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Address: **Humanities faculty, Tarbiat Modares University, Nasr, Jalal AleAhmad, Tehran, Iran. P.O.Box: 14115-139**
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Contents

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The Honor of Being Colonized: A Bhabhaian Reading of Elif Shafak's *Honour*

Behzad Pourgharib[1], Somayeh Kiani[2], Sepideh Ziadbakhsh[3]

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Abstract

The present paper examines Elif Shafak's 2011 novel *Honour* based on Bhabhaian concepts of hybridity and unhomeliness. Bhabha broached the idea of hybridity in order to address the social dimensions of postcolonial analyses.[4] Hybridity occurs when the relationship between the colonizer and the colonized blurs various boundaries. Bhabha explores the possibility of a hybrid space to elucidate the recollections of migrants and their unhomeliness. He defines hybrid identity as one constructed through relocation and separation in the contact zone. In fact, it is in a third space of enunciation in which every thought by both the colonizer and the colonized finds a means of expression or exchange. Using concepts of hybridity and unhomeliness to delve into Shafak's *Honour*, this research concludes that within the social and cultural structures and discourse of their 'new' country, diasporic characters feel unhomed and struggle to fill gaps and redefine their identities. The paper argues that characters in the novel seek refuge in diasporic communities to counter stereotypes. Their attempts, however, result in new experiences and feelings of isolation, nostalgia, insecurity, split self, and a sense of being out of place.

Keywords: Post-colonialism, Homi Bhabha, Unhomeliness, Elif Shafak, *Honour*

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1. Assistant Professor, Department of English Language and Literature, Golestan University, Golestan, Iran. Pourgharib_lit@yahoo.com (Corresponding author).
2. PhD Student & Teaching Assistant, University of Waterloo, Canada, Email: kianysomayeh@yahoo.com
3. MA, Department of English Language and Literature, Islamic Azad University, South Tehran Branch, Tehran, Iran. 0912616@gmail.com

Introduction

Postcolonial studies today continue to study the formation of colonies and empires and their consequences in history. As a result, racial power relations, subjectivity, identity, the role of the nation-state in determining one's identity, cultural imperialism and resistance remain central to postcolonial studies in academia.

Homi Bhabha is among the most influential critics of post-colonial criticism. His challenging notions, including hybridity, mimicry, difference, unhomeliness, and ambivalence, depict our present situation "in a world marked by a paradoxical combination of violently proclaimed cultural difference and the complexly interconnected networks of globalization" (Huddart, 2006: 1). The present study aims to offer a postcolonial reading of Elif Shafak's 2011 novel, *Honour* based on Bhabha's theories of hybridity and unhomeliness. The next part of this paper presents the theoretical framework of the study in more details.

Bhabha and Hybridity

One of the most widely used and most conflicting terms in postcolonial theory is hybridity. The term refers to the mixing of races and cultures so that new forms of culture are produced. It is the "creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft et al., 1998: 8). Not only is the term challenging by itself, it also challenges many of the assumptions which offer a pure and authentic understanding of postcolonial experiences, productions, and concepts. As Homi Bhabha argues, hybridity displays "necessary deformation and displacement of all sites of discrimination and domination" (1992: 31). The hybridity of colonial discourse shows that the relationship of the colonized/colonizer is not merely one of domination and submission. The colonizer's authority and authenticity are questioned as the dominant discourse reveals the trace of the knowledges of the colonial 'other' and colonial discourse's double-voicedness becomes apparent. This theorization of the effects of colonization and its by-products stresses the ambivalence of this 'in between' space of contact and production. It must be noted, however, that hybridity does not negate the imbalance of power within the colonial structure or present the colonized's position as equal but rather negates the purity of cultural and linguistic production.

A key component of Bhabha's notion of hybridity is the concept of unhomeliness. Tyson contends that "to be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee" (2006: 421). As a consequence, unhomeliness leads psychological refugees to blend their two cultures.

