

**From Dislocation to Redefinition of Home in Nadine
Gordimer's *The Pickup* and Ishtiyag Shukri's *The Silent
Minaret: A Postcolonial Perspective of Home***

Monique Simone Jo Every

2018

University of Kwa-Zulu Natal, Durban

Abstract

This study aims to investigate new understandings of 'home' as represented through the experiences of the migrant characters in Nadine Gordimer's *The Pickup* and Ishtiyak Shukri's *The Silent Minaret*. I am interested in the connection between 'home' understood as a physical place of habitation and the novels' portrayal of the migrant experience of border crossing. Migration is often traumatic and can result in feelings of alienation and emotional disconnectedness, experiences which are well documented within postcolonial literary studies.

This study explores the complexity of emotional disconnectedness, whether during migration, or even before migration, in the characters' home countries. Furthermore, there is the suggestion that the experience of emotional dislocation is an inescapable feature of modern society, characterised as it is by increased geographical and social movement. Finally, this study considers whether there is a typical trajectory that these characters follow once they have left home or have become otherwise displaced. How do they experience the liminal space and the emotional dislocation it involves? How does living on the boundaries of society affect their ability meaningfully to interact with the world around them?

In both novels under scrutiny, there are some characters who grow out of emotional isolation and appear able to redefine their sense of home and belonging, while other characters remain unhomed, either by choice or as a result of external conditions imposed upon them. By analysing the experiences of these fictional characters from a postcolonial perspective, this study contributes towards the creation of a more encompassing definition of home and what it means to belong.

Declaration

Submitted in fulfilment of the requirements for the degree of Master of Arts, in the Graduate Programme in English Studies, University of KwaZulu-Natal, Howard College Campus, Durban.

I, Monique Simone Jo Every, declare that:

1. The research reported in this thesis, except where otherwise indicated, is my original research.
2. This thesis has not been submitted for any degree or examination at any other university.
3. This thesis does not contain other persons' data, pictures, graphs or other information unless specifically acknowledged as being sourced by other persons.
4. This thesis does not contain other persons' writing unless specifically acknowledged as being sourced from other researchers. Where other sources have been quoted, then:
 - a. Their words have been rewritten but the general information attributed to them has been referenced.
 - b. Where their exact words have been used, then their writing has been placed in italics and inside quotation marks, and referenced.
5. This thesis does not contain text, graphics or tables copied and pasted from the Internet, unless specifically acknowledged, and the source being detailed in the thesis and in the References sections.

Student Name

Date

Supervisor

Signature

Acknowledgements

Thank you to my supervisor, Professor Ileana Dimitriu for her patience, guidance and encouragement throughout this process.

Thank you to my parents, Yves and Erica Carle, whose emigration is what sparked my interest in the different ways in which we understand home and belonging.

Finally, special thanks to my husband, Jason Every, for his enthusiasm, understanding and patience over the last few years. I am especially grateful for his ability to make me laugh, even when I felt like there was not much to laugh about.

Contents

Chapter One: Theoretical Framework and Literature Review	1
1.1 Introduction	1
1.2 Theoretical Framework	2
1.2.1 Home and Migration	4
1.2.2 Dislocation and the Liminal Space	7
1.2.2.1 Liminality, A Place of Promise	8
1.2.2.2 Liminality, A Place of Threat	9
1.2.3 Towards a Redefinition of Home	10
1.2.3.1 Home in Alternative Communities	13
1.2.3.2 Home in Relationships	16
1.3 Literature Review	19
1.3.1 Nadine Gordimer's <i>The Pickup</i>	19
1.3.2 Ishtiyag Shukri's <i>The Silent Minaret</i>	24
1.4 Structure of this Dissertation	27
Chapter Two: <i>The Pickup</i>	29
2.1 Introduction	29
2.2 Home	35
2.2.1 'Female' Understandings of Home: Julie Summers	37
2.2.2 'Male' Understandings of Home: Ibrahim Ibn Musa	39
2.3 Dislocation	41
2.3.1 'Female' Experiences of Dislocation: Julie Summers	44
2.3.2 'Male' Experiences of Dislocation: Ibrahim ibn Musa	47
2.4 Redefining Home	52
2.4.1 'Female' Strategies for Redefining Home: Julie Summers	55
2.4.2 'Male' Strategies for Restoration: Ibrahim ibn Musa	59

Chapter Three: <i>The Silent Minaret</i>	63
3.1 Introduction	63
3.2 Home	67
3.2.1 'Male' Experiences of Home: Issa Shamsuddin	69
3.2.2 'Female' Experiences of Home: Katinka Du Plessis	71
3.2.3 Traditional Experiences of Home: Frances and Ma Vasinthe	72
3.3 Dislocation	76
3.3.1 'Male' Experiences of Dislocation: Issa Shamsuddin	78
3.3.2 'Female' Experiences of Dislocation: Katinka Du Plessis	82
3.3.3 Experiences of Emotional/Psychological Dislocation: Frances and Ma Vasinthe	85
3.4 Redefining Home	90
3.4.1 'Male' Strategies for Redefining Home: Issa Shamsuddin	92
3.4.2 'Female' Strategies for Redefining Home: Katinka Du Plessis	95
3.4.3 Redefining 'Home' (at Home): Frances and Ma Vasinthe	98
Conclusion	103
References	108

Chapter One: Theoretical Framework and Literature Review

1.1 Introduction

This study aims to investigate new understandings of 'home' by attempting to plot a route – from migration and dislocation – to a redefinition of home, as represented through the experiences of the migrant characters in Nadine Gordimer's *The Pickup* and Ishtiyak Shukri's *The Silent Minaret*. I will begin by considering the traditional understanding of home as a physical place of habitation and emotional connectedness. I am particularly interested in the sense of physical space and belonging that these understandings suggest and their effectiveness when applied to the migrant experience of border crossing. I am concerned with the moment that migrants leave home and cross geographical borders; the moment that they enter a liminal space characterised by loss, ambiguity and disorientation (Kral 2009; Kay 2007). Border crossings are often traumatic and can result in a state of dislocation, something well documented within postcolonial studies. I plan to explore how emotional dislocation can also be a result of the limited nature of traditional understandings of home, as well as the ways in which such dislocation manifests in the lives of the characters (Rushdie 1991; Bhabha 1994). Furthermore, I would like to suggest that the experience of dislocation is an inevitable part of modern society (Smith 2004), with people continually transgressing the traditional boundaries of our understanding of gender, culture and religion. Finally, I will explore whether there is a typical trajectory that these characters follow once they have left home. How do they experience the liminal space and the trauma of dislocation it involves (Kral 2009)? How does living on the boundaries of society affect their ability to interact with the world around them (Clingman 2009)? In both novels under scrutiny, there are characters that grow out of emotional alienation and appear to redefine their home and sense of belonging, while others remain unhomed, either by choice or as a result of external conditions imposed upon them. I intend to analyse the conditions that contribute to these successes and failures, in order to determine how new understandings might aid us in redefining home.

There are upwards of 200 million international migrants¹ working and living in places as diverse as North America, Australia, Myanmar and China. A deepening refugee crisis in Europe², coupled with regular xenophobic violence in South Africa³, suggests that the issues surrounding migration, whether political or economic, are more visible than ever. In light of this, I feel the subject matter of my study is particularly relevant to current debates. The media discourse is dominated by an emphasis on the host country's political and procedural concerns, and little sympathetic attention is paid to the experience of the migrants. This is where literature offers us a unique perspective. As suggested by Paul White in the essay "Geography, Literature and Migration", literature "has the power to reflect complex and ambiguous realities that make it a far more plausible representation of human feelings and understandings than many of the artefacts used by academic researchers" (1995:15). By analysing the experiences of fictional characters through the postcolonial perspective, we can work towards creating a more encompassing definition of home and what it means to belong.

1.2 Theoretical Framework

Postcolonial literary studies, with its emphasis on globalisation, migration and cosmopolitanism, forms the theoretical framework for this study. The field is not characterised by a single overriding theory, being rather a collection of related and complementary perspectives that engage with a wide variety of issues such as centre/margin imbalances, fractured identities and societal inequalities. Initially,

1 According to United Nations reports, the "number of international migrants worldwide has continued to grow rapidly over the past fifteen years reaching 244 million in 2015, up from 222 million in 2010 and 173 million in 2000" (United Nations 2016:1).

2 According to the United Nations Refugee Agency, during 2017, "almost 38,900 refugees were submitted by UNHCR for resettlement to 25 countries in Europe, 36% more than during 2016 and over three times greater than the average rate of 12,400 submissions per year during the last decade. Between 2007 and 2016, Europe's proportion of resettlement submissions globally has increased from approximately 9% to more than 18%, and in 2017 reached 52%" (Europe Resettlement 2018:1).

3 S.M. Madue suggests that South Africa's regular xenophobic attacks are caused by the "widespread perceptions among South Africans that there are "floods" of illegal immigrants entering South Africa. These perceptions and other related myths, as well as the economic and social struggles of the South Africans often ignite sporadic xenophobic attacks of the foreigners" (2015:60).

postcolonial studies was focused 'inwards' in its emphasis on specific national issues, social oppression, activism, revolution and 'writing back' to oppressive power structures. The declining influence of the traditional concepts of colonisation coupled with "growing uncertainty over nationalism" and increased globalisation has prompted a shift in the postcolonial focus (Smith 2004:247). Therefore, in more recent years, the postcolonial research field has focused less on national issues and more on global issues like migration, diaspora, cosmopolitanism and the experiences of the migrant. This more outward-looking focus has allowed postcolonial theories to become increasingly mainstream (and relevant) in global and cultural literary debates.

Despite the field's outward-looking shift, it has not lost its concern for the experiences of the minorities, the marginal and the outsider. In today's political climate, it is often migrants who occupy these positions, being "socially expelled as a result of, or as the cause of, their mobility" (Nail 2015:235). This interest in the experiences of minorities makes postcolonial literary theory uniquely suited to the analysis of migrant literature. As Fatemah Pourjafari and Abdolali Vahidpour have suggested, migrant literature, at its core, deals with the actual and emotional experience of leaving home (whether willingly or by force) and with arriving/living in a foreign country (2014:680). In recent years, however, the idea of migration has expanded to include a wide variety of cultural and social border crossings, which challenge accepted notions of identity and belonging (685). Regardless of the type of border crossing, the migrant experience arises from the recognition and consequences of difference and is characterised by loss, hybridity, ambiguity and dislocation. Often, it leaves migrants on the margins of society, outside the "hegemonic power structure" (680) and unable to find a safe space of belonging.

Current research places emphasis on dislocation, liminality, hybridity and alternative conceptions of home, identity and belonging, all of which are particularly relevant to the questions I intend to raise in this dissertation. In order to focus on the theoretical perspectives most relevant to my study, I have divided this introductory chapter into three separate sections. In the first section (1.2.1), **Home and Migration**, I will examine our traditional understandings of home and how they contribute to the trauma and loss

associated with migration. In the second section (1.2.2), **Dislocation and the Liminal Space**, I will consider the theories associated with dislocation and liminality. There are many competing views on the effects of dislocation and liminality, and I am interested in how these might help or hinder a migrant's progress in their adoptive country. Finally, in **Towards a Redefinition of Home** (1.2.3), I will examine different ways to understand the idea of home and how such views may aid migrants in reclaiming the aforementioned safe space of belonging.

1.2.1 Home and Migration

In order to understand why the act of migration is so traumatic, it is first necessary to examine the different ways in which we understand home. Like any other social space, the idea of home is not neutral, being both constructed and regulated by a combination of social and cultural norms that may not be immediately apparent. While traditional understandings of home suggest a physical dwelling place within the confines of one's country of origin, more contemporary definitions tend to focus on the relationships and activities that play out within the boundaries of a home or nation (Mallet 2004). According to Shelley Mallet, this is best expressed through the family home, a place that "holds a symbolic power as a formative dwelling, a place of origin and return, a place from which to embark upon a journey" (2004:62). The family home implies a sense of familiarity and security, of belonging, rootedness and of emotional connectedness. Home can also function as a source of personal identity and status, allowing its occupants to control and structure their time "functionally, economically, aesthetically and morally and where domestic communitarian practices are realised" (64). Home is a place where one learns and enacts the cultural norms (surrounding intimacy, family, kinship, gender, ethnicity, class, age and sexuality) of our given societies and, for some, the idea of home is inextricably linked to the notion of family, both immediate and extended (2004:64, 74).

Migration forces one to come to terms with the way in which home is constructed and to evaluate the usefulness of those definitions in an entirely different social and cultural landscape. Extreme environmental conditions, economic, or political instability have made migration both more necessary and more frequent than ever before (Nail 2015:1). Even for

those who do not migrate in the traditional sense, modern life is defined by mobility: “people relocate to greater distances more frequently than ever before [...] they tend to change jobs more often, commute longer and farther to work, change their residence repeatedly, and tour internationally more often” (Nail 2015:1). This increased social movement means that previously separate and distinct social groupings are coming into contact with radically different people, ideas and cultures; prompting not only an examination of the nature of home but also the suitability of home-based identities (kinship based on communities of shared characteristics/culture). Rosemary Marangoly George offers the following definition in *The Politics of Home*:

One distinguishing feature of places called home is that they are built on select inclusions. The inclusions are grounded in a learned (or taught) sense of kinship that is extended to those who are perceived as sharing the same blood, race, class, gender, or religion. Membership is maintained by bonds of love, fear, power, desire and control. Homes are manifest on geographical, psychological and material levels. They are places recognised as such by those within and those without. They are places of violence and nurturing. A place that is flexible, that manifests itself in various forms and yet whose every reinvention seems to follow the basic pattern of inclusions/exclusions. Home is a place to escape to and a place to escape from. Its importance lies in the fact that it is not equally available to all. Home is the desired place that is fought for and established as the exclusive domain of a few. It is not a neutral place. It is community. (1996:9)

There are two aspects of Marangoly George’s view of home that I would like to highlight. The first is the way in which home is linked to the traditional markers of identity: race, class, gender, culture and religion. The second is how these markers form the basis of learnt patterns of inclusion and exclusion that both define and maintain ‘home’. This pattern of inclusion and exclusion is true across all the spaces one might define as home: both physical dwelling spaces (who is allowed into the family’s living space), and countries of origin (who is allowed across the nation’s borders).

As already mentioned, migration not only forces one to question the traditional understandings of home but also the terms related to it: identity and culture. Much of what we learn about our home culture implies that it is essential to who we are and how we understand our place in society. Migration forces the subject to confront the fact that culture is not “essential or innate, but is always something whose apparent closure is

performed and learnt” (Smith 2004:251). Furthermore, because culture is learnt, it can also be copied, something which disrupts the idea that culture is a “unique expression of a single community” (252). Essentialist ideas of community/nation are, therefore, challenged by such a realisation, making them unstable points of identity. In fact, migration forces one to reconsider all the categories used to form one’s identity, because “it reveals these identities as stories which are acted out in life but which are not interchangeable. It also shows how they often smother and silence competing stories” (249).

In a similar argument to that put forward by Andrew Smith above, Paul White suggests that migration does not only affect personal identities but group and societal identities as well. He points out that identity is intrinsically interchangeable and situational:

...at any point in our lives we can think of ourselves as relating to a number of identities – in gender terms, in terms of a stage in the life-course, in terms of age and family status, in terms of economic identity, in terms of linguistic, religious and other cultural identities and in terms of ethnic identity. (White 1995:2)

By opening the migrant up to new influences, migration highlights the fluid nature of identity and encourages one to find new linkages, new points of identity and new ways of understanding ourselves. Changes to individuals in a social grouping eventually filter through to the group’s social identity, leading to changed economic status, secularisation and even an “a reassertion of cultural (religious) distinctiveness through a re-energising of attributes of distinction” (1995:3).

To summarise, migration calls our previously stable understanding of home and identity into question. It makes us aware of the fact that home is not always a beneficial place, that for all its “familiar, safe, protected boundaries” (Mohanty 1988:196), there are spaces of control, exclusion, and in extreme cases, violence. Migration highlights how traditional notions of home can confine and limit the way in which we interact with society. This knowledge forces us to accept that home, as traditionally understood, does not really exist and that the deeply ingrained aspects of identity – facts we consider essential to who we are – are mere constructs. The realisation that home is intrinsically unstable is a traumatic experience that results in an emotional imbalance, which has been theorised as a state of

emotional or psychological dislocation, something well documented within the postcolonial literary theory.

1.2.2 Dislocation and the Liminal Space

There is no denying that migration is a traumatic experience. The physical or psychological experience of border crossing forces migrants to reckon with their preconceived notions of home, identity and belonging. This reckoning results in a state of disorientation, the sense that something is unstable, out of place or not as it should be. It is the realisation that “home was an illusion of coherence and safety based on the exclusion of specific histories of oppression and resistance, the repression of differences even within oneself” (Mohanty 1988:196). Homi Bhabha refers to this kind of spatial dislocation as an “unhomely moment” where the “borders between home and world become confused; and the private and public become part of each other” (1994:8). Such overlaps are inherent to the experience of border crossing and force migrants to view the world as divided and disorientating. Such a sentiment is echoed by Salman Rushdie, who emphasises the loss and fragmentation associated with physical alienation from one’s homeland. For Rushdie, cultural displacement forces us “to accept the provisional nature of all truths, all certainties” and view the world through a cracked or fractured lens (1991:10). Interestingly, Rushdie considers the loss associated with dislocation and displacement to be a common part of our humanity, stating that the “past is a country from which we have all emigrated” (10).

Both Rushdie’s and Bhabha’s understandings of dislocation assume that migrants occupy a kind of middle-ground in-between home and homelessness, or belonging and non-belonging. In this space, the migrant’s previous understandings of home and identity no longer apply, and replacement definitions are not readily available. This leaves the migrant in an in-between state, characterised by other critics as the ‘liminal space’ (Kay, 2007, Kral, 2009, and Bhabha, 1994). The term liminal was initially used in the context of social and anthropological rites and refers to a threshold state that the participant passes through on their way from an old psychological position to a new and unfamiliar position (Kay 2007: 8). For the purposes of postcolonial literary theory, the concept of the liminal space becomes a way to conceptualise the migrants’ movement from home to dislocation. It refers to both

the passage through a particular space, and to the process followed by individuals as they leave one social structure for another. The liminal space can be inhabited on a temporary or permanent basis and operates as “a place of threat as well as promise” (Kay 2007:8). In the paragraphs that follow, I will review the different perspectives on dislocation and liminal space, so as to understand both the perceived benefits of this experience and the associated risks.

1.2.2.1 Liminality, A Place of Promise

When we understand dislocation and the associated liminal space as a place of promise, we do so by emphasising the expanded cultural vision that migrants gain, and by assuming that this vision impacts on the migrant in a mostly positive way. To return to Bhabha’s concept of the “unhomely moment”, although such a moment can be disorientating, it can also be a beneficial experience, in that it can inspire the migrant to draw meaning from a variety of different cultures (1994:4). Rather than solely a place of loss and ambiguity, the liminal has the potential of becoming a space where identity is reformulated and nation, community and culture are collectively renegotiated. Bhabha encourages us to rethink the border as a place of new beginnings, as the starting point for a “more transnational and translational sense of the hybridity of imagined community” (1994: 5). Building on Bhabha’s thoughts and echoing his positivity, Smith suggests that migrancy and the experience of dislocation and the liminal space have become the way in which “we exist and understand ourselves in the twenty-first century” (2004:147). Like Bhabha, Smith believes that we should embrace the experience of the borderline communities. In his understanding, meaning arises at the “threshold of cultural difference” because we are forced to acknowledge that “cultures are not closed and complete in themselves but rather split, anxious, and contradictory” (249). Such an acknowledgement allows us to understand ourselves as more than just citizens of one nation or members of a particular ethnic group; it encourages us to translate our differences into a new kind of solidarity (250).

Unlike Smith and Bhabha, Rushdie emphasises the role that so-called “imaginative truth” plays in the migrant experience. He suggests that migrants are haunted by a sense of loss and the desire to reclaim or look back which – when coupled with the “profound

uncertainties” of emotional dislocation – forces the migrant to “create fictions, not actual cities or villages, but invisible ones, imaginary homelands” (1991:10). These fictions, which Rushdie calls “imaginative truth”, allow migrants to replace what is lost, while also allowing them the freedom to describe their current experiences in a meaningful way. For Rushdie, the ability to describe and re-describe the world is a powerful and “necessary first step towards changing it” (1991:14). The power of the imaginary is something Francoise Kral echoes in her understanding of dislocation and liminal space. For Kral, liminality possesses the potential for “interaction, exchange and redefinition [for] articulation rather than frozen rigidity” and for an “ongoing negotiation” (2009:14). The liminal is both powerful and subversive, and strongly influenced by the imaginary which offers room for “reinvention and fabulation” and allows the migrant to distinguish between objective identity (age, race, sex) and self-representational identity (2009:23-24). Despite Kral’s positive/encouraging understanding of the liminal, the critic also cautions against the glorification of the migrant figure and explores the consequences of living in the border space for an extended period.

1.2.2.2 Liminality, A Place of Threat

It is easy to see why some critics celebrate the migrant experience: the ability to live on the borders of identity and to redefine ourselves and our place in the world at will are compelling and appealing ideas. The most prominent criticism of these views is that they operate on the assumption that all human movement is free and equal. We need only look to the circumstances surrounding the European refugee crisis⁴ – xenophobia, closed borders, racial and religious-based violence – to understand the problem involved. A useful way to understand the different ways in which people move is Zygmunt Baumann’s distinction between what he calls “tourists and vagabonds”. So-called tourists have the ability to move freely across national borders. They are defined by mobility, choice and the feeling of being in control (1996:12). Tourists may not always ‘belong’ in their host countries, but they are always accepted and can leave should their situation become uncomfortable or untenable. Furthermore, tourists can control who and what they interact

⁴ The United Nations Refugee Agency reported that “resettlement cases were most commonly submitted based on legal and physical protection needs (42%), to protect survivors of torture and/or violence (27%), and to protect children and adolescents at risk (17%)” (Europe Resettlement 2018:3).

with while in the host country, as if they were “enclosed in a bubble with tightly controlled osmosis” (1996:11). In contrast, those characterised as ‘vagabonds’ move because they find their current circumstances “unbearably inhospitable” (14). When a vagabond moves, it is because they are forced to, or because they are uprooted in some way, and they do so with the knowledge that they will be unwelcome wherever they go.

The recognition that not all movement is equal forms the basis of Kral’s critique of dislocation and the liminal space. In Kral’s opinion, this inequality of movement affects not only the way in which the host country receives migrants, but also the way in which migrants experience, and cope with, dislocation and the liminal space. The critic suggests that concepts such as ‘double-vision’ and ‘hybridity’⁵ are based on the experiences of more privileged, middle-class migrants (2009:18). Kral also questions the assumptions that dislocation and liminality are always progressively transformative forces; although they do have such potential, they do not automatically grant migrants some kind of “powerful political agency” (17). Furthermore, the glorification of the liminal space can over-simplify the complexity of both the migrant experience and the politics surrounding it. Such over-simplifications tend to place the burden of meaning and belonging solely on the migrant, and to disregard the effects of complex majority power strategies and more predatory forms of globalisation (18, 20).

1.2.3 Towards a Redefinition of Home

Migration opens up the world in new and interesting ways, and migrant experiences show us that it is possible to “escape the control of states and national borders and the limited, linear way of understanding” (Smith 2004:245). It is important to recognise that our experience of migration and our access to the positive dimensions of the liminal space are dependent on our circumstances of birth and the ease with which we navigate the world. As Smith points out, migration can “involve forms of domination as well as liberation and can give rise to blinkered vision as well as epiphanies” (246). In this light, it becomes

⁵ Both of which are theorised by Homi Bhabha in *The Location of Culture*. He suggests that ‘double-vision’ and ‘hybridity’ are both the product of the experience of dislocation; the two concepts suggest that migrants can draw meaning from a variety of different cultures (1994:4, 88).

necessary to redefine home and belonging in a way that empowers migrants and restores their sense of self, albeit in a new and different way. This sentiment is shared by Marangoly George, who encourages us to re-examine our “varying notions of home to see what can be recycled in less oppressive, less exclusionary ways” (1996:33).

In order to redefine home, it is first necessary to rethink the nature of the boundaries we create and our tendency towards a singular, defined identity. By recognising difference without assuming impermeable boundaries, Stephen Clingman suggests that we can open the door to the possibility of linkage, movement and new definitions of self and place. Clingman’s *Grammar of Identity* is complex, but it works with the idea that human movement and identity are linked; being based on “a correlation between how the self is put together and how we navigate ourselves through space and time” (2009:11). The critic proposes that we consider the above-mentioned “how” as a form of grammar which can be explained using the concepts of metaphor and metonymy. In Clingman’s understanding, a metaphor is a construct in which one word lends/transfers its attributes to another, while a metonymy is a reference that works by “contiguity or association” (12). In the critic’s opinion, thinking of migrational identity in terms of metaphor/metonymy allows for “transition, navigation, mutation, alteration” (14, 15), thus acknowledging that identity is never complete and always changing. As the critic further explains, “the self becomes capable of many phases, possibilities, connected elements, both within itself and in relation to others” (2009: 16). In addition, Clingman suggests that such an identity formulation protects us from both essentialist identity definitions (ones that seek to suppress difference) and representational ones (stereotypes associated with an entire grouping) (15).

In addition to rethinking how we formulate identity, Clingman redefines the nature of the boundary as a way to “recognise difference without assuming anything like hard and fast boundaries, which will cater to the reality of differentiation without cutting off the possibility of connection” (2009:6). To do this, the critic uses an unusual interpretation of the term navigation⁶ and links it to the way in which we use language. Clingman points out

⁶ Clingman bases his understanding of navigation, identity construction and language on Steven Pinker’s observation that, in human beings, “the capacity for speech and the capacity for walking come at the same developmental stage” (2009:18). Clingman explains Pinker’s suggestion that, for survival, “children who are

that when we speak or write, we use the “principle of *recursion*: one can add elements on to, or within, sentences infinitely” to make up an infinite variety of sentences and convey an infinite number of meanings (2009:17). Clingman proposes that the same principle of recursion applies to navigation: “when you begin you are not quite sure how it will end. You navigate your way through its recursive and combinatory possibilities, looking for landmarks, safe havens, and new vistas” (18). By equating his understanding of navigation with language (in the same way that he equates identity with language), Clingman suggests that navigation allows us to think of the transnational “as intrinsically navigational” (21). Navigation⁷, in Clingman’s formulation, becomes unavoidably linked to the boundary: “it occurs not despite but because of the boundary” (2009:21). Acknowledging that boundaries exist is the first step. The second step is realising that the ability to ‘navigate’ a boundary is a transformative act that links “meaning and movement, the self and the world outside the self” (22). Clingman believes that this kind of meaning is the consequence of the transitioning beyond borders and the gaps in-between them. Boundaries become blurred, and movement becomes the way in which our identity finds meaning, thus freeing us from definitions of identity that are bound to a physical location (23, 24).

The broader definitions of identity, borders and belonging outlined above can lessen the negative impact of the liminal space. In addition, it encourages the migrant to consider alternative understandings of both home and belonging. With this in mind, I will now touch on two different approaches to redefining our understanding of home and belonging. The first, ***Home in Alternative Communities*** (1.2.3.1) looks at the possibility of finding home in new communities based on valuing difference, lived experience and the power of the imaginary. The second, ***Home in Relationships*** (1.2.3.2) considers the possibility of finding home in human interaction. Although similar to the idea of home in community, home in

learning to walk must be able to understand warnings, words and directions” (2009:18). For Clingman, Pinker’s observations are an indication that movement, our ability to understand the world around us and the ability to understand ourselves are all linked.

⁷ It is important to note that Clingman’s understanding of navigation “does not mean crossing or having crossed, but *being in the space of crossing*. It means *being prepared to be* in the space of crossing, in transition, in movement, in journey. It means accepting placement as *displacement*, position as *disposition*, not through coercion of others or by others of ourselves, but through ‘disposition’ as an affect of the self, as a kind of approach” (2009:25).

relationships focuses on the way in which the individual interacts with the world around them and how that can create new points of understanding.

