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Alienation and Displacement in Abdulrazak Gurnah's *Paradise*

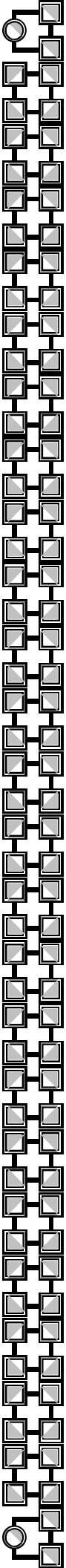Presented and publicly defended by

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Dedication

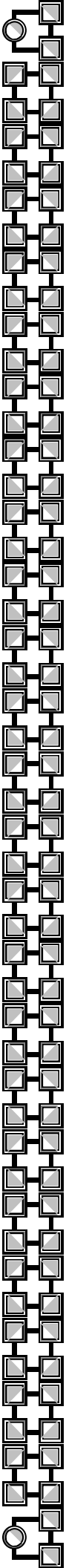I dedicate this work to my small family, and my large family.

Acknowledgements

I thank Allah the Almighty for all his blessings. And all my thanks go to my supervisor professor Abdelaziz Bousbai for his valuable priceless guidance and advice. I, also, pass my gratitude to all my teachers who taught me, and to all the administrative staff.

Abstract

Abdulrazak Gurnah's novels are renowned for their depiction of migration, identity struggles and ideological contention themes. In this regard, the present research intends to untie the shackles behind Yusuf's enigma of displacement, dissociation and alienation. Accordingly, Gurnah's mechanism of disclosing numerous embodiments of displacement and counting for its variant catalysts through the employment of diverse characters, herein Yusuf and Khalil, yet in the same setting is of high concern. Above all, the current study aspires to foreground the characters' divergent approach in handling the faced issues, as Gurnah's implicitly suggested politics into the African struggle. To troubleshoot such concerns, a descriptive analytical approach has been endorsed. Accordingly, Homi Bhabha's post-structuralist framework of hybridity, which is built on the premises of third space of transculturation has been morphed to uncover the dynamics of the characters' sense of uprootedness. The work at hand has, indeed, constructively provided evidence for the characters sense of alienation and displacement as a result of forced migration and its correlations.

Keywords: Alienation, Displacement, Dissociation, Hybridity, Postcolonialism.

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General Introduction

Background of the Study

Post-colonialism as a term emerged when colonized people, intellectuals and activists, from both sides Europeans and non-Europeans, started thinking about the principles of self-determination and self government in the 60s,70s and later on. Though, anti- imperialist criticism goes as far as 17th century, but imperialist political and economic practices proceeded throughout the 19th and 20th century. The term can also be used to describe the concurrent attempts to request and rethink the history and contribution of people subjected under various forms of imperialism.

In their way of gaining independence, African countries, with their massive liberation movements, were faced with socially superior groups' struggle for power, and the creation of new state borders. The claim of self-determination was put into practice by the processes initiated by the conflicts which were not only political and economic, but also cultural. The newly independent people attempted to gain control over not only state boundaries but also their language and history.

Some prominent African writers continue writing their works in their native languages as a way of adjusting the impact of colonialism. Their produce was mainly intended to be against the misrepresentation of native Africans. They turn to refer to the African context and stress its people for they have nothing to learn from the colonizers. All what is needed is restoration of their pride and desire to see Africans who are proud of their origins.

Hence, displacement and alienation are considered as main issues of post-colonial studies and writings. In recent decades, displacement is a crucial case in post-colonial literature due to its multitude consequences on the post-colonial human personalities and

their societies. The years of colonization consistently force peoples to displace or have their place threatened which caused mainly either migration, refugees, or by forced transportation of slaves from Africa to the America.

Along with the actual movement from one place to another, place and placement can hold denotative meaning. Actually, colonialism which not only belittles the indigenous culture but is subverted by seemingly superior cultural model. The practice of English power practiced seems to have subdued the colonized population sometimes so harshly. Colonial control is often done by altering maps and renaming. These issues are explored in both a literal and metaphoric way, as the population is displaced.

Abdulrazak Gurnahisa Tanzanian-born British author. He fled the country after the coup of 1964 and the ensuing persecution, and went to England to further his studies. Well renowned for his works dealing with the tormenting effects of colonialism, the refugee dilemma, and displacement in the world. The themes of long term and destructive impact were predominant in his writing and the turmoil in which immigrants live. He contributed with an array of novels starting with Memory of Departure (1987) to his tenth Afterlives(2020).All of which deal with dislocation, exile, loss, and identity and African characters' experiences of relocation in the places where they have either emigrated or escaped.

Paradise (1994) weaves a voyage of self-search. The novel maps the journey of Yusuf and Khalil whose father is no longer able to pay his debts. Yusuf is, therefore, sold to a powerful and wealthy Arab merchant whom the boy calls " Uncle Aziz". Yusuf believes that Aziz is really his uncle. From then on, he works in Uncle Aziz's shop in a small trading town on the east coast. A few years later, the merchant's wife becomes

completely fascinated by his beauty, tries to seduce him. As she had been rejected, she publically accused him of trying to rape her. Lately, he turns out managing his master's store, yet it takes him years to realize that he is a slave and will probably never see his parents again. Yusuf joins one of Aziz's convoy to travel into the interior of Africa where the convoy of traders faced endless animosities. On their way home, WWI begins and Yusuf came across the German Army unwillingly conscripting African men as soldiers.

Rationale of the Study

The novel, *Paradise* (1994), written by Abdulrazak Gurnah, is purposefully selected as the main corpus for the current study for several reasons. First, because of the serious implications of postcolonial issues and their effects in raising people's awareness in ex-colonized countries. Also, the impact of postcolonial themes as tools in the committed literature on postcolonial societies. Third, *Paradise* (1994), is the novel that caused Abdulrazak Gurnah to be awarded the Nobel prize of 2021 in literature and whereby came to the limelight for few decades now.

Aims of the Study

Notions of dislocation, exile, immigration and identity are dealt with in profusion in Gurnah's *Paradise* (1994); hence, the novel accommodates itself to a certain extent to Postcolonial literary studies. This study aims to trace the authors portrayal of indentured identity in Postcolonial society and to analyze the concepts of alienation and displacement and their corollaries through the view of postcolonial authors.

Research Questions

To reach out the objective of the current study, it is compelling to raise the following questions:

1- How does the author portray displacement and alienation in *Paradise* ?

2- To what extent could Gurnah link displacement with alienation ?

3- In what way did Gurnah's*Paradise* contribute to the improvement of situation of displaced and alienated subjects?

Methodology
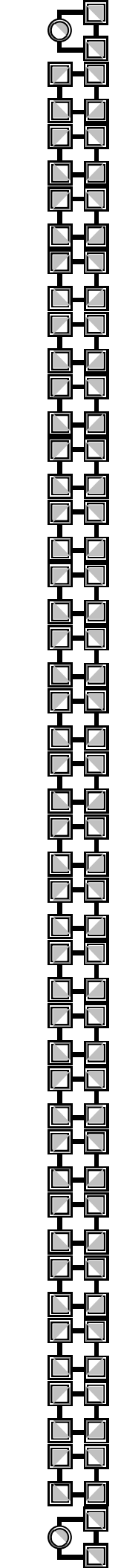
As the current study attempts to analyze Gurnah's *Paradise*(1994), it is conducted under a descriptive analytical approach. It uses postcolonial theory so that the study would illuminate how Gurnah uses a stratagem to portray what makes Yusuf the protagonist different from all other slaves to evade servitude and strive for civil freedom. Postcolonial theory focuses on Homi Bhabha's conception of hybridity, and identity formation. The theories will be as a framework for guidance, evaluation and clarification of the main ideas.

Dissertation Structure

The study charts a tripartite division. Whilst the first two chapters are germane to the theoretical framework, the third chapter is of practical relevance. As the first chapter garners postcolonial critics', conspicuously Homi Bhabha, conceptions of displacement and alienation, the second chapter demarcates postcolonial theory pertinence to African literature, themes and writers.. The last chapter embodies a common ground between Gurnah's *Paradise* and a descriptive analytical application of Bhabha's theoretical lines on hybridity, displacement and alienation.

CHAPTER.1 Postcolonial Reading to

Displacement and Alienation

Chapter.1 Postcolonial Reading to Displacement and Alienation

Introduction

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Introduction

The theme of the decadent situation of Africa during and after colonialism has been extensively studied and analyzed within African literature. Previous works by prominent authors have often depicted Africa as an unspoiled continent, a primeval place where nature and humanity are still integrated, in contrast to Europe. This portrays Africa as virgin continent free from commerce and human conflicts. Thus, the current chapter overviews the post colonialism and postcolonial theory. Also, it recounts Homi Bhabha's theory of alienation and displacement.

1.1. Definition of Discourse

Discourse, as a term, has nuanced meanings. It can refer to spoken or written form of communication between people. As it is stated by Jacques Derrida discourse, "… a system in which the central signified[…] is never absolutely present outside asystem of differences" (Felluga 84). This description aligns with the semiotics rules set by Ferdinand de Saussure,signifier and signified, congruent with system of differences.

Moreover, Foucault defined discourse as a system of statements through which people perceive the world. Additionally, it is the framework that allows the controlling classes as a source of truth in societyand dictates specific knowledge, disciplines and values upon dominated groups(Ashcroft 2013 51). He also discusses discourse-formations, which shape our exchanges of knowledge and power in specific situations and the rules that determine which objects are discussed in the discourse.

Gayatri Spivak praised Said's work in *Orientalism* for its significant achievements and recognition as a discipline in esteemed Western institutions, allowing the previously

unheard "Orient" to have a voice. (Spivak56 qtd. in Gandhi 65).Michel Foucault added that discourse is linked to the practice of power, aiming to control and determine the ways of representation in society(Foucault 52 qtd. in Gandhi 25).Orientalist discourses direct negative and downgrading representations towards the Orient, portraying them as immature. In Postcolonial Theory, colonial discourse makes use of binary oppositions, such as black/white, progressive/primitive, civilized/barbarian, linking childhood with colonization. They accuse the Orient of suffering from not keeping up with development(Said 35 qtd in Gandhi 77).

1.2. Definition of Post-colonialism

Robert said that Since the late 20[th]century, scholars andcritics have usedpostcolonialism, sometimes with a hyphen and other times without it. While some differences exist regarding the usage of the term, it generally refers to the same field of study. The hyphenated form was initially used for decades to represent the period following independence, but in the 1980s, it started including all literary and cultural analyzes by literary critics. The commonly unhyphenated version is used to discern it from the previous form,indicatinga specific period of time, and an inclination interested in literary criticism and discourse analysis (12).

Tariq Jazeel notes that post colonialism explores the experiences of colonialism and its aftermath, bothlocally and internationally. It also aims to discuss the critical experiences directly related to colonialism, such as slavery, migration, racism and colonial discourse. This area of study covers various academic approaches, such as history, philosophy, and linguistics. Postcolonialism also encompasses the racial communities living in the West, including Natives, Asians, and African Americans and the Caribbean in Britain. Due to

these topics and themes, Postcolonialism has become a prominent field of study, with thousands of books and articles published yearly (20).

On the other hand, Loomba claims that colonialism remains a controversial subject among critics. Therefore, it is premature to declare the departure of colonialism as long as the injustice caused by colonial rule persists (28). In this context, a country may be classified as postcolonial or neo-colonial. However, several critics have found neo-colonial to be a controversial term.

Edward Said takes a different approach, linking postcolonialism to negative consequences that continue to afflict many ex-colonized countries, such as political instability, corrupt governance, despotic rulers, and human rightsabuses (Hamadi 39).

Furthermore, Lyotard suggested that using the prefix 'post' implies the need to break tradition and establish new ways of living and thinking (Gandhi 7). The term colonialism refers to the historical process by which the 'Occident' seeks to abolish and reject the cultural difference and value of the 'non-occident' (16). In light of this, Ella Shohat questioned:"When exactly, then, does the 'Postcolonial' begin?"(103).