The Hybrid Shafak

The French-born Turkish-British Elif Shafak has experienced living in multiple cultural surroundings. Accordingly, Shafak is a multicultural as well as a multilingual author whose writing shows these facets. The frequent conglomeration of Eastern and Western traditions in Shafak's works draws her reader's attention to such contentious issues as migration, racial divisions, cultural

identity and class systems. Moreover, the history of Turkey is the original source of Shafak's exploration of multiculturalism; as she stated in an interview, a novelist is "shaped by the history of her country" (Shafak, 2007: 29).

Honour marks one of the most significant novels in Shafak's career. She approaches the controversial issue of honor killing from a new perspective in this novel. Honor killing is "a form of gender based violence perpetrated by a male family member, usually a brother or a father, against a female family member believed to have dishonored the family by engaging in immoral and unacceptable forms of sexual behavior" (Awwad, 2001: 39). Honor killing has been studied by various researchers and has at times been used as a means of justifying colonial and western superiority. While most western scholars deal with the issue of honor killing in a simplified, and generally biased way, Shafak's novel sheds light on its complicated aspects in a complex, multi-layered narrative.

Faiza Ikram and Sadia Waheed, for instance, investigate how Western media propagates incidents of honor-killings in order to tarnish the image of Muslim communities in the West without taking into account the actual social and psychological aspects that instigate the crimes (2018: 1). Ikram and Waheed maintain that instead of stereotyping British Muslims and supporting the propaganda of Western media by tarnishing Muslim communities, *Honour* takes a different stance on the subject of honor-killing (ibid). Separately, Nuzhat Khan seeks to uncover the undercurrents of this social phenomenon. Khan reveals how issues such as victimhood and culpability are contextualized in Elif Shafak's work (2017: 477). What adds to the complexity in Elif Shafak's narrative is the fact that both the witness and the perpetrator of the honor crime are given a voice.

Likewise, Eda Dedebas Dundar turns her attention to immigrant food and trans-memory of home in works of women diasporic writers including Elif Shafak. Dundar argues that in the immigrant experience, the space of the kitchen is a political one in which the "contact zones between the old and the new, and home and exile" are enabled and the gender paradigm is debunked in food production (2016: 139). Recep also highlights Shafak's emphasis on the violence against women and underlines that "the metaphoric use of black and white colors is the most remarkable example of symbolism in this novel, which in turn suggests how honor is associated with masculinity and dishonor to femininity" (2017: 499).

The present paper seeks to concentrate on *Honour* because it is fraught with most of the above-mentioned concepts. While Shafak's novels have been interpreted through various theoretical lenses such as feminism, anthropology, narratology, and semiotics, there seems to be a paucity of research on her works that makes use of post-colonial theories. The novel, in particular, demonstrates Bhabha's contention that "the 'locality' of national culture is neither unified nor unitary in relation to itself, nor must it be

seen simply as 'other' in relation to what is outside or beyond it" (Bhabha, 1990: 5).

Hybridity and Unhomeliness in *Honour*

This section of the paper investigates Elif Shafak's *Honour* in terms of Bhabha's notions of hybridity and unhomeliness. As mentioned earlier, one of the main endeavors of post-colonialism is interpreting how migrant families resist, adapt to, or detach themselves from the cultural codes and institutions of, what Bourdieu calls, their new "habitus" (1992: 52-65). It is within this theoretical framework that a postcolonial interpretation of Shafak's *Honour* can lead to outstanding results. Mehmet Recep stated that Shafak's work handles such common themes as "emigration, identity crisis, mysticism, religious fundamentalism, ethnicity, and multiculturalism" (2017: 499). Many of these concepts are closely related to postcolonial and colonial studies.

