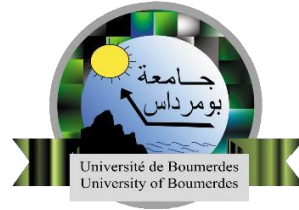


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**National Identity in Hanif Kureishi *The Buddha Of Suburbia* (1990) and Kazuo
Ishiguro *The Remains of The Day* (1989)**

**A Thesis Proposal Submitted in Partial Fulfillment of the Requirements for
the Master's Degree in Anglophone Literatures and Civilizations**

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Declaration

We hereby declare that this thesis is entirely the result of our investigation and that due reference or acknowledgement is made, whenever necessary, to the work of other researchers.

June 2022

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Signature

Dedication

Adam ADJOUT

This Thesis is dedicated to my loving family, supportive friends and the memory of those who sacrificed for the continuous existence of my “imagined community”.

Nihel RAHICHE

I dedicate this thesis to my parents especially my father Mohamed for emotionally helping me through this. And my little sister Hadil, to my friends for their support, and to my close friend Zinedine Gouigah for his guidance. And to my co-workers and my employer for letting me use the office’s computer.

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Abstract

In order to portray Orientals striving to reside with the west, contemporary immigrant writers Hanif Kureishi and Kazuo Ishiguro, they have depicted their protagonists attempting to affiliate themselves with the European society while preserving their Oriental roots. This thesis deals with national identities in Hanif Kureishi *The Buddha of Suburbia* and Kazuo Ishiguro's *The Remains of the Day*. Utilising the theories presented by Homie Bhabha, Edward Said, Benedict Anderson and Mary Pratt. This paper is divided to three chapters, the first chapter is titled Historical Background and Contexts, the second chapter is titled The Unstable But Heterogenous National Identity, The Third chapter is titled Homogeneousness Cultural Radicalization. this thesis aims to showcase Kureishi's and Ishiguro's intentions to portray identity for those who are not from the west, they venture to show the extreme lengths and efforts the protagonists in the novel do for them to integrate into the British society. Our conclusion suggests that Kureishi's objective is to expose the discrimination and unfair treatment that immigrants face in European society and how the protagonist is able to be partially successful in embracing himself in British society while keeping his Oriental roots. However, Ishiguro's fails to represent his Japanese culture through his character, as his protagonist shows radical displays of Englishness, resulting in the creation of a reversed homogeneous national identity.

Keywords:

Orientals, National Identities, immigrants, Orientalism, European society, discrimination and racism.

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General Introduction

The concept of a nation is recent, many historians as Renan, Hazard or Lestocquoy would consider the 18th century as its starting point (universalis.fr). “A nation is created by families, a religion, a tradition: it is made up out of the hearts of mothers, the wisdom of fathers, the joy and the exuberance of children” (Ken Magazine 15). This quote by the Kaiser of the German Empire reflects an understanding of national identity: a concept coined by Ferdinand Tönnies as *Gemeinschaft* (community) and *Gesellschaft* (society). In this concept, the idea of social groups is divided to primary and secondary; the first being the instant family from mother and father to children, while the secondary is distant families that rarely meet each other. To create “[...] an imagined community as both inherently limited and sovereign” (Anderson 6). As well as the individuals’ embrace of the socio-cultural laws, morals, and ethics of the group.

However, nationalism and national identity require more than merely the internal acceptance between the members of the groups, Merriam-Webster dictionary says “[it] tends to imply the placing of that nation above others.” Therefore, Definition by difference holds a crucial place in the creation of the nation, i.e., the nation can be defined in contrast with the other. Thus, the other becomes a building stone for the nation. I am French because I was born in France not Germany. The communities of post-colonial Europe in general and Britain specifically have known an influx in the combination of immigrant other with the local self to create a hybrid social identity as Alan Manning and Andreas Georgiadis note in *Cultural Integration of Immigrants in Europe*: “[...] another striking common pattern that emerges is the extent to which differences in behaviors between ethnic minorities and white natives tend to be less pronounced for the UK than the foreign born. This indicates a general pattern of cultural integration [...]” (282). Thus, the two originally different groups merge, to culturally integrate resulting in a heterogeneous society, this relation has brought to light a manifestation and a clash of new, diverse cultural productions, which can be seen in the artistic and literary

field.

Many immigrants have addressed artistically in Europe and England the issue of national identity. Notably, the writings of Kazuo Ishiguro and Hanif Kureishi shed the light on the issue of national identity. In their books *The Remains of the Day* and *The Buddha of Suburbia*, the writers' characters deal with their own self-identification in their determined environments. The characters establish themselves by Portraying conducts showcasing a critique of Englishness, and an embracement of the self. However, each in his own manner, from utilizing reversed homogeneousness to partial heterogeneousness, from the overexemplary loyally-blind Stevens, to the bicultural “Karim Amir, and [he’s an] Englishman born and bred, almost” (Kureishi 3).