1.3. Postcolonial Studies

Post colonialism grew as a literary field to study the plethora of artistic works the previously colonized people wrote. The colonial period and its repercussions are its main concern. It discusses literature composed by colonial authors who seek to present the daily life of the colonial subjects and depict their negative experiences and address the changes. Kaur and Kumar clarifies the meaning of Postcolonialism and highlighted that the

term :

Postcolonialism represents the race, ethnicity, culture and human identity itself in the modern era. Postcolonial literature seeks to describe theinteractions. Between European nations and the peoples they colonized.By the middle of theTwentieth century, the vast majority of the world was under the control the European countries. The literature and art produced in these countries after independence has become the object of postcolonial studies. (118)

Numerous postcolonial theoretical frameworks have been incorporated into the literary arena, including Fanon's theories of inferiority complex, colonial alienation, and double consciousness. Another prominent tenet is Edward Said's elucidation of the distorted perception of Occidental by the east and the Oriental by the west. In fact, Edward Said, Homi Bhabha and Gayatri Chakraborty Spivak are highly regarded in the field, with Robert J.C.Young, referring to them as the "Holy Trinity" (Huddart 101). Whilst the post-structuralist psychoanalytical approach has been the methodological trajectory for Bhabha's contribution, Spivak has rather tamed a "practical Marxist-feminist-deconstructionist" theoretical body in her favour to address an intriguing question: "Can the subaltern speak ?" (Campbell 228).

1.3.1. Edward Said Vs Homi Bhabha

Based on Edward Said's most influential work, *Orientalism(1978)*, he set up a seemingly superior Western self in opposition to apparently non-white others. Postcolonial critics such as Bhabha further developed these studies. Bhabha approaches postcolonialism from a psychoanalyst vision and uses structuralist approaches that apply them to colonial

studies. Therefore, he is considered the father of the 'colonial discourse analysis' (Huddart 3).

Homi Bhabha noted that Said ignored the crucial role of colonized peoples' attempts during the first encounter, contribution, and how they challenged and even transformed these discourses. For such a purpose, Bhabha proposes the Third Space in which colonizers and colonized argue, producing Hybridity in culture. In the Third Space, colonial rule is challenged by breaking down the binary opposition of colonizers and colonized. Accordingly, Lazarus(2004)clarifies that Bhabha's Third Space "is a fighting term, a theoretical weapon, which intervenes in existing debates and resists certain political and philosophical constructions"(4).It is also characterized as creative grounds and fertile negotiation that lead to a kind of displacement of both parts from their origins. That negotiation in The Third Space undermines the total power of the colonizer (Bhandari 173).

Bhabha elaborates a sequence of concepts that depict the ways the colonized resisted the authority of colonizers, an authority that, from the beginning, was ambivalent and worried. He draws on somewhat imposing range of theoretical references, including Michel Foucault, Jacques Derrida, and Edward Said. According to Bhabha, hybridity and linguistic multilingual can meddle and change the colonial course of action starting from political discourse. Besides, the hybridization process indicates the condition that marks the possibility of counter colonial resistance, as seen in acts of civil disobedience and mass resistance (Bhabha 25).

1.3.2. Hybridity

One of the most debated concepts in postcolonial theory is cultural hybridity. This term originally referred to the mixing of two different species of plants or animals, but in

the context of postcolonial theory, it refers to the blending of cultural, political, and racial elements. In the 17th century, some British hardliners even considered different human races to be different species. However, today, hybridization is viewed in a more nuanced way (Loomba 172).

According to Homi Bhabha in his major works *Nation and Narration(1990)* and *The Location* of Culture*(1994)*, Hybridity denotes "the creation of new a cross culture forms within the 'contact zone caused by colonization" (26) . Cultural purity forms the basis of a deliberate policy of colonial Hybridity. Homi Bhabha's contribution focused mainly on mental relations between the colonizers and colonized. He contends that hybridity occurs in the 'Third Space of Enunciation'. In colonial discourse, it means a mere culture 'exchange'.

However, Huddart states that this view received so much criticism, because it refutes the disparity in power between the colonizers and their subjects (16). Aschcroft adds that Homi Bhabha has converted hybridity into a live opportunity of defiance and opposition to overriding colonial power, stripping the established politically, often through violence, but even of its own allegations to originality (2002 138).

Bijay highlighted that Fanon's concept of embracing one's individual identity, the statement "You're a doctor, a writer, a student - you're different, you're one of us" provoke a discourse from Bhabha. Bhabha contended that deviating from one's own community could result in a resemblance to the colonizers. As the popular adage goes, a friend of your enemy is not necessarily your friend. Nevertheless, both Said and Bhabha concur on the significance of cultural hybridity, believing that once it materializes, it becomes irrevocable, and no power can impede the amalgamation of Eastern and Western cultures (364 365).

1.4. Relationship of Postcolonialism and Literature

Merriam-Webster Dictionary defines colonialism as" Something characteristic of a colony "and "control by one power over a dependent area or people". The term Postcolonialism is interested in all what represents ex-colonized countries after the end of direct colonialism, like race, ethnicity, culture and human identity. It discusses and analyzes the interactions between 'colonizer' and 'colonized' under the supremacy of European countries. It is a crucial subject because one-quarter of the globe's population is subject to Queen Victoria. It includes all kinds of literature and arts produced in the three continents: Africa, Asia, and Australia after independence.

Orientalism, Edward Said renowned book, thoughtfully discusses Western stereotyping of Eastern culture under the umbrella of 'Postcolonial studies' ofwell-known postcolonial writers, such as Achebe, Fanon, J. M. Coetzee, andEavan Boland. Their literary works deal with the interaction between the colonizers and colonized, like *Things Fall Apart*(1958),*Midnight Children(1981),The Waiting for the Barbarians(1990),Disgrace(1990)and English Patient*(1992).

With the demise of the British Empire in the second half of the 20th Century and the lessening of the colonizers' grip on literary productions, writers in ex-colonized such as Kenya, Nigeria, India, and Pakistan endeavored to write literature concerned with experiences during and after colonization. Frantz Fanon is the pioneer who is the first to establish coming future theories in his famous book *The Wretched of the Earth*(1952).He stated that changes in the world would come only with violent revolutions(Thamarana537-538).

Therefore, Ashcroft claims that almost African literature and other parts of Asia and South Pacific Islands that considered post-colonial literature. Besides their special and peculiar provincial features, what brings these pieces of literature together is that they grew in their present form out of the harsh experience of colonization and imposed themselves by accentuating the confrontation with the colonizers (2002 2).

Postcolonial literature hasevolved thanks to several factors of national and regional struggles through activities emphasizing differences from the colonial centre. During the colonial phase, due to the total absence of indigenous languages, literature was primarily written in the colonizers' language and produced by intellectuals' elite who were acknowledged and taught under colonial supervision.Therefore, it is no coincidence that the early works came out in the colonies with the invaders' language as the only means of written expression by authors associated with the imperial power. Some native scholars consider these texts in no way part of any native culture(4 – 5).

1.5. The Relationship of Post-colonialism and African literature

One of the notions developed after the 1920s is Negritude by the two Francophone critics, Aime Cesare and Leopold Senghor. They attempted to lay down the foundations for the theory of modern African writing. It is one, among other notions, devised to promote the black cause and make blacks aware of their black culture that is rushed and renounced by the colonizers. Negritude in Anglo phone African colonies has never found adherents.

Anglo phone African writers`response has always been as quoted by Wole Soyinka that 'a tiger does not proclaim its tigeritude'. However, he later admitted the crucial role that Negritude played in awakening black consciousness (Ashcroft 2002123). Along with Senghor and Cesair, Frantz Fanon(b. 1925-d.1961)-a black French psychiatrist, journalist,

playwright, and revolutionary, made valuable contributions to the African cause. He is one of the leading writing figures in the 20th century. He dealt with themes of racism, colonialism, and decolonization. His literary production includes mainly two books:Black Skin, White Masks, a Decolonization that tackles the theme of racism in the world. Moreover, the Wretched of the Earth (1952)explored decolonization and its long lasting effects. These two books summarize the two themes he was victim to. He faced racism during his arrival to France from his native country also contributed to the theme of Negritude.

During his stay in Algeria, as a doctor, he dealt with both the Algerian freedom fighters as victims and the French police and army as assailants, which helped him a lot to develop his idea on colonial and anti-colonial violence(Alssandrini2019).

Getting the most benefit from different theories, Fanon was able to depict the colonial contradictions that resulted in paired oppositions such as colonizer-colonized; good-evil; true-false; white-black, in which the former signs are privileged at the expense of the latter in the discourse of colonial relationship(Ashcroft2002 124).

For Achebe, English, the colonial language in Nigeria, played a vital role in unifying national discourse and overcoming the non-agreed-upon cultural issues. Achebe believed that formal and traditional discourses should merge to find a way out. This idea is exemplified in the novel Anthills of the Savanah, where all members of a nation are represented. Achebe successfully merged African traditional ways with modern narrative techniques. As Achebe noted: "One of such gains being[the] awareness[of this group] of the totality of the community as opposed to an elite setting sitting up there and not even knowing the names of the people they were dealing with or where they lived"(Andindilile

107). English played a crucial role in bringing together various Nigerian communities. Due to the diversity of languages and cultures in Nigeria, the existence of a common linguistic choice is necessary for a unified national discourse. In the same way, Achebe suggests that English as a literary means does not lead to segregation between literate and non-alphabets. With the presence of more than 505 languages and ethnic groups in Nigeria, English can be a useful tool in the national discourse if it is promoted to play such a role (Andindilile 108).

African literature presents people`s stories as well as those of their ancestors and the people of the present day. It is part and parcel of the common literature as it allows the unheard to be in the foreground and paves the way for them to account for their life experiences. African writers created "their myths and legends and told their stories for a human purpose, and They made their sculptures to serve the needs of their times. They moved and had their being in society, and created their works for the good Of that society" (Achebe 617). Writers of the 1960s applauded Achebe's tendencies about the specific role of literature for human purposes. In the same regard, the generations of authors of the sixties and the decade after kept congruous to this principle-literature should depict the society from which it originates(Ashcroft 2002 125).

There is a heated debate among scholars about the direction of African literature. Some argue that it should be focused on African social context and written in local languages for the African audience. Others, led by Achebe, believe in cultural integration and the use of various languages as a medium of expression. The former group sees the use of local languages as a way to decolonize culture and highlight the uniqueness of African literature, which often relies on oral traditions. Chinweizu and Jemie are among those who

hold this view (Ibid 127). However, both groups fail to recognize that colonialism has created cultural hybridity and influenced the development of African literature.

The debate in Africa concerning the learning of the English language rather than the native languages will go on into the coming years. Due to the real benefits, people will opt for learning Englis has there is no predictable end to the English language monopoly in literary, scientific and economic fields (Plonsky 23).

1.5.1. Displacement

Saha considered displacement as a significant issue in colonial literature that often has a profound impact on postcolonial individuals and their societies. While it can be a difficult experience, it can also provide an opportunity for individuals to improve their standard of living or social standing. Displacement can take two forms - bodily and psychological. Postcolonial authors often explore both forms to depict the new realities faced by those who were once subjugated. Bodily or territorial displacement involves leaving one's homeland or region for various reasons, resulting in a lasting feeling of alienation and displacement among the native population (317-318).

Ashcroft, Griffiths and Tiffin (2002) confirms that:

> A major feature of post-colonial literatures is the concern with place and Displacement. It is here that the special post-colonial crisis of Identity comes into Being: the concern with the development or recovery of an effective identifying Relationship between self and place… Valid and active

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sense of self may haveBeen eroded by dislocation, resulting from migration, the experience for indentured Labour(9).