The narrative of *Honour*, revolving around the life of a migrant family, follows the story of twin sisters born in a Kurdish family in Turkey. While Jamila decides to stay in her homeland to become a midwife, Pembe follows her Turkish husband, Adem Toprak, to London as she finds her dreams unattainable in Turkey. In the multi-layered society of London, Pembe and Adem encounter migrants from other countries, all of whom are caught between the two radically different cultures, that of the host country and their own indigenous tradition. In other words, they find they have to make a choice between staying loyal to their traditions and trying to fit in their new surroundings. When father Adem leaves the family, his eldest son, Iskender, acts as the head or, as Pembe calls him, the "sultan" (Shafak, 2011: 65). And it is when Iskender finds out about the chaste affair between his mother and a man named Elias that the tragedy of honor killing, as implied by the novel, takes place. What differentiates Shafak's stance toward honor killing is that she never relates the crime to an evil act committed by Iskender. She presents Iskender as a desperate migrant not an evil one. In other words, for Shafak, it is Iskender's inability, as a migrant, to detach himself from his past and attach to the present environment that counts for the murder. Thus, the hybrid environment and the process of adaptation for Toprak family eventually result in diffidence, separation, bewilderment, abandonment, unhomeliness, and finally the catastrophe of honor killing.

Therefore, the representation of this diasporic family in the novel makes it apt for tracing Bhabha's concepts of unhomeliness and hybridity. Shafak's novel, in other words, juxtaposes the endeavors of the characters to find a way to adapt to their new 'home' and the alienation upon understanding that they might never be able to experience a real sense of belonging.

Shafak Blurs Borders

The first generation of the Toprak family lives in what Bhabha calls the "space in-between" (1994: 2) or a liminal space and seeks to make sense of new things based on its own cultural understanding. The father of the family, Adem, had followed his older brothers to live and work in a developed country for a better life. He has fewer interactions with the 'white' dominant culture in Britain compared to subsequent

generations of his family. He primarily prefers to stay in small diasporic groups and be associated with other immigrants. Being among other diasporic communities gives him a sense of belonging and helps him forget his distressful moments. Therefore, every day he joins a Chinese casino run under the implicit regulations of immigration:

> There were unwritten rules here that everyone obeyed. Indians, Pakistanis, Indonesians, Bangladeshis, Caribbeans, Iranians, Turks, Greeks, Italians … Everybody spoke English but swore, conspired and prayed in his mother tongue. The Lair, they called it. Run by a taciturn Chinese family who had lived in Vietnam for generations and been forced to leave after the war (Shafak, 2011: 39).

As an example for linguistic hybridity, one can point to the emergence of a new kind of modified language, called creole or pidgin, among migrants to communicate with one another. Moreover, the shift of language from Standard English to local speech is evident in the way the Toprak family members talk to one another. For Bhabha, hybridity can be a means of resistance against the hegemony of the language of colonizers (Loomba, 2007: 149). For a character like Iskender, it is mentioned that "the boy spoke a hybrid of Turkish and English slang. Though he did not have a terrible accent, his vocabulary was so limited he often used the same words to mean different things" (Shafak, 2011: 180).

In some cases, the presence of native culture is obvious in Pembe's behavior and actions. Thus, shortly after migration, she finds a job and manages to learn English. Moreover, after her husband's desertion, she is able to find a boyfriend. Therefore, via cultural confrontation rather than timidity, she fights stereotypes both as a woman and as a colonized subject. In this way hybridity counters stereotypes; she works outdoors, learns English, and dates her boyfriend Elias.

Despite all her efforts, Pembe cannot totally reject her traditions and, thus, she has a guilty conscience due to making mistakes and wrong-doings: "Sister, I've met someone. Please don't frown. Please don't judge me. Give me a chance to explain, though I'm not sure I understand it myself. I cannot confide in anyone but you. Nobody knows. I'm scared witless. But I'm also full of joy and hope. How can this be?" (Shafak, 2011: 155). Later in Shafak's novel, Adem meets a Bulgarian dancer and leaves his family to live with her. The sign of hybridity is displayed more in Adem's personality when it is revealed that he is moving away from the values of his village toward the individualistic standards of Western life. He changes his appearance and shaves his mustache when Roxana, the exotic dancer, tells him: "'Englishmen don't have them,' she often says. 'When're you gonna cut it? It makes you look like Stalin'" (Shafak, 2011: 116). In fact, the displaced self imitates the social norms of the new country and adapt to its demands in order to 'fit in' and avoid 'otherness'; these

migrants try to mimic the characteristics and habits of the dominant society, and this leads to their identity crisis.

