader has the chance to observe immigrant life in a European country like Denmark where immigration rules are quite strict and the population is rather homogeneous compared to other European countries. "The influence of the right-wing Denmark People's Party - which has often been part of coalition governments - can be seen in Denmark's immigration laws, which are the strictest in Europe" (Lifland, 2013: 10).

The immigrant narratives and characters in the novel are so realistic and credible since Khair himself also lives in Denmark as an immigrant. There is only one narrator and Khair does not name him during the novel. The narrator lives in Aarhus and is an academician at the university just like Khair. Therefore, it may be indicated that Khair reflects his own character via the nameless narrator.

Except the narrator, Khair introduces various immigrant and local characters that portray acculturation and adaptation problems, attitudes towards immigrants, prejudgements and discontent vividly. He also focuses on Islamophobic tendencies in Denmark and the reasons behind it. However, the most striking point of the novel is that Khair criticises immigrant in-group behaviours. Except the prejudgements and racist attitudes of the dominant group of the society, immigrants show the same qualities in their in-group relationships. Khair reflects distrust, suspicion and even betrayal among

immigrants brilliantly in the novel. These in-group problems create another source for immigrant discontent.

When the narrative qualities of the narrator are analysed, his averse tone is felt clearly from the beginning of the novel.

> My heart sank. If this particular cop found the sight of a law-abiding Japanese or Far Asian car, no matter parked where and how, suspicious, what would he think when he discovered that the driver of the car was a more or less Muslim-skinned man? (Khair, 2014: 9)

The narrator is a reputable man with a prestigious job. However, he is worried that he is waiting in a parked car in early morning and a police patrol car approaches since he is a "Muslim-skinned" man. The broodiness and panic of the narrator reflect that as an immigrant, he does not feel secure in the target culture.

When the narrator is analysed from a wider scope, it is clear that he does not care much about his cultural heritage. He lives in western style; eats pork, drinks alcohol and thinks in a secular way although he is Muslim in origin. He also does not seem to have any problems with his adaptation process. It may be indicated that he is in the level of assimilation according to Berry's acculturation strategies. However, it is not that smooth in reality. As it is discussed earlier in this chapter, adaptation and acculturation are complex processes and not single-sided. Building a national identity in Danish society is not easy for an immigrant like the narrator since national symbols are more or less racial and interracial acceptance is low.

Throughout the novel, the rejected tone of the narrator is felt in various cases. In one of them, the narrator introduces a Bosnian Muslim girl, Ajsa. "She was a young woman who had discovered Islam as a reaction to both her parents and the place that history had confined her to: a place where her Nordic looks would probably efface her more easily than if she had been dark-haired and dark-eyed" (Khair, 2014: 34). It is apparent in his narration that he feels alienated because of his skin colour and race. Although Ajsa is radicalised and has close relationship with Islamist fundamentalists in the novel, she can easily turns back and be accepted by the society since she does not have a coloured skin. In this sense, the narrator's ascribed identity is the main source of his discontent. Amir Ali's identity crisis and the narrator's situation in the contemporary period show that ascribed identity as a source of discontent and alienation has been the same since the Victorian Period.

The narrator's individual level adaptation and ethnic identity formation are also problematic. The geographic and climatic differences seem to be other sources of immigrant discontent for him.

> November had lasted, with a short break in February, well into March now, extending the Danish year by another two dark, blowsy, wet cold months. Though the snow had melted, once in a while the air still filled with white flakes, making me feel as if I was trapped inside one of those paperweights that, in the heat of Karachi, had once looked so tempting (Khair, 2014: 35)

The adjectives the narrator uses while describing the weather in Denmark reflect his discomfort in living in a place like Scandinavia as an Asian man. Another important factor is that he feels trapped inside a paperweight which means he feels he does not belong to there, and both psychological and sociocultural adaptation processes of him are problematic.

Another turbulent immigrant character in the novel is Ravi. Ravi's mostly mocking narrative may hide his discontent and problems in adaptation. However, his acculturative stress is much more serious than the narrator. He harshly criticises the dominant group's attitudes towards the immigrants. While he makes fun of the narrator by describing the ways for a Muslim immigrant to adapt to the Western society, his inexplicit criticism is felt.