African people are not only uprooted from their lands of origin but also face consistent displacement in their homelands and from their deep-rooted culture. The colonial power dismantled the African nation's cultural, social and spiritual heritage, which weakened self-construct. Every aspect of African agency was displaced by colonial authorities through hidden means such as education, language, religion, literature and administrative power. This colonial system found a hybrid African subject with a double antagonistic personality, African in mind, British outside(Saha318).

At first, the infected people by these displacements, from different continents and countries, started showing their anger against the colonial mistreatment resorting to the colonizer's language and their sense of nationalism. With the coming of independence, the newly freed people founded different nations. Both post-independent countries and the native people there, after gaining independence, were doing their best to handle the impacts that they experienced in the colonial era(318).Any reintegration into the new place requires massive sacrifice on the part of the individual psyche in order to lessen the effects of domination. Getting rid of the constraints creates new responsibilities that have to be checked by practices of emancipation (Minhqtd in Ashcroft1995, 216).Displacement requires the presence of new ways of responsibilities, enjoyment, relationships to readjust, andacquiring new systems of values to adapt to the new situation. At this very moment, dictatorship may have a comeback in disguise that should be opposed by all means, and this crucial truth can happen in any place(Ashcroft1995 et al.216-217).

1.5.2. Alienation

In the contemporary era, alienation and absence of Psychological stability have become common human traits. According to Encyclopedia Britannica, alienation is "the state of feeling estranged or separated from ones milieu, work, products of work or self". In this context, alienation is a clear sense of dissociation from society that is practiced everyday. Alienation is a rejection of cultural values and perspectives, and it mostly affects young people. It is manifested in detachment with their world, society, history, school and friends and, in some extreme cases, is detached from themselves. However, they cannot determine alternatives to the existing way of life (Keniston 8).

The patient believes that he is a victim of society and experiences alienation due to the despotic economic system, hypocritical politicians who ignore his interests or entrepreneurs who exploit his labor. He feels powerless and disconnected from the events around him, leading to apathy and disinterest in political participation such as voting, which can weaken democracy. This type of alienation can cause fragmentation and breakdown of social bonds, as well as a lack of commitment to social values and norms, resulting in the collapse of collective culture (Chauvin 36).

Alienation refers to the detachment, split, or distancing of people from each other and what makes life important and meaningful. Emile Dürkheim describes social isolation 'Anomie' as inconsistency of social norms, fragmentation of social bonds between the individual and his society. It leads to the breaking up of social identity. The absence of social norms means that person has no values to be followed. It mainly resulted in social isolation. Mass movement from the country to big cities, looking for job opportunities. In

such cases, considerable socio-cultural shifts occur that results in the   feeling of detachment(Alienation 2021).

According to sociologist Melvin Seeman, social alienation is characterized by several features. First, individuals may feel that their lives are completely out of their control and that their actions have no impact. Second, they may not find meaning in the activities they engage in, unlike most people. Third, the values, beliefs, and practices of alienated individuals may not align with those of others in society. Additionally, in the workplace, employers may be alienated by the capitalist system that forces them to compete against each other for the lowest wages. Finally, alienated individuals may disregard their own interests and desires in order to conform to the expectations of others or societal norms (58-91). Sociologists admit that there are other causes of alienation, such as "Powerless people feel that they have no influence on the events of the world, […] the fragmentation of society leads to a sense of meaninglessness, i. e., a sense that is going on around one is incomprehensible and meaningless"(Chauvin 36).

Disrupting the relationship between the subject and his place of upbringing has been a significant theme in post-colonial literature. To avoid the outcomes of a potential crisis, an efficient and natural relationship between the self and its new place has to be regained and developed. Displacement, in its forms, migration, servitude, deportation and indentured labor, may wear away the sense of self. Also, it may be damaged by either cultural belittling or personality degradation on the part of the colonizers. The relationship between place and displacement and its outcome on identity formation has been a common theme in post-colonial literature in English(Ashcroft 2002 9-10).

Besides, the relationship between place and identity cannot develop without a native language to describe it. For the displaced, the language is rendered inapt to lead this role. A distorted relation is created to describe the relation between a non-native language and a non-native place(11).Furthermore, immigrants, asylum seekers, people moving from country to big citiesengender a person's shift in norms, practices and social relations which causes social alienation. Social isolation can be caused by a demographic alteration in a population, as some sociologists documented. For those who gradually lose their status as a majority about race, religion and values,many colored people experience social alienation emanating from systematic racism in the Western world. People living in poverty experience social isolation because of their economic incapability to take part in his society in the normal way (Crossman 2019).

1.5.3. Historical Alienation

Sreeja noted that: "Dissimilarity between two cultures often leads to dejection, vulnerability and disillusionment" (680). Cultural Alienation occurs when there is a dearth of interest towards the culture to which one belongs and due to intense desire to be a part of A dominant culture. This kind of Alienation results from displacement, dislocation and immigration. For first generation, ethnic identity is boosted by the cultural, religious, literary and language background. This functions as a barrier to acquire the new cultural identity.

A person becomes alienated when he assumes the role of a colonial subject. It is a gradual psychological process toward the new subjectivity, a new way to perceive the world. Then he is exposed to alienation from his local, true and genuine self. He is urged to think of the present that has come with the colonizers, which is apparently full of

achievements and success. Colonial thinkers deceive their subjects that their past is worthless and full of faults that do not deserve to be mentioned, whereas the present is overwhelmed with reform, progress, democracy and technology. The latter phase is preceded by history rewriting so as to delete any honorable memories and distortion of historical events, leaders and institutions. Local books and manuscripts were robbed or forbidden from reading under flimsy pretexts. The main purpose is to cut any ties with their past and helps become a modern person. They are made to believe that their way to modernity goes through colonialism. The colonized person is tied down to the colonial present and has to disconnect and strange himself from his past.

Colonial Alienation concerns all aspects of life, at linguistic, cultural, historical level. Colonized person is alienated from his language. Indigenous languages are to play no considerable role in the social, administrative, educational system A way of thinking that transcends to the postcolonial era. Then they are shown how the language of the Centre is the only one able to depict the complexity of experiences of modernity. (Amjadetal 2018).

The inclination toward using colonial language shows a hidden animosity for the use of indigenous languages, a clear sign of an alienated person. Even after the countries gained independence, alienated people kept writing in the colonial language, and they kept acknowledging and awarding them for their works. The answer to the difficult question, the reason behind most language alienated persons use of colonial language instead of indigenous languages in their academic and literary works. The secret is not because these languages are structurallyunable but to the person himself and his personality and how it is formed. The sense of being individual changes according to the language we communicate with using colonial language. Language-alienated people feel at ease when communicating

using colonial language, but at home, being an individual is enclosed by a feeling of Alienation(ibid).

1.5.4.Powerlessness

According to Young,powerlessness is featured by a lack of means to take decisions to avoid mistreatment resulting from a marginal position(13). Powerlessness takes place when there is an inconsistency between power and decision-making. For example, working within the confines of institutions, where everything is done by the executives, may engender a lack of power.

The instance of alienation where there is not enough power, as appropriately put by Seeman, "the expectancy or probability held by the individual that his own behavior cannot determine the occurrence of the outcomes, or reinforcementssought in relation to society" (784-785). He claims that the employer is set apart in a way that the power and means of taking decisions are confiscated by the capitalist employer. In his analysis of powerlessness, he suggests a clear distinction between the extent to which success and failure are ascribed to external metaphysical factors such as luck, chance, and opportunity in opposition to success or failure that is perceived as the corollary of one's personal skills and rational qualities (Seeman 355).

Melvin Seeman has identified six dimensions of alienation: powerlessness, meaninglessness, normlessness, social isolation, cultural disengagement, and self-estrangement. For each of these varieties of Alienation and a scale of measurement have singlehandedly been developed by him?(1991). Powerlessness, hence, is the outlook that one's own life cannot guarantee the desired result. Control over the choices is accredited to external factors, to luck and fate (Hammel 2006).

1.5.5.Dissociation

Many people practice daydreaming from time to time, which is normal. However, if it becomes persistent, it may indicate a mental health issue known as "Dissociation". This condition causes a disconnect in the mind's ability to process information, resulting in feeling disconnected from thoughts, feelings, and surroundings. It may also lead to a loss of sense of identity and the ability to perceive the passing of time. The Sidran Institute noted that a person with Dissociative Identity Disorder:

feels as if she has within her two or more entities, each with its own way of thinking remembering about her self and her life. It is important to keep in mind that although these alternate states may feel or appear to be different, they are all manifestations of a single whole person. (Drescher2022)

A person must exhibit distinct permeating signs among which, regular memory loss of daily events and develop manifold identities each one of them has its own experiences, manner of acting and feeling(Ashburn 198).The research in Dissociative Identity Disorder is new one, scientists have came to have considerable understanding of the disease these years. But DID still receives much debates, disagreement indifference from others.

Did has its root causes during childhood in form of serious shock to maltreatment that continues to occur all along person's life. In these cases Did works as a defense mechanism that isolates harmful impacts and keeps them hidden and separated. The dissociation can last for moments or days. The dissociated is set apart from his Milieu, the things he thinks of, emotions, memory sense of being. For example, many of us have experienced during long journeys that we fail to recall what happens during certain distances, as if we were in a long sleep (198).

Conclusion

Recently African writers have raised the challenge to disclose the colonial policies to subjugate African people and depicted the sequels of colonialism under the umbrella of postcolonial literature. Those writers instructed the African people using African English literature, in which they figured out the major African experiences. Therefore, African writings in English have tempted a wide array of African as well as foreign readers and critics and have become a modern form of African culture and voice. Postcolonial Studies uncover sets of theories ,the focus was on Bhabha's theory in which the term Hybridity is exposed, also the overview of the Canterbury African literature mirrors the hybrid and alienated people and nation who faced both displacement and despair.

CHAPTER.2 Contemporary African literature : An Overview

Chapter.2 Contemporary African Literature : An Overview

Introduction

2.1. Contemporary African Literature

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Introduction

The second chapter of this dissertation is entirely analytical; it offers the opportunity to read Gurnah's masterpiece, *Paradise* (1994). This chapter explores new notions of contemporary African literature, oral literature, cultural identity, and artistic unity in African literature. It also explains the protagonist's daily experiences and subjugation owing to his early enslavement. It further elucidates how the African Eastern Coast, where the novel takes place, is a fertile ground for racial stereotypes and conflicts. Moreover, this chapter deals with the various effects of exile, non-belonging and alienation. The last point to be studied is the literary style used mainly by Gurnah to tackle these interlocking themes.

2.1.Contemporary African Literature

African literature is as old as the African continent itself. However, the arrival of European colonialism impacted hugely its continuity. This deviating influence results from two main factors: the African Diaspora when they were sold as slaves as well as the role played by the Christian missionaries in Translating and spreading brought culture and literature into the native languages(King and Moody-Turner 52).Contemporary African literature is a precious contribution to the burgeoning body of African literary criticism. It is characterized by its emphasis on oral means of expression, folktales and slave spectacular stories, and in the second half of the 20th century in the novel (52).

Different from European and Western literature, African literature emphasizes the artistic mode in the passage of words to pass down life truths and to link new generations to their past. However, with the coming of the colonizers and the absence of written African languages, they transmitted their way and method of storytelling, which later gave birth to a new genre with its specific characteristics (52).

As contemporary literature, it has dealt with issues of the time that were not tackled before, such as globalization, regional conflicts, man and his environment drought, deforestation and political rights, as well as patriarchy and the use of Pidgin English as a means of expression for the first time (Ojaide Xi).African literature had always been known as oral up to the coming of the colonizers in the 19th Century. Some early attempts gave birth to the first Igbo novels, *Omenuko* and *Ala* Bingo, both published in 1905-1909 (Nwadike).