Racial discrimination occupies a large part of Pembe's mind. She experiences such racial inequality in one instance when British shopkeepers mistreat her until a customer defends her.

> 'Ahem.' The customer standing behind coughed theatrically. Now all heads turned towards him, the silent onlooker.
> 'I've been observing your eclair crisis,' he said. 'And I feel obliged to say a few words. If the law becomes involved, I'll be the sole witness here.'
> 'So?' said the assistant.
> 'So I'll tell them the other side of the story.'
> 'What other side?'
> 'That you've mistreated your customer and you haven't served her properly. You were slow, impolite, uncooperative, difficult, even aggressive.'
> 'Now, now, gentlemen,' said the owner, a placatory smile hovering over her lips, as she realized the situation was getting out of control. 'Let's not make a mountain out of a molehill. There's no harm done. No need to go to the police' (Shafak, 2011: 92).

As a first-generation immigrant situated in the liminal space, she shows resilience and flexibility when encountering the 'new' alien culture. When Pembe arrives in London and takes a bus to see the city, she is amazed: "She would never forget the excitement of seeing the Queen's palace through the steamed-up windows and the Queen's soldiers, sober and serious on high horses" (Shafak, 2011: 265). According to Bhabha, these mixed feelings of adulation and seclusion show the ambivalence which is characteristic of colonized immigrants. For him, "[c]olonial identities—on both sides of the divide—are unstable, agonized, and in constant flux" (Loomba, 2007: 149).

Interdependence and mutual influence of the dominant white and the diasporic immigrant identity is exhibited in every character in *Honour*. Similar to the first-generation that live in liminal spaces, the second generation, exemplified in the novel by Esma, makes a small world around herself: "I loved the neighborhood. Afro hair salons, the Jamaican café, the Jewish baker's, the Algerian boy behind his fruit stall who pronounced my name in a funny way…" (Shafak, 2011: 63). She becomes accustomed to her diasporic community, and as 'other' makes a world to fit in that small circle. She could also fit in the host setting as she says, remembering her home country, "I was little when the place was home to me" (ibid). Then, she adds that "the native land remained immaculate, a Shangri-La, a potential shelter to return to, if not actually in life, at least in dreams. My recollections, however, were of a mixed nature. Perhaps, of the past they share together, children never remember the same bits as their parents (ibid). In the same vein, her brother Iskender expresses that "I knew she was the only one

in our family who was enough of an insider to get the picture and enough of an outsider to fall out of the picture" (Shafak, 2011: 85).

By contrast to all members of the Toprak's family, the only second-generation character who copes with the new setting and does not feel an outsider is Yunus, the seven-year-old boy born in London. By mimicking and following modern British principles, not only does he widen the generation gap between his parents and himself but also separates himself from all other members of the family. He joins and copies a group of punks ostensibly free from any ideologies, wear a leather jacket, have tattoos, listen to rock music, and falls in love with a girl 12 years older than him:

> When she opened the door, she found her youngest child, her baby, listening to the loudest, harshest music on earth. 'What're you doing?' my mother asked. Yunus didn't look up at her. Or at me instead, he kept his eyes on the carpet, as if fearful that his face would disclose something. Curious, my mother retrieved the album from the floor and inspected it. There was a man on a horse, an eerie figure, and another person lying on the ground, being eaten by vultures. In a red frame above it, in capital letters, was written THE CLASH. Underneath there was another line: Give 'Em Enough Rope (Shafak, 2011: 219).