> You as a bloody Mussalman from the Land of the fucking Pure have only two options in the lands of Unbelievers if you want to intrigue a damsel in distrust. Either you talk about how you, at the age of fourteen, broke into your piggy bank and stole money from your traditional dad's wallet to go whoring, or you talk about how you grew up praying five and a half times a day and admiring the mujahideen until, O Heart, O Torn and Riven Heart, as recently as a year ago you began to lose your faith (Khair, 2014: 61)

From Ravi's satiric discourse, it is indicated that he tries to tell the impossibility to form a national identity in the target culture by preserving their ethnic identity. One way or the other, an immigrant, especially a Muslim one, should renounce his/her ethnic identity to be accepted and trusted by a local. This shows Ravi's struggle to acculturate since he is a rich and lofty man who cannot accept such kind of a thing.

Ravi's separation gradually deepens in the novel and through the end, his level of acculturation shifts from separation to marginalisation. He is obsessed with the culture of order and niceness in Danish society. He thinks that everything is in a perfect order and they are living in a perfect simulation which is quite annoying for an Indian immigrant like Ravi. He confesses that he does not have a dream during his days in Denmark. He just sleeps without a dream. He says "I suspect they have ordered dreams away in this country" (Khair, 2014: 109). This situation reflects Ravi's psychological condition as an immigrant.

Khair apparently expresses Ravi's immigrant discontent in a chapter called *A State of Niceness* in the novel. The chapter narrates Ravi's only dream that he has in his days in Denmark. In his dream, Ravi feels alienated despite of his wealth and intellectual qualities as an immigrant. Despite all, he is a coloured skin Indian immigrant who will

always be “different” in the society. It is not only his physical appearance but also the strict order of Danish culture that he never gets used to.

> It is something he never got used to: these sealed cars; windows up, always. No drought except the smooth artificial airflow of the air-conditioner. Just warm enough. A smell as that in a room closed for too long, like a prison room, the smell of staleness deodorized to a nicety. But it persisted. Ravi smelled it in all such cars, Fords, Mercedes, Chryslers, cars so different from those, even when imported, that he had driven, windows down, wind ruffling his hair, in India (Khair, 2014: 110).

It is relevant to say that Ravi is craving for disorder according to his discourse above. Just like the narrator, he feels that he is trapped in Denmark. Here, the main source of Ravi’s discontent is the clash between his ethnic and national identities. He is not pleased with his ascribed identity as a coloured immigrant who is the source of mistrust. This fact makes him marginalised and he ends up with the withdrawal stage of Berry’s adaptation. At the end of the novel, he leaves Denmark and returns to India.

The only immigrant character who is not marginalised is Karim in the novel. He does not criticise Denmark and local people, and unlike the narrator and Ravi, the psychological adaptation of Karim is not problematic. The narrator is annoyed with the situation. He complains that “he (Karim Bhai) listened to the criticism with a smile at times, combing his fingers thoughtfully (or craftily? That alternative struck me much later) through his flowing beard” (Khair, 2014: 48). This is annoying for the narrator since Karim is a conservative Muslim who has the least chance of getting acceptance from the dominant group and maintaining a healthy adaptation process. Therefore, it is annoying for the narrator to see another immigrant who does not show any sign of discontent.

Surely, Karim is not accepted by the target culture, or integrated into the society. Karim’s situation is much worse because he is regarded as a potential terrorist for his religion and lifestyle. The reason why Karim does not criticise Denmark and is not marginalised is simple; he has strong ties with his ethnic and religious identity. He knows it is impossible to integrate into the target culture. However, his strong faith and conservative lifestyle prevent him from losing his ethnic identity. Thus, he is not marginalised but separated in his acculturation process.

Karim’s not showing the sign of acculturative stress does not mean that he does not suffer from immigrant discontent. He is not pleased with his situation, but he accepts living with difficulties. He believes that he has to keep his faith in every circumstance, and this is the main reason of Karim’s sagacity.

Jihadi Jane is the most striking novel of Khair which reflects the discontent and crisis of Muslim immigrants in the West. Ameena’s narrative clearly reflects the

psychological and sociocultural adaptation problems of immigrants. Once again, Jamilla's narration is not direct. She tells her story to the author, who pens and publishes it. This coming of age story of two immigrant girls is also a great opportunity to observe the shifts in immigrant discourse in different levels of acculturation and adaptation.

In the beginning of the novel, Jamilla's discontent as an immigrant is so apparent in her narration. Her conservative family is her main reason of separation, and just like Karim, her strong ethnic identity prevents her from being marginalised.