1.2.3.1 Home in Alternative Communities

The possibility of finding a 'home' in alternative communities is based on the idea that we can move beyond our traditional social groups (race, class, religion) and find belonging in new communities based on valuing difference, lived experience and the power of the imagination. In this section, I will consider the possibility of community-building through translation, through shared experience and the idea of the imagined community. To begin with, I will consider Tina Steiner's suggestion that it is possible for migrants to remake both their identities and their homes in the in-between spaces of race, culture and the nation. This critic suggests that, in order to deal with the sense of dislocation brought about by border crossing, migrants engage in "strategies of cultural translation [so as to] find pockets of connection, of new relationships that provide a sense of acceptance and stability" (2009:4). Cultural translation is made possible by the fact that culture itself is "performed, negotiated and continuously translated into new meanings" making it a useful tool for "imagining alternative subjectivities" (2009:8). As a strategy for redefining home, cultural translation allows migrants to adjust their approach according to specific contexts, while attempting to understand foreign environments on more familiar terms. Furthermore, the act of 'translation' allows migrants to forge a space for themselves beyond the reductive perception of the host society, which – in turn – allows them to create a home based in lived experience, memories and new ideas of community. Steiner refers to this type of home as:

...networks of family, kin, friends and colleagues [...] a space where feelings of connectedness ensue from the mundane and unexpected of daily practice. Home is to be found in practices rather than in a particular locality. These practices include a repetition of habitual interactions, in styles of dress and address, in memories and myths, in stories carried around in one's head. (2009:23)

While home, for Steiner, resides in the act of cultural translation, for Sara Ahmed, on the other hand, new understandings of home both begin and end in the reshaping of memory. In Ahmed's opinion, the disorientation associated with migration is the result of "the failure of memory to fully make sense of the place one comes to inhabit" because there is "no place in which memory can allow the past to reach the present" (1999:43, 330). In other

words, our idea of home is defined not only by our connection with the past, but also by the way in which we physically experience our surroundings; via sight, smell and touch. Using this understanding of home as her base, Ahmed conceptualises migration as a “process of estrangement [or] a movement from one register to another [...] to move from being friends to strangers, from familiarity to strangeness” (1999:343). To restore a sense of home then, Ahmed believes the migrant first needs to recognise that all ‘homes’ are already associated with strangeness and movement:

...the home does not secure identity by expelling strangers, but requires strangers to establish relations of proximity and distance within the home, and not just between home and away [...] it is not simply a question then of those who stay at home and those who leave, *as if these two different trajectories simply lead people to different places*. Rather ‘homes’ always involve encounters between those who stay, those who arrive and those who leave. (1999:340)

By recognising that home is intrinsically “an encounter with strangeness” (1999:340), Ahmed believes that migrants may be able to reinvent the concept of home and recreate belonging in the “uncommon estrangement of migration” (345). In her opinion, “the very experience of leaving home and ‘becoming a stranger’ leads to the creation of a new ‘community of strangers’, a common bond with those others who have ‘shared’ the experience of living overseas” (336).

Both Steiner and Ahmed envision alternative homes based on the tangible bonds one forms with broader communities. In contrast, Bill Ashcroft offers us the image of a symbolic, cultural space – what he calls the ‘transnation,’ a term not to be confused with transnational, “a relation between states, a crossing of borders or a cultural or political interplay between national cultures” (Ashcroft 2009:73). The transnation is a symbolic space that exists both within and outside of the nation. Ashcroft conceptualises the transnation by using the example of Chinese migrant workers in China: these workers are migrants inside their own country, people who “live and work in a space between ‘home’ and the nation-state” and who are “away from home, within the nation” (73). The inability to categorise these people – they are neither migrants, nor are they at home in the traditional sense – is a prompt to reconsider the usefulness of the concept of the nation-state. For Ashcroft, the unifying promise of the postcolonial nation has faltered, having

instead become a “focus of exclusion and division [...] perpetuating the class divisions of the colonial state” (2010:12). Furthermore, globalisation has changed the way in which people understand and interact with the nation. The nation is no longer a default category of identification and socialisation, as it fails to account for:

...subjects who may at various times identify with the nation, ethnicity, religion, family or tribe, who may know nothing of the workings of the state except for their experience of local officials. They may travel beyond national borders or stay within them, and yet never be in contact with other cultural subjects. (2009:73)

Ashcroft’s idea of the transnation therefore, is another way of talking about “subjects in their ordinary lives, subjects who live between categories by which subjectivity is normally constituted” (2009:73). It is a fluid space characterised by difference, movement and displacement, while allowing multiple options for connection and restructuring and renegotiating identity. The term also allows for the separation of the nation (the cultural and geographical entity) from the political and administrative structures of the state, in order to create a space that extends:

...beyond the geographical, political, administrative and even imaginary boundaries of the state, both within and beyond the boundaries of the nation [...] a space in which boundaries are disrupted, in which national and cultural affiliations are superseded, in which binaries of centre and periphery, national self and others are dissolved. (2009: 73)

The concept of the transnation becomes a particularly useful term for postcolonial critics in that it highlights new possible points of connection and fresh possibilities of restoring a sense of belonging. In Ashcroft’s opinion, subjects within the transnation occupy the same in-between space suggested by Bhabha, Rushdie and Kral, “a perpetual in-between space, an in-betweenness that is negotiable and shifting, demonstrating the actual agency of people as they navigate the structures of the state” (2009:77). Instead of emphasising the brokenness of the in-between state, Ashcroft suggests that it may be more useful to emphasise the fluidity of this state, the ability to “travel between subject positions” (2009:78). Borrowing the term “articulation” from James Clifford, Ashcroft suggests that migrants and other occupants of the in-between space do have the potential to construct their identity/subject position according to context. This includes “hooking on or discarding nationality, tradition, modernity, religion in ways that confound accepted notions of identity” and in ways that allow migrants to “articulate different subject positions

strategically [...] as navigators” (2009:78, 79). Ashcroft’s transnation is a powerful concept in that it allows us to transcend arbitrary cultural boundaries while encouraging us to find new avenues of connection, understanding and openness towards the other.

1.2.3.2 Home in Relationships

An open understanding of the other also informs the possibility of finding home in relationships. In this section, I am particularly interested in Kwame Anthony Appiah’s understanding of cosmopolitanism; it is an understanding that embraces difference and pluralism, without denying the importance of nation-states and national boundaries. Before considering Appiah’s position – and in an effort to justify my focus on his position – it is necessary to differentiate between the different interpretations of the concept of cosmopolitanism. Robert Spencer defines cosmopolitanism as:

...both a disposition – one characterised by self-awareness, by penetrating sensitivity to the world beyond one’s immediate milieu, and by an enlarged sense of moral and political responsibility – and, it is very important to add, a set of economic structures and political institutions that correspond to this. (2009:36)

Spencer makes a distinction between different interpretations of cosmopolitanism: the sceptical, the celebratory and the socialist interpretation. The ‘sceptical’ interpretation is concerned with the influence of western ideology, and as a result, is dismissive of “efforts to produce knowledge about other cultures and societies”; instead it considers “local identities and communities as the natural units of affiliation and action” (2009:37). This school of thought, inspired by the work of Edward Said, has largely fallen out of favour because the emphasis it places on difference and identity prevents it from being a viable alternative to imperialism (2009:38). The decline of the ‘sceptical’ interpretation led to the advent of the ‘celebratory’ interpretation, inspired by the work of Homi Bhabha (1994) and Arjun Appadurai (1997). The latter understanding of cosmopolitanism “celebrates the advent of the condition in which borders between people and regions are rapidly being dismantled” (2009:38), a condition brought on by the increase in global migration. It places a great emphasis on the ideas of hybridity and cultural cross-fertilisation without much consideration for the social and political effects of the process. It is the apparent idealism of the ‘celebratory’ interpretation that led to the advent of the third school of thought, the

‘socialist’ interpretation. The socialist interpretation approaches the effects of migration and globalisation with more caution; it is an approach based on the belief that the “celebration of globalisation and cosmopolitanism pays insufficient attention to the fact that colonisation was and is characterised by at least as much violence, conflict and exploitation as it is by interactions and ‘third spaces’” (2009:40). The ‘socialist’ interpretation takes into account the fact that not all human movement is equal and that the nation-state, while in need of reconceptualisation, is not completely expendable. It encourages us to “learn to think, feel and act locally at the same time as we think, feel and act globally” (40).

Kwame Anthony Appiah’s understanding of cosmopolitanism – which embraces difference and pluralism without denying the importance of nation-states/national boundaries – grew from the socialist interpretation of cosmopolitanism. Appiah’s understanding implies the possibility of a new definition of home and belonging through a common language of ‘values’. This language of values operates in much the same way as any other language in that its words and their meanings are agreed upon through social circumstances. It is something that we share with our communities and something that we already use in our day-to-day lives: “our language of values is one of the central ways we coordinate our lives with one another. We appeal to values when we are trying to get things done *together*” (2006:28). The stories that the various communities tell one another by using the language of values is how “[people] maintain the social fabric, the texture of our relationships” (29). Appiah suggests that the more we use the language of values, the more we understand it, and the more its meanings are reinforced.

If such a language (of values) is what makes a community recognisable/coherent⁸, then we can suppose that every community, no matter how different or foreign, makes use of one. For Appiah, to be cosmopolitan is to look for the shared or universal parts of our language of value and use these as points of connection. He starts from the assumption that “all cultures have enough overlap in their vocabulary of values to begin a conversation” (2006:57). This approach does not, however, negate the potential for conflict or

⁸ Appiah explains that the language of values, and the stories that we tell using it, helps us to recognise the other as ‘human’. As he further explains: “we wouldn’t recognize a community as human if they had no stories, if its people has no narrative imagination [...] it’s just one of the things that humans do” (2006: 29).

disagreement but rather offers a starting point, a way to look at how our lives are similar rather than continually to emphasise difference and otherness. As Appiah explains: “we should learn about people in other places, take an interest in their civilisations, their arguments, their errors, their achievements, not because it will bring us to agreement but because it will help us get used to each other” (2006:78). Building on his assertion, Appiah points out that migration has taught us how similar our different cultures actually are. Just like the common points in our language of values, “the points of entry to cross-cultural conversations are the things that are shared by those who are in the conversation [...] once we have found enough we share, there is further possibility that we will be able to enjoy discovering things we do not yet share” (97). These shared points of entry, whether based on values or culture, help us to recognise the other as someone “real and present, sharing a human social life” (99) and to whom we have an obligation arising from our shared humanity.

It is worth noting, however, that the idea of cosmopolitanism is often criticised as both idealistic and elitist. Simon Gikandi, in his essay “Between Roots and Routes” (2010), offers a counter-argument to Appiah’s interpretation of cosmopolitanism and its apparent failure to consider alternative forms of migration. Gikandi proposes that the refugee, rather than the willing migrant, is the typical cross-boundary figure (2010:27). Unlike migrants, refugees are forced to move as a result of political, economic or environmental instability. These circumstances also destabilise their relationship to their homeland and make it harder for them to embrace a plural identity or find new, meaningful points of connection. Gikandi also criticises the fact that Appiah’s understanding of cosmopolitanism relies on mutual goodwill, which is not always the case. Refugees are often faced with a hostile reception in the host country. In Gikandi’s opinion, the presence of the refugee challenges the “redemptive nature” of Appiah’s interpretations of cosmopolitanism by highlighting the fact that the latter does not take into account both the “growth in scale of violence and statelessness as conditions of postcolonial identities [or the] cultural blockages that refugees face as they try to enter the orbit of cosmopolitanism” (2010:28).

I plan to use the above-mentioned theories of home and dislocation to investigate new understandings of home, by following the trajectory from dislocation to redefinition, as represented by the migrant characters in my chosen novels. I plan to explore the traditional understandings of home and the way in which they contribute to the novels' characters' sense of identity and belonging. I also intend to question the relevance of these understandings of home in a postcolonial world that is over-determined by migration issues. Furthermore, I plan to consider the relationship between traditional understandings of home and the trauma and emotional dislocation that result from migration. I am particularly interested in the ways in which emotional dislocation manifests itself in the characters' lives and how they are affected by legal status or gender. Finally, I will investigate the possibilities for unhomed characters to restore their sense of belonging and successfully redefine their homes.

1.3 Literature Review

The selection of Nadine Gordimer's *The Pickup* and Ishtiyag Shukri's *The Silent Minaret* was guided by the need to explore contemporary South African novels that engage with the issues of home, migration and dislocation mentioned above. Both novels provide a perspective on home and belonging within the post-apartheid South African context, as well as a representation of South African characters beyond the borders of 'home.' Each novel provides a wide variety of characters (of different race, class, culture, gender and legal status) which, in turn, allows for the representation of a wide array of experiences within the liminal space. There are additional parallels between the novels – regarding gender dynamics and the ways in which the female characters redefine their homes – that provide fertile ground for comparison. In the sections that follow, I will provide a brief overview of each author and the existing critical material surrounding their novels.

1.3.1 Nadine Gordimer's *The Pickup*

Nadine Gordimer was an award-winning and prolific South African writer and Nobel Laureate whose works typically focused on the struggle against apartheid. During her

lifetime, Gordimer published fifteen novels⁹, eighteen short story collections, various non-fiction works, a film script and four screenplays based on her stories. Although her work was repeatedly banned or censored by the South African government, Gordimer remained in South Africa throughout the struggle¹⁰ and actively campaigned against the oppression of the majority, censorship, and state control of information. During apartheid, Gordimer's focus was inward-looking, focused on the "effect[s] of apartheid on the lives of South Africans and the moral and psychological tensions of life in a racially-divided country" (Holcombe 2008:n.p.). Her early novels, like *The Lying Days* (1953) and *Occasion for Loving* (1963) dealt with the "failures of love and morality in the corrupting and limited world of colonial relations" (Walder 2014:n.p.). Gordimer continued to engage with the moral and psychological tensions of apartheid-era South Africa with the publication of *The Conservationist* in 1974¹¹, *Burger's Daughter* in 1979, *July's People* in 1981 and *My Son's Story* in 1990. These novels offer bold insight into the race-overdetermined and segregated South African experience. *The Conservationist* dealt with the controversial issue of historical land ownership and land appropriation by the apartheid government. *Burger's Daughter* considered the impact of political activism on familial relationships. *July's People* and *My Son's Story* also focused on personal sacrifices and "the terrible choices forced upon people by an inhuman ideology" (Wastberg 2001:n.p.).

After the demise of apartheid, many critics questioned the continued relevance of writers like Gordimer. Considered – under apartheid – to be a protest writer, several critics declared her writing career over when Nelson Mandela walked free (Holcombe 2008:n.p.). Such foreboding proved to be both short-sighted and an under-estimation of the universality of her themes: "the connection between the intimate and the private" and

⁹ These novels, in chronological order, are: *The Lying Days* (1953), *A World of Strangers* (1958), *Occasion for Loving* (1963), *The Late Bourgeois World* (1966), *A Guest of Honour* (1971), *The Conservationist* (1974), *Burger's Daughter* (1979), *July's People* (1981), *A Sport of Nature* (1987), *My Son's Story* (1990), *None to Accompany Me* (1994), *The House Gun* (1998), *The Pickup* (2001), *Get a Life* (2005), *No Time Like the Present* (2012)

¹⁰ Gordimer joined the ANC while it was illegal to do so and openly supported both the movement and its activities. She went on to befriend Nelson Mandela's lawyers, George Bizos and Bram Fischer, and to testify at the Delmas trial in 1986, "to save the lives of twenty-two ANC members, all of them accused of treason" (Wastberg 2014:n.p.).

¹¹ *The Conservationist* was the joint winner of the 1974 Booker Prize, the first of many literary awards for Gordimer including fifteen honorary doctorates, the 1991 Nobel Prize for Literature and the Chevalier de la Legion d'Honneur in 2007 (Holcombe 2008:n.p.).

“what happens to people under the pressures created by the prevailing structures of power” (Walder 2014:n.p.). The relevance of Gordimer’s social focus did not diminish after 1994 when she fictionally engaged with the aftermath of apartheid (*The House Gun*, 1997) and the “dilemmas of a post-apartheid generation trying to come to terms with the present” (*Get a Life*, 2005, and *No Time Like the Present*, 2012) (Walder 2014:n.p.).

Published in between the last three novels above, *The Pickup* (2001) was Gordimer’s first novel to shift its focus away from South African issues, to a more global perspective¹². In doing so, it touches on the issues surrounding migration, globalisation and belonging in the modern world. Viewed in the context of Gordimer’s works under apartheid, *The Pickup* may seem a radical departure from her previous and inward-looking, intensely South African, focus. However, it is emblematic of a larger shift in her world-view, as she herself exemplifies in an essay published in 1999, “Living on a Frontierless Land: Cultural Globalisation”. In this essay Gordimer discusses the benefits and risks of cultural globalisation, encouraging each country to consider how to “go about moving beyond itself to procreate a culture that will benefit self and others” (1999:212). Unlike trade globalisation, Gordimer suggests that cultural globalisation’s rate of exchange is the “expansion of ideas, the possibilities of art” and that as a result, it is governed by the “ethics of mutual enrichment without consideration of material profit” (209). Under the right circumstances, cultural globalisation will allow us to come to value our differences and to “bring them into play across aesthetic frontiers and thus disprove the long-held sovereignty of national and political divisions over the potential for human development” (209). For Gordimer, the right circumstances include not only an agreement on cultural globalisation’s parameters but also a commitment to avoid the “value decision that high culture, true culture resides within those international ‘families’ allied by language affiliations” (210). In her opinion, it is literature and its ability to translate and to be translated (both linguistically and culturally), that allows us to adapt a global outlook to local conditions (1999:207). In light of the above, we can consider *The Pickup* a continuation of Gordimer’s interest in the

¹² *A Guest of Honour*, published in 1970, touched on migration issues set against the backdrop of an unnamed African country’s struggle for independence from colonial rule. The novel tells the story of Colonel Evelyn James Bray, a colonial administrator who “is deported by the colonial regime for his sympathy for the Black cause. Then, ten years later, following the ouster of the colonialists, he is recalled by the post-independence leadership [...] to serve as a special advisor on education for the new government” (Ogede 2006:n.p.).

“search for an identity, a self-confirmation, and a wish to belong and exist” (Wastberg 2001:n.p) against the backdrop of the political issues of our time: migration, globalisation and human movement.

For the purposes of my study, it is necessary for me to focus my attention on the critical readings providing insight and analysis on my chosen novel, *The Pickup*. Several critics have focused on the novel’s portrayal of location – an unnamed North African village in close proximity to the desert. Hillary Dannenburg, for example, focuses on the novel’s portrayal of the desert and the way in which it works to subvert the traditional form of the colonial desert romance. By contrasting *The Pickup* with E M Hull’s *The Sheik*, Dannenburg demonstrates how *The Pickup* is an inversion of the traditional form: instead of the desert acting as a “site of encounter” for lovers, the novel allows the desert to become “an object of romance in its own right” (2008:70, 83). In doing so, the novel highlights alternative points of connection for its protagonists while subverting the traditional gender expectations surrounding romance.

Katie Gramich acknowledges that *The Pickup* is a move away from Gordimer’s traditional subject matter – South African identity pre- and post-apartheid – but suggests that it remains consistent with Gordimer’s interest in the politics of location and how the “places in which we live our lives come to be understood as part and parcel of the structure of feeling of a particular location” (2005:75). The novel, in Gramich’s opinion, is primarily focused on the spaces occupied by the female characters; the critic uses the concepts of ‘dominated’ and ‘appropriated’ space to demonstrate the difference between the space occupied by the women and the space that the men wish to occupy. ‘Dominated’ space is defined as “space transformed and mediated by technology and practice” and could refer to any modern cityscape (2005:81) while appropriated space is “natural space modified in order to serve the needs and possibilities of a group” (81). The critic suggests that the concept of appropriated space represents Gordimer’s idea of a “shared space where people can meet and live together free from the artificial fences erected by repressive regimes” (78).

Like Gramich, Franz Meier's work seeks to link Gordimer's previous concerns with those raised by *The Pickup*. He suggests that the novel maintains Gordimer's earlier preoccupation with representations of the Self and the Other but, with a broader focus. Meier highlights that the novel is "strongly dominated by structural parallels [and] binary oppositions" that widen the focus from "the racial opposition 'Black and White' to the cultural one between 'East and West'" (2003:2, 3). M.J. Cloete's analysis also attempts to link *The Pickup* to Gordimer's older work. This critic suggests that *The Pickup* continues Gordimer's interest in the "construction of individual identities", this time from a "perspective that is in line with the political transformation of South Africa [and] against a rich and finely woven tapestry of cultures, locally, nationally and globally" (2005:53). Johan Jacobs also highlights the link between *The Pickup* and Gordimer's apartheid-era novels by suggesting that she has always been concerned with "the search [...] for viable homes for viable selves" (2016:262). Jacobs proposes that the subject matter of *The Pickup* allows Gordimer to continue to highlight how home and belonging are contingent upon each other. This critic also pays attention to the novel's portrayal of the South African identity and how it is "shaped in the tensions between, on the one hand, the dream of home with its associations of belonging [...] and, on the other hand the reality of division, engagement and entanglement with the other" (12). Finally, Ileana Dimitriu suggests a juxtaposition between Gordimer's fiction and her non-fiction work by considering how Gordimer offers a literary reply to the question raised in an essay: "How, in national specificity, does each country go about moving beyond itself, to procreate a culture that will benefit self and others?" (2006:159-160). By setting the novel in what can be considered global peripheries – post-apartheid South Africa and an unnamed Arabic country – Gordimer seeks to show that "there are no clear boundaries between metropolises and margins" (160). The characters demonstrate the different effects of living in this ambiguous space and "how immigration, as well as emigration, affects the sense of self in human interaction" (167).

In summary, much of the existing critical readings on *The Pickup* have focused on providing a link between the novel's themes and Gordimer's previous subject matter. This includes an emphasis on the binaries between self and other, and the politics of identity and location in terms of home, migration and exile. Additionally, there is the suggestion that Gordimer's

shift away from the purely South African context is a continuation of her earlier themes surrounding identity and the utopian potential of shared spaces (Gramich 2005:74). There is, however, no significant emphasis on the novel's portrayal of the trajectory from dislocation to redefinition of home, the main themes of my study. In this light, I hope to make a small contribution to the body of knowledge surrounding Gordimer's work.

1.3.2 Ishtiyag Shukri's *The Silent Minaret*

In comparison with Nadine Gordimer, Ishtiyag Shukri is a less well-known and much younger South African writer. He has published two novels and numerous opinion pieces on subjects like migration and refugees, apartheid and Palestinian statehood, and the consequences of the so-called war on terror¹³. Although his contribution to South African literature cannot be weighed against that of Gordimer; I have chosen his novel as the focus of my study based on the common theme of migration. Shukri's first novel, *The Silent Minaret* (2005), tells the story of the disappearance of a South African student in London. Using a diverse narrative style, Shukri offers a glimpse into the realities of life for an immigrant in the west in the aftermath of the terror attacks that took place on the 11th of September 2001 in the U.S.A. The novel provides a compelling critique of the migrant experience, Britain's involvement in the war on terror, and the west's treatment and representation of Muslims. Shukri himself describes the novel as being about "the alienation, disillusionment, anger and loss caused by the war on terror" and its subject matter as an "attempt at cultural intervention" (Shukri 2005:n.p.). Shukri's second novel, *I See You*, was published in 2014 and it expands on the themes introduced by *The Silent Minaret*. However, the changed political climate means that the novel takes place in the aftermath of the 'war on terror' and offers commentary on the ubiquity of the modern-day surveillance state and the role the global media plays in

¹³ The war on terror is the name given to the military operations launched by the U.S.A. and the U.K. (also known as the coalition forces) in response to the 11 September 2001 terrorist attacks by Al Qaida operatives on the World Trade Centre and the Pentagon. It began with military intervention in Afghanistan on the 7th of October 2001 and included various legislative measures to increase national security and prevent the funding of terrorist organisations. In March 2003, the coalition forces expanded the war on terror and invaded Iraq with the intention of removing Saddam Hussein and seizing his Weapons of Mass Destructions or WMDs. The Iraqi war is widely believed to have destabilised the Middle East region and has led to an "upsurge of fundamentalist violence worldwide" (Cockburn 2007:n.p.). Rather than destroying fundamentalist organisations like Al Qaida, the war on terror has provided a fertile environment for the growth of more extreme organisations like the Islamic State (ISIS). Capitalising on the social and political turmoil of the region, ISIS now controls large portions of Iraq and Syria (Cockburn 2014:n.p.).

encouraging the paranoia surrounding certain minority groupings (Moonsamy 2014:n.p). The novel is also critical of the ways in which the 'new' South Africa has failed its citizens, specifically the slow pace of transformation and the failure of the government to put the needs of its people above its own (Childes 2014:n.p.). Like *The Silent Minaret, I See You* has been well received by critics with attention drawn to the non-traditional storytelling techniques and Shukri's ability to link the global and the local (Amid 2014:n.p.).

Shukri has a deep concern for the experiences of migrants and refugees, specifically those moving from the Third World to the First World. From personal experience, the writer is aware of the disorientation and alienation that such experience can provoke and, because of this, he continues to question the value of the nation-state and the artificial limits we place on identity and belonging. These concerns are most apparent in *The Silent Minaret*, with its focus on different kinds of migration, movement and belonging across class, race and cultural borders. Additionally, *The Silent Minaret* can be considered a part of the migrant literature 'genre' as it deals with the actual and emotional experience of leaving home (both willingly and by force) and arriving and living in a foreign country (Pourjafari and Vahidpour 2014:680).

There are only a few critical texts focused on *The Silent Minaret*; several critics have used the motifs of interracial friendships and family bonds as the basis for their analysis of the novel. Dobrota Pucherova focuses on the novel's representation of hospitality and friendship across racial boundaries. This critic suggests that the South African identity can be redeemed, renewed and redefined through relationships with, and hospitality to, the foreign other (2009:929). Pucherova maintains that the novel's portrayal of the foreigner "symbolises the instability of national identities based on notions of indigeneity in a world with a history of mass migration, exodus, and colonisation" (2009:930). The different instances of hospitality in the novel work to expand the South African identity beyond the 'rainbow nation' and offer new ways to connect with 'the other'.

The theme of inter-connectedness also features in the work of Tina Steiner who considers how the connections we form with ‘the other’ help to work against the destructive effects of Culture Talk. As a concept, Culture Talk is defined as a “highly polarised discourse” in which culture is “not a ‘face-to-face, intimate, local, and lived entity [but a] highly politicised geo-package” (2007:54). This kind of discourse results in reductive and harmful descriptions of culture that tend towards stereotypes. In Steiner’s opinion, the “cross-cultural links” in Shukri’s narrative function as a form of resistance against stereotypical thinking and provide a way for us to understand the experience of ‘the other’ without political baggage and prejudice. The novel’s portrayal of “cross-cultural links” also informs the reading offered by Jaya Shakira Kamlesh Madhvani, who considers the novel’s representation of London and Shukri’s portrayal of urban spaces. Madhvani offers an analysis of three different kinds of urban spaces – the house or home, the neighbourhood, and travel within the metropolis – in order to understand “the relationship between multicultural or cosmopolite urban communities and the spaces they inhabit” (2016:432). This critic is concerned with the multicultural dynamics of private spaces and how they might offer a transformative model for larger, more complex sites like communities and nations.

The novel’s portrayal of London’s multicultural dynamics is considered in a less positive light by M. Neelika Jayawardane who works to link apartheid-era politics with current representations of migrants in the west. This critic suggests that Shukri links “colonial and apartheid-era obsessions with classifying, containing, and immobilising people in the Cape with the anxieties of the post-9/11 world, in which ‘western’ nations similarly attempt to categorise, limit, and restrict threatening dark bodies” (2014:2). Like Steiner, Jayawardane also highlights how friendship and connection with ‘the other’ can work against the dominant narratives of the west but raises the question of “whether one’s personal experiences can counter the barrage of political and media narratives that have transfigured people who were once largely exoticized dark others into threatening others” (3).

Finally, Pallavi Rastogi offers a meditation on the changes within South African Indian literature, by suggesting that *The Silent Minaret* is an example of a new trend within such literature. Before the end of apartheid, Indian literature, like most South African literature,

tended to look inwards, towards the concerns of a nation under extreme political and social pressure. In contrast, post-apartheid South African literature has the luxury of expanding its view and drawing parallels with other worlds (2011:18). For South African Indian writers, this allows for “a new kind of transnational identity to emerge [which] refuses to look to the west for validation, upholds its Indian roots, but always remembers itself as South African first” (2011:18). For Rastogi, *The Silent Minaret*’s portrayal of inter-racial, inter-continental, inter-faith friendships demonstrates the “web of allegiances that bind South Africans of every race together [and the] global influences that forge political solidarities across time and culture” (19).

In summary, the previous critical readings on *The Silent Minaret* have focused on the formation of post-apartheid South African identities (across all races), and in particular on the links between current portrayals of Islam and Muslims. Although both Pucherova and Steiner touch on the importance of relationships as a method of building connections, neither considers relationships in the specific light of restoring a sense of home and belonging under difficult circumstances. It is this sense of restoration of home that is of particular interest to my study and which allows me the opportunity to add to the critical discussion surrounding this novel.