According to his mother, listening to that discordant music is like poison, drawing her son away from his mother, but Yunus believed the one who has changed is the mother herself. After she sees tattoos on his neck "She pulled off his cardigan, shirt, and trousers, leaving him in his pants, and shoved his head under the shower. She scrubbed the back of his neck first with her hands, then with a sponge" (Shafak, 2011: 198). Meanwhile, Esma complains that the mother does not pay attention to them; "'you're always distracted,' I exclaimed. 'Your mind is so full there's no place there for us. I can't have a proper conversation with you anymore. You're always telling me don't do this, don't do that. Nothing else.'" (Shafak, 2011: 212).

Life in a liminal space does not bring power to Iskender. The newborn hybrid self is not necessarily equipped for the new surroundings so as to avoid further marginalization and to overcome the resulting identity crisis. This character has to devise new weapons that could provide him with a sustained source of power. For instance, to fulfill his quest for love, he chooses a native British girl and makes her pregnant. Diversification of values also occurs in other members of Toprak family and manifests itself in their choice of partners so that all of them prefer British or mixed partners: Adem, a Bulgarian prostitute and Yunus, a 12-year-old punk girl. Liminal individuals and immigrants also form a social

community in order not to be expelled from the metropolis by radical and racist natives: "They wanna kick us out of this bloody country,' Iskender said. 'You, me, him . . . Arabs, Turks, Italians, Jamaicans, Lebanese, Pakistanis . . . Are we just gonna sit and joke about it? .... That's what our parents want us to do. Smile and wait to be shot. But we're no ducks, are we?" (Shafak, 2011: 168)

These small coteries are a means of resistance and their absence can lead to separation and isolation, and finally to an identity crisis, so that a character like Iskender ends up foreignizing his name to Alex.: 'Why does she call you Alex?'

> 'Don't mind her. She's my sister . . . Everybody calls me that. You know, it's short for . . .'Alex is not short for Iskender,' the Orator inveighed. 'Think about it again, brother. Are we going to have to change our names so that the Brits can pronounce them more easily? What else will we have to give up? It should be the other way round. Make everyone learn your full name and say it with respect. (Shafak, 2011: 171)

Tariq, the uncle of the family, and his wife are characters whose minds are directed toward their traditional life and culture, and they seem unyielding and independent characters. They elude themselves as real British citizens and seclude themselves from their surroundings and take refuge in their old lifestyle. They even shun learning a significant part of the foreign culture, i.e. its language. Here is what Tariq contemplates:

> There was too much indecency in this country; all this nakedness was no good. He couldn't understand for the life of him how some men found pleasure in these publications, and neither could he comprehend the women who posed in them. Didn't they have families – fathers, husbands or brothers? He kept the obscene material at the far end of the rack. (Shafak, 2011: 122)

It is obvious that he cannot leave the codes and values of his native land in exchange for the new alternatives. Likewise, his wife ignores the unfamiliar and isolates herself like an inmate. Faced with the lifestyle of modern women, "she wondered what kind of women they were. What types of families did they come from? Even the women on the cover of the men's magazines didn't surprise her as much as these wives who were not-wives" (Shafak, 2011: 182).

Everything seems alien to her; it seems that she lives in her own world and has limited herself to her small universe in order to survive, but inevitable relationships with foreigners frighten and infuriate her. When she meets some British teenagers, she observes: "One of the boys had silver piercings on his eyebrows, and a lump of orange hair on top of his head, like a nest built by some exotic bird" (Shafak, 2011: 183).

To conclude, Shafak's *Honour* presents the complicated, and sometimes contradictory, experiences of diasporic characters. Through what Bhabha calls

hybrid experience, Shafak's novel represents a microcosm in which borderlines beween colonizers and colonized have turned vague. Shafak, then, shows her readers how the issue of belonging leads to more fundamental issue of identity crisis as most of migrant characters in the novel experience such a crisis to a certain degree. The novelist never takes side with either colonizers or the colonized; instead, much like her personal life, Shafak creates characters who are alienated both among foreigners and among their own peers.