Thus, the purpose of this dissertation is to demonstrate how Kazuo Ishiguro and Hanif Kureishi manifest their national identities through their protagonists in two different manners. The over-stressed usage of Englishness of the butler through cultural concepts adopted to the extreme (dignity, emotional stiffness, hierarchy, tradition), and the acceptance of one’s dual Pakistani and English nationality with Karim. By the use of conflicts, acts and dilemmas, our understanding of the national identity of two characters that share similar socio-economic conditions is altered because of the way they act upon and handle it.

Hanif Kureishi is a British-Pakistani contemporary playwright, screenwriter, novelist, film director, born in south of London 1954. He obtained early success as playwright. Kureishi’s novels consist of *The Buddha of Suburbia* (1990), *The Black Album* (1995), *Intimacy* (1998), *Gabriel’s Gift* (2001), *The Body* (2003), *Some Thing to Tell You* (2008), *The Last Word* (2014). Notably, most of his literary works were adopted into films or television series such as *The Buddha of Suburbia* which became a BBC series in 1993.

The Buddha of Suburbia (1990) is Kureishi's first novel, which heavily draws on Kureishi’s personal experiences, set in multicultural London 1970’s, the protagonist is Karim Amir, a mixed-race bisexual teenager, who is in search of his identity and sense of belonging.

He goes to London after his parents' divorce, attempts to act in theatre in south London to obtain a new experience, moves to New York for ten months and finds himself being attracted to men and women. *The Buddha of Suburbia* is a coming-of-age novel which portrays the struggles of youth with relationships, family and identity.

Ishiguro is a contemporary British Japanese novelist, screenwriter and musician born in Nagasaki Japan; he moves to Britain with his parents in 1960. He is known for a number of novels which include, his first novel *The Pale View of Hills* (1982), *The Floating World* (1986), *The Remains of the Day* (1989) which wins the Booker prize, followed by the *Unconsoled* (1995), *Never Let me Go* (2005).

The Remains of the Day (1989) is a novel by Kazuo Ishiguro regarding an English butler in post-war England 1954, Ishiguro's Oriental roots are heavily present in the novel which is noticeable in the protagonist, Stevens who works in Darlington Hall, after his former employer Lord Darlington passes away, Stevens finds himself seeking to please The New owner of Darlington Hall, The American millionaire Mr. Farraday, Stevens is convinced by Mr. Farraday to take a trip in order to convince a former housekeeper Mrs. Ben to resume employment, in which Stevens previously had feelings for her. In this journey Stevens contemplates his illusions regarding Lord Darlington, him being a good butler, his father and his love to Mrs. Ben.

The selection of this topic for discussion in this research is one of pragmatic reasons. Both novels discuss the issue of identity. Besides, Hanif Kureishi and Kazuo Ishiguro are both contemporary novelists with common backgrounds coming from Oriental countries. This study is motivated by the strikingly similar themes of class struggle, immigration, and most importantly national identity. However, up to our knowledge previous studies haven't embarked on a comparison between both novels, despite their similarities; that is the aim of this study, to demonstrate the presence of different imaginations of national identity in the two novels.

The Buddha of Suburbia and *The Remains of the Day* are literary works of great significance. Kureishi and Ishiguro discuss the issue of National identity and hybridity,

considering the historical and cultural Oriental attributes of which the two authors share. Many reviews and examinations have been assessed with regard to their venture. Several scholars and critics have analysed these novels from different perspectives.

In her article “Questioning National Identities in Kazuo Ishiguro’s Novels” Diana Ionică attempts to analyze the novel’s issue of national identity through the reading of the novel as an investigation of Englishness and its characteristics. The critic adheres to the point that the protagonist expels an attitude that reflects English culture, and goes further to question his end “has Stevens achieved his goal” (156). She argues the hybridity of the author, and confirms his middle man position between two cultures, as a border between two cultures, making “a policultural writer – with all the advantages and disadvantages that follow” (158). Yet, the author’s representation of Englishness, although stiff, is existent. Contrary to the Japanese identity of Ishiguro, the aim of this dissertation is to demonstrate how Ishiguro has failed to manifest his Japanese Identity instead adopting a homogeneous production manifested in a concentration of Englishness.

Adding to the already mentioned critic, Ksenia Medvedkina and Anna Vostryakova offered a formal analysis of *The Remains of the Day* in “Representation of Englishness in the Narrative Structure of Ishiguro’s *The Remains of the Day*” By scrutinizing the narrative structure of Ishiguro’s book, the critics managed to successfully decode the representation of Englishness to clarify the absence of any positivity in Steven’s stereotypical pre-war British Nostalgia. And, “that Stevens’s commitment to the romantic ideal turns out to be “misguided idealism”” (164). Because the idea of fascism clarifies the political/moral/ethical issue of the nostalgic blinded Englishness, thus proves the misguided idealism. Therefore, by arguing about the Englishness of the author’s protagonist, Ishiguro is addressing the identity of the European Island, establishing a purely homogeneous work, disconnected from the Japanese Identity of the writer. On the other hand, this dissertation will consider the homogenous of Ishiguro’s *The Remains of The Day* in comparison To Kureishi’s heterogeneous in *The Buddha of Suburbia*.