However, with the spread of English in every walk of life, native language-written novels received a setback. Additionally, Ex-British colonies went to extremes to adopt English as the language of science and literature. Bangbosere marked criticizing, "Nigerians have learnt to adore, and perhaps overestimate the value of a foreign tongue"(Eme & Mbagwu 117).In some African countries, such as Kenya, Nigeria and Tanzania, native languages are accorded the same status as their colonial counterparts. In the latter half of the 20th century, there was a heated debate about the language to be used in African literature. On one hand, some people believed that African literature should be written in African languages, while others were opposed to the idea. Obi Wali was an advocate for African literature to be written in African languages, while Achebe, for his own reasons, believed that African literature was better written in colonial languages..

Furthermore, Wali openly accused the pro-foreign languages for African literature to be seeking individual rights (Eme & Mbagwu 118). Wali criticized the pro-English Fer African literature, "… that they were pursuing a dead end, which only leads to sterility, creativity, and frustration" Furthermore, it is said that in Africa, there are more than 2035 languages. This reality is behind the hesitation of governments to introduce African

languages in literature. Because all African countries are multilingual, the suitable way for governments is to resort to exoglossic to avoid internal friction and disagreement. Developing a language into a national one requires much time and effort, let alone developing all African languages. For example, only in Nigeria, there are more than 505 indigenous languages (Udoh6).Ezenwa-Ohaeto(102)clarifies that Achebe backs the idea that those who can use English to accommodate the African way of thinking must do it. Achebe argued that African languages and literature are diversified to the extent of not being put into one group (Eme&Mbagwu119).

In the last few years, the debate has cooled down. The number of literary production published by Africans in English or French outnumbers those written in African languages. In a country like Nigeria, official provincial languages produce a praiseworthy literary production at the expenseof other languages in other regions (20).

2.2. Characteristics of Contemporary African Literature

Since the 1970s, scholars and critics worldwide have shown a growing interest in African literature. The birth of English novel writing can be traced back to Nigeria in 1952 with Amos Tutuola' s The Palm-Wine Drinkard. Since then, novel writing has flourished in Nigeria and spread to other black African countries. These novels emphasize the importance of African tradition and the struggle of Africans to comprehend and adapt to societal changes. The novelist tends to write about things that he can relate to, incorporating his own ideas and values based on what is happening around him. This idea is supported by Ghanaian sociologist Busia (1955), who believed that a person's worldview is shaped by their "Concept of the supernatural, of nature, of man, and society, and of the way in which these concepts form a system that gives meaning to men's lives and action"(19).

Contemporary African literature includes poetry, plays, songs and later novels. It refers mainly to the body of literature written by African authors. It also involves passing down ethics, morality and culture to the next generations. The writer is considered the soul of the community and one who sets an example to be followed. Writers' production is usually an open criticism of some social and political practices that permeate African life. The works of Chinua Achebe and Abdulrazak Gurnah bear witness to this. They depict social life as it is so as to transform violators to readjust rules of conduct. The writer is the binding force that holds the community together. He is to adore and defend African cultures and forbid intruding concepts. He is the guardian of indigenous culture against alien culture as he is the "cultural standard bearer"as set by Ojaide. Africans are known for their spirituality, an idea to be depicted by the accompanying music and dancing ceremony (AbiolaIrele 59).

In African societies, oral tradition was highly valued long before written language. As writing was not prevalent, African literature remained oral for centuries, except in some communities close to Egypt that used Hieroglyphs. It wasn't until the Muslim Arab conquest of Egypt in the ninth century, when they brought their poetry and written literature, that written African literature became more widespread, particularly in the eastern African coast. However, with the emergence of European colonialism, new forms and genres emerged in the literary arena. All these sources contributed to the development of a unique African literary form. (Andrews et al. 107).

Due to historical factors and widespread illiteracy, African literary works have a relatively short history. Oral literature, which is the main form of production, is not widely accepted outside the continent and does not fit into European categorization. Defining

African literature is a challenging task, as the continent is made up of newly formed countries with distinct histories, cultures, tribes, and traditions. Some authors argue that African literature can only be written in native African languages, while others believe it can be written in any language as long as the author is from Africa (Eme & Mbagwu 114).

Smithe identifies many defining characteristics of African literature. Though there are differences between the literature of each country, some commonalities are present in most books. The basic characteristics of African English literature were before the coming of European colonization; some African oral languages were, to some extent, widespread such as Amharic, Zulu, Hausa, Igboand Swahili. During and after the countries gained independence, African literature was written for the first time in both European and African languages. This literature records the surrounding events in African history. This also witnessed a profusion in literary production in both forms, written and oral, representing thousands of ethnic groups. Some of this literature is specifically regional, like West African literature, South African literature, or East African literature (50-54).

Oral African literature, in itself, is not one entity. It is interested in the primitive life of African societies with their folktales, legends and songs. Most of them turn about the mythical creation of the world and the glories achieved by their ancestors(Julien 296).Like all world literature, the African literary realm can be assorted, referring to many factors. These divisions are due to continent mixed constituents in terms of peoples, cultures, politics, geography and languages. Scholars used to classify African literature by region, according to the four directions of the continent, by ethnicity that now live across the boundaries created by colonialism, by nationality for instance, a common practice newly created by the colonial powers that favours and glorifies national history at the expense of

African ethnicity. A further substantial division is by language, exemplified by metropolitan means of expression: English, Portuguese, or local languages, especially the predominant ones, like Haussa, Igbu. The field can also be partitioned by themes or generations. All these divisions denote the varieties, complications and materials that literature should deal with(Finnegan:1970 26).

African literature is at the same time old in respect of subjects and new relating to the considerable share in to overall literary production. Literature in its two forms, takes its share concerning the African countries search for getting rid of colonialism first, and the quest for African shared identity. For this reason, themes of slavery and colonialism take the lion's share in authors' productions. The very first contemporary African writers find no way other than using colonizers' language to denounce colonialism and slavery and promote independence and human rights. Early authors seized the opportunity given by the colonizers to lay down the based for modern African literature. Which led to an unprecedented prosperity from the mid decade of twentieth century and on. During which most African countries enjoyed independence from the European colonialism(28).

2.3. African Oral Literature

For Austin Bukenya, Oral literature is explicated as utterances and statements that are performed through speaking, reciting or singing. Such performance and structure, however, display to a great extent three focal artistic characteristics of accuracy that are rigorous observation, robust and luminous imagination and adept expression. Austin further disambiguates such a conception by setting the link for dubbing African traditional storytelling, myths, proverbs, songs, and all artistic production as oral literature. Indeed, such a rich artist's output is born at the outset as spoken utterances, words and sounds,

"word of mouth". Moreover, it has been classified as a literary production for numerous aspects, such as its use of language as a means of expression and for its artistic appeal by calling and tickling our comprehension and sentimental perception (Nandwa and Bukenya1983: 1).

African oral literature is by all means inclusively dependent on a performer who styles and tailors it in words on relevant occasions. Therefore, this literature is only existent and comes to life at the very moment of the oral performance by an artist, be it a singer or a speaker. A literary work that does not enjoy the luxury of being scripted would stand no chance of survival, expansion or continuation by its means. Similar to any artistic work, oral literature is presented to be received by an audience. Oral literature is only realize during performance (2).

Oral literature is instantly affiliated with audio-visual features such as the background rhythm and symbolism of the words and expressions opted for and the in-person performance of the verse lines. In addition, to a load of sentiments and emotions displayed, the performer's gracefulness and eloquence of voice, facial expressions and body language are highly important. That is to say, tone, movements, pauses, rhythms, and humor play a substantial role in delivering the verbal message. The applied techniques and mediums are more than simple additions and decorations. In this context, they are part and parcel of the oral literature comprehensive implementation. (Ayinde 304).

Similar to written literature's distinctive features, oral literature has its own different intrinsic and extrinsic characteristics. In this regard, the salient attribute of African oral literature is performance and its details, production and distinctive aspects. As asserted by Ruth Finnegan when she clarifies that:

there is no mystery about the first and most basic characteristic of oral literature-even though it is constantly overlooked in collections and analysis. This is the significance of the actual performance. Oral literature is by definition dependent on a performer who formulates it in words on a specific occasion— there is no other way in which it can be realized as a literary product (Fennegan1970, 2).

Oral literature, as has been explained, relies on auditory features which are handed down from one generation to the next. Furthermore, visual properties are quite essential in the transmission of such a mode of literature. The artist can adjust, modify and variegate the meaning of the content and performance just through certain gestures, emotional display or dramatization.

Another fundamental technique to bring more nuances into the meaning of the content to be performed is the artist, a narrator or a singer, alteration and replacement of words to create a sense of renewal that brews enthusiasm into the artistic piece again. The performer can also, to some extent, rearrange the chronological sequence of events as a way of novelty. Herein, the artist's creativity adds a remarkable value to the art. Last but not least, undeniable is the catalyst role the audience plays, by showing traces of eagerness, applauding in rhythm, cheering up, repeating and singing back with the performer and such responsive and harmonizing gestures with narratives of lyrics.

In fact, spoken words are the fundamental units that preserve the traditions to pass from one generation to the other. Paving the way for the performance, materials needed are at disposal before its start. The very success and flow of the implementation are counted on the artist's ability to retrieve and remember past events (Finnegan:2012 60).

To be more precise and easier to grasp for the audience, oral literature is always accompanied by simultaneous body language. Instead of the plain narration of stories, the performer opts for gestures, signs, and movements, such as imitating the movement and walks of some animals or indicating that having a disability further supports the sense of humour and ridicules the whole situation. A musical tool of high importance in African literature is the use of drums of different shapes, materials and sizes. They are utilized to compound certain complex codes and symbols in certain African countries. Hence, they are known as the talking drums or the communities of drummers. This epitome could be observed in the Yoruba in Nigeria, West Africa (EGWU 33).

Oral literature artists are either professionals or non-professionals, which constitute the majority. Indeed most oral literature performers are non-professionals who work as fishers, traditional farmers, hunters, gatherers and collectors. Oral artist as an occupation did not emerge due to the deterioration of African communities' economic level. Those artists, nevertheless, may benefit from their performance by being bestowed some gifts such as food or drinks, but not substantial enough to depend on such a performance for a living. Moreover, those performances embody the African version of modern days lacking spaces of leisure such as theatres, bars and stadiums.

The African oral performer is a talented artist who enriches and supports the social lives of members of their society. Their creativity is evident in various domains, as they act as historians, narrators, actors, advisors, teachers, poets, singers, and cultural traditions bearers. They carry the responsibility of maintaining cultural continuity and preserving its traditions. As messengers, they connect the old generation with the new one, narrating

stories of heroes' bravery and victories and passing on accumulated experiences, wisdom, and virtues. In essence, they are the historians of African society (EGWU 34).

2.4. Themes of African Literature

2.4.1. Cultural Identity

The cultural heterogeneousness pervaded the world circa the second half of the twentieth century, further complicating and nuanced the conception of Identity. Such a diversity espoused with the long-lasting effects of colonization, nearly all over the world, every aspect of the colonized people has somehow deformed. One of the prime targets of cultural studies nowadays is tracking the backwash effects of colonization on African cultural identity construction and the alteration of social life norms and dynamics. African writers have marched a long way in depicting and foregrounding the Africans' adoption and of extreme values.

From a sociological standpoint, the definition of identity has long been disputed. Indeed, numerous issues arose for consideration, leaving the critics' circle in disagreement. Identity, from one side, involves the way individuals discern and consider themselves in relation to a surrounding community. As identities are set up and modified through a kind of metamorphosis process of reciprocity in every detail, they are considered flexible and active (Chibani.M and Guendouzi 687).Bhugra went further in developing an extensive conception concerning Identity that all "… Racial, cultural and ethnic identities form part of one's identity, and it will change with development at a personal as well as at a social level along with immigration and acculturation"(2004 69).

There is no clear consensus on the definition of culture, as different critics such as Kim, Bhugra, and Shah have reviewed it from various perspectives. Instead, several definitions have been coined. Shah defines culture as common aspects that bring a certain group of people together as a community (4). Personal identity is linked to cultural peculiarities and encompasses the unique characteristics that distinguish an individual from others.