Never at Home: Unhomeliness/ Uncanny in *Honour*

In this section, the paper seeks to deconstruct the colonized/colonizer, native/migrant binary oppositions based on Bhabha's reworking or Freud's concept of "the uncanny." Bhabha uses this term to depict the unhomely nature of the colonial world and its effects on both the colonized and colonizer. It needs be explained that for Freud, 'uncanny' described the feeling one has when repressed experiences of childhood resurface to unsettle the present condition (Huddart, 2006: 78). Bhabha extends this notion to establish an analogy between this childhood and the outset of European history: in both cases "something is repressed but inevitably breaks through the veneer of civilization" (ibid). For Bhabha, 'uncanny' is a mental byproduct of migration, and it refers to a psychological problem occurring when characters feel uncertainty, anxiety, 'unbelonging', and at the same time ambivalence and unhomeliness when they encounter the exotic world and culture. In *The World and the Home* (1992), Bhabha defines unhomeliness as [S]omething of the estranging sense of the relocation of the home and the world in an unhallowed place. To be unhomed is not to be homeless, nor can the 'unhomely' be easily accommodated in that familiar division of social life into private and the public sphere" (141).

No character in Shafak's novel feels at home in the host country. Throughout the narrative Shafak represents moments in which characters feel and experience unhomeliness and struggle to construct a new sense of belonging. Related to displacement and exile is the sense of 'unbelonging' and lack of attachment to a place which is prevalent among diasporic people. The connection of innermost emotions to external factors and buried memories is profoundly felt by Adem Toprak: "It had been eight years since he had come to London to work and yet he was still an outsider, an interloper. All the other immigrants he knew of had fared much better, and were happier, but not him. Even if there was a brighter future here, especially for the new generation, he was not part of it" (Shafak, 2011: 214). Here, as in many parts of the novel, Shafak draws hers readers' attention to the precariousness of home by pointing to the experience of her characters.

Various studies which deal with the experience of migrants suggest that memories invade immigrants in diaspora more than the time they resided in their homeland. Thus, Adem revives the past and struggles to keep it alive in the present to

preserve his memory of his mother. As he is not satisfied with his life in London, Adem strives to run away from his past. However, he admits that "one can flee to the end of the world but one cannot run away from his behind," (Shafak, 2011: 89). Anindyo Roy contends that "within the context of the postcolonial diasporic experience, the very project of naming and representing a home is an activity of understanding the differential subject/object positions of the postcolonial diasporic consciousness" (1995: 105). Roy adds that such a consciousness "suggests that it only exists within changing systems of identity and difference, that its own historicity is marked by the ideologies of self within these systems, and that its own social, political, and cultural imperatives are always bound to the larger processes of current market and value within the transnational context" (1995: 105).

In this regard, Iskender, the eldest son of the Torak family, discloses the real feeling of immigrants about their home:

> We didn't live in this flat, only sojourned. Home to us was no different than a one-star hotel where Mum washed the bed sheets instead of maids and where every morning the breakfast would be the same: white cheese, black olives, tea in small glasses never with milk. Arshad might someday play in League Division One, for all I knew. He could fill his pockets with pictures of the Queen and his car with gorgeous birds, but people like us would always be outsiders. We Topraks were only passers-by in this city – a half Turkish, half-Kurdish family in the wrong end of London (Shafak, 2011: 44).

As a character with a split self, Pembe's identity is divided between two homes, one in London and the other in her Kurdish village: "A sense of loneliness had washed over her upon arriving in Hackney, with its rain-soaked streets, adjoining brick houses and thimble-sized gardens. Yet she loved going to the market on Ridley Road, watching the people rummaging for bargains, the street buzzing with purposeful activity, like a beehive. (Shafak, 2011: 265).