> I hated being called 'Jamie' – my name is Jamilla – but evidently Europeans cannot stop themselves from giving new names to people and places. I guess it must be hard to stop after all those centuries of renaming stuff in the colonies (Khair, 2016: 13).

Jamilla's narration above reflects a postcolonial distaste and discontent. Although she is a natural born citizen of England, she does not have the sense of belongingness since she knows she is not accepted by the society because of her ethnic and religious differences. She has a serious national identity crisis in spite of her strong ethnic identity. It is also clear in her discourse.

> A group of young people in their best bib and tucker – a flurry of high-waisted denim shorts and flowing white tops, pumped-up kicks and boots, Fred Perry polo shirts and blazers from the Gap – passed by on their way to a pub or a party. At least a couple of them were Indian or Pakistani. One of them glanced at me and then looked away, pointedly. I felt out of place there. I had grown up in this neighbourhood, but it was not home. I did not belong here, I felt: I never would. The idea of continuing to live a version of this life in Birmingham did not appeal to me (Khair, 2016: 54).

Jamilla's discomfort when she encounters with relatively "Westernised" immigrants is striking since it deepens her feeling of alienation. The fact that she is not even accepted by the other immigrants in her neighbourhood makes her much more close to the withdrawal strategy of adaptation. At the end of the quotation, she explicitly states that it seems impossible for her to keep living in even in her hometown.

She thinks it is impossible also due to her physical appearance. The fact that she is fully veiled is the most important barrier between her and the target society. In the novel, she narrates a case on the bus when an old woman reacts against her hijab and berates her publicly. Jamilla says that "she stood next to me on the bus and berated me for letting down my sex and not fitting into the culture" (Khair, 2016: 58). As it is discussed in the previous chapter, being an immigrant is problematic in the West. However, being a Muslim woman immigrant takes much more.

> In immigration, the salient and symbolic otherness of the veil is translated into a Muslim ethnicity or religious identity, as opposed to national/racial/other identity. This otherness keeps veiled immigrant Muslim women in a liminal position in the society to which they migrate (Abdurraqib, 2006: 57)

In this case, Jamilla does not have any other choice except being separated from the society. However, separation is not a solution for most young immigrants like her

because unlike Karim in *How to Fight Islamist Terror from the Missionary Position*, Jamilla has plans to go to university and be a viable person in the future. Unfortunately, she is aware of the fact that she has to get married to a Muslim man and separated from the rest of the society to survive in the West as a veiled Muslim woman. This cruel reality triggers Jamilla's withdrawal in adaptation process.

Ameena's situation is quite different from Jamilla in the beginning of the novel. She is also a daughter of a Muslim immigrant family like Jamilla. However, Ameena's family is not a conservative one. Her parents are divorced and assimilated immigrants. They are more or less live a western lifestyle. Ameena is interested in the target culture and ready to integrate into it, but her mum – although she is not a conservative one like Jamilla's parents – is cautious about it. Jamilla says "she meant blonde white girls who dressed in ways that Ameena's mum would not permit her to adopt, and who went about with an aura that said, as big as a billboard in neon, I-know-all-about-sex-ping-ping-flashing-lights" (Khair, 2016:11).

Ameena's positive feelings about integration do not last long. When she is refused by a local boy and bullied by some girls that she admires and tries to be one of them makes Ameena realize that it is not that easy to be accepted by the dominant group in the West. Jamilla states that "the ghost of hurt that I detected in Ameena's liquid eyes would change shape and harden into anger or resentment" (Khair, 2016: 29). Ameena does not have a strong ethnic identity as due to her assimilated parents. That's why she does not have the chance to experience separation strategy and is swiftly marginalised.

The only thing that she can identify herself with is Jamilla's world-view, which is also her own ethnic identity that she has lost before. The marginalisation of Ameena turns into a chaos for her and she is radicalised as it is analysed in a detailed way in the previous chapter.Jamilla reflects the psychology and alienation of these two immigrant girls that experience the withdrawal strategy of adaptation in her narration. Being an exception in the society and their loneliness are the sources of the girls' discontent.

> Perhaps the year after you finish high school is a lonely one for all students; suddenly you have been forced out of the cocoon of school life, and your wings are still too weak to enable you to fly anywhere. In our case it could have been worse. The few mosque friends we had would not have sufficed. Luckily, there was the internet – and an entire world out there in which we were the norm, not the exception (Khair, 2016: 44).