1.4 Structure of this Dissertation

Based on the above Literature Review (1.3), it is clear that both *The Pickup* and *The Silent Minaret* have been critically explored from the perspectives of identity, location and belonging. However, I have noticed no great emphasis on the trajectory from dislocation to new definitions of home. In this context, I plan to expand on the links between identity, location and belonging, while examining the possible routes to redefining home as a migrant. I shall also offer a comparison the two novels’ representation of the unhomed identity, in order to assess the conditions necessary for a successful re-homing.

Using the theoretical framework highlighted in this chapter – home and migration, dislocation and the liminal space, the redefinition of home – *Chapter Two* will focus on

Nadine Gordimer's *The Pickup*. This novel has two main characters (male and female) who deal with the trauma of border-crossing in radically different ways. I will analyse the ways in which the characters' emotional dislocation manifests both at home and in their host countries, as well as their attempts to redefine their understanding of home and belonging. I am interested in how their gender and their legal status influence each characters' experience of migration.

In *Chapter Three*, I will consider the same theoretical perspectives: as they apply to Ishtiyak Shukri's *The Silent Minaret*. This novel has a variety of characters (in terms of race, class and gender) who engage with the problems of identity and belonging in different ways. I will analyse the features of the two main migrant characters' unhomed identities, as well as their attempts to restore their sense of belonging. Like *The Pickup*, the two main characters are male and female, and I am interested in how their gender influences their attempts at redefining home. *The Silent Minaret* also sheds light on how attitudes toward migrants have globally shifted after the 11 September 2001 attacks on the World Trade Centre and the Pentagon (U.S.A.). I am interested in how such changed attitudes toward immigrants affects each characters' experience of psychological dislocation. Finally, I will consider how some of the secondary characters also suggest that such emotional dislocation is an inevitable experience of modern society.

Finally, in the *Conclusion*, I plan to offer a brief comparison of the two novels, by focusing on their respective characters in terms of identity and restoration of self (sense of belonging). I will look at the reasons why they appear successful or unsuccessful and offer some conclusions to my initial questions. By analysing the experiences of fictional characters through the postcolonial perspective, I hope to contribute towards the creation of a broader and more encompassing definition of home and what it means to belong.

Chapter Two: *The Pickup*

2.1 Introduction

The Pickup (2001) is the first of Nadine Gordimer's novels to shift focus towards a more global perspective. It continues to build upon her previous themes – the effects of the prevailing power structures on the private lives of individuals – and demonstrates her continued relevance to post-1994 South African literature (Walder 2014:n.p.). The novel tells the story of a young South African woman and her undocumented lover/husband and their struggle to find belonging in two different countries: in modern-day Johannesburg in South Africa and in a small, unnamed town on the borders of the North African desert. When Julie's car breaks down in central Johannesburg, she meets Ibrahim, a mechanic at a nearby garage. Ibrahim is an undocumented immigrant employed by a garage, despite his lack of paperwork. He lives in a small room behind the garage workshop and goes by the name Abdu to avoid the attention of the Department of Home Affairs. In contrast, Julie is a young, middle-class white woman who lives and works in the city. She is attempting to distance herself from her wealthy background by socialising with a young, multi-racial group of friends ('The Table') who place a high value on the connections they form with others. This group's mindset prompts Julie to form a connection with Ibrahim that grows into a physical, romantic relationship. It is a relationship that is imbalanced from the start, both emotionally and materially. Gordimer repeatedly implies that Julie's feelings tend more toward love and emotional connection, while Ibrahim sees Julie as a convenience, a respite from the harshness of his situation. When Ibrahim receives a notice of deportation, this imbalance is aggravated by the difference in their legal statuses. After the couple exhausts all possible options for Ibrahim to extend his stay, Julie makes an impulsive decision to follow Ibrahim to his home country; the two marry and leave South Africa within two weeks. In Ibrahim's North African home country, which remains unnamed, Julie finds herself faced with an entirely different culture, language and religion. Ibrahim lets her deal with these differences alone, while he aggressively pursues permission for legal entry to any western country that will take them. While Ibrahim focuses on leaving, Julie is building relationships

with Ibrahim's family and, when Ibrahim eventually secures legal entry to America, Julie chooses to stay behind in his family home.

Julie and Ibrahim's story is, at its core, a story of migration and the physical and emotional experience of leaving home and arriving and living in a foreign country (Pourjafari and Vahidpour 2014:680). The dual setting and contrasting accounts of migration – influenced by legality, race, gender and privilege – allow Gordimer to interrogate the consequences of migration in the modern world¹⁴. Considering the specifically South African context of her previous novels, *The Pickup* may appear to be a radical shift in subject matter¹⁵. In truth, the novel is simply evidence of how Gordimer's worldview changed post-1994. Her 1999 essay "Living on a Frontierless Land: Cultural Globalisation" is an excellent example of this shift. In it, Gordimer discusses the benefits and risks of cultural globalisation and encourages each country to consider how to "go about moving beyond itself to procreate a culture that will benefit self and others" (1999:212). Dimitriu suggests that this essay was an indication of Gordimer's desire to move beyond the apartheid era isolation and "enter a larger, post-ideological world scene" (2006:160). However, instead of abandoning the South African experience for an international one, Dimitriu argues that Gordimer "looks at, and beyond South Africa, in ways newly pertinent to a post-apartheid dispensation" (2006:160). *The Pickup* allows Gordimer to link a South African issue – the influx of undocumented immigrants from other African countries and the resulting xenophobia – to the broader issues surrounding migration. In doing so, she offers a critique of South African society and presents the reader "with the impact of liminality and exile on one's sense of identity and belonging, on one's relationships" (2006:167).

¹⁴ J.M. Coetzee suggests that Gordimer's desire to engage with the concepts surrounding migration is so strong that it results in an implausible plot: "The main plot, for instance, rests on an implausibility. There is no objective need for Ibrahim to humiliate himself in quest of a visa. His wife, with an expensive education and some business experience behind her, a trust fund in her name, and a mother married to a wealthy American, could in the blink of an eyelid attain the blessed state of residence in the United States bringing Ibrahim along under her spousal wing." (2007:251).

¹⁵ Many critics have engaged with Gordimer's subject matter pre- and post-apartheid. M.J. Cloete suggests that "identity has always been an important theme in Gordimer's novels. Her earlier novels tend to focus on her characters' struggle to attain political or racial identity rather than personal freedom, while her later novels increasingly tend to examine the construction of individual identities" (2005:49). Cloete also highlights Gordimer's focus on 'otherness' and proposes that *The Pickup* reveals "otherness among exponents of the East and West, thereby extending her examination to veer in the direction of globalisation" (2005:52).

Jacobs suggests that the impact of liminality and exile has long been one of Gordimer's central themes. In his opinion, Gordimer has always emphasised the idea of home and the "physical and conceptual space that her characters occupy" (2016:263)¹⁶. Furthermore, he argues that her characters have always experienced some form of expulsion from the original home through ideological difference or physical separation. By definition, this novel's subject matter necessitates engagement with the effects of liminality and exile. The multinational setting of *The Pickup* means that, instead of engaging with these issues locally and against the backdrop of apartheid, Gordimer is exploring "home, belonging and unhomeliness in a diasporic framework" (Jacobs 2016:273). Jacobs also suggests that Gordimer's fiction demonstrates that "no home is inviolable [...] and all living spaces are vulnerable to the forces of history" (2016:263)¹⁷. The homes that Gordimer portrayed in her fiction before 1994 were representative of the politics of apartheid. Its laws placed strict limits on the racial boundaries of habitation, to maintain the social structure upon which the system depended. The political reality of South Africa in the twenty-first century has changed: the social and economic reality has been impacted upon by migration, prompting some to suggest that the migrant is "the political figure of our time" (Nail 2015:235). The circumstances and politics surrounding migration are now instrumental in determining the way in which society defines and maintains the boundaries of home.

The Pickup offers several examples of the way in which migration influences our understanding of home, but it is not only a story about the bare facts of migration; the narrative techniques employed by Gordimer also convey a sense of the emotional loss and alienation involved in the experience. Gordimer, in this post-apartheid novel, stylistically experiments with the narrative form. This style has been described as "detached, fractured, concise" and "remarkably controlled and restrained, in contrast with its subject matter"

¹⁶ Gramich also highlights Gordimer's interest in the physical space her characters occupy. She asserts that Gordimer's fiction "has revealed a constant preoccupation with the politics of location, with the meaning of landscape and belonging, with the intersections of race, gender and identity, and with the utopian possibility of a shared space" (2005:74). Gramich suggests that by questioning her characters' physical place in the world, Gordimer is also questioning their identities: "who are these people who live here, who are these Others?" (2005:75).

¹⁷ J.M. Coetzee, writing in 2007 appears to support Jacobs's (2016) view of Gordimer's work. He suggests that the writer believes in a justice that is "broader than just a social order and just a political dispensation. In a less easily definable way, she also longs for just relations in the private realm" (2007:252).

(Holcombe 2008: n.p). These characteristics allow Gordimer to introduce distance between the reader and her characters and to disrupt the emotional connection emphasised by other writers. This emotional distance encourages the reader to think critically about the characters and their actions, rather than merely empathising with them. Gordimer employs several strategies to introduce distance: she blends an all-knowing narrative voice (providing description and insight) with the inner monologue of her main characters, Julie and Ibrahim. Gordimer switches between these different styles of narration without any warning or signposting. For example, after Julie and Ibrahim arrive at his home, the following scene takes place:

Julie began to unpack gifts they had brought.

No. Not now. Tomorrow we'll give them. It's enough for today.

He tugged back the lace curtain at the window. Tomorrow. Tomorrow he would insist that his parents move back into this room, he and she must find somewhere else to sleep.

A little later she went over to him. What I need now is a long, hot bath. Where's the bathroom?

There is no bathroom. Had she thought of that, when she decided to come with him?
(2001:122)

This short passage contains an example of each style of narration: the traditional narrative describing the action and the inner monologue reflecting both Julie's and Ibrahim's thoughts. These abrupt shifts between perspectives and characters force the reader to engage with the text continually or risk losing track of the plot. The same abrupt shifts work to disrupt the novel's timeline, often within a single passage, further distancing the reader from the emotional weight of any given exchange.

The above passage also demonstrates Gordimer's treatment of dialogue in the novel: there are no quotation marks to signal Julie or Ibrahim's speech, which takes place in the middle of a sentence describing the characters actions. Gordimer's dialogue is in contrast to more common forms of dialogue (that is signified by quotation marks and a clear indication of which character is speaking). This technique makes it more difficult for the reader to differentiate between a character's internal dialogue and spoken words. While Gordimer, in this way, represents most of Julie and Ibrahim's interactions, she also makes concessions to direct speech by occasionally signposting the dialogue or adding a dash (-) to the beginning

of the sentence. She uses these latter techniques in more formal situations, as for example, to represent Ibrahim's interview with the lawyer (2001:73-81), or when there are multiple characters present in the conversation (44, 58). Despite the deviation from traditional representational form, it is possible for the reader to identify which character is speaking by their speech patterns. For example, Ibrahim's English is very formal, and he often misuses words (51); Julie's English is more lyrical and indicative of her wealthy upbringing, while slang characterises the English used by Julie's group of friends (6, 23). By altering her approach to dialogue for each character or group of characters, Gordimer forces her reader to adapt to changes in tone and dialect in order to follow the flow of a conversation. This strategy recreates the disconnection one experiences when hearing or speaking a language or dialect different from their own.

When discussing the narrative techniques Gordimer employs in *The Pickup*, it is also worth considering the novel's structure and how it influences the reader's perception of time in the novel. The most obvious example is the way in which the dual setting divides the novel into two roughly equal halves: the first in Johannesburg, and the second in Ibrahim's unnamed North African home country. The transition between countries is abrupt: Julie is not shown to have a farewell nor is the reader given any insight into her feelings about leaving South Africa. Their arrival in Ibrahim's country is equally unceremonious: the chapter starts with Ibrahim's full name, and Gordimer only orientates the reader several sentences later (2001:109). Such abruptness unsettles the reader in the same way that a migrant might experience the shock of leaving one country for another. Gordimer further influences the reader's perception of time with an irregular chapter structure: chapters are unnumbered and of varying length. Most of the (longer) chapters set in South Africa are suggestive of the relative ease and stability of the early days of Ibrahim and Julie's relationship. However, once the couple arrives in Ibrahim's country, the chapter length becomes more erratic, mirroring Ibrahim's emotional limbo while waiting for a visa.

Finally, Gordimer omits vital information about characters and locations, possibly to unsettle her readers further. The most prominent omission in the text is Ibrahim's national identity. Although he is described as Arab (2001:10, 44), Gordimer never reveals his

nationality or the name of his home country¹⁸. While in South Africa, these omissions help to highlight his status as an undocumented migrant, someone about whom no one cares to learn more. However, Gordimer continues to withhold the name of Ibrahim's home country even after the couple relocates there. Gordimer combines this omission with the negative stereotypes often associated with poor Arab countries: backwards, dirty, repressive, sandy etcetera (2001:14, 25, 98). These descriptions force the reader to see Ibrahim's country the same way that he does, a place with no economic growth and scant job opportunities. Even when Julie finds something to be excited about – the rice-growing oasis – Gordimer immediately counters it with Ibrahim's suspicions of corruption (214-215). This sense of stereotyping of Ibrahim's home country prevents the reader from imagining the North African village as an appealing location (as Julie will eventually find it). An equally significant omission is Ibrahim's full name. During the first half of the novel, the reader knows Ibrahim only as Abdu. While Gordimer implies that Abdu is not his given name, she does not reveal his full name – Ibrahim ibn Musa – until after the couple arrives in Ibrahim's country (18, 52, 109). Withholding Ibrahim's full name has a similar effect to that of withholding the name of his country; it unsettles the reader (who now has to learn to recognise a character by a new name) and provides a subtle comment on Ibrahim's experience as a migrant. In South Africa, his undocumented status makes it necessary for him to obscure his identity. As Jacobs suggests, he must surrender his identity, go underground and assume a false name to survive (2016:277). Together, these omissions allow Gordimer to make a subtle comment on the treatment of African migrants in western society: just another undesirable from an unimportant, anonymous place.

Jacobs describes Nadine Gordimer's politics of home as the search "for viable homes for viable selves" (2016:262). In other words, how does one create a sense of home and belonging that provides safety, security, and opportunity without negating the rights of others? This study hopes to answer a similar question: in the absence of traditional

¹⁸ Meier is critical of Gordimer's decision to omit the name of Ibrahim's country. The critic highlights how Orientalism and other negative stereotypes of the east have long been used to support the west's self-characterisation of "rationality, progress, civilisation, tolerance, honesty and self-control" (2003:7). He suggests that Gordimer's decision to leave Ibrahim's country unnamed – and to refer to it largely using stereotypes – leaves it open to the same kinds of stereotypes: "the fact that the foreign country's name remains conspicuously unspecified, considerably adds to that danger of stereotyping, implying that all Arabic-Islamic countries and cultures are somehow alike!" (2003: 7-8).

understandings of home, what options are there for physically and emotionally displaced people to restore their lost sense of belonging? *The Pickup* provides an excellent lens through which to consider these questions. The novel offers a female and male protagonist whose understanding of the world has been shaped by migration and globalisation: both Julie and Ibrahim are searching beyond the border of their homes, for a place to belong, a place that affords them the opportunity to live the lives that they desire.

In the sections that follow, I will use Julie and Ibrahim's experience both at home and in their host countries to understand how factors like gender, class, age and nationality affect one's experience of migration. I pursue my interest in how these characters transition from stable – if somewhat unconventional – understandings of home (section 2.2) to unhomed migrants and how each character's initial perception of home affects their experience of liminality and dislocation (section 2.3). Finally, in section 2.4, I pursue my interest in the way each character appears to redefine their understanding of home towards the end of the novel: Julie finds belonging within the borders of Ibrahim's family and their proximity to the desert, while Ibrahim leaves both Julie and his family behind in search of better opportunities in the western world. These different strategies for reclaiming a sense of belonging provide insight into how societal understandings of home have shifted in a world defined by migration.

My analysis will start by considering the home that each character initially inhabits (at the start of the novel); how this understanding affects their experience of the ensuing dislocation and finally, the ways in which each character redefines their sense of belonging (at the end of the novel).

2.2 Home

Gordimer's fiction has always foregrounded the idea of home and highlighted the ways in which home and belonging are contingent upon each other. Jacobs summarises Gordimer's understanding of home as the place:

...where we belong, territorially, existentially, and culturally, where our community is, where our family and loved ones reside, where we can identify our roots, and where we return to when we are elsewhere in the world. (2016:261)

In other words, home is the place that fosters one's sense of belonging and identity, and its absence generates feelings of homesickness and, in extreme cases, homelessness. The quote also highlights the fact that home is made up of many locations, people, belief systems and practices, an idea that elaborates on the traditional understanding of home. These traditional understandings privilege a physical space or location and the ability to control the boundaries of that space. The family home, local communities and even nations are all based on a shared desire to possess territory and to "exclude other persons from that territory and to prohibit surveillance of the territory by other persons" (Somerville 1992:532). Although these boundaries give one the illusion of control, they also highlight how the idea of home is constructed and maintained through learnt patterns of inclusion and exclusion.

This pattern of inclusion and exclusion is also a characteristic of the less restrictive, alternative understandings of home. These interpretations emphasise the emotional connection to others over the status or privilege associated with physical space. Such interpretations encourage the subject to create connections based on alternative communities and shared beliefs and experiences. Although these connections provide a sense of belonging independent of the traditional home, their boundaries are still "subject to continual negotiation between insiders and outsiders" (Somerville 1997: 233).

Gordimer's background as an apartheid-era novelist means that she is uniquely aware of the "organisation of home and home country around select inclusions and exclusions" and the effects of living "between two identities, one known and discarded, the other unknown and undetermined" (Jacobs 2016: 262). In *The Pickup*, Julie and Ibrahim are continually working to create or maintain their ideal version of home. The novel shows how their understanding of home changes and examines the circumstances that drive these changes. By exploring the meaning of home in this way, Gordimer offers insight into how one's understanding of home impacts one's sense of belonging. In this section (2.2 Home), I will consider the homes that Julie and Ibrahim inhabit at the start of the novel. As I will demonstrate, each character already has their own understanding of home: for Julie, home is defined by the

informal community with which she surrounds herself, while the promise of a better life defines Ibrahim's idea of home. While more inclusive than most 'traditional' homes, Julie's and Ibrahim's initial homes still offer the illusion of coherence, safety and rootedness.

2.2.1 'Female' Understandings of Home: Julie Summers

Home is not a neutral space; it is the product of social and cultural expectations. As mentioned in Chapter One, Marangoly George suggests that home is the product of a "learned sense of a kinship that is extended to those who are perceived as sharing the same blood, race, class, gender or religion" (1996:9). In *The Pickup*, Julie provides insight into the way that race, class and gender can influence one's understanding of home. Her character also demonstrates how one's understanding of home shifts as one ages. Julie's suburban childhood home was a reflection of the social mores of the time: racially segregated, patriarchal and conservative¹⁹. As a young, middle-class white woman in post-apartheid Johannesburg, Julie uses her home to make a statement about how her personal beliefs differ from those of her father. By doing so, Julie demonstrates an unconventional understanding of home, one that is separated from the expectations and social mores of the nuclear and capitalist/bourgeois family and instead focused on home as a site of self-expression. In the paragraphs that follow, I will consider the home that Julie inhabits at the start of the novel and the way in which it contributes both to her understanding of herself and the way she wishes to be perceived. By doing so, I hope to gain insight into how young, progressively-minded women experience home and belonging.

At the start of the novel, Julie rents a small, backyard cottage on someone else's property. Unlike the outwardly wealthy home of her father, Julie's cottage represents a conscious effort to distance herself from the traditionally white, conservative suburbs of Johannesburg. The narrator describes the cottage as:

...sufficiently removed from The Suburbs' ostentation to meet their standards of leaving home behind, and was accepted by the blacks among them as the kind of place that they moved to from the old segregation, her outhouse turned cottage was

¹⁹ Mallet describes this type of home as being "premised on the white, middle-class, heterosexual nuclear family who enacts and promote particular gendered roles and relationships" (2004:69).

comfortable enough, its under-furnishings nevertheless giving away a certain ease inherent in, conditioned by, luxuries taken for granted as necessities. (2001:18)

This above quote highlights how Julie's home functions as a symbol of the self, a reflection of how she sees herself and how she would like others to see her. J. Douglas Porteous describes this understanding of home as a "vehicle for expressing identity through the manipulation of external appearances" (1976:384). Meier supports this idea by suggesting that Julie's home is an attempt to "emphasise her independence and identity by moving into a flat in a formerly black district of Johannesburg, earning her own money in the rock 'n roll business and driving an old, second-hand car" (2003:4). By distancing herself from her wealthy, middle-class childhood, Julie is seeking to belong in a different kind of social group, her "young, haphazard and selectively tolerant" friends at the L.A. Café (2001:5).

Julie's friends are arguably a more important part of her understanding of home than the building in which she resides²⁰. The group of "friends and friends of friends" meet habitually and without arrangement at a specific table at the L.A. Café. The narrator describes this group as diverse, multi-racial and charged with breaking up the inhibitions of the past (2001:5). This group of friends functions as a replacement for Julie's nuclear family; she approaches them for guidance and consolation and values their opinions. Meier suggests that Julie considers the traditional family part of her past and that her "liberal and dynamic group of friends [...] supplemented by occasional sexual relationships, sufficiently satisfies her desire for community" (2003:4). It is interesting to note that, like the traditional family, Julie's group of friends operates according to a complex set of social codes. Instead of emphasising privacy and boundaries, they prioritise openness, encouraging each other to "be open to encounters", to not ask questions or judge and to put "the claims of friends [...] before lovers" (2001:10, 22, 31).

²⁰ In the novel, Gordimer refers to Julie's friends as her "elective siblings" (2001:23). Cloete suggests that Gordimer stresses Julie's choice in this matter because Julie's friends are an integral part of her individual identity (2005:51). Meier, although writing earlier, appears to support this analysis, suggesting that Julie's group of friends allows her to "define herself in opposition to the culture of her past. She finds her own identity through radical difference from the bourgeois world of her parents, making herself a 'home' instead in the in the social network of liberal friends" (2003:9).

The emphasis on openness makes it possible for Julie to approach Ibrahim as a person instead of a greasy mechanic repairing her car; in my opinion, their eventual relationship is a logical extension of the way she understands home. Julie's desire to connect with people who think and feel the same way she does indicates that her home is – in fact – the people who allow her to express herself freely and fully. Her sense of identity is rooted in the people with which she surrounds herself, and her relationship with Ibrahim provides her with a new opportunity to express herself. This is in keeping with Aviezer Tucker's description of home as the place where we "can be ourselves, feel at ease, secure, able to express ourselves freely and fully [...] the environment that allows us to fulfil our unique selves through interaction with the world" (Tucker 1994:257). Julie describes their first sexual encounter by saying "all was as it should be" and that "they made love beautifully; she so roused and fulfilled that tears came" (2001:27). Her deep emotional and physical connection to Ibrahim is so compelling that it masks any questions about the couple's compatibility, and eventually prompts her withdrawal from her "elective siblings" at the L.A. Café (2001:10). When Ibrahim has no other option but to leave South Africa, Julie unhesitatingly leaves her job, home and family to follow.

2.2.2 'Male' Understandings of Home: Ibrahim Ibn Musa

Traditional understandings of home assume that security, stability and consistency are inherent to one's ability to feel a sense of belonging within a physical location (Mohanty 1988:196). The ability to control the boundaries of one's home implies the ability to construct a positive and stable environment in which one might develop and interact with the world. However, as Jopi Nyman suggests, home is "not necessarily a stable issue or a merely positive and empowering site" (2009:24). Ibrahim's precarious home-away-from-home (the garage) at the start of the novel is an excellent example of how a home might meet one's basic need for shelter, but fail to provide the security and stability necessary for growth and self-determination. Ibrahim's status as an undocumented immigrant means that the home he inhabits at the start of the novel is, by nature, temporary. His sense of belonging is further complicated by the fact that he is not entirely welcome in South Africa:

he is considered undesirable based on his race, background, religion²¹ and class. Ibrahim's unique situation provides an interesting lens through which to consider home and belonging. As an already displaced person, his understanding of what it means to be 'at home' in South Africa is already unconventional. In this section, I will consider Ibrahim's place of habitation at the start of the novel in an effort to understand how many young, undocumented immigrant men feel about home and belonging. In many ways, Ibrahim is the exact opposite of Julie: where she is a comfortably middle-class South African citizen, he is an undocumented immigrant working as a mechanic. Gordimer highlights how their differences extend beyond social and legal status to the way they approach their relationship.

Their different attitudes also manifest in the way in which they understand home. As the previous section (2.2.1) demonstrates, Julie understands home as a place of connection defined by relationships that align with her personal beliefs. In contrast, Ibrahim appears to define home by the social status and material benefits that a specific place or person provides for him. When Ibrahim and Julie first meet, he lives in a small room behind the garage in which he works. It is dirty, greasy and has no shower or consistently running water (2001:20). It is a purely functional space that provides him shelter and a measure of security, if not privacy. This room represents the bare minimum of what a home can be, a "physical dwelling or shelter" (Mallet 2004:65). Peter Somerville suggests that being at home is more than occupying a building and that it also "involves the power to control one's own boundaries, and this means the possession of a certain territory" (1992:532). Ibrahim has little to no control over the space that he occupies: his privacy is limited and living in his place of work restricts his ability to rest or relax – his continued residence being at the mercy of the owner of the garage.

²¹ Although *The Pickup* was published before the 11 September 2001 attacks on New York and the Pentagon (U.S.A.), research suggests that Arab and Muslim men were already the victims of negative stereotyping. Gaby Semaan suggests that American press coverage of Arabs has portrayed them as coming from countries that are "lacking democracy, unity, and modernity in addition to having a heritage of defeat and fundamentalism" from as early as 1956 (2014:18). The same trend is present in fictional portrayals from the 70s and 80s, which portray Muslim and Arab men as "backward, greedy, lustful, evil, or inhumane" (2014:19). Semaan's findings are supported by a 2002 report by Human Rights Watch which charts the history of backlash attacks against Arabs and Muslims in America. The report states that the "stereotype of the Arab or Muslim as a "terrorist" had taken hold in the American imagination and fueled anti-Arab and anti-Muslim prejudice" during the Middle East tensions of the 70s and 80s (2002:11).

Ibrahim's Johannesburg home at the beginning of the novel is unstable and precarious. Despite this, Ibrahim does not appear to be overly concerned about his position²². He has lived like this before, and the novel seems to suggest that Ibrahim considers such a precarious home as an inevitable part of his long-term goals:

It's hard, nothing is nice, at the beginning, Julie. Without proper money to live. You are a stray dog, a rat finding its hole as the way to get in...it can be bad, bad. I can't take you into it [...] I don't mind for me – because this time I have the chance to move out of all that, finished for ever, for ever do what I want to do, live like I want to live. (2001:226)

Although this quote is from the final chapters of the novel, it offers insight into Ibrahim's understanding of a precarious home. His willingness to live with hardship in exchange for the promise of opportunity implies that he views his future home as a place where he can live securely and pursue his dreams. Ibrahim's understanding is similar to that suggested by Tucker: home as a place "where we could or can be ourselves, feel at ease, secure, able to express ourselves fully and freely, whether we have actually been there or not" (1994:257). Based on the above, one could argue that while Ibrahim's temporary home does not provide him with the control or privacy of the traditional home, it does give him hope as a launching pad in pursuit of a proper home.

2.3 Dislocation

Home is a complex notion, and the meaning ascribed to it differs depending on one's social and cultural experience. It is a construct arising from years of social conditioning linked to cultural expectations, religious beliefs and gendered norms, which allow one to consider specific characteristics of home – for example, stability or consistency – as essential to its nature. As Somerville suggests, this feeling of stability is vital to the construction of one's identity as an individual, a citizen or a member of a religious or cultural group (1997:235). Over time, these categories of identity come to be considered as "pre-given and stable facts of our lives" (Smith 2004:248). Migration challenges the essentialist narrative of home, as well as the cultural, national or personal identification linked to stability – by subjecting the

²² This changes after he receives a notice of deportation. He leaves his job and his room behind the garage without notice and moves in with Julie.

migrant to alternative identities, homes and cultural facts. As Rushdie suggests, the act of migration "puts into crisis everything about the migrating individual or group, everything about identity and selfhood and culture and belief" (1991:13). The conflict between past certainties and new, uncertain realities can leave migrants without a coherent sense of identity or home, and give rise to feelings of alienation, disorientation and dislocation.