Meanwhile, she also loves living in London in a way that reveals the conflicts and ambivalence caused by immigration to a place and culture completely unfamiliar. The cost of failing to relate her own culture with the one she has to live in the West is so high that she is overwhelmed with the wave of fresh experiences throughout the novels: "To her, England was a nation of words, and she tried hard to crack the hidden meanings, the in-jokes, and the irony" (Shafak, 2011: 265). The moment she arrives in London, she remorsefully writes to her twin sister apologizing repeatedly for cheating. Shafak has used different characters as protagonists, Pembe is the other character who frequently expresses his regret to her sister for deserting the village: "I so wanted to get out of the village. He was my ticket to other lands. Jamila, you must be upset at me, are you? I would be if I were in your shoes" (Shafak, 2011: 76).

Shafak uses metaphorical images to represent the vulnerability of immigrant's lives. Significant images are explained by Elias, Pembe's boyfriend. He is a racially mixed character of Lebanese and Iranian descent who was born in Beirut, grew up in Montreal, and has been living in London for eight years. His inner feelings are displayed when he talks about his childhood memory in Beirut at a coast where he had seen (or imagined) deep-sea creatures and their positions in a liminal space, much like himself. Elias "thought of himself as a man who lived on the shores of other cultures. Yet in one fundamental way, he differed from them. He could survive anywhere, having no attachment to any particular piece of land" (p.227). Confronting British people for immigrants reminds them of their failure to feel content either among their fellow immigrants or among native English people, a situation which best characterizes the double bind captured by Bhabha's notion of unhomeliness. In another section of the novel, Elias' condition is described thus: "In a city with a burning desire to transform and transfigure, he was a man who had only his past and no prospect of change" (p.217). This exemplifies the dilemma of unhomliness and disassociation from the country he lives in and that which he has left.

To sum up, the sense of unhomeliness which permeates the novel shows the predicament of migrants. Shafak's characters are never able to detach themselves with their past, nor are they capable of feeling at home when they are in England. The novel shows how this feeling of being split affects the lives of migrants to a point where they might even commit serious crimes.

Conclusion

The current paper analyzed ze Elif Shafak's novel, *Honour* with regard to Homi Bhabha's theories of unhomeliness and hybridity. The consequences of cultural interactions are discussed and analyzed based on reactions of the characters toward unexpected events and their mostly unconscious solutions which only result in their confusion. Depiction of dislocated people in culturally different locations in *Honour* opens the horizon of new experience and feelings to its characters which include seclusion, nostalgia, disintegration of family relations, homesickness, insecurity, inner conflict, breaking of conventions, exile, sense of uncanny, and the emergence of identity crisis, split self, and a sense of being out of place.

Since they are trapped by stereotypical notions, some characters abandon their native cultural values in the hybrid zone and act indifferently toward their past. They mostly do this in the process of mimicking white culture and identity. Consequently, they feel a gap between themselves, (i.e., parents and children) and those who have remained faithful to their traditional local cultures. Seeking refuge, they try to communicate with other diasporic groups or racially mixed characters, and also limit or somehow imprison themselves. Still, others attempt to embrace the values and ways of the host country but the shift is fraught with confusion and difficulty that causes cultural clashes and discrepancies

arising among members of the diasporic coterie which in turn intensifies to the extent that leads to the tragedy of honor killing.

The presence of the denied 'other' culture in the space of the colonizer/dominant discourse dialectically entails the transformation of the latter culture as well. This is an indirect attack on an important feature of colonial project in its "ideological construction of otherness" that Bhabha calls "fixity" (1994: 66). Language, in particular, influences the colonized but it may also challenge the dominant language simultaneously. Therefore, one does not have an absolute one-street transference of the colonizer's/dominant culture and power onto the colonized/diasporic people; rather it is a mutual interaction. This is what Bhabha means by hybridity. The Pidgin English created in the hybrid space by Shafak's characters challenges the dominant Standard English. Thus, the dominant culture does not remain intact and pure. Iskender and Yunus, mimicking the British culture, try to fit into the foreign culture and in this way subvert the authenticity of the dominant white culture as imitation is not always accurate. To gain the attention of the girl with whom he has fallen in love, Yonus imitates her. Iskender seeks to be under the attention of every foreigner but feels homesick and not belonging to anywhere or any person. Such desperate moves by Iskender is the novelist's strategy to make her readers aware that his murderous act was more due to his sense of confusion and duality in positioning rather than a evil essence.