It rather embodies a way of belonging by reference to criteria such as gender, racial roots, religious practices, linguistic output, nationality and mainly (Chibani and Guendouzi 688). In the context of cultural identity construction, they can incorporate a sense of selfhood and being by drawing on similarities with others and peculiarities from this same other (Chibani and Guendouzi 688). The motivation in this respect lies in an intercultural exchange that, for sure, begets a disputed area, which ultimately plays a crucial part in both the stages of reformulation and recreation of the new hybrid cultural identity. The stability and solidity of Identity, the cultural one, in particular, correlates with the subject's environment layout. In other words, as Mercer illustrates, identity surfaces as an issue only when the subject is grappling with a crisis. The subject is supposed to be dwelling in a sense of stability, continuity and coherence. Otherwise, in case of dislocation, confusion and uncertainty, the sense of unity shatters, and so does that of identity (43).

Young further added that since the 1950s onwards, identity as a source from which the sense of being, selfhood, and cultural pertinence emanated is viewed through the prism of criteria such as gender identification, racial roots and religious practices (Chibaniand Guendouzi 688). Since the 60s, theoretical frameworks and critical studies in the US and Europe started to probe the conception of identity from a multicultural perspective. In line

with the current status, the newly independent countries embarked on the same activities. Cross's theoretical body charted new territory in cultural identity studies. The theory, which involves five stages, details the phases of the person moving from drawing on nothing whilst casting the self to the point where they become conscious of other perceptions of themselves and start to view themselves through the eye of others, through the eye of difference such as skin color (689).

2.4.2. Independence

African literature is interpreted in different ways by different people. Some see it as a new type of literature with fresh ideas and perspectives, while others view it as a political statement against the oppression and mistreatment of African people during colonial times. Still, others consider it to be an extension of literature from countries like England, France, and Portugal. Regardless, African literature is inherently educational, informative, and documentary in nature (Chibani and Guendouzi 691). One of its main themes is liberation, which inspires writers and readers to embrace their cultural heritage and traditions and to appreciate their individuality.

Wole Soyinka, a prime advocate of the theme of liberation, reveals that the subsequent focal step of self-liberation is the creation of continental language as a means of continental unity, exchange and complies. In his turn, NgugiwaThiongo regards rewriting his country's history as a further act of liberation from colonial prescription. He confirms that freedom and independence are rather prolonged struggle, which is dependent basically on the political, social and cultural awareness and consciousness of the postcolonial subjects. In the same way, Ayi KweiArmah's fictional and critical writing are penned on the premises of resistance and liberation. His literary output is rebellious by nature, his

inspiration is to free the African continent and crack the chains of implicit colonial dynamics. Slavery, in particular, is highly addressed(Agovi 41).

2.5. Gurnah's Themes

The prize winner, Gurnah Abdulrazak's works are usually located in hybrid settings, reflecting his personal experience as an immigrant of Tanzanian origins who works in Britain. He arrived to England in 1968. He has till now published ten novels from 1987 to 2020; whilst some did not receive much appreciation, others have gained considerable international recognition, such as Booker Prize shortlisted *Paradise* (1994). Gurnah's writing, be it fictional or critical, serves as a fertile ground of postcolonial investigation. Themes and reasons of identity: as defined by Erik. H. Erikson, the disturbed state of mind that results from socio-cultural reasons and failure to regard himself as forming one entity(730-759).

Consequently, neither the identity of indigenous people nor their culture are a matter of interest to the colonizers, instead they are destroyed with cruelty. Displacement and migration are usually behind identity crisis. A second theme which starts when one departs from his homeland and family and settles in another society which ultimately leads to the sense of anxiety. Being put between two antagonistic cultures and identities(Himadri264).The third major theme is slavery of 'pawning' which was common practice in the eastern coast of Africa. Fathers pawn their children for an unpaid debts(Stephan 13).

Displacement is a fourth prevailing theme in Gurnah's works. It is caused chiefly by slavery and migration. The displaced is treated as refugee or exiled. He feels tormented between two homes, the native and the actual. For Gurnah home is "where you live and

imaginatively comfortable". And the displaced belongs to both of them (Rose 12).They are molded by the legacy of colonialism. A dominant and unique stamp of Abdulrazak Gurnah's novels is the disturbed ways of narrating. Events, secrets and the past are hidden from the reader and presented later on in forms of remembrance and restoration ("AbdulrazakGurnah" 2021).

2.5.1 Gurnah and Exile

> Migration creates the desire for home, which in turn produces, the rewriting of home. Home sickness or homelessness, the Rejection of home or the longing for home becomes motivatingFactors in this rewriting.Home can only have meaning once One experiences a level of displacement from it.Still home is contradictory,contested spaces a loss four misrecognition and Alienation. (Davies 84)

Davies's statement suggests that homesickness is the result of the existence of exile and home and not the absence of the second as has been thought. The above mentioned quote treats the problem of immigrants who fled their families, homes and communities of origin due to violence, terror, killing, and imprisonment. A great part of the postcolonial subjects are dispersed or exiled to different countries, which in turn, has been a prime reason for the sense of alienation. As a consequence, people are disassembled among different countries and they are caught in a cultural foreign land with no home sense promises.

In his writing, novels or critical discussion, Abdulrazak Gurnah foregrounds the wretched conditions of the immigrants and exiled who are dislocated and disoriented from the sense of home into unhomely spaces and cultures. Such a motif is embodied nearly in

all Abdulrazak Gurnah's novels. For instance, Last Gift narrated the storyline of Abbas and his children Jamal and Hanna who moved from an unnamed African country to England. In the same context, Daud is displaced from his country Tanzania to England. A common ground is the suffering all those characters endure as they are weaned away from their homes and due to the sense of displacement (Prono 2021).

They are expected to reshape themselves in a malleable way to fit the new way of life far away from their country of origin. The journey of leaving their homes and dwelling elsewhere triggers instability and transformation, urging them to activate mechanisms of adaption in an attempt to redress the balance in their life again. The immigrants can stop the torrent of questions about their roots, belonging, and what defines their true selves and what to exclude from this definition. By the same token, in their forced dislocation from their homelands to the host country, Abbas and Daud, as an example, had endured the abyss of displacement and alienation that prisoned them in a diasporic dilemma. Their sense of home and belonging is unattainable and void of its true meaning (ibid).

2.5.2. Gurnah and Belonging

"Expatriation/exile for the intellectual is restless, movement, constantly being unsettled and unsettling others. You cannot go back to some earlier and perhaps more stable condition of being at home; and, alas, you can never fully arrive, be at one with your new home or situation"(Said 365 qtd. in Bungaro 25).

As the above excerpt hints, when the subject is exiled, he is in a constant state of instability, confusion and ambiguity as he is drowned by a ceaseless flow of self-search and communal affiliation questions. The intellectuals are bereft of the sense of warmth,

belonging and ease of their home country and community as they cannot build such feelings in the new environment.

Expatriates seem constantly troubled by questions about their roots, loyalties and identity; the past is always present to remind them of their homeliness and displacement. Characters in a considerable number of Gurnah's novels, due to lack of belonging, create imaginary homelands and live in a nostalgic haunting. For long ago, they lost traces of their homeland. Hence, they continue living elsewhere than the host country, creating their alienation and fragmentation. They are physically present in one place and mentally in another. They are estranged from the past and the present (Bungaro30). The novels delineate different aspects of belonging, in-between and national loyalty. Immigrants are always in perplexity with the question, "Who am I in the present,". Such question is cast with references to all life aspects, political, cultural and historical. Who truly are they at the same time identifying as an English, Tanzanian, or black is beyond grasp (Bungaro 34).

England, as depicted in most of Gurnah's fictional narration, is a dehumanizing space of exclusion, where they are insecure about manifesting and celebrating their cultural identity (Bungaro 39). From what is discussed above, the 21st century's tumultuous and intricately woven incidents and paradigms rendered cultural homogeneity and purity impossible. Such an issue is particularly and constantly questioned in the novels, the way foreign and outer values are rising into the African stage at the expense of traditional one and the way foreign and indigenous cultural mores and traditions are merged into a single amalgam in hybrid and bewildering mechanism (27). Henceforth, for the displaced subject, home is rather a mythic and imaginary creation than a tangible geographical space. For an exiled subject, the sense of home is lost permanently.

2.6.Gurnah's Literary Style

Gurnah's writing is ideologically-laden. He straddles across the postmodern history's most critical incidents, such as colonialism and its aftermaths, slavery, the two World Wars and September 11th, 2001, to unveil new perspectives. Gurnah's narrative plots are not weaved in a simple straight line chronology but constructed in parallel dimensions. His fictional works are rather puzzle pieces where the characters rediscover themselves, just as much as do the readers. Noteworthy, Gurnah's adoption for characters that are in perpetual pursuit of self identification moves the line of his narratives from the present to the past to the present yet again in attempts of reconstructing identities concomitant with the world's politics. Narratives that are always in temporal grapples, "where the personal level always encounters the larger traumas of past and present history" (Prono2021).While the stories have multiple layers, they primarily focus on the challenges of immigration, displacement, and identity struggles due to being uprooted from one's home. The novels provide insight into the hardships and emotional pain experienced by male characters that have been displaced. For example, Yusuf, the main character in *Paradise*, is portrayed as an immigrant who yearns for an unattainable sense of home, as seen in the flood of images that come to him. "Images came to him in spate" (ibid).

Conclusion

One of the principal interests of colonial and postcolonial literatures is the challenge of enslavement and its outcomes on the subjects. Taking Gurnah's Paradise as a case study and postcolonial approach as a theoretical framework, this study concentrates mainly on discussing the issue of enslavement and its related themes of racial discrimination, home, and identity. Through the disrupted upbringing of the protagonist Yusuf, Gurnah focuses on

the life of the displaced. Through the successive stages, enslavement is the reason behind the experience of displacement and alienation that befall people in the Eastern Coast of Africa that preceded the coming of the Europeans. Zanzibar is the place where most story events take place. Various individuals and societies, including Arabs, Africans, Persians, and Indians, have intersected, often displaying hierarchical segregation, racial stereotypes, and a history of slave trade. As discussed, Yusuf is a slave on a journey to find a place where he can feel secure and belong, as he currently experiences a sense of loss and confusion.
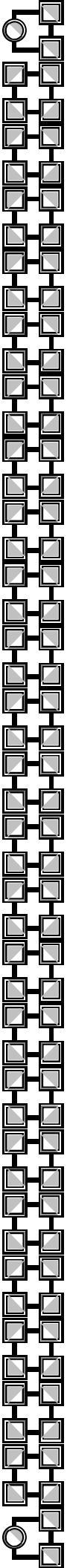
CHAPTER.3 Investigating Alienation

and Displacement in *Paradise*

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Introduction

The third chapter of this research presents a practical analysis from a postcolonial perspective on Abdulrazak Gurnah's novel, *Paradise*, published in1994.The discussion focuses on the themes of migration, slavery, and adjustment on the East Coast of Africa, as portrayed through the daily experiences of the selected characters, Yusuf and Khalil. It further examines the experiences of forced migration and servitude owing to their enslavement and highlights the prevalence of slavery and inequality in the region. Furthermore, this chapter describes the diverse consequences of displacement and alienation, including dissociation, hybridity, powerlessness, and feelings of non-belonging.

3.1.Yusuf

Yusuf is the protagonist in Gurnah's *Paradise*, a boy born and raised in an imaginary town called Kawa in Tanzania in the early 20th century. Yusuf's father, who owned a four–bed hotel, was indebted to a prominent Arab merchant named Aziz. In this novel, the story of Yusuf's life provides an insight into the journey of displacement. According to local custom, Yusuf was pledged to work for Aziz until his father could settle the debt. At the tender age of eleven, Yusuf was separated from his family by "uncle" Aziz and sent to work at his shop in a far-off town.