The experience of dislocation has been theorised in many different ways. Bhabha refers to it as an 'unhomely moment', brought about by a blurring of borders between the home and the wider world. The migrant can no longer distinguish one from the other and is forced into a vision of the world that is "as divided as it is disorientating" (1994:9). According to Bhabha, while this so-called "double vision" is distressing, it is not necessarily negative (88). The critic believes that such a divided view of the world results in what he terms cultural hybridity or the ability to draw meaning from a variety of different cultures (4). Hybridity then, provides the basis for broader, more flexible and ultimately more positive definitions of nation, community and culture (5). Rushdie also considers dislocation as based on double perspective to be arising from the fact that the migrant is both an insider and an outsider in the new society (1991:19). In other words, migrants may be physically part of the host society – living, working and contributing to it – but culturally not central to it and therefore not privy to insights/perspectives hidden to full insiders. Rushdie also suggests that leaving one's homeland involves losing one's physical link to the past, making it impossible to link one's memories with a physical space. The result is a permanently fragmented vision that makes the migrant incapable of reclaiming "precisely the thing that was lost" (1991:10).

As previously mentioned (in Chapter One), both Bhabha's and Rushdie's interpretation of dislocation assumes that the migrant occupies a kind of middle-ground in-between home and homelessness. In this space, the migrant's previous understandings of home and identity are in flux and will remain that way until a suitable alternative arises. This in-between space, known as the liminal space, is the focus of related theories that attempt to understand the effects of dislocation. The liminal space exists between the separation from one homeland and reincorporation into another. Kay describes the liminal as "[designating] the condition ascribed to those things or persons who occupy or find themselves in the

vicinity of the threshold, either on a permanent basis or as a temporary phenomenon" (2007:8). Migrants enter the liminal space when they leave their home countries and can remain in this space until they form meaningful connections to their host country. Kral highlights how some critics consider liminality to be a powerful political or social position, one that allows home and identity to become an on-going negotiation and gives migrants the power to redefine themselves and their host communities in new and inclusive ways (2009:14,15). This power does, however, assume a certain degree of privilege not available to all who migrate. As Kral suggests, the idea that the liminal space automatically empowers migrants is slightly romanticised: such an idea presumes that the migrant is physically and economically able to assume an empowering position and does not take into account the variations of class, race and culture (17). In addition, assuming the existence of an unproblematic agency places an undue burden on the migrant, making them solely responsible for their situation (18, 20).

The concepts of dislocation and liminality have become relevant beyond the physical act of migration. As mentioned in Chapter One, Thomas Nail suggests that we are all becoming migrants by calling attention to society's increased mobility:

While many people may not move across a regional or international border, they tend to change jobs more often, commute longer and farther to work, change their residence repeatedly, and tour internationally more often. (2015:1)

The point I am trying to make is that, while the experience of dislocation has typically been associated with geographical migration – and is experienced via physical/spatial difference – similar feelings of isolation and disorientation can arise from changing circumstances, expanding worldview or the transgression of societal or familial norms. The subject may not have physically left their home, but the same alienation and disorientation characterise their emotional state; in other words, they experience an emotional or psychological dislocation.

In the following sub-sections (2.3.1 and 2.3.2), I will consider how Julie and Ibrahim experience physical and emotional dislocation within both their original home and host countries. The novel provides ample evidence to suggest that – even before migration –

both characters felt alienated from their original home environments. Such pre-migration alienation points to the fact that migration can result from, and not just cause, (emotional) dislocation.

As an undocumented immigrant from a developing country, Ibrahim's experience of dislocation is different from Julie's experience. By considering this difference, I hope to highlight the ways that the effects of dislocation disproportionately affect migrants from poor or less desirable countries.

2.3.1 'Female' Experiences of Dislocation: Julie Summers

White uses the term "migration events" (1995:2) to conceptualise the different circumstances – for example, changes in worldview or material circumstances – that can alienate one from one's community. Perhaps the best example of this kind of "migration event" is the constant negotiation and renegotiation of our identity. White proposes that "at any point in our lives we can think of ourselves in relation to a number of different identities" (2) and that this constant redefinition has the potential to alienate or isolate us from the communities and practices upon which we previously depended. Jacobs applies similar thinking to the shaping of South African identities. He suggests that, because of the country's unique history, our "ethnic, cultural or political identities...are not fixed, but in a state of flux and subject to on-going negotiation and positioning over divides" (2016:4). These divides are the result of significant social and cultural issues that put people at odds with one another and with the ideals of the 'rainbow nation'. To complicate matters further, the country's social inequalities make it difficult for South Africans to unify around any single point of identification. Jacobs proposes that, based on these complexities, the South African identity is:

...shaped in the tension between, on the one hand, the dream of home with its associations of belonging and of ethnic and cultural cohesion and, on the other hand, the reality of division, engagement and entanglement with the other, and constant navigation across difference. (2016:12)

This tension – between the dream of home and the realities of daily life in South Africa – gives rise to the same kind of alienation and disconnection associated with migration.

Instead of looking back to a home that no longer exists, South Africans, look toward a dream of unity that seems increasingly unobtainable. Julie seems especially sensitive to the effects of such a tension. At the start of the novel, she has distanced²³ herself from her family in an attempt to reconcile the privilege of her wealthy middle-class background with the experiences of her multi-racial friends. Jacobs suggests that this "disidentification" from her family leaves Julie homeless in both the literal and metaphorical sense: "Julie no longer lives in the suburbs, the zone of white affluence [...] she no longer has any link to the home of her childhood" (2016:275). Her symbolic 'homelessness' makes it difficult for her to relate to her family and, even though her friends provide her with a 'substitute' family²⁴, her desire for real belonging prompts her to leave the country with Ibrahim upon his deportation.

When Julie leaves the multi-cultural, liberal Johannesburg for the small desert town, the spatial and cultural differences call into question her previous understanding of the world. In dealing with the social, cultural and material differences of her new, North African home, Julie must adjust her understanding of what it means to belong. Kral proposes that "learning the contours of a new country does not constitute a mere addition of knowledge, it forces the migrant to remap his identity and project himself into a new spatial framework" (2009:33). The remapping of Julie's identity starts with an awareness of her difference:

That girl, that woman had lived all her life in the eyes of black people, where she comes from, but never had had from them this kind of consciousness of self: so that was what home was. She was aware of this with an intrigued detachment...if she was strangely new to them, she was also strangely new to herself. (2001:117)

²³ Based on the social climate in South Africa after 1994, it is easy to downplay Julie's decision to move out of her father's wealthy suburb: she is part of a new, broad-minded generation of South Africans desperate to distance themselves from the atrocities of apartheid. However, it is important to note that Julie had an unhappy childhood – her parents were distant and divorced when she was young – so it is possible that she is also just searching for deeper, more meaningful connections than those provided by her original family.

²⁴ Julie finds a more meaningful connection with her multi-racial friend group. Their regular table at the L.A. Cafe becomes a substitute home complete with its own social expectations and cultural mores: "to be open to encounters – that was what she and her friends believed, anyway, as part of making the worth of their lives" (2001:10). Meier suggests that this group of friends allows Julie to distance herself from the "bourgeois ideology" of her family and replace it with a "liberal and dynamic network of friends" and "occasional sexual relationships to sufficiently satisfy her desire for community" (2003:4). While it is true that Julie is much more at ease with her friends, there is evidence to suggest that Julie's discomfort about her family's wealth has not been resolved through her independence or distance. The narrator suggests that her friends have always known that her family is wealthy: "there's always been an undercurrent of keen awareness of her father's money The Table concealed from Julie" (2001:87).

Dimitriu suggests that this passage is an indication that Julie is now "a stranger to herself, to her familiar ways" (2006:168). Her ability to move freely about her new world is restricted from her arrival: Ibrahim rushes her from the airport to the bus, there is no exploring and using a toilet before the bus ride is an elaborate undertaking (2001:110, 112). This chapter also provides evidence that Julie is overwhelmed by the new sights, sounds and smells of the city in which they land. She is, at turns, exhilarated and overcome by her surroundings, prompting the narrator to describe her as having "no sense of who she is in this immersion, everyone nameless" (110)²⁵.

Julie's confusion is compounded by the fact that she does not speak Arabic. Although she claims that "the hoarse flow and guttural hum of the language reached her on a wave-length of meaning other than the verbal" (2001:118), she is left to decipher the reactions of the people she meets from their gestures and facial expressions. Ibrahim does not assist in this situation, either failing to translate at all, or getting frustrated with his compatriots' inability to speak English (118, 119). Ibrahim's reluctance to translate for Julie is indicative of a broader discomfort with her presence in his family home. He actively blocks any attempt Julie makes to assimilate into his family: he will not teach her Arabic, nor allow her to assist with the household chores (136, 151, 152). When she questions him about his country and his culture, he is hostile or dismissive towards her attempts to understand (2001:137, 148). Ibrahim's behaviour towards Julie adds another layer to the sense of dislocation that she experiences: she is unable to live in his village as she was used to in Johannesburg and she is isolated from the family's day-to-day life. This restriction and isolation would be disorienting for someone so used to forming connections wherever she goes. In addition, when she looks for reassurance in her relationship with Ibrahim, she finds none: "she often has the sense that he is not looking at her when his regard is on her; it is she who is looking for herself reflected in those eyes" (129).

²⁵ As if to emphasise Julie's alienation, the narrator uses this same passage to repeat Ibrahim's name. This is only the fourth time the narrator has referred to him by his real name (up until the start of this chapter, he is referred to as Abdu). Julie is now as nameless and unhomed as Ibrahim was in South Africa, while Ibrahim has regained his name.

Finally, Julie experiences dislocation arising from the temporal and spatial differences between Johannesburg and Ibrahim's small, native desert town. Johannesburg may be a multi-cultural city but its organisation of time is largely based on western business principles. The flow of the day is absorbed from a young age:

...this begins with the small child's first day at school: the containment of life in a society commences. The other demarcations of the day set by that particular society follow, commuter time, clock-in time, canteen break time, workout time or cocktail time. (2001:124)

As the narrator suggests, Julie's first adjustment is influenced by the time-frame imposed on her day. Instead of an alarm clock to start her day, there is the call of the muezzin, repeated five times a day. Where previously she would go out to work and socialise, she now spends her days waiting for Ibrahim who is obsessed with the search for permanent residence (146). Julie also finds the town's proximity to open desert bewildering:

Where the street ended, there was the desert...it was bewildering to her: come to a stop. At the end of the street there must be another street. A district leads to another district. And a road, a highway that links one place of habitation to others [...] in the terms in which humans judge the significance of their presence – nothing. Sand. (2001:131)

Julie is unaccustomed to the magnitude of nature, being both unsettled and fascinated by it. Interestingly, it is this fascination with the immensity of the desert that ultimately prompts Julie to redefine her understanding of home.

2.3.2 'Male' Experiences of Dislocation: Ibrahim ibn Musa

Many critics²⁶ consider the experience of dislocation to be overwhelmingly positive. While they recognise that disorientation and alienation initially characterise dislocation, they are quick to focus on the perceived benefits of the migrant's outsider status. Bhabha, for example, concentrates on the advantages of the migrant's double vision: the ability to identify similarities between their home culture and the host culture, and consequently to

²⁶ Rushdie, Kay and Bhabha all believe that the experience of dislocation allows the migrant subject to take control of their position of outsider. Rushdie believes that the experience of dislocation forces the migrant to accept that all truth is provisional (1991:12) which in turn gives the migrant the ability to re-describe their world in a meaningful way. Kay suggests that dislocation forces migrants to occupy a liminal or marginal space, but that this space provides them with the flexibility to shift between marginal and dominant positions and thus exert control over the experience (2007:9). Bhabha's position is outlined above.

open up points of connection and identification that would otherwise not exist (1994: 5). In his understanding, these points of connection can provide the basis for more inclusive and welcoming communities, communities that ease the migrant's burden of belonging. Others, like Kral, suggest that the liminal space – the space in between their previous experience of the world and their new one – provides the migrant with a kind of political power for "interaction, exchange and redefinition [and] ongoing negotiation" (2009:14). As I have already discussed in the introduction to this section (2.3), these perspectives on dislocation, while optimistic, do not take into account the different circumstances in which people move. It is easy to assume that wealthy and legal migrants have the political or social power to influence their position and therefore, they are typically welcome in their host countries. The outlook is less promising for undesirable migrants – poor, non-white and often undocumented people – who have significantly less influence on their host communities.

Ibrahim is an excellent example of this kind of 'undesirable' migrant. As a young Arab male, his reception in western countries, even before the terror attacks of 11 September 2001, was likely to be hostile²⁷. Even in South Africa, Ibrahim was perceived as a competitor for already scarce jobs and would be subject to the all too common flare-ups of xenophobic violence²⁸. Ibrahim – as an undocumented immigrant from a developing country – represents what Baumann calls the 'vagabond'. As already mentioned, according to Baumann, the vagabonds are people who are on the move because they feel they have "been pushed from behind - having been first uprooted by a force too powerful, and often too mysterious to resist" (1996:13). For many, this "force" is civil unrest, violence or persecution; for Ibrahim, it is the desire for economic freedom and greater opportunity. Vagabonds know that their welcome is conditional, and wholly dependent on the goodwill and tolerance of the host society (1996:14). In Ibrahim's case, this acceptance is even more provisional; the uncertainty of his position is exaggerated by the fact that he has been – to a certain degree – living as a migrant for many years, 'normalising' the adverse aspects of his experience. In the section that follows, I will consider Ibrahim's experiences in South Africa

²⁷ As mentioned in the section on Home (2.2), negative stereotypes of Arab men were prevalent as early as the 1950s and gained prominence in the 1970s and 1980s (Semaan 2014:18,19).

²⁸ A UNHCR report on xenophobia in Southern Africa suggests that "since 1994, tens of thousands of people have been harassed, attacked or killed because of their status as outsiders or foreign nationals" (Misago 2015:20).

in an attempt to gain insight into male experiences of dislocation. Although there is evidence, later in the novel, to suggest that he is equally unsettled in his home country, this section is concerned with the dislocation experienced by migrants within their host country.

At the start of the novel, Ibrahim has been living as an immigrant in South Africa for at least a year and a half. Although he entered the country legally, he has overstayed his permit (2001:12, 14). Ibrahim has an economics degree, but his precarious position means that he is unable to find or accept work in his field. Instead, he works as a mechanic in a garage where the owner is willing to employ him without any paperwork (17). The garage is not just his source of income, but also his home. While this space provides him with shelter, it lacks the comforts one would typically associate with home. This arrangement should not be mistaken for generosity on the part of the garage owner, who has a very low opinion of Ibrahim. As he tells Julie: "He's bad news [...] He's not for you. He's not really even allowed to be in the country" (2001:32). The attitude of Ibrahim's employer is just one of the ways in which the narrator gives insight into Ibrahim's experience of dislocation: people are either overly sympathetic to his cause, or utterly hostile to his presence. Julie and her friends are part of the former group, their commitment to openness making them approach Ibrahim as a curiosity or someone deserving of their sympathy (11, 14). Ibrahim is depicted by Gordimer as particularly withdrawn in reaction to anyone who expresses sympathy for him, possibly because he does not feel sorry for himself. Instead, his approach to his situation is pragmatic, as he tells the friends: "Needs must. The only way to get into countries that don't want you is as a manual labourer" (15). This pragmatism allows Ibrahim to manage his expectations about his situation and to view degrading or demeaning jobs as simply stepping-stones to better opportunities. However, it also encourages him to think of each situation as temporary and as preventing him from putting down any solid roots or forming meaningful relationships in any single place.

Although people's sympathy seems to bother Ibrahim more than open hostility, it is my opinion that the hostile reactions are far more damaging to his sense of self. To return to the example of his employer, Ibrahim is grateful to this man despite his hostility. When Julie expresses concern for his situation, Ibrahim justifies the employer's behaviour: "What would

I do without him. He risks, I must pay for that. That's how it works, for us" (2001:17). Later, when Ibrahim explains that he has no choice but to live as he does, he tells Julie that there was:

...a litany of the countries he had tried that would not let him in. I am a drug dealer, a white-slave trader coming to take girls, I'll be a burden on the state, that is what they say, I'll steal someone's job, I'll take smaller pay than the local man. (2001:19)

Despite the catalogue of insults and stereotypes laid out above, Ibrahim remains unflustered, assuring Julie that this is just the way that it is for undocumented people like him. Jacobs suggests that as an 'illegal alien', Ibrahim has "surrendered his identity, gone underground and assumed a false name, to become a victim of xenophobia and live under constant threat of being deported" (2016:277). Meier makes a similar assessment by suggesting that Ibrahim considers identity a luxury for the privileged (2003:9). Meier also suggests that Ibrahim is "unwilling to accept the role that his family and tradition ascribe to him [so] he makes himself a nobody in his own culture and he stays so in those western states that paradoxically agree with him" (2003:9). In other words, Ibrahim has become so alienated from his sense of self that he has taken on the role of the 'nobody', a role given to him by a society that does not want him.

The effects of Ibrahim's dislocation in South Africa are perhaps most evident in his relationship with Julie and her friends. In these relationships, the social differences between him and the young South Africans in the story become apparent. Ibrahim finds Julie's friends immature and spoilt, and criticises their inability to take matters seriously (2001:22, 24). He also appears uncomfortable when socialising with them:

"...sometimes he would sit in the shadows, drink nothing; at others he would suddenly swallow alcohol with determination [...] if the theorist among them had concerned himself with this, he would have found it a survival technique" (2001:30).

The inconsistency of Ibrahim's behaviour is a sign of his discomfort in the presence of Julie's friends. Meier attributes this to cultural differences, suggesting that Ibrahim keeps his distance because he considers their "independence a deficiency" (2003:4). In other words, Ibrahim cannot identify with the lifestyle of Julie's friends because he cannot understand why they would willingly withdraw from their families. While this is a compelling point of

view, I believe that socialising with Julie's friends forces Ibrahim to confront the stark contrast between their care-free existence and the realities of his life as a migrant. The narrator suggests that when Ibrahim is not working – his sole reason for being in the country – he is unsure of how to form meaningful relationships with people his age: "in the evening he steps from his only identity, here, into a disguise, the nobody Abdu" (2001:31). He cannot reconcile their differences on a social, cultural and economic/class level and, as a result, cannot feel entirely comfortable with them.

Ibrahim also fails to find belonging in his relationship with Julie, not because he is unable to connect with her, but rather because he actively resists developing any romantic attachment. After their first sexual encounter – an encounter that Julie considers immensely fulfilling – he "resists residue feelings of tenderness towards this girl. That temptation" (2001:28). He stays with Julie, however, because he assumes that she may be able to help him in some way. In the short term, she gives him access to more comfortable accommodation (26, 33, 92) and, once he receives his notice of deportation, she organises a meeting with a lawyer who could potentially help his case (64). His attitude towards Julie reflects his earlier understanding of home and belonging: a relationship or situation must provide him with some tangible benefit for him to feel any connection. Meier echoes this view, suggesting that Ibrahim tolerates the cultural and social differences between himself and Julie because he hopes to "take advantage of her social contacts and money" (2003:5). Ibrahim's reaction to Julie – after his final appeal to stay in South Africa is officially denied – supports this view of their relationship. Where he was moderately affectionate before, he becomes impatient and short-tempered (2001:94, 95). The narrator provides the following insight into his thoughts:

She's a child, they're all children, and what she wants to do now is not something for her, the living she's totally innocent of, hasn't any real idea of, innocence is ignorance with them [...] she knows nothing. Nothing. (2001:94).

One could suggest that Ibrahim's reaction is a defence mechanism. He has formed a bond with Julie and, now that this bond is under threat, he reacts with anger to pre-empt the pain of a possible breakup.

2.4 Redefining Home

The previous section (2.3) has demonstrated the ways in which the experience of migration can disrupt one's sense of belonging and, by association, one's ability to feel at home within a given environment. Often, it is our limited understanding of what it means to be at home that results in feelings of unease and alienation. It often becomes necessary to redefine home and belonging in a way that empowers migrants and that restores the sense of self, albeit in new and different ways. As already mentioned, Marangoly George promotes this idea by encouraging us to critically examine our 'traditional' understandings of home in an attempt to "see what can be recycled in less oppressive, less exclusionary ways" (1996:33). To create a more encompassing sense of self and belonging, postcolonial literary critics encourage those affected by dislocation to reconfigure their understanding of identity and redefine their criteria for belonging.

The need for the reconfiguration of identity forms the basis of recent theories suggested by Clingman and Ashcroft. Both critics take issue with our tendency to define ourselves in singular and exclusive terms – for example as citizens of a particular nation – and highlight how such a narrow approach contributes to the sense of disorientation experienced as a result of migration events. To counter this, Clingman and Ashcroft propose the cultivation of a broader, more flexible sense of self. As mentioned in Chapter One, Clingman uses the stylistic term 'metonymy' to describe the kind of identity he envisions. A metonym allows words or phrases to be substituted with associated or related words to create meaning. Similarly, a metonymic identity²⁹, as conceived by Clingman, allows migrants to create meaning using association, representation and contiguity (2009:29). Clingman believes that a metonymic identity is a flexible tool in that it allows migrants to adjust to new contexts and to recreate or alter meaning according to their specific needs. Metonymic identities³⁰

²⁹ The idea of a metonymic identity is not without danger. Clingman refers to Arjun Appadurai's warning against metonymic freezing where "one feature of a group – attached to the group, so to speak – may come to represent the group as its quintessence. This is metonymy as a form of synecdoche – the part standing for the whole. In this way, ideas can become 'metonymic prisons' for particular places – not a good version of anthropology" (2009:12-13).

³⁰ Clingman explains that the metonymic identity "allows for transition, navigation, mutation, alteration" and "guards against definitions of identity which are substitutive, especially where such substitutions flatten out and congeal all difference into singularity. This means it also guards against representation in specific senses,

allow migrants to create a self that is "capable of many phases, possibilities, connected elements, both within itself and in relation to others" (2009:16).

Such flexibility of adjustment leads to a new sense of contextual identity and also forms the basis of Ashcroft's approach to migratory identities. In his essay, "Transnation", Ashcroft interrogates the usefulness of the nation-state as a form of identification. He uses the example of migrant workers who "live and work in a space between 'home' and the nation-state" and who are "away from home, within the nation" (2009:73). Unable to categorise these workers as migrants – they are neither away from home or 'at home' in the traditional sense – Ashcroft suggests the idea of the transnation. As discussed in Chapter One (section 1.2.3.1), the transnation is a conceptual space that exists "both within and beyond the boundaries of the nation...a space in which those boundaries are disrupted, in which national and cultural affiliations are superseded, in which the binaries of centre and periphery, national self and other are dissolved" (2009:73). It is a space characterised by in-betweenness but, instead of considering this as a sign of loss or alienation, Ashcroft suggests that it implies fluidity and the ability to "travel between subject positions" (2009:78).

The ability for migrants to create a new contextual identity opens the door for new and unexpected points of connection within their communities. Steiner's and Ahmed's approach as to migratory identities highlight the possibilities that exist for migrants to move beyond the traditional social groupings – race, class, religion and culture – and embrace communities based on shared experiences. Steiner suggests that migrants and those who experience psychological or emotional dislocation engage in "cultural translation," to "find pockets of connection [...] new relationships that provide a sense of acceptance and stability" (2009:4). As mentioned in Chapter One (section 1.2.3.1), cultural translation, as a strategy, allows migrants to adjust their understanding of identity and belonging according to the context of the society in which they find themselves. Such a strategy allows migrants to create a home based on lived experience, memories and new ideas of community.

where the definition of identity claims to represent the sole and absolute possibilities of the self, whether our own or that of others" (2009:15).

Steiner describes this kind of home as a space that allows its occupants to create meaningful connections through everyday interactions and activities (23). For Ahmed – who bases her theory on the idea that home is already associated with strangeness and movement – the possibility of connection and community arises from the "uncommon estrangement of migration" (1999:345). In her opinion, the experience of leaving home gives the migrant access to a "new 'community of strangers', a common bond with those others who have 'shared' the experience of living overseas" (1999:336).

Finally, Appiah's interpretation of the concept of cosmopolitanism suggests that home and belonging can be found in relationships. This understanding of cosmopolitanism embraces difference and pluralism, without denying the importance of nation-states and national boundaries. This approach makes for a more practical version of cosmopolitanism as compared with approaches that rely on an idealistic vision of a world without borders (for privileged migrants). As mentioned in Chapter One (section 1.2.3.2), Appiah believes that it is possible to widen our definition of home and belonging through the creation or recognition of a common language of values, whose meanings are agreed upon through social circumstances. According to Appiah, every community already uses a language of values to "maintain the social fabric, the texture of our relationships" (2006:29). To be cosmopolitan is to look for the shared or universal parts of our language of value and use these as points of connection. These shared parts of a 'vocabulary of values' become the starting point for a conversation and a way to reflect on the ways in which our lives are similar. These shared points of entry, whether based on values or culture, can help us create meaningful connections which have the potential to transcend seemingly insurmountable differences (2006:99).

In the following sub-sections (2.4.1 and 2.4.2), I will consider how – towards the end of the novel – Julie and Ibrahim attempt to redefine their understanding of home and belonging. Characters like Julie already exhibit a cosmopolitan attitude towards the world, and I am interested in how this affects her ability to find a new community in Ibrahim's country. Also of interest is Julie's relationship with the desert and the almost spiritual connection she forms with the landscape. Together, these two factors – her flexibility and her immersion in

nature – allow Julie to make the radical decision to stay on in the North African village after Ibrahim's departure. Ibrahim, on the other hand, is very critical of Julie's attitude towards his family and his home, perhaps because he has had first-hand experience of the limits of Julie's 'open-minded' approach to difference. As a socially unwanted migrant, Ibrahim has access to far fewer options to redefine his sense of belonging; his ability to form connections is hampered by his illegal status, coupled with his desire for permanent residence. By plotting the trajectory of both characters, I hope to gain further insight into the theoretical perspectives outlined above.

2.4.1 'Female' Strategies for Redefining Home: Julie Summers

Jacobs suggests that Gordimer's post-1994 understanding of home is based on the idea that one's sense of self is formed (and changes) in relation to one's physical location³¹ (2015:275). This understanding of home implies that one's sense of belonging is bound to shift during migration. As my above introductory sub-section suggests, there are many different strategies to reconceptualise one's understanding of home post-migration. In this sub-section (2.4.1), I will dwell on Steiner's understanding of 'cultural translation' (2009:4) – the idea that migrants can adjust their understanding of identity and belonging according to the context of the society in which they find themselves.

While still in Johannesburg, Julie's sense of home and belonging is rooted in meaningful relationships, and she works hard to surround herself with people who share her outlook on life. Once having arrived in Ibrahim's country, these types of relationship are no longer

³¹ Jacobs references the following passage in *The Pickup* as evidence of this line of thinking. Julie and Ibrahim attend a farewell lunch for a family friend of Julie's and the conversation prompts her to examine the meaning of 'relocate' as a euphemism for immigration:

If one were to overhear this—do they know what they're talking about?

When in doubt go to the dictionary. 'Locate: to discover the exact locality of a person or thing; to enter, take possession of.'

To discover the exact location of a 'thing' is a simple matter of factual research. To discover the exact location of a person: where to locate the self...to discover and take over possession of oneself, is that secretly the meaning of 'relocation' as it is shaped by the tongue and lips in substitution for 'immigration'?

Some of the dictionary definitions of the root word 'relocated' give away the inexpressible yearning that cannot be explained by ambition, privilege or even fear of others. Promised land, an Australia, if you like. (2001:48)

readily available to her, so she is forced to reconfigure her understanding of herself as now belonging in a new cultural environment. Here, Appiah's interpretation of 'cosmopolitanism' as a way to establish shared points of entry into one another's lives becomes a useful lens through which to consider Julie's experiences (2006:99). By the end of the novel, Julie has found a sense of belonging in the rituals and routines of the women in Ibrahim's family. Perhaps more importantly, she has formed a deep connection to the desert, an entirely foreign physical location. In this section, I will consider how Julie's understanding of herself shifts through the course of the novel and how it impacts on her ability to restore her sense of home and belonging. In doing so, I hope to gain insight into how young, open-minded women redefine their understanding of home in the face of dislocation.

Ibrahim's family home is radically different from the homes Julie has lived in before, both materially and socially (2001:114, 122). Despite these differences, the Musa household provides Julie with a sense of community and belonging that she has never associated with family life: a home that is "strongly associated with the rites and rituals of family" (Dupuis and Thorns 1998:34). As a result, she comes to understand home in its most traditional form, "a space inhabited by the family - a familiar, comfortable space where particular activities and relationships are lived" (Mallet 2004:69). Unlike Julie's relatively cold and emotionally distant family context, the Musa household is a place where the daily practices of human life play out: children are born, marriages celebrated and deaths mourned. It is a space that is structured and controlled by a strict set of cultural, familial and religious rules that Julie slowly comes to understand and, in her desire to belong, enact.