Through the end of the novel, Ameena dies in search of her identity, and Jamilla experiences ethnic identity crisis. After their marginalisation and withdrawal by leaving their families and hometown, they experience a different kind of rejection and alienation during their days in Syria. The most striking point is that Jamilla's perception – and also

her discourse – is fully changed at the end. The observable change in her religious identity is reflected in her narration.

> Even today, after all that's happened, I keep this scarf wrapped around my hair because of men's interest in me. It is not because of faith anymore; I still believe in God, don't misunderstand me – but I do not think God is a fashion designer. He observes people's hearts, not their clothes (Khair, 2016: 11).

However, despite her secular views at the end, she knows she does not have a place in the West. She is aware of the fact that even her own family and friends cannot accept her again. At that moment, Jamilla gives up both her ethnic and national identity. She asserts that "I wanted a place where I had no history and where I could be with my beliefs without people who proscribed or prescribed" (Khair, 2016: 160). She finally becomes one of the homeless postcolonial characters which Bhabha calls Third Space individuals (Bhabha, 1996: 38-39). The last sentences of the novel reflect Jamilla's Third Space narrative brilliantly.

> That is why I had to speak to you after hearing you give your talk. I could not make up my mind about what I thought of your statement that people like me ought not to be allowed back to any democratic – yes, let's say it – any civilized place. No, I would not want to go back to Britain. I cannot imagine going back, now or ever. But what about Ameena, had she lived? What would she have wished, if she had a choice? I don't know. Do you? (Khair, 2016: 160)

The postcolonial distaste in her narration is still felt when she finds it hard to use adjectives like democratic and civilised for the West. However, it is also obvious that she concedes her situation as an "other" in the society. She seems determined in her decision of not going back to Britain, but her in-between situation is hidden under her question of Ameena's reaction.

Night of Happiness, the latest novel of Khair, is also a good source to analyse postcolonial narratives and discontent. Although the narrator of the novel is not an immigrant, Khair brilliantly reflects postcolonial psychology of formerly colonized individuals by including his own voice in narration.

Just like *The Thing about Thugs*, the story is narrated from the notes found by someone in a hotel room. The narration is not direct again. The protagonist and also the writer of the notes, Anil Mehrotra reflects his lost ethnic identity clearly in his discourse. He is a Hindu man, but does not have much knowledge about his cultural heritage. He is an assimilated postcolonial individual. It is not possible to say that his integrated since he is not an immigrant but he has a Western lifestyle in India. He is alienated from his own culture and this alienation is vivid in his discourse. His feelings when he enters to Ahmed's traditional home reveal his situation.

> Time had slowed down even further in that tawdry flat with its pool of water next to the open window. The seconds and minutes were flies and tiny insects stuck on the edge of a cauldron of boiling molasses, which is one of the images that have stayed with me from the only time I visited some remote villages while backpacking along the Ganga with my Columbia University batchmates (Khair, 2018: 36)

Postcolonial mimicry of the characters is also obvious in the narration. The narrator and Devi Prasad are playing golf while talking about business in an American manner. However, they are not successful in playing it. The narrator states that "Devi broke off to concentrate on the shot, sank the ball, and fisted the sky" (Khair, 2018: 63). Anil is also really bad in playing golf and he says "I took my swing, got the angle of approach wrong and did much worse than Devi (Khair, 2018: 62). Although they do not have the ability to play golf, Anil eventually says "golf makes perfect sense" (Khair, 2018: 64). The narrative of Anil indicates that just like their golf abilities, they are also not good at imitating the Western culture. They are not accepted by the Western society but they cannot admit that they are not a part of it.

As it is discussed early in this chapter, with a problematic ethnic identity, it is quite hard to form a national identity. Khair elegantly expresses the national identity crisis of formerly colonized individuals by adding details like golf to the narration. The main source of this national identity crisis is that these postcolonial individuals are in-between their native national identity and their colonizer's. This makes nearly impossible to form a consistent identity. Khair reflects this impossibility through the end of the novel with Anil's conflicting discourse. Anil loses his sense of reality and mistrusts even himself. By using the symbol of halwa, Khair reveals Anil's identity crisis.