Additionally, he was suddenly instructed to accompany uncle Aziz on a trading expedition to the interior of the continent west of Lake Tanganyika, which could last months or even years. "You will come and trade with us, and learn the difference between the ways of civilization and the ways of the ways of the savage," (Gurnah 52). Mohammed Abdallah wanted to make Yusuf aware that trading takes many forms and is not always like

in big cities. For instance, in remote areas in the jungle, there is no fixed price for goods; it takes the form of exchange of goods for goods through bargaining.

Yusuf, due to his young age, has few doubts about the journeys he is to make. Apparently, it never occurred to him to ask why, first he is accompanying Uncle Aziz and why the trip to the interior of the continent has been planned abruptly. The young boy Yusuf knows that he has no right to ask about anything. Due to his status as a servant, he is just informed about what to do. Due to the displacement and deprivation from his parents, Yusuf is experiencing a profound sense of disappointment.Many individuals in similar situations to Yusuf can experience feelings of confusion and uncertainty.

Yusuf like Khalil in many ways, perturbed and combative, feels lost and alone in his current situation despite his effortsto maintain a cheerful appearance, Yusuf's inner pain is palpable(Gurnah17). Yusuf, at eleven, was not asked to leave home, nor given guidance or direction, and in his second displacement, also he was only notified at the last minutes by one of Aziz's employers, rather than Aziz. In discussing his writing, Gurnah has described recollection as the writer's hinterland, emphasizing that travelling away from home intensifies one's sense of life and away of being that are forever lost (Valdivieso 123). Yusuf feels isolated and abandoned when he realizes that everyone around him has a family and a home to return to, leading him to experience homesickness and struggle to hold back his tears(Gurnah 39).

3.1.1 Aspects of Hybridity in Yusuf

Hybridization can manifest in various forms, including linguistic, cultural, political, and racial. Homi K Bhabha argued that all hybrid cultural situations and systems are constructed within a space that he referred to as the 'Third Space of enunciation'(171).In

Gurnah's *Paradise*, economic and social hardships that people and families experienced in the early 20th century in eastern part of Africa resulted in a common practice of pawning children to settle their parents' debts. Yusuf, the protagonist, passed through this self-damaging experience, in which he as compelled to depart from his home at a young age to work for his affluent uncle Aziz. In the process, Yusuf had to assimilate new beliefs, lifestyle, social manner, ethics and language that constitute individual part of identity. One of the most crucial factors that are linked to is the impact of hybridity.

Hybridity denotes a socio-economic effect that divides and fragments the subject's identity, culture, and ideology. This impact creates a strange mixture of two or more cultures, that is to say, native and newly acquired one(s). Hybridity represents the second culture that deformed the native identity and culture of native lands. The term Hybridity was first used by Homi Bhabhain his essay "Signs Taken for Wonders," in which he described it as a suppressive device through which colonized people challenge the oppression of the colonizer(144). For instance, Yusuf cannot avoid exposure to new cultures in his new situations. In its broadest sense, hybridity is a mixture of native and borrowed elements. Thus, hybridity leads to the loss and deformation of identity as a result of its mix. In other words, identity refers to a sense of belonging to a particular nation, ethnic, or cultural group. "But Yusuf had neither flag nor righteous knowledge with which to claim superior knowledge, and he understood that the small world he knew was the only one available to him"(Gurnah 237).

In his home town, Yusuf's perception on life was limited to the daily life needs of a young boy in his small village. However, when he was taken to a far-off town to work in Seyyid's shop, there he starts learning and getting exposed to different cultural components

that are new to him. Yusuf is influenced by literary traditions alien to his upbringing. Yusuf learned words of Arabic origin that he had never heard before, such as marehemu, seyyid, maluun, ghoul, jinns, kiyama, udi, amber and musk. Besides, he learned expressions with religious connotations like Allah, Jumua'a prayer, DulQuarnain, Gog and Magog, Mashaallah, Ramadhan, MirajandYa sin. The newly acquired words commonly refer to the creation of new cross-cultural forms. They are produced in the contact zone after exposure to a dominant culture known as hybridity.

3.1.2. Aspects of Displacement in Yusuf

Abdelrazak's Gurnah is the author of ten novels, including the Booker-Shortlisted and Nobel prize-winning *Paradise* for 2021.The story takes place in East Africa before the First World War, arguing the fantasy of a pristineAfrica, and exploring the displacement of the young Yusuf, who is removed from his parent's home to live as a servant in shop for a wealthy Arab merchant. As Gurnah claimed "Travelling away from home provides distance and perspective,and a degree of amplitude and liberation. It intensifies recollection, which is the writer's hinterland"(Gurnah 2021).

The aspects of displacement in the modern world, especially colonial societies, emanate from either colonialism or dreadful economic situations. According to Ashcroft, the term is used to define the occurrence of 'dislocation 'resulting from physical occupation and events directly connected to it. It may happen when people are asked forcefully to move from one region to the other or are deported from one country to another; it can occur through servitude, imprisonment, invasion, settlement or colonization(85-86).

The novel is set in a period when the slave trade was widespread in Zanzibarandother regions in Africa. As a result,many characters like Yusuf, Khalil, and

Amina have been taken unwillingly from their parent's homes and communities. For instance, Yusuf, the young boy, was taken from his home by someone called 'Uncle' Aziz and brought to Zanzibar to work as a servant in a shop. The novel also examines the traumatic impacts of forced migration on individuals and how social and cultural bonds are disrupted.

The novel also investigates the close relationship between displacement, loss of cultural identity and traditional ways of life.

> Now that It think of it, I haven't noticed you reading very often, Hamid said, looking stern and suspicious. This is not something to play the fool about. You want to go to Hell or what? We'll read together today, after you've said your afternoon prayers. What do you mean?, You can' t read? Hamid asked. I didn't say that, Yusuf protested.(Gurnah 96)

The protagonist, Yusuf, struggles to reconcile his traditional upbringing with his new experiences. Besides, the novel demonstrates to what extent the arrival of colonial powers on the African Coast interrupts social and cultural practices resulting in further displacement, cultural disorder and confusion.

Yusuf is not alone in experiencing this feeling of diaspora; Khalil, Amina, and MzeeHamdani share, to some extent, the same sense. However, Khalil and Amina's experiences are different in that they have no way to regain their families, so they surrender to reality, and have to fit into the new society. The protagonist suffers from emotional displacement:' 'Women smelt of a heavy perfume which reminded Yusuf of his mother's clothes trunk'(Gurnah37).Yusuf is also haunted by the memories of his past, including the

loss of his family and village. When Khalil said to him: "Nightmares and crying in the night were stupid, so they were to have no more of that"(Gurnah 23).

He was also In front of social displacement as he makes his way through life in a foreign land. He faced daily life in an Arab-majority community, making it hard for him to assimilate and find a sense of belonging. Homesickness chases Yusuf wherever he goes, "the voice filled him with sadness, one he heard a drawn-out cry of longing which made him think of his mother, and made him stop under the wall and listen with a tremble fear" (Gurnah 49). In other words, the cultural dislocation was resulted in a sense of isolation and loneliness on the part of Yusuf.

At the end of the story, Yusuf is now 18 years old, he has lost his innocence and has been expelled from the Garden of *Paradise*. He has nothing to bind him to a home, family or culture that he can call his own. As a result, Yusuf is isolated from his family, culture, and community, leading to limited opportunities. To improve his situation, he decided to enlist in the German army to fight in a foreign war (Mack 2).

Overall, Gurnah's *Paradise* depicts Yusuf's experience of displacement on multiple levels. He loses his home, identity, and sense of belonging due to enslavement and forced migration.

3.1.3. Aspects of Alienation in Yusuf

The theme of alienation is prevalent throughout the novel, as Yusuf endures it in various aspects of his new life as a result of his forced migration.

Yusuf, at once, has never felt that things around him or what he is doing mean anything to him. It is argued that "Whenever man feels[…] how small and powerless he is

in the world, how insensitive nature is to his fate, there is[…] alienation. Whenever man realizes[…] or feels, […] that truth is unattainable to the human mind, there is[…] alienation"(qtd. In Abdellaoui 85-86). This overwhelming feeling can be found in this quote: "Yusuf felt the reel of his life running through his hand, and he let the reel run without resistance. … He wondered if his parents still thought of him, if they still lived, and he know that he would rather not find out" (Gurnah 174).Besides, there was no prospect on which he can look forward: "Events had ordered his days and he had held his head above the rubble and kept his eyes on the nearer horizon, choosing ignorance rather than futile knowledge of what lay ahead" (Gurnah 174-175).Most of all, he feels most alienated from his family and cultural background: "He wept for his mother and father when he could. At times he panicked at the thought that their images were turning faint in his recollection"(Gurnah48).

Yusuf, like others who were deported, was raised in his community. However, he now feels totally disconnected from his roots and has been unable to settle a relationship between his new situation and his cultural background. Secondly, Yusuf feels alienated from his community and reluctantly accepts and adjusts to the strict Islamic community enforced in his area , such as reciting verses from the Qura' an and praying in the mosque. What makes things worse, his mixed race identity has caused some members of the community to discriminate against him.. This is exemplified in the last scene of the novel when Yusuf, with a sudden quick movement, joins the column of native soldiers whom the Germans recruited. It is clear that his decision was deliberate, but the reader is left to decipher his reasoning.   Most importantly, Yusuf feels alienated even from himself. He feels bewildered and contends to comprehend his identity and the course his life is taking. He enters in relationship with the young Amina, Khalil's 'sister', who is married to Seyyid.

He had planned to run away with her, butshe declined the offer (Gurnah 229). Additionally, he involved in a relationship with 12 years old, Asha, daughter of Hamid. He attempted to make two ends meet in order to balance his cultural identity and the expectations of his community.

From a cultural perspective, Yusuf feels isolated from his culture and identity because he is constantly subjected to the dominant Arab cultural community. Owing to his family education, he may have difficulty expressing certain words:"It was the first time since his bondage that he had addressed him as uncle, but the circumstances were exceptional" (Gurnah 174).In this regard, Yusuf blames the circumstances leading to his ignorance of everything: "He thought of things he should have known about them or could have asked them. The bitter fights which had frightened him. The names… Names of trees. If only he had thought to ask them about such things perhaps he might not have felt so ignorant and so dangerously adrift from everything"(Gurnah 8).

Yusuf has gone through some tough experiences, losing his family and going on adventures that have left him feeling emotionally disconnected. As a result, he has struggled to form deep, lasting relationships with others.He has been in unsuccessful relationship with Amina, the 'sister' of his friend Khalil, who is actually married to his master Seyyid, and Asha, who is only 12 years old and the daughter of Hamid the Merchant. Despite these setbacks, he is looking for a partner who can give him a sense of purpose and structure in his life.   Yusuf had to leave his home at a young age and only managed to make one friend, Khalil, in his new surroundings. He feels like a stranger in the shop he works at because of cultural and emotional traumas he experienced "*Paradise*" emphasizes the challenges in a region on the verge of changes and becomes the focus of

different colonial powers, such as the Germans and the British. Gurnah investigated the theme of alienation that many people, like Yusuf, endure when they leave their homeland, either by choice or force, and seek for an alternative in the wider world.

3.1.4. Aspects of Powerlessness in Yusuf

Due to his overall family situation, Yusuf is taken away from home to serve for free in his master's shop until his father's debts are paid. However, Yusuf can do nothing to restore his father's dilemma. "As defined by (Wilkinson 2005), is the perception that one's own action will not significantly affect an outcome;a person lack of control over a current situation or immediate happening"(Wilkinson qtd. In Dryer 30).