Julie's eagerness to learn Arabic is an excellent example of her desire to understand Ibrahim's family and culture³². When Ibrahim refuses to teach her – his excuse is that he needs to practise his English – Julie asks his sister Maryam to teach her Arabic in return for English lessons (2001:135, 150, 151). These lessons attract the attention of the wealthier

³² Julie's willingness to learn is also evident in her desire to understand the Islamic faith. She asks her mother to send her a copy of the Quran (after Ibrahim refuses to buy her a copy) and spends time engaging with the texts (2001:143-145). Even though she is not expected to, Julie fasts with the family during the month of Ramadan, observing the customs as best she can (2001:153).

women in the village and Julie ends up teaching a weekly English class³³ (143). Cloete suggests that such solidarity indicates that Julie has had a "real change of heart, an attainment of contentment and commitment as she devotes herself to teaching Ibrahim's family English" (2005:63). Julie's friendship with Maryam also facilitates her entry into the Musa household's community of women, and Julie is frequently invited to take part in the women's daily routines: fetching water, cooking and even becoming involved in the planning of Maryam's wedding (2001:169, 196). Julie's sense of belonging is here based on inclusion³⁴ and familiarity. She may not fully understand the significance of all the customs, but by the repetition of daily tasks, she has found what Appiah calls "points of entry to cross-cultural conversations" (2006:97)³⁵.

Even though Julie works hard to get involved in Ibrahim's family and community, it is ultimately her connection with the desert that helps her find a more permanent sense of belonging. Following a routine established during Ramadan – the family awoke early for the pre-dawn meal – Julie wakes before Ibrahim and walks to the edge of the street where the town ends, and the desert begins (2001:167, 168). This daily ritual takes on an almost spiritual element as Julie contemplates her identity in relation to the physical space in which she finds herself. Cloete suggests that for Julie, the constancy of the desert – she refers to it as endless, out of time and undisturbed by growth or seasons (2001:168, 172) – comes to represent the stability, solidarity and spirituality of Ibrahim's family (2005:64). Similarly, Meier suggests that Julie's attachment to the desert develops precisely because it represents "what she obviously had been missing in the liberal 'New South Africa': values such as commitment, solidarity, family, spirituality" (2003:8).

³³ These English classes are another example of the type of community that Steiner advocates; a community built around daily rituals and shared experiences (2009:23).

³⁴ An excellent example of this kind of inclusion comes after Ibrahim leaves for America. Ibrahim's sister-in-law Khadija, who has been abandoned by Ibrahim's brother tells Julie: "He'll come back. But perhaps a measure of reassurance offered from herself, Khadija thinking of her man in the oil fields" (2001:268).

³⁵ As previously mentioned, Appiah describes these points of entry as "things that are shared by those who are in the conversation [...] once we have found enough we share, there is further possibility that we will be able to enjoy discovering things we do not yet share" (2006: 97).

Dannenberg proposes that Julie's bonding with the local landscape³⁶ allows her to develop her own agenda, one which leads her to rebel against Ibrahim's wishes, for: "the desert and the male character are diametrically opposed: instead of belonging to the desert landscape, Ibrahim shuns it" (2008: 84). In contrast, Julie views the desert as "prime motivator of her decision to stay," Dannenberg continues and suggests:

...the key emotional bonds which motivate her [Julie] are not those of heterosexual love but of ties established to both the desert terrain and to the local community, particularly to the female members of Ibrahim's family. (2008:84, 85)

In other words, Julie's connection with the landscape and her desire to involve herself in the community have provided her with a trajectory that separates her from Ibrahim. Without the driving force of romantic love, Julie is able to redefine her sense of self through the bonds of friendship and the desire to root herself within the desert community, an echo of the kind of alternative home also suggested by Steiner (2009:23). Dimitriu offers a similar interpretation of Julie's connection to the desert. Dimitriu suggests that the desert becomes "a character in its own right" and that it operates as "an echo of, and companion to Julie as she challenges her old secure white South African experience of love, location and independence" (2003:170). As Julie spends more time in the desert, she gains a deeper understanding of her own desires. Although in South Africa, Julie had played the role of the 'independent woman', her previous identity had been dictated by family, friends and even by Ibrahim; paradoxically in this desert space, she starts embarking on a reconstruction of her self.

Julie's trajectory from dislocation to a redefinition of home appears to be successful. Her decision to remain with Ibrahim's family is indicative of her expanded understanding of home and belonging. Dannenberg suggests that it is the "result of a process of maturation centring on introspection" (2008:82). Through her connection to the landscape, Julie has been able to establish "communicational links and a sense of belonging [...] with the female members of Ibrahim's family" (2008:83). She finds a real sense of belonging in what is

³⁶ Dannenberg specifically references Julie's desire to use her own funds to finance a well, and associated agricultural projects (2008:84).

ultimately a very traditional understanding of home: one based on familial bonds, spirituality and the day-to-day rituals of a small community.

2.4.2 'Male' Strategies for Restoration: Ibrahim ibn Musa

As mentioned in the introduction (2.4) to this sub-section, redefining home through the reconfiguration of identity is a key element of Ashcroft's theoretical reflection upon the 'transnation.' Of particular interest in this section – focused on the possibilities that exist for Ibrahim to redefine his understanding of home – is the concept of 'articulation' which suggests that the elements of identity are contingent and contextual, and one can "hook elements of its structure onto elements of another structure [...] in unexpected ways" (2009:78). In the context of migration, articulation allows migrants to reconstruct their identity by adding or discarding elements of their identity to suit their context better. Ibrahim is an excellent example of this kind of identity reconstruction. He adapts to his circumstances³⁷ – illegal grease monkey, lover, petitioner and hopefully legal immigrant – as the need arises, and then uses those circumstances to his advantage (2001:14, 27, 82, 226). The fluidity of Ibrahim's identity would be a positive trait if it did not prevent him from forming any meaningful connection to an individual person or community. Ibrahim is so focused on the project of attaining permanent residence in the west that he is unable to consider belonging in any other context. In this section, I will consider the possibilities that exist for Ibrahim to redefine his understanding of home. Unlike Julie, Ibrahim is a migrant at the start of the novel, suggesting that he is already disconnected from his home country and that any attempt to redefine home in that place will be problematic. As Dannenbrug suggests, Ibrahim is:

...a double outsider: he is an outsider in his own world because of his restless quest to join western society, and he is represented as being unable to form any bond with the desert landscape of his home country because of his yearning for the world of western cities and affluence where he has yet to establish a foothold or identity. (2008:85)

³⁷ Even Julie recognises this aspect of Ibrahim's identity: "She sees that an illegal has to be some sort of chameleon, along with all the other subterfuges to be resorted to." (2001:82)

By considering the impact that Ibrahim's double dislocation has on his ability to find belonging, I hope to get a glimpse into the psychology of other male migrants in a similar position.

Ibrahim came to South Africa hoping to find a home that offers him the opportunity to attain a sense of belonging through social status and material benefits. When he is unable to attain these things before his visa expires, he chooses to stay in the country illegally, under a false name, Abdu (2001:18). While this is by no means a desirable situation (as Jacobs suggests), it allows Ibrahim to consider himself part of a new kind of community:

...an international underclass of immigrants who have overstayed their visitor's permits [...] who have surrendered their identities, gone underground, and assumed false names [...] to live under constant threat of being deported. (2016:277)

This 'imagined' community has no material benefit for its members – they are still considered to be the vagabonds³⁸ of their host society – except for the shared solidarity within homelessness. This solidarity is similar to the alternative understanding of home previously suggested by Ahmed, who posits that:

...the very experience of leaving home and 'becoming a stranger' leads to the creation of a new 'community of strangers,' a common bond with those who have 'shared' the experience of living overseas. (1999:336)

Such a community of strangers allows Ibrahim to feel a sense of solidarity with other undocumented immigrants, a feeling that – although they are unwanted and mistreated – they are not alone in their experiences.

Ibrahim's ability to find some stability and belonging in an informal community is again evident when he returns to his family home. While waiting for answers from the various consulates to which he applies for a visa, Ibrahim socialises with a group of young men who are in the same situation (2001:175):

Three – like himself – have been declared illegal and deported, back to this place from the countries they managed to enter and work at whatever they could turn a hand to.

³⁸ As described in the section on Dislocation, Zygmunt Baumann theorizes that vagabonds are people who move because they feel they have "been pushed from behind - having been first uprooted by a force too powerful, and often too mysterious to resist" (1996:13). Vagabonds know that their welcome is conditional and wholly dependent on the good will and tolerance of the host society (1996:14).

They talk until late in order not to go home to the family warrens they escaped once, and to which they have been returned like dead letters – illegals have no fixed address, no identity. (2001:176)

These young men are not unlike Julie's group of friends who meet at the L.A. Café. However, instead of being bound together by the rituals of young adulthood – sex, self-determination and socialising – these young men are bound by the shared experience of attempted relocation, immigration and rejection. In this space, Ibrahim finds support for the things that he cannot share with Julie (2001:175), as well as a respite from the day-to-day work of securing legal entry. Even though this group provides Ibrahim with support, he does not feel any lasting connection to them. J.M. Coetzee suggests that the lack of deep connection is linked to the fact that such groups are both complex and disaffected, struggling to understand the conflict between modernisation and Arab nationalism:

They want the modern world and its appurtenances, but they do not want to be taken over by it [...] Ibrahim is quietly sceptical. Getting involved in the politics of the Middle East will, in his eyes doom him to permanent residence in poverty and backwardness. His longings are of another kind; they arouse him in ways he cannot articulate, setting him apart from his fellows. (2007:248)

Although these young men are his 'brothers in frustration' Ibrahim cannot accept anything other than permanent residence in his search for personal belonging (2001:179).

At the end of the novel, Ibrahim – having secured legal entry to America (2001:267) – leaves Julie behind in his family home. Even though his life there will be characterised by hardship and humiliation, it is yet another opportunity to pursue his dream of "permanent residence anywhere other than at home" (Jacobs 2016:279). Coetzee agrees with this summation, stating that:

Ibrahim [...] will swallow any amount of insolence as long as the beacon of Permanent Residence continues to glow. Permanent Residence is a blessed state. Permanent Residents are the masters of the world. With their magical paper in their wallets, all doors are open to them. (2007:247)

Without the finality of permanent residence, it is impossible to consider Ibrahim's trajectory a success. As Dimitriu suggests, Ibrahim is a tragic figure, a "global mercenary condemned by history to be forever seeking opportunities elsewhere" (2006:172). Although he indicates that America might offer him the best chance to improve his life (2001:226), there is no

guarantee that he will be able to find the belonging that he seeks. He remains a poor immigrant with a "dubious degree from an obscure Arab university, a halting command of English [and a] deep desire to shed the identity he was born into" (Coetzee 2007:247).

Chapter Three: *The Silent Minaret*

3.1 Introduction

The Silent Minaret (2005) is Ishtiyak Shukri's first novel. It deals with the aftermath of a young South African's disappearance in London: Issa Shamsuddin – an Indian South African – is a PhD student living and studying in the city when he goes missing without explanation. The novel follows Issa's friends and family as they try to understand what happened and to cope with the consequences of losing him. Shukri employs multiple narrators and a non-linear timeline to give the reader insight into Issa's past and his state of mind before his disappearance. The story begins with Frances, Issa's elderly upstairs neighbour who befriended him shortly after he moved into the building. Frances only knew Issa for a few months but was profoundly influenced by his presence, as he was an unexpected source of companionship who encouraged her to question her preconceived ideas about race, religion and immigration. The second narrator is Kagiso, Issa's childhood friend from Johannesburg. Kagiso arrived in London after Issa's disappearance to pack Issa's books and clothing, and return them to his mother. During his stay, Kagiso found himself reminiscing about their childhood and their time at university. Although he and Issa had grown apart, Kagiso hoped to find something in their past to explain Issa's disappearance. Kagiso is the novel's primary narrator, and he provides the most insight into Issa's personality and the events that may have prompted his move to London. Shukri also introduces the perspectives of Katinka Du Plessis, a university friend living in London, and Issa's mother, Ma Vasinthe. Each new character provides further details that add to the reader's understanding of Issa, without ever revealing a full picture of the character. In doing so, Shukri is able to convey to the reader the sense of uncertainty the characters feel as they search for Issa.

This sense of uncertainty, embodied by narrative fragmentation, is the effect of the narrative techniques Shukri employs in his story-telling. The most obvious of such technique is the novel's non-linear timeline; the story starts several months after Issa's disappearance and jumps haphazardly between the past and present. The first two narrators, Frances and Kagiso, begin their stories in what appears to be present-day London;

Frances while in her flat and Kagiso while aboard a plane. Shukri does not indicate whether these events are chronological, concurrent or weeks apart. In addition, each character's narrative continuously switches between the past and present with little or no warning. For example, in Frances's opening section, the reader follows her morning prayer routine, while also shifting back in time to conversations with her priest, and even further back to conversations with Issa. In Kagiso's section, the timeline shifts more dramatically, between his flight to London and his childhood with Issa. This fragmented timeline is further complicated by the introduction of multiple narrators and a diverse range of text types: the author supplements the novel's realistic narration with quotes from religious texts, journals, Issa's partially completed PhD thesis, emails and newspapers. While the novel's different registers add to the overall atmosphere, Issa's thesis, journals and emails are arguably the most important sections. These texts are the only way in which the reader 'hears' from Issa directly, without the mediation of his friends and family. Together, the non-linear structure and collage of text types work to distance the reader from Issa, as well as to emphasise the unreliability of the primarily remembered narrative.

A further representation of narrative unreliability is expressed via Shukri's treatment of dialogue. Conventional literary dialogue signals direct speech with quotation marks and a clear indication of who is speaking. In contrast, the dialogue in *The Silent Minaret* is interspersed among memories or the various additional text types. Although Shukri does use quotation marks, he provides no clear indication of who is speaking. This technique works to disconnect the readers from the narrative, thus deepening the sense of uncertainty. With Issa, the author exacerbates his overall tricky treatment of dialogue by removing all quotation marks and italicising Issa's speech. This technique highlights the fact of Issa's words as not being 'direct speech', but rather being filtered through the specific narrator's memory. It is a visual reminder that stories differ insofar as they foreground different perspectives, thus suggesting that the reader should treat anything Issa 'says' with caution. Like the other literary techniques, Shukri's treatment of dialogue distances the reader from Issa and deepens the sense of disorientation the reader experiences in the course of the novel; it is hard to identify emotionally with a character when so much information is missing or deemed unreliable. The reader is unable to create a full picture of

Issa or of the plot and is forced to remain at a distance³⁹, regardless of how much they might wish to identify with the characters.

The Silent Minaret paints a compelling picture of the modern migrant experience. The plot – the disappearance of Issa, an immigrant in a large Western city after the 11 September 2001 terrorist attacks in America⁴⁰ – allows Shukri to draw attention to the psychological effects of the west's suspicious treatment of migrants and the media's representation of Muslims in the wake of the 2001 attack. The narrative techniques discussed above translate the actual experience of the migrant's alienation, dislocation and confusion in host countries that are often hostile to them. Shukri's focus on migrant characters and their experiences allows the novel to be read as an example of migrant literature. As mentioned in Chapter One, migrant literature deals with "human identity, the ways migrant characters cope with their new life, the uncertainties and insecurities they suffer from and the communication problems" that arise while living and working in a foreign country (Pourjafari and Vahidpour 2014:680). The characters in *The Silent Minaret* all appear to occupy a marginal space in their chosen host society. Whether they are migrants or otherwise emotionally displaced people, they fall outside the "hegemonic power structure" (2014:680) and are unable to find a safe space of belonging. The marginalisation represented by the characters in *The Silent Minaret* is a reality faced by a growing number of political, economic and environmental migrants. Since 2015, more than one million migrants have crossed into Europe from destabilised regions in Africa and the Middle East,

³⁹ Despite such distance, it is my opinion that Issa remains the novel's narrative centre, acting like the silent minaret of the title – "at home, minarets declare God's greatness five times a day, but here they stand silent, like blacked-out lighthouses" (Shukri 2005:76). In the same way, Issa's presence, although silent, dominates the novel's virtual skyline.

⁴⁰ The National 9/11 Memorial Museum provides the following description of the attacks:

On the morning of September 11, 2001, 19 terrorists from al-Qaeda, hijacked four commercial airplanes, deliberately crashing two of the planes into the upper floors of the North and South towers of the World Trade Centre complex and a third plane into the Pentagon in Arlington, Va. The Twin Towers ultimately collapsed because of the damage sustained from the impacts and the resulting fires. After learning about the other attacks, passengers on the fourth hijacked plane, Flight 93, fought back, and the plane was crashed into an empty field in western Pennsylvania about 20 minutes by air from Washington, DC. The attacks killed nearly 3,000 people from 93 nations. 2,753 people were killed in New York, 184 people were killed at the Pentagon and 40 people were killed on Flight 93. (2016:n.p.)

prompting the greatest migrant crisis since the end of World War II⁴¹. This crisis has prompted some critics to suggest that “most people today increasingly fall somewhere [...] on the spectrum of migration, from global tourist to undocumented labour” (Nail 2015:235). Furthermore, there is evidence to suggest that the psychological effects of migration – disorientation, isolation and alienation – are no longer confined to the experience of crossing national borders. White suggests that many migrants experience pre-migration identity shifts that alienate them from their communities long before they decide to leave. In the critic’s opinion, such ‘migration events’ can occur “within personal biographies that neither start nor end at those events but which provide the context for them” (1995:2).

Shukri has described the novel as an “attempt at cultural intervention” and a way to understand “the alienation, disillusionment, anger and loss caused by the war on terror” (Shukri 2005:n.p.). In light of the above quote, *The Silent Minaret* provides an excellent backdrop against which to consider questions of how people understand home and belonging, how they experience the effects of migration, and how they attempt to define their sense of belonging. In the sections that follow, I will analyse the trajectories of four characters that Shukri describes as “exiles from orthodoxy and received identities,” who find “belonging in multiplicity, or belonging in non-belonging” (Jayawardane 2014:n.p.). Issa and Katinka experience dislocation as a result of geographical migration. Both characters were active during the anti-apartheid struggle, and there is evidence that this experience motivated both of their eventual moves to London. Like Julie and Ibrahim in *The Pickup*, the male and female pairing of Issa and Katinka also provides insight into how gender and race affect one’s experience of home and migration. I will also consider the pairing of the characters of Frances and Ma Vasinthe. The latter two characters shed light on a different kind of ‘migration event’, an event that alters our understanding of belonging and identity, without us physically leaving our home/home country. Frances and Ma Vasinthe both demonstrate a kind of emotional or psychological dislocation that isolates them from their communities and forces them to redefine their understanding of home.

⁴¹ As mentioned in Chapter One, the number of international migrants has increased over the past fifteen years “reaching 244 million in 2015, up from 222 million in 2010 and 173 million in 2000” (United Nations 2016:1).

I will begin (in 3.2), by considering the home that each of the above-mentioned characters inhabits at the start of the novel. I will then (in 3.3), examine each character's experience of dislocation before, finally (in 3.4), investigating how each character redefines their understanding of home and belonging towards the end of the novel.

3.2 Home

Home – according to Mallet – traditionally refers to a “physical structure or dwelling [and] a place where space and time are controlled and structured” (2004:64). In Mallet's formulation, home is a space that allows its occupants to separate the public from the private and, as such, provides a safe and secure place for the routines and rituals of family life. For some, the physical home becomes linked to their identity and emblematic of their status within their community. As such, the home becomes – as Ann Dupuis and David C. Thorns suggest – “the spatial context in which the day-to-day routines of human existence are performed” (1998:28). Such traditional understandings of home are rooted in a physical place and, through ritual and repetition, come to embody a sense of permanence and stability. Nationalist narratives extend these location-based understandings of home outward, to include the borders of one's home country; the native land from which one originates. In contrast, alternative understandings of home are less rooted in a physical space and foreground relationships instead. These relationship-based understandings of home allow one to create a safe space beyond the physical home/country by presupposing a common bond among people.

Whether one chooses to subscribe to a traditional or alternative understanding of home, all homes are based on a learnt pattern of inclusion and exclusion. As mentioned previously, Marangoly George suggests that the ability to include or exclude others from the home, allows us to invest it with a sense of importance, based on the fact that it “is not equally available to all [but rather] established as the exclusive domain of a few” (1996:9). It is the apparent exclusivity of home – and by extension, the home country – that Shukri critiques in *The Silent Minaret*. He has spoken openly about his disdain for the nation-state and the

narrow definition of home and belonging that it implies⁴². To be defined by a nation, Shukri suggests, is both “exclusivist and violent exactly because their borders undermine our human family⁴³ by dividing the world into ‘here’ and ‘there’, and into ‘us’ and ‘them’” (Jayawardane 2014:n.p.). The author’s critique of nationalist understandings of home is apparent throughout the novel. Although the diverse cast of characters allows Shukri the opportunity to take issue with several different formulations of home, the overarching theme is clear: even the most secure home environments have an undercurrent of negativity and restriction.

In the section that follows, I will analyse the homes that Issa, Katinka, Frances and Ma Vasinthe inhabit before their experience of dislocation. Issa and Katinka⁴⁴ already demonstrate an unusual understanding of home. Both characters live in a foreign country, emotionally and physically distant from their families. Their immigrant status implies that they are searching for a definition of home that is broader than that offered to them in their home country. On the other hand, Frances and Ma Vasinthe provide insight into more traditional understandings of home, as linked to a physical space and family life respectively. By considering all four characters’ homes at the start of the novel, I hope to shed some light on the illusion of stability and permanence they offer.

⁴² Recent interviews have highlighted Shukri’s disdain for the nation-state and traditional conceptions of home and belonging: “imagine a world in which the first question you would be asked is not ‘Where are you from?’ but, ‘What have you read?’ Why should the borders of the nation-state into which I was born forever dictate the boundaries of my being?” (Shukri 2014:n.p.). He reiterated these views after requesting that his work be withdrawn from consideration for the Financial Times/Oppenheimer Funds Emerging Voices Award: “I do not believe in “emerging voices” or “emerging market countries.” Having spent my life in contrived categories, I uphold the vision of just one world” (Shukri 2015:n.p.).

⁴³ Shukri’s recent deportation from England, serves to prove his point. In July 2015, he was returning to London to visit his wife when he was detained by the U.K. Border Force and subsequently deported. He also had his permanent residence revoked, allegedly a result of his failing to visit the country in two years. In reaction, Shukri has outlined his previous detentions in the U.K. in an attempt to highlight the racism and prejudice he believes had led to these decisions. He has also used the experience to draw attention to the west’s treatment of migrants and refugees in the midst of the largest refugee crisis since World War II (Shukri 2015:n.p.).

⁴⁴ Shukri does not go into too much detail about Issa and Katinka’s London homes. Issa is already missing from his home and the descriptions of his flat are provided by Kagiso and Frances. As a result, our understanding of his initial home is influenced by his absence. With Katinka, Shukri chooses to focus on her alienation and isolation in the city, rather than give any indication that she found belonging there. This absence of information about Katinka’s London home is influenced by Issa’s disappearance and the deportation of her boyfriend, indicating that her ability to feel at home in the city was always conditional.

3.2.1 'Male' Experiences of Home: Issa Shamsuddin

Somerville suggests that the “maintenance of identity requires continuity and stability of experience and therefore familiarity” (1997:235). These are all characteristics that we tend to associate with home, suggesting that our understanding of home is a vital part of the way in which we construct our identity. As Somerville further explains:

The construction of familiarity is, therefore, one and the same with the construction of identity, and also with the construction of privacy. Subjects, whether they be individual persons, households, ethnic groups, or nations, are home if they control their own boundaries, and if the world within those boundaries is one which they have made or are making for themselves. (1997:235)

The repetition of day-to-day activities – whether mundane, emotional or religious – help structure our lives and provide us with a sense of continuity. There is evidence, at the start of the novel, to suggest that Issa finds a sense of belonging in the daily routines of his life as a student in London. In this section, I will consider Issa's London flat – as described by his neighbour Frances, and his brother Kagiso⁴⁵ – and the routines he observes in an effort to feel at home in the City. In doing so, I hope to understand how young immigrant men understand home and belonging.

Before his disappearance, Issa lived alone in a small, rented flat in London, living arrangements which appear to be in keeping with his status as a PhD student. While not particularly luxurious – the flat is described as hot and noisy with paper-thin walls (2005:13) – it is a private space, characterised by a carefully structured routine. As Frances recalls, Issa's daily routine was unchanging: he began each day with a shower at six-thirty in the morning, followed by a radio news programme (14, 15). He would then study for the remainder of the morning, playing the same piece of music for the duration. As Frances recounts:

I knew then that he would be at his computer, surrounded by all those books, writing for hours, all through the morning, with the same piece of music playing over and over again in the background. (2005:18)

⁴⁵ Kagiso (a black man) and Issa were raised together, from infancy, as if they were brothers. As a result, Kagiso often refers to Issa as his brother, even though they are not blood relatives.

While the above routine is focused around Issa's studies, Frances suggests that he maintained other routines, specifically one associated with cleanliness: she could always tell when he had been out because he would wash his hands 'obsessively' upon his return (2005:16). It is possible to say that, the descriptions of Issa's rigid routines (compulsive washing of hands) suggest an attempt to bring an unfamiliar space under control by structuring the activities that take place within it, and the influence that the outside world exerts upon it. Such an interpretation is in keeping with Mary Douglas's suggestion that our understanding of home begins by "bringing some space under control" (1991:289).

Issa's apparent desire to control his environment extends to the physical arrangement of the flat. When Kagiso arrives to pack Issa's things, he notes that the flat is barely furnished: there is only a mattress, a large bookshelf and a desk. Only the bookshelf and the desk show any sign of a more personal touch; there are quotes stuck above the desk and a postcard of Cape Town on the bookshelf (2005:41). Kagiso describes the space as spartan and monastic, but it is also a functional space, which provided Issa with a safe and secure place to work. The arrangement of Issa's belongings hints at Porteous's description of home: the critic suggests that once the occupant has gained control of the space, "the occupant derives personal security [...] from the unchanging arrangement of his chosen surrounding" (1976:384).

By all appearances, Issa's London flat should have provided him with a stable refuge, a place where he can feel in control of his surroundings and free from the influence of the outside world. However, Issa has gone missing from his flat/home, suggesting that his attempts to instil a sense of belonging have failed. His continued, unexplained absence implies that this space was neither stable enough nor familiar enough, to prevent the circumstances that led to his disappearance. As such, Issa's London home illustrates the ways in which home is "not some purified space of belonging, with fixed and impermeable boundaries," but often the site of "danger, fear and insecurity" (Mallet 2004:68).

3.2.2 'Female' Experiences of Home: Katinka Du Plessis

The idea that a geographical location can become a stable and structured home through repeated routines and rituals is a common one. Dupuis and Thorns suggest that such location-based definitions of home emphasise ritual and routine in order to create a sense of continuity for the inhabitants. These critics propose that the idea of home is "strongly associated with the rites and rituals of the collective life of a family [in order to] reinforce the family-home link" (1998:34). While Katinka does not share her London flat with family, she makes use of routine and innovative ritual to reinforce the bond she shares with her absent and missing loved ones. Like Issa, Katinka's reliance on repeated, daily routines suggests an alternative understanding of home rooted in what Douglas describes as "structured domesticity and routine activity" (1991:289). Douglas suggests that such a definition of home allows the occupants to derive meaning from their surroundings and, as such, a sense of belonging (293). In the paragraphs that follow, I will consider Katinka's home at the start of the novel and the way in which the rituals she observes contribute to her sense of belonging. In doing so, I hope to gain insight into the way in which a young, broad-minded, immigrant woman understands home.

At the start of the novel, Katinka's home-away-from-home is a small flat in the eastern side of London. Unlike Issa, whose flat is purely functional, Katinka's space is comforting and homely: she burns candles, hangs art objects and has a sunny kitchen table at which to sit (2005:36, 41, 156). The descriptions bring to mind Mallet's idea of home as a "familiar, comfortable space where particular activities [...] are lived" (2004:62). One such activity is the 'ritual' Katinka performs in memory of absent and missing loved ones: her boyfriend Karim, who has been deported to Palestine, and Issa, who is missing. (2005:105). Each day, Katinka lights a candle and anoints a photo of her boyfriend and a photo of Issa with the perfumed oil, received as a gift from Issa's mother. The photos are arranged next to her bed like a shrine, "flowers arranged along the base of each picture. Leaves, picked in passing from the same tree, flat and large on which to stand ornate bottles of unction" (61). Even though she is alone in a foreign city, this emotional routine allows Katinka to reinforce the bond she shares with her missing/absent friends and, in doing so, create a sense of belonging within the space.