> What was it, I wondered as I stooped into the car: had I been prevented by the closeness of life from seeing and tasting the halwa that time, and had the distance of death enabled a connection that life no longer allowed? All along, I had seen the failure as Ahmed's: why did he have to insert me into his madness, I had asked. But what if the failure is mine? What if it was *my* failure to see, feel, smell, touch – a lack Ahmed could not have imagined or expected after all those years we had shared? (Khair, 2018: 150-151).

The reality that he is a Third Space individual disturbs Anil deeply. He realises that he is living in a postcolonial simulation. Although he is rich and does not have any problems in his life, he turns over with his identity crisis.

Khair also reflects the identity crisis in the novel with the son of the nation case. He portrays an author of Indian origin called the son of the nation although it is just his second trip to the country, and apparently criticizes the contemporary Indian origin writers. According to him, it is nonsense to be seen as the representative of Indian culture without fully understanding it as an Indian. Claiming to be a narrator of the culture with a western mind is deceptive for Khair. His witty and sarcastic narration shows itself in this part of the novel.

> This being only his second trip to the country, as the missus had informed me, he must have arrived on time, and was now waiting for the deputy minister and the senior writer to make their appearance. [...]

> The son of the nation still had to learn the national trick of arriving fashionably late, I thought. (Khair, 2018: 41)

To put it in a nutshell, Tabish Khair's novels are rich in immigrant narratives and offer a perfect ground to analyse postcolonial and immigrant discontent. As a Muslim immigrant in the West, he is fully aware of the difficulties of acculturation and adaptation processes, and exemplifies all strategies of them offered by John W. Berry. Khair brilliantly portrays psychological conditions of immigrant individuals while trying to form both ethnic and national identities in their new place and culture. All the discussions and analysis of Khair's works in the chapters above will be concluded and findings about them will be presented in the Conclusion part of this work.

CONCLUSION

As it is mentioned various times in this work, forming a consistent identity –both ethnic and national- is quite hard for colonized individuals since they are alienated both from their native culture and the colonizing culture intentionally and systematically. There are several causes of this alienation, but the most important one is that the colonizer tries to introduce the colonized culture and its people as the other. In this way, the colonizer shows the colonized as inferior and primitive to be civilized and educated, and the colonizing activities are legitimized by doing that. The main assumption here is that the colonized needs help to develop, and the colonizer has a social responsibility to ensure that.

This strategy is quite simple and riskless from the colonizing perspective. The colonizer reaches the raw materials it needs from the colonized lands and helps the colonized to civilize in appearance. However, the situation is complex and problematic from the colonized perspective. With the interference of the colonizer, maintaining the essentials of the native culture is nearly impossible for the colonized. The colonizer reinterprets the native colonized culture and identity according to the needs of the colonization. From then on, it becomes quite hard to form a consistent native identity, and the colonized cannot also identify him/her with the colonizing culture since he/she is represented as “the other” or “different” by the society. With the reinvented Oriental colonized identity, the colonized individuals inevitably feel alienated from both the native and the colonizing cultures. This makes forming a national identity and developing a consistent ethnic identity impossible for the colonized individual. Therefore, this situation creates what Bhabha calls Third Space homeless individuals.

This concept of otherness and the clash of identity are the main reasons of (post)colonial discontent which comes from the colonial times and is still experienced even in the contemporary era in different forms. The way the colonized subjects are treated in the Colonization Period in history is still felt, though mostly implicit, by the formerly colonized immigrants in the West in the contemporary era. The traditional set of beliefs and fixed categorizations of the other cause a disconnected and a divided world order which promotes racism, xenophobia and social distrust among the members of the society.

Anti-immigrant attitudes and xenophobic tendencies of European Right Wing movements in the contemporary era are the major causes of immigrant discontent. The

descendants of the marginalized colonial individuals have still had difficulties in identifying themselves with the society. Immigrants escaping from the oppression of radical Islamist terror groups in the Middle East and Asia are not welcomed by many of the European States since they are treated as the supporters of terror although most of them have nothing to do with Islamist extremism.

This problematic situation has inevitable consequences in social and political dimensions. Civil unrests, riots and economic instability of Eastern European countries are all linked to migration. The xenophobic hatred towards immigrants in the region fosters immigrant discontent in countries such as Greece, Italy and Turkey. Thus, the rate of fatality among illegal immigrants rises day by day.