In other words, Yusuf exhibits different forms of powerlessness throughout the story. Poverty is the deep root of Yusuf's enslavement. His family strives in vain to make ends meet. Additionally, they are at the mercy of the wealthy merchant who and others monopolize Zanzibar's trade and economy. Due to his young age, Yusuf was unable to find out a way to improve his family's financial situation. He was justified to say: "He has come to understand fully that he was there as rehani, pawned to Uncle Aziz to secure his father's debts to the merchant. It was not difficult to guess that his father had borrowed too much over the years even more than the sale of his hotel could repay"(Gurnah 47).

Furthermore, Yusuf also suffered from cultural powerlessness because he is living in a foreign land, and he often feels out of place. As a result, he could not adopt the cultural characteristics of the new community and is looked at with suspicion and sometimes hostility by some of the people. "The old men on the terrace laughed at that chortling and rocking giving each other knowing looks, as if they had known all along that this was

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bound to happen"(Gurnah 23).People around keep watch him all day long to see how different he behaves from them.

In *Paradise*, Yusuf finds himself uprooted slave in a foreign land and often feeling out of place, this is clear in this statement, "So often on the journey, he felt he was soft fleshed animal which had left his shell and was now caught in the open, a vile and grotesque beast blindly smearing its passage across the rubble and the thorns" (Gurnah 179-180). Thus, people around him cannot view him without referring to his background that renders him powerless.

Yusuf fights persistently with mixed feelings of loneliness and isolation in his new situation though people constantly surround him. His perplexing undermines any attempts to form significant relationships. He is powerless to the extent to dare overcome his emotional obstacles and an authentic sense of belonging. His in capability to provide help is expressed in these words: "What do you think we should do? Perhaps a dream came to you in the night and you can interpret it to our salvation, as the other Yusuf did,"(Gurnah 163-164).Yusuf has no control over his fate and is not asked about things that should be of his concern "could they be allowed to move freely and perhaps do some work for the towns people in return for food? Chatu agreed on condition of Yusuf being left with him as a hostage"(Gurnah 166).

All in all, Yusuf's experiences in '*Paradise* ' emphasize the various ways in which powerlessness can be perceived. He encounters multiple challenges including the economic, social, and cultural barriers that hinder him achieving his emancipation and realizing his stripped humanity. Despite the fact that he attempted to improve his situation, he remains stuck in a cycle of powerlessness that seems impossible to break.

3.1.5. Aspects of Dissociation in Yusuf

Dissociation is an aftermath of displacement, leaving enduring and everlasting traces on the subject and society's psychic construction, indeed, as Ashcroft has clarified, "It has particular relevance in an indigenous society of settlers, colonies where the expropriation of traditional lands, displacement of indigenous populations, and child removal(the 'stolen generation')"(Ashcroft 2013 et al. 267-268). Social dysfunction can result from experiencing trauma, which can lead to psychological disorders and inner turmoil. This is often the case for those who have been uprooted from their land of origin and struggle to adapt to a new environment. One way of coping with this is through dissociation, which involves disconnecting from reality. In the novel "*Paradise* ," the main character Yusuf experiences dissociation as a way of dealing with his guilt and trauma from being abandoned by his father."For a long time after, he sat silently with himself numbed by guilt that he had been unable to keep the memory of his parents fresh in his life"(Gurnah 174).Yusuf's dissociation goes far beyond that, he tries to avoid all what reminds him of his trauma of being abandoned by his father. "Do you think of your father?"When asked about his father, Yusuf is left speechless(Gurnah 117).

Another aspect of dissociation is when Yusuf loses all contact with his senses and all things around him, and he imagined he was listening to existing sounds. "You could hear God breathing(…) Everywhere throbbed and buzzed, shook with noise"(Gurnah 180).Yusuf does not even dare show his feelings to people around "Yusuf know he was being traded but he still felt uncomfortable with the talk"(Gurnah83).

Therefore, Yusuf's dissociation is a double edged-sword. On one hand, it is a way to protect oneself against life hardships and traumas. On the other hand, it works against persons social relationships.

3.2.Khalil

Khalil is a prominent character who grew up in Zanzibar, an off-island on the East Coast of Africa. He is of mixed race, with an Arab ancestry from his mother's side. When Yusuf is taken away from rural Africa to work in Aziz's shop, he meets Khalil, who later becomes as Yusuf's elder brother. It is Khalil who first informed Yusuf that he is a servant and that Uncle Aziz is not his actual uncle. Both Khalil and Yusuf have been used as collateral for their fathers' debts to Uncle Aziz. With Khalil's father deceased and his mother and family back in the Arabian Peninsula, Khalil has no place to return to: "Khalil looked after the shop, lived in the shop, and seemed to care about nothing else". (Gurnah 22).Khalil, Yusuf friend and fellow slave is at total opposite ends to Yusuf, he is not seeking change and freedom: "And who lives in this *Paradise*? Savages and thieves, who rob innocent traders and sell their own brothers for trinkets" (Gurnah 181).However, Khalilis a thoughtful person, and is interested in Yusuf's interests: "But Khalil had seemed nearly pleased to seehim go. He thought of Kawa and of his parents there, and wondered if he could have acted differently" (Gurnah 57).

3.2.1. Aspects of Hybridity in Khalil

Extirpation of children at an early age and being exposed to different languages and cultures are the cases of most of Gurnah's characters. "It is the'in-between' space that carries the burden and meaning, and this is what makes the notion of hubridity so important" (Ashcroft 2013:et al 136). In other words, they have to adapt themselves to new

situations. Living within the confines of a different community, Khalil reflects in character transformations in terms of identity and culture that reshape his hybridized personality. This transfer is a multi-layered process.

Khalil, in his family of origin, was a blend of an African father and a mother of Arab descent. His identity is then molded by two complementary cultures; Swahili and Arab. Khalilis a fluent speaker in both Swahili and Arabic: "He spoke with the pronounced accent of the Arabic speaker although his Kiswahili was fluent" (Gurnah 22). Cultural hybridity enables Khalil to assume the role of an interpreter between Amina and Yusuf, Zuleikha and Yusuf, who belong to different cultural backgrounds.

Khalil admires Seyyid's approach to managing his employees at the shop. Seyyid encourages Yusuf to replace his dissatisfaction with a more considerate attitude. They are neither beaten nor shouted after, where can famililess slaves find mutual respect like that? (Gurnah25).Khalil is content with his social background and has good relationships with Seyyid, Zuleikha, and customers. He believes that his current way of life, centered around Uncle Aziz, is the best possible option: "It was Uncle Aziz who was the centre and meaning of that life, it was around him that everything turned" (Gurnah 37).

The character Khalil, who comes after Yusuf, represents various forms of hybridity he is subjected to whose identity is moulded by cultural, social and racial influences.

3.2.2. Aspects of Displacement in Khalil

Like many of his peers at that time, Khalil was a victim of enslavement. He was early pawned to Uncle Aziz, as Yusuf, until his father's debts were paid. Moving through the harsh experiences of displacement, it was his parents' fault that he was a servant for the

rest of his life. Khalil recalls when his displacement started: "Then one day that devil Mohammed Abdalla came and took me and my sister away, and brought us here-we were to be rehani until our Ba could repay his debt"(Gurnah203) .

The forced taking away of the character heightens the longing for his native land,the irretrievable way of life (Valdivieso123). Displacement symptoms are usually triggered as soon as the character has been removed from his community. He becomes deprived of his home and cultural milieu and has to deal with a new and strange environment. Khalil, in his adaptation, has to make concessions to find a better compromise between his cultural background and the social settings in the new town. He is better than Yusuf but should fight to adjust to the new situation, though he feels alienated.

Besides, Khalil suffers from severe psychological disruption after his removal from his family, death of his father and has to adapt to the imposed way of life. He, like the others, endures a strong desire for his past family life as he is in need of support, that is why he keeps close contact with Yusuf to compensate for his family loss: "He had greeted their return with frenzied delight and glee, overwhelming Yusuf with joy, jumping around him, squeezing him, slapping him on the back" (Gurnah179).

Yusuf, when first introduced to his new community, did not know the Arabic language that the Seyyid, his family and all the people working for him speak, which proved to be a big challenge. "Khalil was restless during these conversations, speaking with an intensity he could not check while his eyes glowed feverishly" (Gurnah 33).Khalil is quite the opposite of Yusuf, he is quite satisfied with how he lives, especially not far from his younger 'sister' Amina.

As the events go on, Khalil becomes increasingly pleased with what he has and not asking for more. Particularly, after the death of his father, and the departure of his mother and siblings to the Arabian Peninsula, Khalil has no place in the real sense to feel at home.

Like all displaced people, Khalil in Gurnah's "*Paradise* ", has gone through bitter experiences. However, they ultimately helped him keep up some of his cultural traditions and adopt new ones that go with the host community. It also highlights the complications of forced migration and the challenges the displaced individuals face in creating a new home and a sense of belonging.

3.2.3. Aspects of Alienation in Khalil

In Gurnah "*Paradise* ", both main characters, Yusuf and Khalil, reflect symptoms of alienation emanating solely from their identity and social status. Khalil's parents come from different backgrounds – his father is black African and his mother is white Arab. Unfortunately, his family pawned him off to pay a debt in a distant town, leaving him feeling like he doesn't fully belong to either culture. This has caused him to feel isolated and disconnected from both communities. Khalil's cultural identity is a blend of two different cultures and being in distinctive community. He holds an inconsistent cultural component. He is conflicted between two cultures, and strives to bring the differences together. "Then he spoke rapidly in Arabic and looked as if he would hit Yusuf. 'Gone, you stupid boy, you kifaurongo. Everybody's gone to Arabia. They left me here. My brothers, my mother… everybody" (Gurnah 39). Consequently, his cultural alienation is getting worse by his low social status, depriving him of benefitting from his two cultural sources.

Khalil reflects all the symptoms of an alienated person: "Horowitz(1966) suggests that Alienation implies an intense separation first from objects of the world, second from

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people,and third from ideas about the world held by other people"(Horowitz qtd. In Nair 1).Khalil represents a common experience of feeling disconnected from one's cultural roots. Despite not achieving success in any aspect of his life, Khalil has distanced himself from his African heritage and adopted the cultural traits of the Arab community. This has resulted in a complete detachment from his original cultural identity.Thus, Khalil's experience of alienation is a proof of disinterest on his part to connect with the other Africans. In this regard, Khalil becomes convinced of his actual situation: "If you show him respect, he'll look after you… You must learn Arabic, then he'll like you more" (Gurnah 25).

Because he is pawned by his father to secure repayment of his debts, Khalil works as an enslaved person for his master. He has no place to go and no means of survival. Everything is dependent on Seyyid and he derived its survival and meaning from seyyid, and without him, all things fall apart; Khalil knows that exactly(Gurnah 37).In such a stratified society coupled with fragmented identity, Khalil has an unfavourable social position.

Khalil, in his new environment, goes through a sense of personal alienation as well, resulting from the consequences of his removal from his family. He was given as a child into servitude. This self-damaging incident,shortly followed by the death of his father, has left him with non-healing emotional scars. That is why he is unable to connect with others around him. He tries hard to overcome the negative feelings of loneliness and detachment that hamper forming meaningful relationships. During his stay there, Khalil did not know anybody to visit him, and he has never been invited to anyone's house(Gurnah 39).A part from Yusuf, Khalil is a friend to no one. "After a moment Khalil sighed and then reached

out and clouted Yusuf on the back of the head. 'Except for my little brother,' he said, and then laughed as Yusuf burst into a self-pitying wail" (Gurnah 39).

Overall, Khalil alienating dilemma is caught in, emanate from the sum total of his aspects of identity and social position. He holds two cultures but belongs to no one of them which lead to disinterest and isolation. Furthermore, his limited social status has compounded the issue, leading to a feeling of being beholden to others.

3.2.4.Aspects of Powerlessness in Khalil

The second character portrayed in Gurnah's "*Paradise* " is Khalil. He is forced to leave his home for the same reason as Yusuf. He becomes a servant in his wealthy master's shop. As such, he is one of the characters who personifies powerlessness in several forms. According to Seeman, "Powerlessness theoretically means when the individual believes his activity will fail to yield the results he seeks. He divided it into five different modalities: Powerlessness, meaninglessness, normlessness, and finally self-estrangement"(SeemanAlienation1991).