Katinka's ability to use creative routines to form connections is also evident in her attempts to learn the Arabic alphabet. Every day, Katinka practices writing each letter with the end goal of being able to write to her boyfriend in his home language (2005:36). Like the 'shrine ritual', the repeated practice required to absorb the rules of a foreign language helps Katinka to maintain her romantic bond with her boyfriend, even though they are geographically apart. This kind of routine suggests that, for Katinka, there is a sense of belonging to be found in the relationships she forms with others. Steiner appears to support the idea that Katinka finds belonging in relationships by suggesting that her relationship with her boyfriend, Karim – and the resultant desire to learn his language – gives her access to another world (2007:65). The critic points to the following passage in the novel as evidence:

A veil is being lifted and slowly, a whole world - its symbols, its rules, its logic - is beginning to reveal itself to her, right here, in London. Where once she was blind, she can now do so much more than see. She can read. (2005:176)

Steiner proposes that the act of learning a new language provides Katinka with an unexpected sense of belonging by revealing a new world in multi-cultural London, allowing her to find fulfilment in her new home (2007:66).

3.2.3 Traditional Experiences of Home: Frances and Ma Vasinthe

Traditional understandings of home tend to focus on the physical dwelling space and the familial relationships that are lived out within it. As the previous sections have demonstrated, the domestic routines associated with such relationships – or with the maintenance of the home – give the impression of stability and continuity. Mallet, quoting Ginsburg, provides the following explanation:

We make our homes [...] We build the intimate shell of our lives by the organisation and furnishing of the space in which we live. How we function as persons is linked to how we make ourselves at home. We need time to make our dwelling into a home [...] Our residence is where we live, but our home is how we live. (2004:83)

The organisation referred to by the above quote extends beyond the physical arrangement of one's belongings. As previously mentioned, Douglas suggests that the making of the home includes the organisation of time as a way to project social and moral meaning onto

the physical space (1991:293). In the novel, it is the homes of Frances and Ma Vasinthe that most closely resemble traditional understandings of what it means to belong. Frances, Issa's neighbour, lives alone in her London flat and finds a sense of belonging in prayer and reflection and in rituals linked to her religious belief. While Frances may be lacking companionship, the novel shows how she is able to use such religious rituals – or organisation of her time – as a way to feel 'at home' in her space. Ma Vasinthe's (Issa's mother) home in Johannesburg is centred around the routines of family life; she uses those same family routines as a way to impart moral lessons to her children and to take a moral stand against the apartheid government. However, despite the apparent stability of these characters' homes, both Frances and Ma Vasinthe are shown to be susceptible to the kind of emotional dislocation typically associated with migration. In the paragraphs that follow, I will consider each character's understanding of home, in an effort to understand how the alienation and disorientation of migration, can manifest without the characters in question ever having left their homes.

Frances is Issa's elderly neighbour and a devout Catholic. Like Issa and Katinka, Frances is shown to find a sense of belonging in ritual and routine; specifically, the religious observances associated with her faith. When recounting Issa's daily routine, Frances alludes to her own routine, as associated with prayer and reflection. She wakes at six to say her first prayers; and then prays again at nine when she says the Rosary (2005:18). Frances is also shown to attend church frequently and, once she becomes house-bound, to receive communion from her visiting priest (2005:16, 146). As already mentioned, Douglas suggests that the observance of ritual within the home "creates its own time rhythms [and] projects meanings about life and death and eschatology into the everyday arrangements" of the home (1991:293). Frances's religious observances do not only provide a consistent rhythm to her day, but also give meaning to otherwise mundane activities. This meaning takes on additional importance when one considers that, materially and socially, her home is far from adequate. She is not shown to have an extended family network⁴⁶, and although her flat provides her with safety and privacy, it does not evoke the picture of comfort and ease that

⁴⁶ Frances makes her solitary lifestyle explicit: "There are no on-holiday relatives. I lie and wait, for nobody." (2005:237).

one may wish to associate with old age. She refers to the “early-morning clamour of the station,” the unbearable heat of her front room and the “cheap paper-thin walls” (2005:13, 14). Where her experience of home is lacking in other areas, Frances’s faith allows her to ‘make’ a home in a different way, through meaningful activity.

Once Issa moves in upstairs, he becomes an important source of companionship for Frances. Although she is initially suspicious of him – she anticipates a typical noisy student – she is pleasantly surprised by Issa’s polite, contemplative manner. They begin to share meals, Issa shops for Frances, brings her gifts and is otherwise shown to support her (2005:18, 19, 143). As a result, Issa becomes an integral part of Frances’s daily routine, even when he is not physically present. As Frances explains, she begins to tie her own morning routine to Issa’s:

As nine o’clock approached, I knew that tune was coming and as I got my rosary out to say my morning prayers, I would try to hum it in anticipation, but I would never get it quite right. And so every morning at nine, I would smile with recognition when it came rising up through the floorboards, and I sat down to pray. (2005:18)

It is my opinion that the above passage highlights just how much Issa came to mean to Frances during the short time that they knew each other. She integrates him into the most meaningful parts of her life, thus creating a connection with him that persists after his disappearance.

As an Indian woman, Ma Vasinthe, Issa’s mother, is shown to have possibly the most traditional understanding of home in the novel. Whereas Issa, Katinka and Frances appear to rely primarily on creative routine and religious ritual to create a sense of belonging, Ma Vasinthe makes her home in family life: after a somewhat tragic early life⁴⁷, she creates a stable and secure family home in which to raise her son. However, instead of a traditional nuclear family – mother, father and children – Ma Vasinthe shares her home with Kagiso’s mother, Ma Gloria, a black woman. Both women contributed to the household and played an active role in childcare when Issa and Kagiso were young. Ma Gloria acted as the

⁴⁷ Her mother is fatally wounded in a car accident and her treatment is delayed while the family wait for the ‘coloured’ ambulance to arrive (2005:49). Later, Issa’s biological father beats and abandons her, forcing her to go into premature labour (214).

homemaker and helpmate, while Ma Vasinthe played the role of the breadwinner and the disciplinarian to the children (2005:50). The two women and their sons are a racially blended family, brought together by a shared need for childcare and companionship. The novel never explains the exact nature of Ma Vasinthe and Ma Gloria's relationship, but it is clear that they share a bond that extends beyond their children. M. Neelika Jayawardane suggests that their relationship serves to upset the South African roles of 'maid' and 'madam' by highlighting their commitment to raise their sons in such a way that their race does not define them. As the critic explains, "their allegiance to each other and the paramount business of raising their sons as equals in a racist country are fashioned in such a way that the nation and its diverse constructs remain alien in their home" (2014:5). Ma Vasinthe's commitment to raising both Issa and Kagiso free from the damaging constrictions of race provides an interesting alternative to the traditional understanding of home⁴⁸. Ma Vasinthe chooses to subvert the segregated social relationships of apartheid South Africa so much so that, while growing up, Issa and Kagiso seem almost unaware that racial divisions exist, until a childhood trip to Cape Town (2005:50).

The family home is typically considered to be a place of emotional connectedness. Somerville proposes that the family home "is therefore socially important not only because it happens to be the location through which key kinship ties are reinforced but also because it is seen to be crucial by the people involved" (1989:116). As a racially blended family, Ma Vasinthe and Ma Gloria rely on fresh family rituals as a way to reinforce the bond between them and their two sons. When the two boys still lived at home, the family routines revolved around their care and upbringing: each day, they did homework with Ma Gloria, and each evening, Ma Vasinthe tucked them into bed (2005:47,48). Once the two boys have left the family home, Ma Vasinthe and Ma Gloria continue to use routine – by now considered family traditions – to reinforce the bond that they share. The novel offers the specific example of the annual spring clean, an activity that not only marks the changing of the seasons but also brings both women a measure of comfort:

One spring morning in early September, when Vasinthe gets home, she finds that Gloria has moved her seat, as she has done for three decades, from its winter position

⁴⁸ Mallet argues that one of the primary functions of the family home is to replicate and reproduce the social relations of the society in which the home exists (2004:65).

next to the stove to its summer position by the door. A new season has been ushered in. Comforted by the continuance of this small tradition, Vasinthe smiles. Soon – always at otherwise unobserved Diwali – they will spend a weekend cleaning the house. (2005: 199)

Such long-running 'traditions' provide an excellent example of how repeated activities can lend a sense of permanence to an otherwise tenuous situation. Both Ma Vasinthe and Ma Gloria have instituted and preserved such 'rituals' in an effort to reinforce their relationship in the absence of their children.

3.3 Dislocation

As the previous section has hopefully demonstrated, home gains the appearance of stability through repetition. Dupuis and Thorns suggest that daily routines/rituals provide us with a sense of continuity which allows us to think of home as a stable and coherent whole (1998:32, 34). Similarly, Douglas suggests that through repetition, we give our 'homes' structure and imbue them with "aesthetic and moral dimensions" (1991:293). In other words, our experience of home is integral to the way in which we understand ourselves and the world around us. Seen in this light, migration is traumatic, because it forces us to adapt to different conceptions of home, culture and identity. Such adaptations can be profoundly unsettling and can give rise to feelings of confusion and discontent. Rushdie suggests that these realisations can cause migrants to view the world as both divided and disorientating, forcing them to accept "the provisional nature of all truths" (1991:10).

The realisation that home and identity are only provisional states can leave migrants in an emotionally ambiguous in-between state: their previous understanding of self is no longer relevant, but there is (as yet) no available, viable alternative. This state – known as the liminal space – has become a favourite post-colonial metaphor suggesting the move from a stable understanding of home to a state of dislocation. As the previous chapters have hopefully explained, liminality has both positive and negative qualities. Bhabha, Rushdie and Kay highlight the positive features of the liminal: access to expanded worldviews,

alternative communities and new points of connection between the self and other⁴⁹. While these features are undoubtedly beneficial, other critics – as for example Kral – highlight the short-sightedness of such readings; particularly for those who move with a lesser degree of privilege or ease. The critic acknowledges that the experience of migration offers a "unique vantage point" for those who are able to access it, but also highlights the need critically to interrogate the idea that migration is inherently a journey of individual empowerment and self-determination (2009:3). Kral is particularly wary of readings which suggest that liminality is synonymous with an increased potential for political action or social change. As she explains, "the subversive potential of liminality as a vantage point does not systematically materialise into powerful political agency" (17).

Kral also highlights the fact that changes in social or material circumstance, as well as shifts in worldview, can result in feelings of alienation similar to those caused by geographic migration. The critic draws attention to the fact that identity formation is inherently fluid⁵⁰, a characteristic that suggests that non-migratory shifts in identity are a common experience (2009:26). Kral's understanding of identity as fluid is similar to White's earlier description of identities viewed as subject to constant negotiation and renegotiation. White maintains that people already "conceptualise a number of overlapping multiple identities which are the subject of constant renegotiation in the face of the conflicts and compromises of everyday life" (1995:2).

In the following section, I will consider the ways in which Issa and Katinka experience the effects of dislocation arising from migration, as well as the ways in which that experience is

⁴⁹ As mentioned in Chapter Two, Rushdie, Kay and Bhabha believe that the experience of dislocation allows the migrant subject to take control of their position of outsider. Rushdie emphasises the possibility of 'imaginative truth' which theoretically allows migrants to 'redescribe' their world in a meaningful way (1991:12). Kay believes that the experience of liminality offers provides migrants with the flexibility to shift between marginal and dominant positions and thus exert control over the experience (2007:9). Bhabha concentrates on the advantages of the migrant's double vision: the ability to identify similarities between their home culture and the host culture and consequently open up points of connection and identification that would otherwise not exist (1994:5).

⁵⁰ Kral explains that traditional conceptions of identity are "pushed to a radical point by the diversification of identity definitions in a world whose human geography is constantly redefined by mass migrations [...] and the fact that the nation-state as a valid category is itself increasingly challenged by transnationalism and other forms of group identity. The ever-changing contours of human geography are a constant reminder of the fluidity of identity definitions, of their inadequacy" (2009:26).

influenced by race, class and gender. I will furthermore consider how each character has also experienced a degree of social alienation that predates their immigration. In doing so, I hope to understand how such pre-migration emotional dislocation can influence one's decision to leave. I will also examine the experiences of Frances and Ma Vasinthe, in an attempt to understand the effects of emotional/psychological dislocation on subjects who do not leave their countries of origin; both characters become alienated from their communities through changes in social status and belief, and trauma, respectively. By considering the example offered by Frances and Ma Vasinthe, I hope to understand how shifting categories of identity – such as class, age and religion – impact upon our sense of self, even though our physical location may remain unchanged.

3.3.1 'Male' Experiences of Dislocation: Issa Shamsuddin

Kral's critique of liminality focuses on the inequality of human movement and the way in which this imbalance affects how the migrant deals with the effects of dislocation as well as how the host country relates to migrants. The critic suggests that unproblematically positive interpretations of the liminal space are based upon the experiences of an "international middle-class of privileged migrants" (2009:18). As such, the expanded vision and increased personal/political opportunity that these interpretations emphasise are not readily available to less privileged migrants. Kral warns that focusing too heavily on the positive potential of the liminal space can create an over-simplified impression of the migrant experience. This critic is particularly concerned with how such readings fail to "provide a valid, timely and useful framework for understanding political mutations and reconfigurations" (18).

Kral's more cautious approach to liminality is particularly relevant when considering the way in which Issa is shown to experience dislocation in the novel. Although Issa is a legal – and arguably quite privileged⁵¹ – migrant, his experience in London is marred by the anti-Muslim

⁵¹ Issa's mother is a well-respected eye surgeon and a professor emeritus at a well-known South African university. He has a postgraduate education and is in London, on a student visa, to complete his PhD qualification.

sentiments of the early 2000s⁵². In the paragraphs that follow I will consider the ways in which Issa is shown to experience dislocation. I am interested in how his earlier involvement in the anti-apartheid movement has influenced his ability to feel 'at home' in an increasingly xenophobic global context.

When Issa arrived in London, he had already experienced the kind of identity realignment – from student/anti-apartheid activist to full-time doctoral student – that may have split him inside. During his time in the 1980s at the University of the Western Cape (UWC)⁵³, Issa was actively involved in the anti-apartheid movement, taking part in protest actions, boycotts and other potentially violent activities (2005:82, 171). His actions are shown to have alienated Issa from his family (particularly his mother) who, while politically aware had preferred, at the time, to remain uninvolved (203). As Issa became more disconnected from his family, he formed deeper bonds with his 'comrades'. While these connections were beneficial in that they provided him with a sense of belonging outside of his family, the novel shows how these same connections served to alienate him further from his mother and Kagiso. To give but one example: Issa was meant to accompany two comrades from the university to bomb a magistrate's office in Athlone, but his leg was broken during an incident involving Kagiso's drunk friends. On the day of the planned attack, the bombers were sabotaged, and the resultant premature explosion killed both of Issa's friends

⁵² Islamophobia, defined as an "exaggerated fear, hatred, and hostility toward Islam and Muslims that is perpetuated by negative stereotypes resulting in bias, discrimination, and the marginalisation and exclusion of Muslims from social, political, and civic life," was at its height in the years after the 11 September attacks. Research has shown that the events of 9/11 and the political manoeuvring that took place afterwards, made life significantly more difficult for Arab immigrants (Gallup 2016:n.p.).

⁵³ As already mentioned, Kral is critical of interpretations of the liminal space that describe it "something not to be experienced in the passive mode but as something to be embraced as a more empowering theoretical positioning" (2009:14). Issa's time at UWC suggests that such positive interpretations of liminality are not without evidence. His active involvement in the anti-apartheid struggle is shown to be a direct result of his realisation that the legal and/or privileged South African identity depends upon the exclusion and repression of large portions of the South African population. He has used the emotional impact of this realisation to adopt a position that allows him to work towards the goal of equality. Issa's actions here seem to suggest that he has tapped into the transformation potential of the liminal space and converted it into "powerful political agency" (2009:17). It is worth noting however, that Issa's ability to adopt this position is not without privilege. His family is secure and wealthy enough to allow him to attend university during the apartheid years and none of his actions as an activist threaten his academic career. In addition, Issa was choosing to take action in a political climate that was charged and ready for change. Although he was disadvantaged by virtue of his skin colour, he did not have the burden of starting a grassroots movement or of convincing his peers of the validity of his cause.

(2005:233-234). The death of his friends left Issa with a sense of guilt⁵⁴ for not having participated, and for still being alive when his comrades sacrificed their lives for the greater good. This guilt even affects his ability to enjoy the celebrations on the night that Nelson Mandela was released a few years later (112).

Steiner suggests that the novel's focus on Issa's political opinions/involvement in South Africa demonstrates that "Issa's taking history and politics personally has a direct, and negative effect on his psychological well-being" (2007:62). It is unsurprising then, that the political climate in London – particularly the emphasis on policing and limiting Arab immigrants – affects his sense of belonging in the city. Jayawardane suggests that the subject matter of Issa's thesis (which focuses on the role of Muslim immigrants in the anti-colonisation movement) allows him to draw parallels between South Africa's colonial history and the current stereotyping of Arab and Muslim immigrants. The critic holds that Issa's work allows him to create:

...direct linkages between the 'procedures of dispossession and domination implemented here [at the Cape of Good Hope] in the fifteenth century' and those being carried out in the twenty-first; these procedures, as he points out, were simply part of the processes of conquest that were 'repeated around the globe for the rest of millennium' and initiated once again 'at the start of this new millennium.' (2014:9)

The ability to draw such parallels would have made Issa aware that, even though he was neither Arab nor Muslim, his acceptance in London⁵⁵ is provisional and subject to change at any time.

Issa's awareness of his precarious belonging in the U.K. is heightened after he is detained in Heathrow airport upon returning from South Africa. His luggage was searched, and he was held in a small room with other men who appear to be of Arab descent. When the other

⁵⁴ Such guilt is often referred to as 'survivor's' guilt. *Mosby's Medical Dictionary* defines survivor's guilt as "feelings of guilt at surviving a tragedy in which others died. In some cases, the person may believe the tragedy occurred because he or she did something bad; in others, the person may feel guilty for not taking proper steps to avert the tragedy" (2009:n.p.).

⁵⁵ The novel shows that Issa also experiences the type of disorientation and isolation associated with homesickness (2005:19). Frances recalls how he would cook his favourite food (lentils and rice), which "he always ate with a faraway look, only ever having a couple of mouthfuls, moving the food around his mouth slowly, as if it hurt, before giving up and setting his plate aside." (2005:19)

detainees questioned Issa about why he was being held, they highlighted the cultural stereotyping inherent to such detainments:

'Where are you from?' one of the other detainees asked me. I told him. 'Then why have they stopped you?' I don't know. 'What's your name?' I tell him. 'That's why. In here, we all have such names.' Yes, but I am different, I want to shout. (2005:160)

Issa was understandably angry at the demeaning and unfair way in which he has been treated. He described⁵⁶ his emotions as a physical transformation: "I succumb. I grow horns and hooves. Halitosis. When I open my mouth, my interrogator pulls grimaces and covers his nose" (162). It is interesting that he chose such a description to convey his frustration and impatience because, as the novel shows, his detainment marked Issa's shift from disillusionment⁵⁷ about the treatment of Muslim immigrants, to anger and frustration.

While still in South Africa, Issa is shown to have responded to his feelings of frustration toward the apartheid government by actively working to create a more equal society. The novel suggests that, later, as his anger about the treatment of Muslim immigrants in London grows, he is motivated to involve himself in efforts to resist the British government's immigration policies. Frances recalls that, a few weeks before his disappearance, there was an incident at a nearby mosque: immigration and police officers stormed the building to seize several children for deportation. Frances and Issa watched the scene unfold from the roof of their building, where Issa experienced a flashback to an anti-apartheid protest, before he announced his intention to intervene:

She sees his eyes fill with all the resentment and rage she had first seen in them a few months back.

And all this for what? For this? All over again?

Issa! Wait! Where are you going?

He doesn't turn around. Just says, as he crouches through the open window:

To stop them.

⁵⁶ This incident is one of the few instances where the reader is offered direct insight into Issa's thoughts, via his journal: "I am suspect. I am being observed. I am being investigated [...] I feel violated. I feel sick. I want to puke" (2005:160-161).

⁵⁷ Steiner points to one passage in particular that suggests how deeply Issa is disturbed by the injustice he witnesses:

I am sitting on Derek Lane's bench tucked away in the affluent heart of this splendid city, but with my own accursed 'Sixth Sense', I only see the ogres – the hideous ones, the invisible ones. They roam the city, the unwanted ones, with vacant stares. Absent and preoccupied, here only in an unwanted, despised, brutalised, foreign body; Europe's untouchables (2005:134).

Several men were arrested. All foreigners. At the time I thought he might have been one of them; the rage he was in when he left here, there was no telling what he might do. (2005:173-174)

After that night, Frances remembers that her contact with Issa faded: “there’s nothing particular or distinctive after that – just a slow turning down of the volume over the dark weeks and months that followed. Until one day, there was only silence” (170).

3.3.2 ‘Female’ Experiences of Dislocation: Katinka Du Plessis

Bhabha proposes that the “truest eye may now belong to the migrant’s double vision” (1994:4). The critic bases his assertion on the idea that migrants theoretically have insight into two different understandings of the world: that of their home country and that of their host country. In Bhabha’s opinion, such insight allows the migrant to draw meaning from a variety of different cultural experiences and perspectives, creating a worldview that is ultimately richer (5, 88). Bhabha’s view of dislocation and liminality is overwhelmingly positive and focuses on the potential to use this kind of perspective (which is disorientating) as the starting point for a renegotiation of identity, community and the nation (1994:5). Katinka is shown to have such a positive experience of liminality. Even while still in South Africa, she demonstrates the ability to use the discomfort triggered by double vision to open the door to new relationships. The day that she met Issa and Kagiso, Katinka had been stranded in the Karoo after a disagreement with the racist driver of the car in which she was travelling⁵⁸. When Issa and Kagiso picked her up, she used her self-deprecating humour to put them at ease and to reassure them that her political beliefs were in line with theirs (2005:104). Her approach to navigating difference and discomfort suggests that she is able to identify possible points of connection which ease her entry into social situations she might otherwise be uncomfortable within.

The novel suggests that Katinka’s ability to form connections across apparent social or cultural differences may have come about through necessity rather than natural inclination. Like Julie in *The Pickup*, Katinka has distanced herself from her family: Katinka’s belief in a

⁵⁸ Katinka’s decision to abandon her lift rather than continue listening to the driver’s racist invective provides interesting insight into how Katinka navigates the world. Rather than tolerating a distasteful or disagreeable situation, she will remove herself from the situation, regardless of the potential consequences.

free and equal South Africa is at odds with the political beliefs of her racist family. After an argument around racial issues in the early 1990s, both her father and brother threatened her with death should she attempt to return to the family home (2005:111-112). The contentious nature of her departure means that, unlike Julie, she no longer has the option of returning (however unwillingly) to the family home. As such, she is, as suggested by Jacobs in the previous chapter, both literally and metaphorically 'homeless' (2016:275). Katinka's separation from her family prompts her to search for a sense of belonging that extends beyond the traditional movement. Although the novel does not provide any context for her move to London, it is reasonable to assume that, as White suggests, Katinka migrated in order to "accommodate an identity change that has already occurred" (1995:2).

In South Africa, Katinka prided herself on her open-mindedness and her desire to engage with racial and cultural differences. The variety of 'foreign' cultures existing in big cities like London forces Katinka to renegotiate her willingness to engage with difference. When Issa invites her to a restaurant (the Bagdad Café) in an area colloquially known as 'Londonistan', Katinka is intimidated, referring to herself as "'n plaasnoui" who would have never thought of socialising on "rich Arab turf" (2005:193). Her discomfort is compounded by the racist and culturally insensitive warnings of her white, middle-class friends who suggest that she "might get rolled up in a carpet and smuggled into sexual slavery" (194). Nonetheless, Katinka accepts Issa's invitation and, although she is overwhelmed by the variety of different cultural experiences represented within the city, she is shown to have grown from the experience:

Now it makes me cringe to think that I, an Afrikaner, the victim of so much stereotyping could have done the same to others. It makes me think of Afrikaners and Arabs as brethren. The last of the Mohicans. The two tribes it is still acceptable to denigrate and berate. (2005: 194)

By confronting the "boundaries of her experience" and the limits of her willingness to engage with the 'other' Katinka opens the door to a new kind of cultural experience⁵⁹. Her experience lends credence to Bhabha's notion that confronting the boundaries of one's identity can act as a beginning, rather than an ending (1994:5).

⁵⁹ The novel suggests that she returns to the Bagdad Café with Issa several times and continues to visit after he disappears.

Katinka's experience at the Bagdad Café, as well as her friendship with Issa, help her realise the social and racial inequalities that exist in their new communities. Although Katinka does not have the same level of inter-cultural awareness as Issa, she is able to recognise the ways in which Arab culture is mocked or devalued. When a friend at a dinner party suggests that Islam has made little or no contribution to modern society, Katinka casually points out the flaws in his argument and the stereotypes on which it is based (2005:175). Katinka's ability to recognise the incongruities of her apparently liberal-minded community is intensified once she begins her relationship with Karim, a Palestinian man. As a South African who grew up during apartheid, she understands the damaging effects of race-based politics and is able to recognise the same effects in the way in which the British government treats Karim (185).

While Katinka's ability to recognise, and draw attention to, damaging stereotypes allows her to remain faithful to her understanding of herself, it also alienates her from her white, middle-class friends who are uncomfortable with having their prejudices exposed. As a result, she comes to depend more and more on her relationship with Issa and her boyfriend, Karim⁶⁰. When Karim is deported, and Issa goes missing, Katinka finds herself alone in the city and without a support system. Her sense of isolation is exacerbated by the guilt she feels over Issa's disappearance. The last night Katinka saw Issa, he had called her to the Bagdad Café where a particularly violent/distressing event was unfolding in the so-called war on terror. Issa sat in silence with Katinka, who read an updated version of his thesis while he watched the military action live on the café's television screens. Katinka recalls that, when she finally left for the night, Issa was disorientated, distracted and possibly crying (2005:71). She regrets not staying with him and assumes that if she had stayed, she may have been able to prevent his disappearance (194).

⁶⁰ Her bond with Karim is evidenced by her reaction when she finds out that her mother has been dead for several months (2005:185). She goes straight to Karim's house and waits outside on his pavement until he returns. The combination of relief at his presence and grief over her mother's death (despite the fact that they have not spoken in years) has a physical effect on her.

The preceding paragraphs demonstrate that Katinka's sense of belonging is closely linked to the relationships she forms with others. She has a strong sense of self that makes her unafraid to stand up for her beliefs, despite the consequences that may arise. While there is no doubting the benefit of her self-assurance and her ability to connect with other, these same attributes also bring about some of her most profound moments of dislocation and alienation. Like Issa, Katinka feels alienated and out of place in her home country and looks for a sense of belonging that extends beyond race, class, culture or origin. However, whereas Issa is limited by his dislocation, Katinka embodies the potential for "interaction, exchange and redefinition" (Kral 2009:4).

3.3.3 Experiences of Emotional/Psychological Dislocation: Frances and Ma Vasinthe

As mentioned in Chapter One of this study (section 1.2.2), Rushdie argues that the "the past is country from which we have all emigrated, that its loss is part of our common humanity" (1991:11). As such, Rushdie believes that our perception of the world is inherently fragmented and that, whether or not we cross geographical borders, we will be forced "by cultural displacement, to accept the provisional nature of all truths, all certainties" (11). Rushdie's argument is echoed by White's suggestion that realignment of identity can both precede and motivate migration. White contends that, throughout the course of our lives, we "conceptualise a number of overlapping multiple identities which are the subject of constant renegotiations in the face of the conflicts and compromises of everyday life" (1995:2).

In this subsection (3.3.3), I am interested in the ways in which such identity renegotiations can provoke feelings of confusion and isolation in subjects – Frances and Ma Vasinthe – who are not otherwise shown to travel across borders.

Although she is not shown to travel, Frances experiences emotional dislocation brought on by a shift in her understanding of her religious faith. A devout Catholic at the start of the novel, Frances becomes aware of the connections between her religious practices and those

of Islam. During conversations with Issa about religion⁶¹, Issa helped her draw parallels between Catholicism and Islam, specifically the shared story of the virgin birth (2005:17). Instead of emphasising the ways in which the two religions differ, Issa highlighted how their similarities can help them co-exist, telling Frances about the Durban mosque that “stands so close to the Catholic cathedral that from certain angles the two buildings almost seem one [...] *imagine that, a sky that echoes simultaneously with azaan and the Angelus*” (77-78). For Frances, these similarities are a positive addition to her faith; a recognition of sameness that can be used to form connections in an increasingly disconnected world. However, when she tried to convey this knowledge to her priest, he was immediately dismissive⁶² of Frances’s suggestion that the church should celebrate the common ground. The priest’s unenthusiastic response unsettled Frances, implying that while she is able comfortably to accept alternative viewpoints, she cannot expect the same willingness from her community.