Shafak's very act of writing is a form resistance against the past and hatching a new fertile space in which various identities become possible and can take form. This fertile space is created through writing: "through words and stories, newspapers and novels, we Turkish writers can uphold the cultural, ethnic, and religious diversity that was dismantled but never completely lost. We can create networks of activism, networks of words, to make sure that yet another generation will not be born in Turkey completely ignorant of the atrocities committed in the past" (Shafak, 2006: p.26). This is precisely what Shafak does in her representation of the clashes between the old and new cultures and the struggles and possibilities in diaspora in her novel.

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ویژه‌نامهٔ آموزش زبان انگلیسی

شرافت استعمار شدن:
خوانش پسااستعماری رمان *شرافت* اثر الیف شافاک از منظر نظریات هومی کی بابا

بهزاد پورقریب[۱]، سمیه کیانی[۲]، سپیده زیادبخش[۳]

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چکیده

هدف این مطالعه بررسی مسئله مهاجرت و تحلیل چندگانگی و بی‌خانمانی در رمان شرافت اثر الیف شاکاف از منظر مطالعات پسااستعماری هومی کی بابا است. هومی بابا با طرح مفهوم پیوندخوردگی، به زوایای اجتماعی تحلیل‌های پسااستعماری می‌پردازد. پیوندخوردگی زمانی روی می‌دهد که رابطه بین استعمارگر و استعمارشده به گونه‌ای شکل می‌گیرد که مرزهای میان آن دو را کمرنگ و نامشخص می‌سازد. هومی بابا در پی آن است تا امکان وجود فضای پیوندخوردگی را کشف کند تا بتواند به توضیح یادآوری‌های مهاجران و بی‌خانمانی‌شان بپردازد. او هویت پیوندخورده را هویتی می‌داند که از طریق جابه‌جایی و جدایی در منطقه تماس شکل گرفته است. درواقع، این همان چیزی است که او فضای سوم بیان می‌نامد، فضایی که در آن هر فکری توسط استعمارگر و یا استعمارشده امکان و ابزار بیان و یا تبادل می‌یابد. این مطالعه تلاش دارد تا از طریق استفاده از نظریات مربوط به پیوندخوردگی و بی خانمانی به خوانش رمان شرافت بپردازد و استدلال کند که درون ساختارهای اجتماعی و فرهنگی و همچنین گفتمان کشور جدید، شخصیت‌های مهاجر داستان، که از سرزمین خود کنده شده‌اند و احساس بی‌خانمانی می‌کنند، سعی دارند تا به بازتعریف هویت خویش بپردازند. تلاش این شخصیت‌ها منتج به تجربیات و احساساتی نو شامل انزوا، عدم احساس امنیت، در هم شکستن شخصیت، و حس بیرون بودگی می‌گردد.

واژه‌های کلیدی: پسااستعمار، هومی بابا، بی‌خانمانی، الیف شافاک، رمان شرافت

[۱]. استادیار زبان وادبیات انگلیسی، گروه زبان و ادبیات انگلیسی، دانشگاه گلستان، گلستان، ایران. : Pourgharib_lit@yahoo.com (نویسندهٔ مسئول).

[۲]. دانشجوی دکتری زبان و ادبیات انگلیسی، دانشگاه واترلو، کانادا، kianysomayeh@yahoo.com

[۳]. کارشناسی ارشد زبان و ادبیات انگلیسی دانشگاه آزاد اسلامی واحد تهران جنوب، تهران، ایران. 0912616@gmail.com