Because he is staked as a guarantee for his father's loans, he has no financial means to live on. Economic powerlessness compelled him to work for long hours for no payment and for an unknown period."You have to work for him… until your Ba is no longer in debt, or he is dead may be" (Gurnah 25).

Khalil is pawned to secure his father's debts; he no longer has control over his own life. He is powerless to the extent that he has no independent source of survival. He relies completely on Seyyid to secure all his living sources regarding daily needs and security. Because of the significant treatment he receives from Seyyid. That is why, he thinks highly

of his master. "Months, sometimes years, ' Khalil said, grinning with a pride and admiration… The Seyyid is champion, so he always does good business" (Gurnah 34).Though the Seyyid is lenient with him, Khalil is constantly under the control of his master, and he has not to go wrong. Therefore, Khalil's life mirrors the powerlessness that many slaves suffer from when they are taken away and their fate is at the hands of others.

Khalil's way of life brings the problem of powerlessness to the fore. As a slave from a remote village on the East Coast of Africa, Khalil is a victim of poverty and social injustice that befall his native land. For example, all that concerns his life is decided by his master, which may not always be in his interest. This demonstrates that the powerlessness of people may result from sources beyond the subject's control. As it portrayed by Gurnah on Khalil's behalf: "My Ba… and the Seyyid have taken everything else from me. If it was not they who made me into the useless coward you see here, then who did?"(Gurnah 232). Khalil economic and financial situations lead him to accept and be satisfied with the life of servitude , the opposite that of Yusuf, Khalil has got opportunities to chose between alternatives to change his situation but he refused to do so.

In sum, Khalil in Gurnah's "*Paradise* ", as a minor character, incorporates several forms of economic powerlessness that he is entangled in. Some of which occur due to social and economic deficiencies prevailing at that time.

3.2.5.Aspects of Dissociation in Khalil

In the novel "*Paradise* ", Abdulrazak Gurnah investigates various themes, including dissociation. Khalil exhibits dissociation and its multiple aspects throughout the story. In accordance with Davies "dissociation is a temporary break from reality; a person who dissociated may feel disconnected from himself and his surroundings" (Davies 2022).

The Swahili language is Khalil's mother tongue in Zanzibar. After his forced transfer to another town   with predominantly Arab cultural influence, he develops a sense of detachment from his cultural identity: "Women visitors came, draped from head to toe in black buibui. They greeted Khalil in Arabic as they passed, and asked questions about Yusuf"(Gurnah   36-37). He finds himself entangled; he is neither accepted among the Swahili nor the Arabs. This feeling is exacerbated by the early death of his father when he feels even more displaced and dissociated. He has never been visited by any member of his family or community.

The feeling of dissociation is related to an unsupportable shock to the victim that causes disconnection and is a way to protect oneself from imminent overwhelming danger. "Dissociation is an act of self-preservation, the brains way of trying to protect itself against potentially harmful or profoundly crushing experiences such as a disturbing, or traumatic events"(Davies 2022).

The departure of his mother and brothers to Arabia was the second major event that traumatized him and resulted in his dissociation. This is expressed in the novel, "Khalil's sadness made him miserable, and he said the first thing came into his head just to get him to talk again.

> My mother! Khalil said, Taken by surprise. After a short while, when Khalil Stull had not said any more, Yusuf asked, did she? don't talk tome about her. She's gone. Like anybody else. Everybody gone, Khalil said. Then he spoke rapidly in Arabic and looked as if he would hit Yusuf. Gone, you stupid boy,]… [Everybody' gone to Arabia. They left me here. (Gurnah 38-39)This incident worsened to the extent that he calls off all

that reminds him of her, as told by Gurnah, "He did not want to think about his mother, or the way she used to tell him stories"(Gurnah 38).

However, Khalil's dissociation is a coping strategy developed to overcome the insurmountable trauma of his childhood. He keeps himself away from harmful emotions attached to these memories. The point is that it hinders from forming meaningful relationships with people around him. Khalil made a strongnoise: "And who lives in this *Paradise*?' 'Savages and thieves who rob innocent traders and sell their own brothers for trinkets,' he said. 'They are without God or religion" (Gurnah 181)

All in all, Khalil's experience of dissociation as a major theme in Gurnah's "*Paradise* " indicates how trauma can affect victims and their ability to form connections with people around them.

Conclusion

The psychological dilemmas facing the characters: Yusuf and Khalil, have been skillfully portrayed in Abdulrazak Gurnah's *Paradise*. They often defy the problem of alienation and displacement and become disappointed at the end. Both characters face issues of alienation and displacement, ultimately leading to disappointment. After analyzing their experiences, Yusuf joins the German Army while Khalil continues working for their master. The author's aim is not only to depict daily life in the region, but also to shed light on the existing rot and decadence in eastern Africa prior to colonialism . Both characters came from the same social and economic background, that resulted in their Alienation. They are set apart from their new people and new community. Yusuf, who is dissatisfied with his enslavement, his Alienation was a direct cause of his displacement. Whereas

Khalil succeeds to overcome his Alienation and chooses Hybridity and to live within multicultural society.
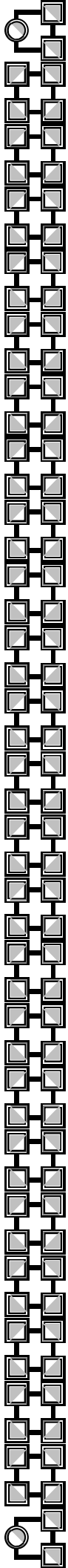
General Conclusion

The research aimed at investigating the concepts of alienation and displacement and their corollaries through the view of postcolonial authors in AbdelrazekGurnah's "*Paradise* ".To outreach the underlined aim, sub-objectives were significant to be investigated. Firstly, to extract the author's portrayal of postcolonial indentured identity through depicting the alienated and displaced characters. Secondly, to link between alienation and displacement to come up with the author's contribution to improve the situation of displaced and alienated characters

For synthesizing the major studies related to the research, we conducted a relevant literature review. As *Paradise* is a postcolonial literary work, the first chapter served as a theoretical basic for the dissertation in which the postcolonial theory and, in specific, Homi Bhabha's notion of alienation and displacement are reviewed. The second chapter is devoted to review to contemporary African literature to come up with is peculiarities and tenets. However, the last chapter focused on the analysis of both themes alienation and displacement.

For achieving the objectives of the research, we asked, correspondingly, three questions. The first inquired on the ways of the representation of the themes of alienation and displacement in *Paradise*. The second examined the ways in which the author linked alienation and displacement to each other. The third scrutinized the author contribution to improve the situation of displaced and alienated people.

In order to answer the research questions, the related corporate from the novel were selected, and the following methods were implemented. The descriptive-analytical method was used to generate the themes of alienation and displacement.

Also, The postcolonial ground, specially Bhabha's theory, of alienation and displacement was used to justify the features and motives of both. Therefore, Bhabha's notion of both are applied to tell how successful Gurnah is in depicting the protagonist Yusuf as a slave but what makes him different from the other slaves: Khalil, Amina, and MzeeHamdani. The practical part is dealt with in two ways. First, determining the protagonists (Yusuf and Khalil) initial and final identity development, and deduce if there is any important progress toward identity formation. A practical course to be taken, is detecting the presence of identity crisis and its accompanying disorders like dissociation, hybridity, powerlessness and dislocation. Invariably, all what have been discussed is used to account for the protagonists' hardships come up against in the road towards identity formation.

The results vividly proved that the aspects of alienation and displacement as main themes have extensively been used in the novel.   Multiple reasons were behind the protagonists' sufferings from identity crisis. Gurnah created the atmosphere of Eastern coast of Africa before World War which paved the way to little children to be subjected to slavery and servitude. Yusuf and his friend Khalil are engaged in an open combat against people's enslavement and for identity formation. This is shown in Yusuf's constant refusal of subjugation.

However, these two main characters went on diverging courses. Yusuf, unlike Khalil, seemed to be revolutionary and wants change, whereas Khalil preferred to stay with the Seyyid. Yusuf who was a day dreamer, was just preoccupied by quitting his master's service, and forgetting about the implications of such endeavor. On the contrary, Khalil, the prudent, served what was set for him and his sister, even if at the expense of his

emancipation. Khalil taking over, early death of his father and departure of his mother, brothers and sister to Arabia taught him to be thoughtful and patient.

Yusuf's strong feeling of alienation, ultimately leads to his displacement and joins the German Army. Being in an alien society and cut off from his roots. Although Khalil went through the same hardships and trauma, his displacement does not lead to the same result. He willingly accepts the hybrid society. Yusuf does not accept to live within the confines of other society. In both cases, Yusuf's Alienation resulted in total displacement and dissatisfaction, whereas, for Khalil, it leads him to accept the other, society and Hybridity within multiculturalism. In all, one can say that Khalil has overcome his Alienation.

The author purposefully used Alienation as a weapon to challenge displacement, at the same time some people revolt against the harsh situation to regain the originality of characters identity. Whereas, others subdue and accept Hybridity and become multicultural.

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الملخص

تعرف قصص عبد الرزاق قرناح بتطرقها الموضوعات الهجرة و صراعات الهوية والخلافات الاديولوجية. وفي هذا الإطار يتطرق هذا البحث لينيط اللثام عن معضلات الفصل في التفكك و الانسلاخ لدي يوسف. وفقا لذلك يتم الكشف بواسطة آليات قرناح عن التجسيدات العديدة للفصل و مختلف عواملها المختلفة عبر استعمال شخصيات متنوعة، هنا يوسف و خليل. علاوة على ذالك، تصبوا هذه الدراسة أن تضع مقاربة الشخصيات المتشعبة في الواجهة للتعامل مع القضايا التي تعترض الشخصيات. و يعتبر قرناح هذه كسياسة ضمنية للكفاح الافريقي. لحل هذه الانشغالات تم تبني مقاربة وصفية و تحليلية. وفقا لذلك تم تحويل إطار هجنة بهابها المابعد التركيبية التي تتخذ من المقدمات الفضاء الثالث لتعدد الثقافات لتبيان الاحساس بالاجتثاث لدى الشخصيات. لقد قدم هذا العمل بطريقة عملية دلائل عن شعور الشخصيات بالا نسلاخ والفصل نتيجة للتهجير والنتائج المترتبة عنه.

الكلمات المفتاحية:الانسلاخ، تفكك، الفصل، الهوية ،ايديولوجيا، الهجنة

Résumé

Les Romans d'Abdulrazak Gurnah sont réputés pour leur description de la migration, des luttes identités et des thèmes de contestation idéologique. À cet régard, La présente recherche vise à dénouer les chains de l'énigme du déplacement, de la dissociation et de l'aliénation du Yusuf. En conséquence, le mécanisme de Gurnah consistant à révéler de nombreuses incarnations du déplacement et à computer ses différent catalyseurs par l'emploi de divers personnages, en l'occurence Yusuf et Khalil, dans le même cadre, est très préoccupant. Par dessus tout, La présente étude vise à mettre en évidence l'approche divergent des personnages dans le traitement des problèmes rencontres, Comme la politique implicitement suggère par Gurnah dans la lutte africaine. Pour ressources problèmes, une l'approche analytique descriptive a été adoptée. En conséquent, le cadre post-structuralist de l'hybridité de Homi Bhabha, qui est construit sur les prémisses du troisième space de transculturation, a été transformer pour découvrir la dynamique du sentiment de déracinement de personnage. Le travail en question, en affect, fourni des preuves constructive du sentiment d'aliénation et de déplacement des personnages en raison de la migration force et de ses corrélations.

Mots-clés: Aliénation, Déplacement, Dissociation, Hybridité, Postcolonialisme.