Later, during a Christmas service, Frances was appalled at the church’s emphasis on peace during a time of so much upheaval and hate and declared it a “sanctimonious pretence” and a “repetitive, meaningless pantomime” (2005:146). Her inability to find solace in a religious service that had previously brought her joy demonstrates the way in which Frances’s increased inter-cultural knowledge has alienated her from the practices of her church, even though it has enriched her personal experience of prayer and worship. Smith suggests that this kind of isolation is the result of a cultural product – in this case, religion – being “exposed as hybrid, as tying together influences from many traditions, as existing not so much as in a specific place and time as between different places at once” (2004:245). The consequence of such a recognition of hybridity is the inability to continue to “hold comfortably on to the notion of a closed national culture, complete within and for itself” (2004:245). Frances’s increased religious knowledge has brought with it the realisation that the boundaries of her faith are somewhat arbitrary and wholly defined by the will of ‘man’ and not the will of God. It is evidence of the strength of her belief that this realisation does

⁶¹ Jayawardane believes that it is important to note that Issa is not trying to convert Frances during these conversations. Instead, the critic suggests that Issa is “far more interested in encouraging her to see how the two religions walked together throughout their individual histories” (2014:18).

⁶² He reminds her that the main point of difference (the crucifixion) is the basis of the Christian concept of salvation and not a mere plot difference (Shukri 2005:16)

not lead to a loss of faith, but instead to a more far-reaching understanding of her own religion.

Frances's increased awareness of Islam affects not only her own relationship with religion but also her understanding of contemporary politics. As already mentioned, the novel is set in London during a period of increased scrutiny of, and suspicion towards, immigrants. When Issa spoke to Frances about Islam, he also spoke about the broader perceptions of Arabs in contemporary society. His PhD thesis allowed him to draw parallels between "colonial and apartheid-era obsessions with classifying, containing and immobilising people in the Cape with the anxieties of the post-9/11 world, in which 'western' nations similarly attempt to categorise, limit and restrict threatening dark bodies" (Jayawardane 2014:2). By discussing such topics with Frances, Issa empowered her to make the same connections⁶³ and, as a result, exposed the inherent unfairness of current immigration policies. Jayawardane suggests that through these conversations, Frances "is not only alerted to the arbitrary ways in which national culture is defined, maintained, and defended but also how our desire to construct an exceptional status for our own 'national culture' is used to justify violence" (2014:19).

As already mentioned, Frances is old and living alone. Towards the end of the novel, a bad fall leaves her housebound and dependent on both her priest and a social worker for her daily needs. These factors contribute to her sense of alienation and suggest another, less talked about form of isolation arising from western culture's devaluing of old age.

Commonly referred to as ageism⁶⁴, there is growing evidence of discriminatory practices

⁶³ When Frances points out the similarities between the current and historical treatment of immigrants in Britain to her priest, he again responds with disdain. He suggests that "countries have to set limits on the number of immigrants they accept. Otherwise, they'd lose their national character" (2005:221). When Frances questions him further— what would happen if the anti-immigration bigots had their way – the priest writes her concerns off as absurd. Interestingly, the sentiment Father Jerome expresses here has become increasingly prevalent in the wake of the global migration crisis. It dominated the discourse in the lead up to, and the aftermath of, the United Kingdom's referendum on EU Membership (also known as the Brexit vote). In America, this sentiment is echoed by the election of Donald Trump as president. In both countries, these movements are motivated by "an intolerance of non-citizens" and the "belief that present governments have subordinated their countries best interests for outsiders" (Ulansky 2016:n.p.).

⁶⁴ Ageism, or the discrimination and negative stereotyping of the elderly, is on the rise in western societies. It leads to the marginalisation, "resentment and disdain of older people" and impacts their "self-esteem, emotional well-being, and behaviour" (Boundless 2016:n.p.).

and attitudes towards older people based on their perceived or presumed lessened ability to contribute to society and their perceived reliance on state welfare systems. Such attitudes foster a climate of resentment and disdain towards elderly people, leading to increased feelings of loneliness and alienation from society as a whole. A 2013 survey in the United Kingdom found that forty-six percent of people aged 80 or over reported chronic loneliness (Kirkup 2013:n.p.). Many elderly people were prevented from leaving their house due to chronic illness or frailty while others blamed shrinking social circles (through death or retirement) and families who failed to visit. As already mentioned, Frances does not appear to have a network of family or friends to support her. Although she is shown to be mentally sound – as well as smart and perceptive – she is unable to play an active role in her society. When she tries to engage with her priest and social worker, they refuse to take her concerns or opinions seriously (2005:16, 21). Kay describes the liminal as a threshold and those occupying it as being in a transitional state, either on a permanent or temporary basis (2007:8). Frances's advanced age and frailty, place her in this threshold state of emotional dislocation: between being an active member of her society and her eventual death.

Ma Vasinthe is the other character who experiences severe alienation without actually having left her home country. She is shown to experience emotional or psychological dislocation brought on by Issa's unexplained disappearance in London. Although Ma Vasinthe is portrayed as well-travelled and deeply involved in the medical community, Issa's unexplained disappearance forces her to confront uncertainty on a daily basis. Issa's disappearance is not the first time when Ma Vasinthe has had to reckon with the idea that home is not, as Mohanty suggests, "a purified space of belonging [but rather] an illusion of coherence and safety" (1988:196). The day that Issa was born, Ma Vasinthe was involved in a violent altercation with Issa's father that led to his permanent absence from their lives (2005:214). One can assume that Ma Vasinthe, as a young, pregnant woman, had been planning for a life in which notions of home and belonging were inextricably bound to the concept of the nuclear family and the associated work of bearing, raising and educating children. It can be assumed that, for Ma Vasinthe to have experienced both violence and rejection from her supposed partner in this endeavour would have forced her to confront the instability of the concepts of home and family.

At the time of Issa's disappearance, Ma Vasinthe has established herself professionally and personally. She has managed to redefine her understanding of home in a way that provides her with a sense of security and continuity. Her career as an eye surgeon allows her to expand her home environment into a vibrant and challenging community that enhances the illusion of stability (2005:184). Issa's disappearance profoundly alters Ma Vasinthe's sense of belonging, leaving her disorientated and divided in both her personal and professional life. Whereas before she was confident and calm enough to perform delicate surgery, she is now anxious and apprehensive. She explains to Kagiso that she keeps her cell phone with her at all times: it remains on during meetings and, when forced to turn her phone off during flights, she records a voicemail to Issa begging him to leave a number or to call back soon (45). Kagiso explains that Ma Vasinthe clutches her phone "like a talisman, waiting, as though the constant contact will make it ring, make him phone" (44). The effects of Ma Vasinthe's dislocation also appear to manifest physically. She recalls how she became disoriented in the campus post office, struck by the fact that she was unable to remember her son's face and unable to recall the man that he had grown into. Perhaps most distressingly, Ma Vasinthe experienced a blurring of Issa's memory with his violent father's:

Walking back to the office, she tries to recall the picture. She remembers that it is bright. She can recall folded arms, a leaning posture, a slight smile - but that is all. She becomes agitated. Muhsin, she thinks, as she tries to reconstruct the son through memories of the father. But all she gets is are crazed bloodshot eyes, flaring nostrils, clenched fists, a kick in - (2005:183-184)

The physical similarities between Issa and his father reinforce Ma Vasinthe's sense of loss.

The disappearance of her son has left Ma Vasinthe disorientated and confused, a state that is likely to continue as long as there is no clarity about Issa's situation. For now, Ma Vasinthe must remain in a threshold state; she has not left behind the hope that her son is alive and well, nor has she been able to mourn his loss. This state is similar to the definition of liminality offered by Kay, who suggests that the liminal space is the space that a transitional figure enters as they move from "a former point or position [...] to enter a new and unfamiliar one" (2007:8).

3.4 Redefining Home

In *The Figure of the Migrant*, Nail suggests reconceiving of the term migration – beyond geographical displacement – as a “mobile social position or spectrum that people move into and out of under certain social conditions” (2015:235). Nail believes that such a redefinition would more accurately account for the social, political or religious changes that influence or initiate human movement. Broadening the definition of migration also allows us to consider how the effects of migration – alienation, disorientation and isolation – might affect other kinds of social or cultural movement. It is also a prompt to create a more encompassing definition of home and what it means to belong, as a way to mitigate the harmful effects of dislocation. Clingman suggests that in order to do so, we first need to rethink the way that we understand identity, specifically, our tendency to define ourselves in singular and exclusive terms. In doing so, he believes that we can begin to recognise how we differ without assuming such differences to be insurmountable. In this way, we can open the door to new definitions of self and place (2009:11). I have discussed Clingman's *Grammar of Identity* in the previous chapters, but it is worth repeating his assertion that, by redefining identity, it becomes possible to borrow meaning from other contexts or places in order to create a sense of identity/belonging that is context-driven and therefore meaningful in a variety of different situations (15).

The idea of a contextual identity implies that it is theoretically possible for displaced people – and those alienated through other events – to find points of connection within new communities or even in one-on-one relationships with the inhabitants of their host country. Ahmed suggests that the “desire to make connections given the sense of alienation from home leads to the discovery of a new community” (1999:336). As mentioned in Chapter Two, Ahmed is particularly concerned with the potential for creating communities based on the shared experience of homelessness. According to the critic, such communities can help migrants to “create multiple identifications through collective acts of remembering in the absence of a shared knowledge or a familiar terrain” (331). Ahmed's suggestion is interesting because it implies that it is possible to move beyond traditional social groups based on race, religion or class and embrace communities created through shared

experiences. Such an understanding of belonging is useful for examining the possibilities for redefining home that exist for migrants and those displaced by other forms of identity realignment.

This possibility of new communities also lies at the heart of Steiner's concept of 'cultural translation'. While Ahmed focuses on the potential of alternative forms of community, Steiner offers a practical approach for creating such communities. The critic suggests that "movement from placelessness to place is never completed and thus constantly requires cultural translation, where points of exits and points of entries are negotiated again and again" (2009:21-22). Cultural translation, according to Steiner, consists of a "give-and-take where new cultural meaning emerges in the meeting place of common humanity, and an oppositionality, a resistance which inscribes and insists on the difference" (2009:7). In other words, it becomes theoretically possible for migrants to create a sense of acceptance and stability within their host society through the daily interaction with the customs and norms of the host society. In doing so, and through the process of learning to live in a new community, migrants are able to "widen their social networks to create a home which accords the individual agency and extends to include people of the host country" (2009:23).

The ability to find 'common humanity' forms the basis of Appiah's understanding of cosmopolitanism. As mentioned in the previous chapters, Appiah suggests that it is possible to widen our definition of home through the use of a 'common language of values.' Like any other kind of language, a language of values is public, and its meanings are agreed upon by those who use it. Appiah suggests that such a language is "one of the central ways we coordinate our lives with one another. We appeal to values when we are trying to get things done together" (2006:28). A cosmopolitan attitude to the world is one that encourages us to look beyond our differences in order to find the 'common vocabulary' within our different languages of value. As Appiah explains:

...the points of entry to cross-cultural conversations are things that are shared by those who are in the conversations. They do not need to be universal; all they need is to be what these particular people have in common. (2006:97)

In the following section, I will consider the different ways in which Issa, Katinka and Ma Vasinthe redefine their understanding of home at the end of the novel. These characters appear to demonstrate the possibilities – and limitations – of finding a new understanding of home in new communities, as based on valuing or embracing difference and in shared, lived experience. Jayawardane takes a similar stand when suggesting that the characters demonstrate how new connections can arise when individuals take “a great leap of faith toward the other [and] insist on reaching towards a common humanity” (2014:15). Such a leap of faith is exemplified in Issa’s and Katinka’s desire for a sense of belonging that is unconstrained by the boundaries of the nation-state. This desire highlights their ability to redefine community around a common goal or set of experiences. I am interested in how race, gender and class influence their ability to redefine their understanding of home at the end of the novel. I am also interested in how Frances and Ma Vasinthe – who have been shown to experience social alienation arising from changing social circumstances other than migration – are able to redefine their understanding of home and belonging at the end of the novel, even though their physical locations do not change.

3.4.1 ‘Male’ Strategies for Redefining Home: Issa Shamsuddin

In investigating the possibilities for creating “community through shared experience,” Ahmed proposes that “the process of estrangement is the condition for allowing the emergence of a contested community, a community which ‘makes a place’ in the act of reaching out the ‘out of place-ness’ of other migrant bodies” (1999:345). Ahmed’s suggestion implies that it is possible to create an alternative community by reaching out to those who are similarly displaced. Issa demonstrated such an ability during his time (in the 1980s) at university. Although Issa had both the funds and the grades to attend a more prestigious university (UCT), he chose to attend the more politically active and racially mixed University of the Western Cape (UWC) (2005:27). At UWC, Issa found a community that not only shared his desire for a free and equal South Africa but was willing to fight for the achievement of that goal. Through this community, Issa was able to reach out to other young South Africans who felt alienated and divested of opportunity by the racist policies of the apartheid government. In addition, Issa demonstrated an understanding of home as a

place that provides a communal environment that allows us to express – and work towards the achievement of – our desires and goals (Tucker 1994:257).

Issa's time at UWC suggests that he was searching for a sense of belonging that goes beyond the traditional categories of identity. A few years later, while driving to Cape Town to celebrate the release of Nelson Mandela, Issa told Kagiso to "forget about maps. They don't show things as they are...maps don't show dreams either. Only nightmares" (2005:59). Jayawardane believes that Issa's above statement implies that he is "deeply invested in constructing an identity outside of any nation state, including South Africa, and/or conventional groupings especially those that force one to identify oneself within the confines of one's 'origins'" (2014:4). Issa has experienced the limitations of the race-based South African identity and, having seen history repeating itself in the reactionary politics of western nations after the September 2001 attacks on New York, appears to recognise the constrictions of nation-based identity as a whole. Jayawardane goes on to state that Issa instead creates "networks of interconnectedness, to create solidarities and a quest for global justice, as an alternative response to violence and mourning" (2014:13).

Pucherova suggests that the combination of Issa's desire to find belonging beyond borders and his previous tendency to act in solidarity with the oppressed (as demonstrated by his political activism in the 1980s) provide the impetus for his disappearance in London. Instead of considering Issa's disappearance as concerning, Pucherova proposes that it is a gesture of radical hospitality. The critic suggests that hospitality towards the other is "politically and ethically radical in implying that the bounds of state and citizenship do not fully contain our infinite obligations to each other and is thus unsettling to western notions of selfhood as autonomous separation from other people" (2009:939). Using this interpretation as her basis, Pucherova believes that Issa's political involvement has, thus far, been an example of his hospitality towards others. His disappearance then can be read as him "becoming invisible, without rights or voice [underlining] his willingness to take the place of the immigrant in solidarity" (941). Jayawardane appears to support Pucherova's reading of Issa's disappearance. The critic suggests that, throughout the novel, Issa expresses the desire for an identity that exists outside of the "divisive rhetoric of

nationalism and identity politics” (Jayawardane 2014:4). Whether he is in South Africa or England, Issa’s national identity is recorded in his South African passport that governs his entry and exit in his own and other countries. Jayawardane suggests that, in leaving behind his identity (including his passport and personal belongings), Issa’s disappearance is a form of resistance, a “way of preventing the state from recording his movements by dissolving his physical presence from the public record” (5).

Purcherova’s and Jayawardane’s readings are intriguing because they imbue Issa’s disappearance with a sense of agency. By making his disappearance an active choice on his behalf, it is possible to imagine that Issa found the sense of belonging for which he had been searching. However, I feel that such interpretations ignore the potentially harmful communities with which Issa could have come to identify. To treat his disappearance as some kind of political statement opens the door to the possibility of religious radicalisation⁶⁵ or involvement in other anti-nationalist or anti-western movements. The social worker at the Missing Persons Centre that Katinka and Ma Vasinthe visit, provides the most straightforward explanation for his disappearance. She suggests that, as a young and single foreigner, Issa forms part of the most at risk group:

They are by far the most prone to going missing and, I should add, are usually only found when they wish to be [...] Immigrant communities, especially young men, often experience a sense of social isolation and exclusion, which can be very traumatic. (2005:168)

Steiner appears to agree with the above assertion, suggesting that Issa’s idealism and belief in the possibility of social change make “his fear and anger in the recognition that history repeats itself [...] particularly crushing” (2007:50). While Steiner’s reading also suggests that Issa comes to over-identify with the plight of the immigrant communities, it does not assume that this is a positive or powerful political statement.

⁶⁵ There are several references to Issa’s ritualistic washing in the novel, prompting Frances, Katinka and Ma Vasinthe to question whether Issa has become religious (2005:15, 170).

3.4.2 'Female' Strategies for Redefining Home: Katinka Du Plessis

Jayawardane argues that the characters in *The Silent Minaret* are emblematic of the type of cosmopolitanism that the author envisions: one that views “identity as a multitude of positions – as neither one nor the other and certainly not as something determined by a nation” (2014:4). This vision of cosmopolitanism suggests that one need not be defined by national borders, a position that Shukri has unquestionably adopted in his non-fiction writing⁶⁶. While Shukri’s vision is far more expansive than that suggested by Appiah, Appiah’s understanding of cosmopolitanism is a useful lens through which to consider Katinka’s understanding of belonging at the end of the novel. As I have mentioned in the previous chapters, Appiah sets forth an interpretation of cosmopolitanism that urges us to identify cultural overlaps and use them as entry points for cross-cultural conversations (2006:99).

Katinka demonstrates such an ability to engage with difference throughout the novel, using her close personal relationships with ‘minorities’ – like Issa and Karim – to find common ground across cultural differences. Her character is also most suggestive of Shukri’s above-mentioned interpretation of cosmopolitanism. To give but one example: Katinka is shown to experience what she calls a “stateless moment” when, in 1994, in Cape Town, she recalls the way she felt when the old flag was lowered and the new South African flag was raised:

She felt the uniformed, straight lined, saluting little girl she once was step out of line, throw off her badges and run toward this stateless moment: no flag to wave, no anthem to echo, no eternal enemy against which to perpetually defend, no God-chosen nation for which to die in gory glory. She looked up at the empty flagpole, the muted brass band, not wanting the stateless moment to end. If she had to spend an eternity anywhere, it would be right here, now, in this moment. (2005:222)

At the end of the novel, Katinka has found a new understanding of community and belonging with her boyfriend, Karim, and his family in Palestine⁶⁷. She is shown to find comfort in the routines of a community that is united in the common goal of statehood. In

⁶⁶ In interviews, Shukri has expressed a desire to for a sense of identity divorced from the border of the nation state (Shukri 2014:n.p.). He also advocates for a world free from the arbitrary boundaries imposed by national borders suggesting that he “uphold[s] the vision of just one world” (Shukri 2015:n.p.).

⁶⁷ It is interesting that, in her desire to repeat the experience of “statelessness”, Katinka chooses to settle in Palestine, a nation that is not currently recognised by all member states of the United Nations and that is actively engaged in the quest for statehood, international recognition and sovereignty.

this section, I will consider how Katinka's ability to create meaningful connections – irrespective of cultural differences – impacts on her ability to restore her sense of home and belonging.

Appiah's understanding of cosmopolitanism, as already mentioned, presumes that all cultures have an intrinsic language of values. The critic suggests that within these different languages of value, there are enough cultural overlaps to initiate a cross-cultural conversation (2006:97). According to Appiah, once there is enough overlap to begin the conversation, those involved can begin to recognise each other as "real and present, sharing a human social life" (2006:99). In other words, recognising the cultural similarities with other people can form the basis for new communities, new identities and a new understanding of one's place in the world. Through her relationship with Karim⁶⁸, Katinka comes to understand the realities of his life as a Palestinian man and how his experience as an immigrant differs from hers (2005:186). It is his descriptions of life behind the Wall in Palestine that are the most insightful for Katinka:

One night, he tells her about the wall that is being built across his family's property. It will separate their house from the decimated olive-grove, their last remaining trickle of income [...] 'It is eight metres high. We never see the sun. Our house is always in its shadow. When I look through my bedroom window that is all I can see. The Wall. It does what it was designed to do; make us feel small. (2005:185)

Through such descriptions, Katinka is able to draw parallels between Karim's experiences and the racially segregated society in which she was raised. The similarities in experience allow Katinka to identify with Karim and find common ground (194). Steiner⁶⁹ offers a similar analysis, suggesting that Katinka's "personal relationship with Karim and his political realities is what changes her perception" (2007:65).

At the end of the novel, Katinka has relocated to Palestine to marry her boyfriend, Karim. She finds work as a teacher and discovers a sense of fulfilment in her work, which she never

⁶⁸ The novel also shows how their relationship acts as a source of comfort for both, suggesting that their shared stories are a "salve into raw wounds" (2005:185).

⁶⁹ Pucherova echoes Steiner's analysis, pointing to Katinka's statement that "we are all Arabs now" as an example of her "post-nationalist cosmopolitanism with its emphasis on responsibility for the other and the need to stop violence as a whole" (2009:942).

had in London. As she explains to Kagiso, the school children's "strength of mind, the will to succeed in kids who travel for hours around The Wall to get to school [...] makes me rich" (2005:240). Katinka also describes how, as part of an oppressed community⁷⁰ united against something so much larger than themselves, she finds:

...comfort in routine [...] the calm solitude of a walk in the hills, the nostalgic melancholy in a landscape in parts indistinguishable from the Karoo [...] the joy of a new life. My sister-in-law had a baby girl last week. They've named her Kulsoum, after our neighbour; the dead in the living, the old in the new, the past in the present. (2005:240)

This passage suggests that Katinka has created a new space of belonging for herself in an environment that is both radically different to her home country, and yet still manages to evoke feelings of nostalgia. She has, as Steiner suggests, forged a space for herself based in "the repetition of habitual interactions, in styles of dress and address, in memories and myths, in stories carried around in one's head" (2009:23).

At the close of the novel, Katinka is shown to have found belonging in a home that is based on close, personal relationships rather than on feelings of national identification. Katinka's understanding of 'home' is rooted in romantic love and the desire to connect with another person. She does not appear to be afraid of the tumultuous political realities of her new Palestinian home⁷¹; instead, she is focusing on the "sheer determination [...] the absolute refusal to give up" that is seemingly inherent to her new community (2005:241). As she explains to Kagiso via email, she has found a sense of belonging in Palestine that surpasses any other similar experience: "And amidst it all, after all the years of searching in unlikely places, there is the contentment of being at home, in the most unlikely place. Yes. Loved – and at home" (241).

⁷⁰ Shukri is careful to draw attention to the political situation in Palestine: Katinka references a neighbour killed by an Israeli mortar attack and, earlier in the novel, Karim mentions that the family's livelihood has been affected by the encroaching Israeli wall (2001:185, 240).

⁷¹ Pucherova suggests that Katinka's choice to join Karim behind the wall can be read as a "voluntary imprisonment [...] an act of self-substituting responsibility for those condemned to powerless and invisibility, and an act of friendship" (2009:942).

3.4.3 Redefining 'Home' (at Home): Frances and Ma Vasinthe

This entire section (3.4) has thus far been focused on the possibilities that exist for migrants to redefine their understanding of home in the aftermath of geographical or spatial dislocation. Some critics highlight the potential of migration to create a more flexible identity which would allow an 'unhomed' individual to adjust to their new environment more easily (by finding unexpected points of connection within their new communities). In this sub-section (3.4.3), I will offer a reading of psychological dislocation – alienation, isolation and disorientation – as applied to the characters who have never left their home country. For Nail, radical changes in one's life can give rise to the same feelings of alienation, isolation and disorientation as typically associated with geographical dislocation (2015:235). In *The Silent Minaret*, the characters of Frances and Ma Vasinthe demonstrate how dislocation is an inevitable part of the human experience. Neither character emigrates but both experience a profound sense of alienation brought on by changes in their worldview. In the paragraphs that follow, I will consider how Frances and Ma Vasinthe attempt to redefine their understanding of home and belonging after Issa's disappearance. By considering each character's trajectory towards a redefinition of home, I hope to illustrate how a broader definition of home and identity can benefit migrants and non-migrants alike.

Redefining home by creating new points of entry into cross-cultural conversations is, as previously discussed, the basis for Appiah's understanding of cosmopolitanism. He advocates for a "shared language of values" that operates in much the same way as any other language in that its words and their meanings are agreed upon through social circumstances (2006:59). In Appiah's opinion, every community has such a 'language' and, by looking for similarities of understanding, we can find enough common ground on which to begin a conversation. Once we are able to begin a conversation, Appiah suggests that it is possible to come to respect, and even to appreciate, one another's differences (2006:97). Frances's experiences throughout *The Silent Minaret* demonstrate the possibility of Appiah's "shared language of values": through her conversations with Issa, Frances is able to identify the characteristics that her Catholic faith shares with the Muslim faith.

An excellent example of Frances's ability to find common ground between the two faiths is the way in which she interacts with the *tasbeeh*⁷² Issa gifts her. Although neither knows how to use the *tasbeeh*, Issa instructs Frances to roll the beads "through your hands during prayer rather than pause at every individual one" (2005:18). Later, after Issa disappears, Frances recounts how, when she is inattentive, she finds herself saying the Rosary with the *tasbeeh*. When this happens, Frances does not stop to swap prayer beads, but "continues by counting the decades on her fingers, the *tasbeeh* dangling from her old bent hands" (2005:18). Because she is secure enough in her faith, the similarities with Islam do not throw her out of balance while praying with the 'wrong' set of prayer beads. Perhaps the best example of Frances's increasingly hybrid understanding of religion is the following:

The two strings of prayer beads always get tangled in the pouch – a *troseberry*, she thinks – so that she has to peel the beads apart, like seeds from a pomegranate, when she sits down to pray. Sometimes, her gnarled fingers struggle and when the light is bad, she has to start with the cross to help her identify which of the almost identical beads belong to which string. She doesn't mind; the ritual helps settle her mind – rosary *tasbeeh*, rosary *tasbeeh* – and evokes a scene he once described of a mosque in the shadow of a cathedral. She looks up to imagine the sight: a *cathemosdraquel*, she thinks – to match her *troseberry*. (2015:15)

The beads in this passage are symbolic of Frances's personal redefinition of religion. Not only are the beads nearly identical but they serve the same purpose: prayer and comfort. By combining the rosary and *tasbeeh* to create the *troseberry* – and, similarly, the *cathemosdraquel*⁷³ – she is creating a private-cum-shared language of values between two major religions (traditionally intolerant of each other's definition of God) making it thus possible for her to find comfort in their similarities.

Several critics have highlighted Frances's emotional capacity and wisdom in finding common ground between the two religions. Jayawardane's reading of the novel highlights how approaching others with respect and openness has the potential to transform one's understanding of belonging; the critic also suggesting Frances's and Issa's friendship to be

⁷² The word *tasbeeh* can refer to a Muslim prayer and to a set of prayer beads. In this novel, *tasbeeh* is used in reference to the beads.

⁷³ The *cathemosdraquel* is a word coined by Frances using an amalgamation of the words cathedral and mosque, inspired by Issa's story of the Durban mosque. As Frances recalls: "it was the largest mosque in the southern hemisphere [...] it stands so close to the Catholic cathedral that from certain angles the two buildings almost seem one" (2001:77).

transformative for Frances's "spiritual journey as a Christian" (2014:18). Jayawardane believes that Frances's interest in the similarities between the Christian and Muslim faith helps her to discover that "what we commonly regard as the pillars upholding a nation or religion – demarcating lines of purity, exceptional status, and exclusivity – are most often infused in their very core by other cultures and traditions" (2014:18-19). Jayawardane also suggests that Frances's enhanced understanding of spirituality "emphasises a continued, symbiotic relationship between Islam and Christianity, rememorialising religions as historical and spiritual companions who remember for each other, thereby provided support for each other's empty spaces" (2014:19). In other words, even the differences between Islam and Christianity can be understood in a positive way, a realisation that allows Frances to seek solace in both.

Steiner, for her part, points to Frances's new understanding of faith as a way to push back against the damaging effects of what she terms "Culture Talk" (2007:64). This critic's reading focuses on the way in which the Islamophobic, anti-immigrant rhetoric (or culture talk) of the early 2000s can be combated by real and meaningful connections with the other (54-55). Steiner suggests that Frances is able to focus on connections rather than divisions and, as a result, "lives out [...] love and respect for Issa, but also more generously, for a tradition that is at least partially connected to her own" (64). Frances's ability to understand the connections between her own faith and Islam demonstrates the potential for connection and growth that exists when one is open to learning from the so-called 'other'. Her interactions with Issa deepen her understanding of her faith and allow her to redefine it in a meaningful way that, brings her comfort and joy.