The Islamist hatred towards the Western civilisation and Islamophobic attitudes and attacks in Western countries are parts of a vicious cycle, and cannot be solved without understanding their roots and reasons in deep. In addition, forming a communicative platform between the Orient and the Occident seems quite hard. Therefore, the problem should be traced back in history, and the solution should be searched out by analysing the reflections of historical background on the contemporary society. Thus, there may appear a way of forming an intercultural communication.

As an academician and author, Tabish Khair offers multiple perspectives to the migration problem and reflects (post)colonial discontent in his works. He brilliantly portrays the chaotic relationship between the Occident and the Orient. He traces the roots of contemporary disconnected and divided world order by creating immigrant characters ranging from the 19th Century to 21st Century. Khair clearly reflects his own experiences as an immigrant in the West in his novels and poetry. This makes his works an important source to grasp the problems of immigrants, their lack of integration in society and discontent generated by them.

In his *The Thing about Thugs*, Khair's portrayal of the Victorian Era by focusing on the colonial deeds of England as a colonizer force reveals the racial and religious prejudgements of the time. With the help of the characters and setting in the novel, it becomes quite easy to grasp the roots of racial otherness since the representative characters of the colonizing force explicitly declares their racist opinions by referring to a pseudoscientific method called phrenology. Khair clearly reflects that it is impossible to set a communication medium between the Occident and the Orient in an atmosphere like that. Therefore, the novel emerges as a social critique of the time. Khair diagnoses the roots of the problem with a vibrant narrative style and character formations.

As it is discussed in a detailed way in Chapter II titled *The Class Conflict and Postcolonial Representation of Identity*, Lamarckism is seen as the dominant scientific theory in the 19th Century, and it is used as a ground to legitimize colonial deeds and racist attitudes of the colonizing force. Khair exemplifies this fact in the novel and proposes that Lamarckian understanding deepens the gap between the colonizer and the colonized which results in marginalisation and problems of integration being felt even in the contemporary time. Lamarckism is portrayed in the novel as the source of fixed categorizations in the society. Thus, *The Thing about Thugs* may be defined as where it all begins in history. Khair reflects the roots of traditional sets of beliefs about cultural differences and interracial relationships in the novel.

His last novel, *Night of Happiness*, may be analysed from this historical perspective Khair offers in *The Thing about Thugs*. Khair reveals the contemporary reflections of identity crisis caused by historical background of colonialism. *Night of Happiness* is set in the 21st Century, and Khair focuses on postcolonial identity problems by providing multiple perspectives again to the issue. The novel questions how these historical faults between cultures shape current social and individual dimensions, and create Third Space individuals by portraying characters with different races, genders and economic backgrounds.

The novel is a clear picture of contemporary postcolonial India. Khair implicitly argues that alienation as a traditional habit coming from the time of colonization is even observed inside formerly colonized society of contemporary India. By creating westernized Indian characters like Anil Mehrotra and Devi Prasad, Khair tries to show that financially strong members of the colonized society play the role of the colonizer in the postcolonial atmosphere by alienating themselves from the rest of the society. Khair also reveals with his mocking narrative in the novel that these westernized characters cannot be regarded as assimilated and integrated to the colonizing culture since they are just mimic shadows of it. The reader understands this fact in the novel from Anil Mehrotra's confusion about his own reality when he cannot decide whether he or Ahmed has delusions.

Khair's in-between characters are also quite authentic since he is also an in-between author of novels in English, alienated from the publishing market since he prefers to live in Denmark but writes in English. He is quite talented in different narrative styles which are discussed in the last chapter of this work titled *Discontent and Crisis in Khair's Immigrant Narratives*, and additionally, he is a prolific postcolonial writer and

academician. However, he has difficulties in finding a place in English literature. This enables Khair to create much more credible characters who suffer from otherness and alienation in his novels. In *Night of Happiness*, Roshni and Ahmad are perfect examples as characters trying to identify themselves in the society. Khair is famous for portraying lost characters as victims of the clash of civilizations.

The Muslim characters of his novels also set an example for these lost characters. Especially in *How to Fight Islamist Terror from the Missionary Position*, Khair reveals all levels of Muslim immigrant society in the West. He brilliantly portrays radical Islamist, conservative, secular and converted Muslim characters. Also, he reflects the psychology and discontent of all these different types of Muslim immigrants accurately by narrating events and character descriptions.