In the introduction to this section (3.4), I discussed Ahmed's proposition that new communities could be created around the shared experience of homelessness. The critic states that the experience of leaving home is "about the failure of memory to fully make sense of the place one comes to inhabit" (1999:343). In Ahmed's understanding this type of 'failure of memory' can form the basis for a redefinition of home because it is an experience that all migrants share, thus being a point of connection. The type of alienation that Ma Vasinthe experiences can, in my opinion, be read as a failure of her memory to make sense

of a world in which her son is no longer present. As long as Issa remains missing, Ma Vasinthe will continue to experience the isolation and disorientation brought about by his disappearance. However, if we apply Ahmed's understanding of 'home' to Ma Vasinthe's experience, then it becomes possible to interpret Ma Vasinthe as somebody who has the capacity to restore a sense of belonging by connecting with other parents who have had similar experiences of loss. The novel illustrates how such a connection was formed: after Issa's disappearance, Ma Vasinthe recalls a colleague whose son had been killed in a motorcycle accident. At the time of the accident, she judged her colleague's grief unnecessarily harshly and questioned his judgement and ability to do his job (2005:182). After Issa's disappearance, however, Ma Vasinthe reconnects with the colleague, finally able to identify with the pain and loss that he had experienced. The novel suggests that the two are now able to form a bond over the shared loss – through death and disappearance respectively – of an only child. This bond does not bring Ma Vasinthe any real closure, but it does offer her some context⁷⁴ and compassion for her loss (202).

It is also important to note that – even before losing Issa – Ma Vasinthe had already demonstrated the emotional capacity to form a 'community' based on shared experiences. As this chapter has hopefully so far demonstrated, Ma Vasinthe and Ma Gloria formed a family unit out of the shared need for a safe, secure place to raise their children. At the time (in the 1980s), both women were quite literally homeless: Ma Vasinthe was abandoned while in labour, and Ma Gloria was looking for work (2005:211-212, 214). Ma Vasinthe's relationship with Ma Gloria demonstrates the strength of such a redefinition of home. Their relationship continues to offer Ma Vasinthe comfort even after Issa has gone missing. The innovative rituals and routines of family life – as outlined in the sub-section on Traditional Experiences of Home (3.2.3) – are meaningful for Ma Vasinthe: they provide continuity and stability and a link to her life before Issa's disappearance. One such ritual stands out: every night Ma Vasinthe and Ma Gloria share a cup of tea before cooking and eating dinner. The novel implies that the ritual of tea drinking and the food served at dinner provide Ma Vasinthe with "one unbroken link to her convoluted, inaccessible past"

⁷⁴ This same colleague was exiled during the anti-apartheid struggle and his experiences offer Ma Vasinthe insight into the long-term effects of Issa's activism. He suggests that the "struggle is never over [...] there is a lot in Britain to alienate a young idealist" (2005:200).

(2005:202). This ritual also demonstrates the way in which the household routines have shifted in the wake of Issa's disappearance:

Before she says goodnight, Gloria asks what she already knows the answer to – if the answer were any different, she'd be the first to know. Still, she has to ask her obsolete question. To ask is to demonstrate hope, articulate possibility. Not to, would be unthinkable. Vasinthe knows when the question is coming...

'No news today.'

Vasinthe will lay down the newspaper and take off her glasses.

'Sorry Gloria. No news today.'

This exchange marks the end of their day, like turning out the light. (2005:203)

Although this exchange is undoubtedly sad, it demonstrates how, even in the wake of such a traumatic event as the disappearance of a son, it is still possible to redefine home as "a space where feelings of connectedness ensue from the mundane and unexpected of daily practice" (Steiner 2009:23).

Conclusion

This study has aimed to investigate new understandings of ‘home’ as represented through the experiences of the migrant characters in Nadine Gordimer’s *The Pickup* and Ishtiyag Shukri’s *The Silent Minaret*. As indicated in my introductory chapter, Chapter One, the selection of these two novels was guided by the need to explore contemporary South African stories that engage with the issues of home, migration and dislocation. Both novels provide insight into the way in which South Africans experience home and belonging in the post-apartheid years. In addition, both novels offer a portrayal of South Africans living beyond the border of their home country, an experience that is increasingly wide-spread. The experience of living abroad involves a continuous negotiation and renegotiation of identity between old and new understandings of self. Such identity negotiations are more pronounced within the South African experience in that our identities are “constantly being stitched together, becoming entangled, being complicitous, becoming ever more complicated” (Jacobs 2016:4). Our complex history and our ever-changing political landscape mean that we are continually renegotiating what it means to be South African. My study has been concerned with the effects of such a continual renegotiation of identity, with a focus on the migrant characters in both novels.

In Chapter Two, I focused on the way in which Gordimer’s *The Pickup* portrays home, belonging and the effects of human movement. This novel is particularly interesting because it offers two completely different portrayals of migration. On the one hand, there is Julie Summers, a young, middle-class South African woman who migrates legally and with relative ease. On the other hand, there is Ibrahim ibn Musa, an undocumented immigrant from an unnamed North African village. As I have demonstrated, both characters are shown to be disconnected from their ‘traditional’ homes: Julie has cut herself off from her wealthy parents, and Ibrahim has been living in Johannesburg under an assumed name to avoid deportation to his home country. Julie’s experiences suggest that one’s understanding of home depends on changes in one’s understanding of social and cultural dynamics. Her discomfort with her family’s continued privilege in the new South Africa prompts her to redefine her notion of ‘home’ in a way that reflects her progressive cultural values. In

contrast, Ibrahim's understanding of 'home' is rooted in the perceived material advantages of any given relationship or location. At the end of the novel, he chooses to continue pursuing his goal of obtaining permanent residence in the west, even though Julie remains behind in his family home. Ibrahim's apparently single-minded search for economic opportunity is hampered by racial and religious prejudices. Although this novel was published before the September 11 (2001) terror attacks in the U.S.A., it shows how such social stereotyping has long impacted on Arab and Muslim people, especially men.

Shurkri's *The Silent Minaret* (2005), the subject of Chapter Three of this study, was published four years after *The Pickup* (2001) and portrays a world significantly altered by religious extremism and terrorism in the aftermath of the above-mentioned terror attacks. The spread of such nefarious activities has made it significantly more difficult for migrants from under-developed nations to navigate the western world. Issa offers a particularly good illustration of this difficulty: a South African Indian with a Muslim name/heritage, he experiences the full brunt of the racial hostility in his host country, the United Kingdom. His ability to redefine his understanding of home is complicated by his earlier involvement in the struggle against apartheid: his experience as an activist had alienated him from his family and friends, and left him with a heightened awareness of social injustices. Katinka, the novel's other migrant character, is shown to have a unique understanding of what it means to belong. At the end of apartheid, she experiences what she terms a 'stateless moment' between the lowering of the old flag and raising of the new flag. This experience serves as a wake-up call for a need to reassess her understanding of 'home'.

It is interesting to consider the characters' different experiences based on gender. In both novels, it is the female characters – Julie in *The Pickup*, and Katinka in *The Silent Minaret* – who appear to adjust their understanding of home more successfully than their male counterparts. Both Julie and Katinka are shown to have an attitude of openness towards the 'other', an attitude that contributes to their success. At the end of *The Pickup*, Julie is shown to find a sense of belonging through an almost spiritual connection to the desert landscape of Ibrahim's home. Her feeling of being at home is cemented by the community of women in which she is involved, demonstrating that new, meaningful connections can be

formed despite seemingly insurmountable differences (language, culture and religion). At the end of *The Silent Minaret*, Katinka has moved to a small Palestinian village to marry her boyfriend. Here, Katinka is able to live out her desire for inter-personal connection in a community that is united in a common purpose: resistance to the encroaching Israeli wall. Both female characters find a sense of stability through newly imagined daily ritual: for Julie, this takes the form of her morning walk to the edge of the desert, while for Katinka – for whom ritual has always been important – there is the creative routine of teaching.

It is interesting to note that although the female characters in both novels are shown to be broad-minded and open to encounters, they both seek and find belonging in traditionally conservative communities. Julie's new home in the North African village, and Katinka's new home in the Palestinian village, are both in predominantly Muslim countries, which are stereotypically antagonistic towards women. That being said, both women demonstrate the ability to look beyond racial and cultural stereotypes, choosing to focus on familial, emotional (or romantic) connections as a source of comfort and belonging. It is my opinion that both novels appear to suggest the ability of many women to adapt to experiences of isolation or disorientation more efficiently than their male counterparts. Studies have shown that migration tends to challenge traditional gender roles, empowering women by affording them greater economic opportunity in their host countries as compared with their original cultures (Jolly, 2005, and Piper, 2005). While it is tempting to go along with such findings, these need to be contextualised. It is my opinion that the ways in which women are traditionally conditioned to be more accommodating (in inter-personal relationships) than men may influence their ability to adjust with more ease to other cultural contexts.

In contrast, the male characters of the novels I have analysed – Ibrahim (*The Pickup*) and Issa (*The Silent Minaret*) – do not appear to redefine their understanding of home in a meaningful way. Although critics have provided some positive readings of each characters' situation, neither novel offers a clear resolution to their migration stories. In my opinion, such a lack of closure makes it impossible to assume that either character has found a new, meaningful sense of belonging in the country of emigration. To start with Ibrahim: he chooses to continue his search for permanent residence in America and returns – at the end

of the novel – to a state of perpetual homelessness. Although it might be interpreted that Ibrahim has found belonging in a community of immigrants (Jacobs 2016:277), it is my opinion that such a tenuous community is not capable of providing him with the emotional and financial stability he is shown to associate with 'home'.

The other male character I have analysed, Issa (*The Silent Minaret*) also does not appear to find emotional stability. He remains missing at the end of the novel and is shown to have experienced a high degree of anger and alienation prior to his disappearance. These feelings are the direct result of his increased awareness of the similarities between the treatment of Arab immigrants by western nations and the racial segregation he experienced under apartheid in South Africa. It is this awareness that makes it impossible for Issa to feel at home in London. The novel suggests that Issa's disappearance could be the result of his religious radicalisation or the unfortunate consequence of his continued isolation in the city. Some critics (Pucherova, 2009, and Jayawardane, 2014) suggest that Issa's disappearance can be read as a positive political position, and therefore as an attempt at restoring a lost sense of belonging. It is my opinion, however, that such readings assume too much agency on Issa's part, while also over-simplifying the factors that would have led him to make such a radical decision.

Finally, when considering the two novels in terms of gender, it is worth noting that the two female characters are both white, move legally across borders and with a degree of privilege not afforded to the male characters. Ibrahim is an undocumented immigrant from a developing country who was deported from South Africa. Issa, although legally in the United Kingdom, is a victim of the anti-Muslim sentiments prevalent after the September 11 terrorist attacks. Both characters are subject to the negative stereotyping of Arab men, making their reception in their chosen host countries uneasy, if not outright hostile.

In summary, my analysis of *The Pickup* and *The Silent Minaret* has highlighted the benefit of an attitude of openness and a willingness to engage with cultures and communities that are different from one's own. The ability to find alternative 'points of connection' (Appiah

2006), can help those who are alienated within their home or host communities to find common ground and, as a result, a new understanding of what it means to belong. However, it would be naïve to assume that the same opportunities for redefinition and connection exist for all displaced people. The inherent inequality of the migration experience demands that we create more welcoming communities and more encompassing definitions of home, both as a way to minimise the impact of dislocation and to allow those affected by political or economic upheaval to redefine their 'homes' in a meaningful way. Migrant literature is uniquely positioned to initiate such a conversation. As Pourjafari and Vahidpour have stated, "creative or imaginative literature has a power to reflect complex and ambiguous realities that make it a far more plausible representation of human feeling and understandings than many of the branches of scientific research" (2014:679). By portraying the migrant experience and the struggle to redefine one's understanding of home, novels, such as the ones discussed here, encourage us to empathise with the migrant experience and provide a model for creating a more encompassing definition of home and what it means to belong.

References

Primary Texts

- Gordimer, Nadine. 2001. *The Pickup*. London: Bloomsbury Publishing
- Shukri, Ishtiyag. 2005. *The Silent Minaret*. Johannesburg: Jacana Media

Books, Chapters, Articles and Websites

- Ahmed, Sara. 1999. "Home and Away: Narratives of Migration and Estrangement". In: *International Journal of Cultural Studies* 2 (3): 329-347.
- Amid, Jonathan. 2014. "Interview: I See You by Ishtiyag Shukri". In: *LitNet*. Available: <http://www.litnet.co.za/interview-i-see-you-by-ishtiyag-shukri/> (Accessed 4 May 2015).
- Appiah, Kwame Anthony. 2006. *Cosmopolitanism: Ethics in a World of Strangers*. New York: W.W. Norton and Company.
- Ashcroft, Bill. 2009. "Beyond the Nation: Post-colonial Hope". In: *The Journal of the European Association of Studies on Australia* 1 (1): 12-22.
- 2010. "Transnation". In: Wilson, J, Sandru C and Lawson Welsh, S (eds). *Rerouting the Postcolonial: New Directions for the New Millennium*. London: Routledge.
- Baumann, Zygmunt. 1996. *Tourists and Vagabonds: Heroes and Victims of Postmodernity*. Available: <http://nbn-resolving.de/urn:nbn:de:0168-ssaar-266870> (Accessed 27th January 2016).
- Bhabba, Homi. 1994. *The Location of Culture*. London: Routledge.
- Boundless. 2016. "How Culture and Society Impact the Elderly". In: *Boundless Psychology*. Available: <https://www.boundless.com/psychology/textbooks/boundless-psychology-textbook/human-development-14/aging-late-adulthood-412/how-culture-and-society-impact-the-elderly-293-12828/> (Accessed 30 May 2016).
- Childes, Tarah. 2014. "10 Questions: Ishtiyag Shukri". In: *Aerodrome*. Available: <http://aerodrome.co.za/10-questions-ishtiyag-shukri/> (Accessed 22 April 2015).
- Clingman, Stephen. 2009. *The Grammar of Identity: Transnational Fiction and the Nature of the Boundary*. New York: Oxford University Press.

- Cloete, M.J. 2005. "A Study of Identity in Post-Apartheid South African English Literature: *The Pickup* by Nadine Gordimer". In: *Literator* 26 (1): 49-67.
- Cockburn, Patrick. 2014 "Why America's "War on Terror" Failed". In: *Salon*. Available: http://www.salon.com/2014/09/01/why_americas_war_on_terror_failed/ (Accessed on 10 July 2016).
- Cockburn, Patrick and Sengupta, Kim. 2007. "The War on Terror is the Leading Cause of Terrorism". In: *Alternet*. Available: http://www.alternet.org/story/48620/the_war_on_terror_is_the_leading_cause_of_terrorism (Accessed 29 May 2016).
- Coetzee, J.M. 2007. "Nadine Gordimer". In: *Inner Workings: Essays 2000-2005*. London: Vintage Books.
- Dannenberg, Hilary. 2008. "Nadine Gordimer's *The Pickup* and the Desert Romance Tradition in Post/Colonial Anglophone Fiction" in *Current Writing* 20 (1): 69-88.
- Dimitriu, Ileana. 2006. "Postcolonialising Gordimer: The Ethics of 'Beyond' and Significant Peripheries in the Recent Fiction". In: *English in Africa* 33 (2): 159 – 180.
- Douglas, Mary. 1991. "The Idea of a Home: A Kind of Space". In: *Social Research* 58 (1):287-307.
- Dugan, Emily. 2015. "Ishtiyak Shukri: The Award-winning Author who Britain has Banned from Entering the Country". In: *The Independent*. Available: <http://www.independent.co.uk/news/uk/home-news/ishtiyak-shukri-the-award-winning-author-who-britain-has-banned-from-entering-the-country-a6669466.html> (Accessed 16 March 2016).
- Dupuis, Ann and Thorns, David. C. 1998. "Home, Home Ownership and the Search for Ontological Security". In: *The Sociological Review* 46 (1): 24-47.
- Gikandi, Simon. 2010. "Between Roots and Routes: Cosmopolitanism and the Claims of Locality". In: Wilson, J, Sandru C and Lawson Welsh, S (eds). *Rerouting the Postcolonial: New Directions for the New Millennium*. London: Routledge.
- Gordimer, Nadine. 1983. "Living in the Interregnum". In: *The New York Review of Books*. Available: <http://www.nybooks.com/articles/1983/01/20/living-in-the-interregnum/> (Accessed 21 June 2016).
- 1999. *Living in Hope and History: Notes from our Century*. Cape Town: David Philips Publishers.
- Gramich, Katie. 2005. "The Politics of Location: Nadine Gordimer's Fiction Then and Now". In: *Current Writing* 17 (2): 74-86.

- Holcombe, G. 2008. "Nadine Gordimer Critical Perspectives". In: *British Council Literature*. Available: <https://literature.britishcouncil.org/writer/nadine-gordimer> (Accessed 5 April 2015).
- Jacobs, Johan U. 2015. *Diaspora and Identity in South African Fiction*. University of KwaZulu-Natal Press.
- Jayawardane, M. Neelika. 2014. "Forget Maps: Documenting Global Apartheid and Creating Novel Cartographies in Ishtiyag Shukri's *The Silent Minaret*". In: *Research in African Literatures* 45 (1): 1-23.
- 2014. "Interview with Ishtiyag Shukri on his new Novel, *I See You*". In: *Africa is a Country*. Available: <http://africasacountry.com/2014/10/interview-with-ishtiyag-shukri-on-his-new-novel-i-see-you/> (Accessed 22 April 2015).
- 2015. "Two Books Isn't Enough Protection: Britain Deports Writer Ishtiyag Shukri". In: *Africa is a Country*. Available: <http://africasacountry.com/2015/07/two-books-isnt-enough-protection-britain-deports-writer-ishtiyag-shukri/> (Accessed 16 March 2016).
- Kay, Lucy, Kinsely, Zoë, Phillips, Terry and Roughley, Alan (eds). 2007. *Mapping Liminalities: Thresholds in Cultural and Literary Texts*. New York: Peter Lang.
- Kirkup, James. 2013. "Britain's Forgotten Million Old People". In: *The Telegraph*. Available: <https://www.telegraph.co.uk/news/health/elder/10387303/Britians-forgotten-million-old-people.html> (Accessed 13 May 2018)
- Kral, Françoise. 2009. *Critical Identities in Contemporary Anglophone Diasporic Literature*. London: Palgrave Macmillan.
- Lewis, Seth C, and Reese, Stephen D. 2009. "What is the War on Terror? Framing Through the Eyes of Journalists" in *J&MC Quarterly* 68 (1): 85-102.
- Madhvani, Jaya Shakira Kamlesh. 2016. "The Representation of London in Ishtiyag Shukri's *The Silent Minaret*: Home, Neighbourhood, Travel". In: *The Journal of Commonwealth Literature* 51(3) 432-445.
- Madue, S.M. 2015. "South Africa's Foreign and Migration Policies Missteps: Fuels of Xenophobic Eruptions?". In: *The Journal for Transdisciplinary Research in Southern Africa* 11 (4): 60-70.
- Mallet, Shelley. 2004. "Understanding Home: A Critical Review of the Literature". In: *The Sociological Review* 52 (1): 62-89.

- Marangoly George, Rosemary. 1996. *The Politics of Home: Postcolonial Relocations and Twentieth-Century Fiction*. University of California Press.
- Mead, Russell, Walter. 2015. "The Roots of the Migration Crisis". In: *The Wall Street Journal*. Available: <https://www.wsj.com/articles/the-roots-of-the-migration-crisis-1441995372> (Accessed 13 October 2016).
- Meier, Franz. 2003. *Picking Up the Other: Nadine Gordimer's The Pickup*. Available: http://webdoc.sub.gwdg.de/edoc/ia/eese/artic23/franz/2_2003.html (Accessed 5th April 2015).
- Misago, Jean Pierre. 2016. "Responding to Xenophobic Violence in South Africa: Barking up the Wrong Tree". In: *AHMR* 2 (2): 443-467.
- Mohanty, Chandra Talpade. 2003. *Feminism Without Border: Decolonizing Theory, Practicing Solidarity*. Duke University Press.
- Moonsamy, Nedine. "The Time of the Twisted Guts". In: *SLiP Stellenbosch Literary Project*. Available: <http://slipnet.co.za/view/reviews/the-time-of-the-twisted-guts/> (Accessed 16 March 2016).
- Nail, Thomas. 2015. *The Figure of the Migrant*. Stanford University Press.
- Nyman, Jopi. 2009. *Home, Identity and Mobility in Contemporary Diasporic Fiction*. Amsterdam, New York: Rodopi.
- Ogege, Ode S. 2006. "The Liberal Tradition in South African Literature: Still a Curse? Nadine Gordimer's A Guest of Honour Revisited". In: *The International Fiction Review* 33 (1 and 2). Available: <https://journals.lib.unb.ca/index.php/IFR/article/view/700/1025> (Accessed 2 September 2018)
- Porteous, J. Douglas. 1976. "Home: The Territorial Core". In: *Geographical Review* 66 (4): 383-390.
- Pourjafari, Fatemah and Vahidpour, Abdolali. 2014. "Migration Literature: A Theoretical Perspective". In: *The Dawn Journal* 3 (1): 679-692.
- Pucherova, Dobrota. 2009. "Reimagining the Other: The Politics of Friendship in Three Twenty-First Century South African Novels". In: *Journal of South African Studies* 35 (4): 929-943.
- Rastogi, Pallavi. 2011. "International Geographics: Looking Out in Ishtiyag Shukri's *The Silent Minaret*". In: *Research in African Literatures* 42 (3): 17-30.
- Rushdie, Salman. 1991. *Imaginary Homelands*. London: Random House.
- Semaan, Gaby. 2014. "Arab Americans: Stereotypes, Conflict, History, Cultural Identity and Post9/11". In: *Intercultural Communication Studies* 23(2): 17- 32.

- Shukri, Ishtiyag. 2004. "Apartheid is not Dead". In: *Chimurenga*. Available: <http://www.chimurenga.co.za/archives/1050> (Accessed 4 May 2015).
- 2005. "Britain Insults its People". In: *The Mail and Guardian*. Available: <https://mg.co.za/article/2005-07-21-britain-insults-its-people> (Accessed 22 April 2015).
- 2005. "For Whom do the Stars Shine?". In: *The Mail and Guardian*. Available: <https://mg.co.za/article/2005-12-05-for-whom-do-the-stars-shine> (Accessed 22 April 2015).
- 2005. "Written in Secret". In: *The Mail and Guardian*. Available: <https://mg.co.za/article/2005-02-04-written-in-secret> (Accessed 22 April 2015).
- 2006. "Fortress Europe". In: *The Mail and Guardian*. Available: <http://mg.co.za/article/2006-03-17-fortress-europe> (Accessed 22 April 2015).
- 2015. "Losing London". In: *Africa is a Country*. Available: <http://africasacountry.com/2015/09/losing-london/> (Accessed 16 March 2016).
- 2015. "Why I asked for my work to be withdrawn from the inaugural FT/Oppenheimer Funds Emerging Voices Awards". In: *Africa is a Country*. Available: <http://africasacountry.com/2015/05/why-i-asked-for-my-work-to-be-withdrawn-from-the-inaugural-financial-timesoppenheimerfunds-emerging-voices-awards-2015-by-ishtiyag-shukri/> (Accessed 16 March 2016).
- Smith, Andrew. 2004. "Migrancy, Hybridity, and Postcolonial Literary Studies". In: Lazarus, Neil (ed). *The Cambridge Companion to Postcolonial Literary Studies*. New York: Cambridge University Press. 241-261.
- Somerville, Peter. 1989. "Home Sweet Home: A Critical Comment on Saunders and Williams". In: *Housing Studies* 4(2): 113-118.
- 1992. "Homelessness and the Meaning of Home: Rooflessness or Rootlessness". In: *International Journal of Urban and Regional Research* 16 (4): 529-539.
- 1997. "The Social Construction of Home". In: *Journal of Architectural and Planning Research* 14 (3): 226-245.
- Spencer, Robert. 2010. "Cosmopolitan Criticism" in Wilson, J, Sandru C and Lawson Welsh, S (eds). *Rerouting the Postcolonial: New Directions for the New Millennium*. London: Routledge.

- Steiner, Tina. 2007. "Pockets of Connection against the Backdrop of Culture Talk in Ishtiyag Shukri's Novel *The Silent Minaret*" in *Current Writing* 19 (1): 53-68.
- 2009. *Translated People, Translated Texts: Language and Migration in Contemporary African Literature*. Manchester: St. Jerome Publishing.
- survivor guilt. (n.d.) *Mosby's Medical Dictionary, 8th edition*. (2009). Available from: <https://medical-dictionary.thefreedictionary.com/survivor+guilt> (Accessed 27 April 2018).
- Tucker, Aviezer. 1994. "In Search of Home". In: *The Journal of Applied Philosophy* 11 (2): 181-187.
- Ulansky, Elana. 2016. "Is Nationalism on the Rise Globally?". In: *The Huffington Post*. Available: http://www.huffingtonpost.com/elena-ulansky/is-nationalism-on-the-rise_b_10224712.html (Accessed 7 October 2016).
- Walder, Dennis. 2014. "Nadine Gordimer Obituary". In: *The Guardian*. Available: <https://www.theguardian.com/books/2014/jul/14/nadine-gordimer> (Accessed 5 April 2015).
- Wastberg, Per. 2001. "Nadine Gordimer and the South African Experience". In: *Nobelprize.org*. Available: http://www.nobelprize.org/nobel_prizes/literature/laureates/1991/gordimer-article.html (Accessed 12 May 2015).
- White, Paul. 1995. "Geography, Literature and Migration". In: King, R. Connell, J. and White, P (eds). *Writing Across Worlds: Literature and Migration*. London, New York: Routledge.
- Wisker, Gina. 2007. *Key Concepts in Postcolonial Literature*. New York: Palgrave Macmillan.
- 9/11 Memorial Museum. 2016. *What Happened on 9/11?* Available: <https://www.911memorial.org/faq-about-911> (Accessed 30 May 2016).

Reports and Working Papers

- Banulescu-Bogdan, Natalia, and Fratzke, Susan. 2015. "Europe's Migration Crisis in Context: Why Now and What Next?". In: *The Online Journal of the Migration Policy Institute*. Available: <http://www.migrationpolicy.org/article/europe%E2%80%99s-migration-crisis-context-why-now-and-what-next> (Accessed 13 October 2016).

- Binaisa, Naluwembe. 2011. "African Migrants Negotiate 'Home' and 'Belonging': Re-framing Transnationalism through a Diasporic Landscape". *International Migration Institute Working Papers*. Available: <https://www.imi.ox.ac.uk/publications/wp-41-11> (Accessed 13 October 2016).
- Gallup. 2016. *Islamophobia: Understanding Anti-Muslim Sentiment in the West*. Available: <http://www.gallup.com/poll/157082/islamophobia-understanding-anti-muslim-sentiment-west.aspx> (Accessed 25 May 2016).
- Jolly, Susie and Reeves, Hazel. 2005. *Gender and Migration Overview Report*. Available: <http://www.bridge.ids.ac.uk/sites/bridge.ids.ac.uk/files/reports/CEP-Mig-OR.pdf> (Accessed 27 July 2017).
- Misago, Jean Pierre, Freemantle, Iriann, and Landau, Loren B. 2015. *Protection from Xenophobia: An Evaluation of the UNHCR'S Regional Office for Southern Africa's Xenophobia Related Programmes*. Available: <http://www.unhcr.org/research/evalreports/55cb153f9/protection-xenophobia-evaluation-unhcrs-regional-office-southern-africas.html> (Accessed 17 June 2017).
- Pew Research Centre. 2006. *The Great Divide: How Westerners and Muslims View Each Other*. Available: <http://www.pewglobal.org/2006/06/22/the-great-divide-how-westerners-and-muslims-view-each-other/> (Accessed 30 May 2016).
- Piper, Nicola. 2005. *Gender and Migration: A Paper prepared for the Policy Analysis and Research Programme of the Global Commission on International Migration*. Available at: https://www.iom.int/jahia/webdav/site/myjahiasite/shared/shared/main/insite/policy_and_research/gcim/tp/TP10.pdf (Accessed 27 July 2017).
- Singh, Amardeep. 2002. "United States: We Are Not the Enemy. Hate Crimes Against Arabs, Muslims and Those Perceived to be Arab or Muslim after September 11". In: *Human Rights Watch* 14 (6): 4-41.
- Tan, Carol. 2014. "Public Attitudes Towards Immigration Research Review". In: *Journalist's Resource*. Available: <https://journalistsresource.org/studies/government/immigration/public-attitudes-toward-research-review> (Accessed 30 May 2016).
- United Nations, Department of Economic and Social Affairs, Population Division. 2016. *International Migration Report 2015: Highlights* (ST/ESA/SER.A/375). Available at http://www.un.org/en/development/desa/population/migration/publications/migrationreport/docs/MigrationReport2015_Highlights.pdf (Accessed 13 May 2018).

Wike, Richard, Stokes, Bruce, and Simmons, Katie. 2016. "Negative Reviews of minorities, refugees common in EU". *Pew Research*. Available: <http://www.pewglobal.org/2016/07/11/negative-views-of-minorities-refugees-common-in-eu/> (Accessed 13 October 2016).