Khair implicitly argues in the novel that converted Muslim characters like Ajsa tend to be marginalized and turn out to be radical Islamists. He presents various factors for this claim. Firstly, these characters mostly experience social and/or family problems in their lives before conversion. Being marginalized for any reason in the society is their primary impulsion to change their religion as a form of rebellion against society. The feeling of acceptance in a social group –whether it is a radical one or not- satisfies their need of belongingness. Therefore, it is not surprising that they become radicalized rather than being decent Muslims. Secondly, converted Muslim characters learn "Islam" from radical Islamists and radicalized since the romantic portrayal of "jihad" by radicals is attractive for them, and offers a cause in their lives. Fighting for something in life is attractive for people since it is a basic instinct of humankind, especially for those who have lost their aims in the current society.

However, these factors are not limited with converted Muslims. Secular or conservative Muslims also experience more or less the same when they are alienated from the society and confused about their role in their social groups. This marginalization welcomes the reader as a coming-of-age story in *Jihadi Jane*. Khair narrates the marginalization process of two young Muslim girls with striking anecdotes and factual descriptions which are discussed in detail in Chapter III of this work titled *Postcolonial Anarchism and Islamophobia*.

Khair also discusses that conservative and decent immigrant Muslims are alienated in the Western society because of the deeds of radical Islamism. They are treated as potential terrorists in the West. He offers that being a conservative Muslim and radical Islamist are two different things although they look similar in appearance. He refers to

this thin line in *How to Fight Islamist Terror from the Missionary Position* by portraying Karim as a decent Muslim character, suspected and taken into custody for being an Islamist terrorist. Khair brilliantly pictures that one of the most important reasons of immigrant discontent is radical Islamism in the West. It triggers Islamophobic attitudes and fosters the hatred towards Muslims.

One of the main intentions of Khair by portraying such characters in his novels is that the driving force of Islamist terrorism is social injustice, racial discrimination and alienation in the Western countries. It is apparent that radical Islamism fosters Islamophobia in the West, and most anti-immigrant attitudes are legitimized by blaming Islamist terrorism. However, Khair perfectly reveals the fact that Islamophobia is not something which strives against terrorism. On the contrary, it serves the needs of Islamist terrorism since it marginalizes people –Muslim or non-Muslim- with identity problems as radical Islamists. This vital determination of Khair also offers a solution in itself.

In *Jihadi Jane*, Khair resembles Hejjiye to European politicians and Hassan to free-market capitalists. This striking detail in the novel reveals the fact that just like colonialism, radical Islamism is also a capitalist ideology which aims to use every opportunity to gain profit. In this sense, Khair argues that radical Islamism and European capitalism have so much in common, and to fight against them, the enemies should be specified carefully.

Firstly, Khair gives some implications in *How to Fight Islamist Terror from the Missionary Position* that fighting against colonialism and Western capitalism should not be something against Western cultures. The discussions between the narrator and Ravi mostly come to this conclusion. The problem in anti-Western attitudes is that they directly target Western people and cultures. Therefore, it causes reactions against immigrants from different races, skin colours and religions. These facts foster xenophobia and Islamophobia in the West, so these problematic anti-Western attitudes return to immigrants as alienation and discontent in their social lives.

Similarly, Khair proposes that fighting against radical Islamism should have nothing to do with Islam and Muslims. The assumption that all Muslims are terrorists is a dangerous generalization, and it leads to social unrests globally. Radicalizing in any religion is a problem and should be fought against globally. The main problem here is that radical Islamism uses Islamophobic and xenophobic tendencies of the West to prove their legitimacy and gathers supporters all around the world. Therefore, fighting

against radical Islamism in this direction without thinking its consequences promotes anti-Western tendencies, and it serves Islamist terrorist groups rather than striving against them.

Thus, it is clear that hatred produces hatred in the society. Khair reveals the fact that this problematic relationship between Islam and the West promotes racism and discontent. The vicious cycle of blaming the other produces new social problems and makes intercultural dialogue impossible.

In this sense, Khair's novels offer multiple perspectives to the reader and the scholars of social sciences to approach the problems of the Orient and the Occident which has remained on the agenda since the colonial times. They clearly show Khair's literary theory in action. As an academician as well as an author, Khair's novels are valuable to understand the struggle between these two sides since Khair also reflects the situation from an objective perspective, and offers earthly solutions. He both reflects the hypocritical Western approach towards immigrants and people from other cultures and religions and prejudicial, narrow-minded and sometimes racist attitudes of Muslims and immigrants, and how all these fosters postcolonial discontent of immigrants in the West.

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