In her article “My name is Karim and I am an English man born and bred almost” Olivia Rook discusses the ways in which the writers have made their protagonists relevant to the question of national identity and /or representative of social developments. Rook examines the writers of trouble, *The Remains of the Day*, and *The Buddha of Suburbia*. Rook states “that all those literary works share similar perspectives” (207), in which the writers are aware of their distorted view of National identity. She declares with regard to *The Buddha of Suburbia*, “As migrant becomes both source of intrigue and fascination” (208). The manifestation of the other is quite undeniably present. However, this study aims to demonstrate how Hanif Kureishi through his protagonist is able to break through the other and the migrant stereotype.

Ryan Trimm’s article “The Suburb: HANIF KUREISHI *the Buddha of Suburbia* and Metropolitan Multicultural Fiction.” The critic explains how the suburbs in the *Buddha of Suburbia* plays a role in how the British view immigrants, the fearing of the unknown and fascinating and alluring are prominent components in the novel. He adds, “The Buddha of Suburbia initiates a new line of fiction [...] revolving around suburban characters who navigate a contingent and uneasy path through a Britain. Of fast changing politics and demographics” (52). According to Trimm, the suburbs are strategic for immigrants to find home. “The suburbs are an opportunity for immigrants to obtain, a little a taste of the country through the possession of their own gardens” (Williams 279). Despite the critic’s useful elaboration, this study aims to portray how the writer is capable of breaking shackles in regards of the immigrant discourse.

In addition to Ryan Trimm’s Article, Morten Jacob Sander Anderson, Frederik Nikolaj Sandfeld Hansen, Rebekka Hellstrøm, Anneli Hiltunen, Adam Tarant Hobbs, Helene Thau Jackson and Joséphine Münch in their dissertation for Rokslide University, “*the Buddha of Suburbia: Cultural Identity in a Multicultural Society*” The scholars explain “The prejudice he has been subjected so far in life is of the school playground variety – he is still innocent of

its wider influence in adult life, which he later discovers in London” (27). The following example presented by the scholars portrays how the protagonist has been subjected to subtle racism his entire life, to the point of being indifferent to it. Even though the following scholars succeeded to examine Hanif Kureishi’s novel, the current study focuses on how the novelist displayed National identity, and is capable to break free from the stereotypical image of the immigrant.

The afore mentioned analysis and reviews on Hanief Kureishi’s *The Buddha of Suburbia* and Kazuo Ishiguro’s *The Remains of the Day*, draw upon the significance of national identity for immigrants, the struggles of being viewed as the outsider and the issue of Englishness through the use of different analytical tools. The mentioned critics attained successful analysis of the books, albeit they have missed upon the contrast between the two authors’ representation of their main characters, in relation to their national identity. Therefore, Hanif Kureishi has managed to explore a heterogeneous representation of Karim’s Anglo-Indian cultural clash, fusion and melting; while Ishiguro's homogeneous manifestation of an over anglicized character that portrays no Japanese touch.

This paper relies on different theories, from articles and books to scrutinize Hanif Kureishi’s *The Buddha of Suburbia* and Kazuo Ishiguro’s *The Remains of the Day*. It makes use of Homie Bhabha’s theory “Third Space of Enunciation, Mimicry and Stereotyping” developed in *The Location of Culture* (1994). He explains it as a “Transition space”, where Hybridity manifests, where post-colonial conventional discourses of power and norms are subverted by political, aesthetic or everyday -practices. In this space, Mimicry is encouraged upon the colonized for the purpose of echoing the colonizer’s culture, but the conclusion is a distorted version of the colonizer. While Enunciation is the uttering of the Mimicry, and Stereotyping is the repetition of what is known for the purpose of imposing a representation. This theory is useful in discussing the representation of the heterogeneous notion of the nation in Kureishi’s book. In order to showcase the protagonist’s fluctuation between “Oriental” “Western”

standards and Asian Indian roots, resulting in partially successful hybrid heterogeneous national fabrication.

Benedict Anderson's theory "Imagined Communities" is also to be utilised in this research. Developed and explained in his book *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. The critic gives a detailed and analytical explanation of the meaning of nation as an "imagined political community that is inherently limited in scope and sovereign in nature" (6). The peoples of a community exercise their imagination on the basis that the individuals never meet each other, yet agree to be ready to die for their shared borders. Anderson offers different reasons for the rise of this socio-political concept. And, for Anderson imagined communities become the political norm due to the mass use of the print, which aid in conforming the socio-lingual union of the people. On this notion the choice of this theory is to demonstrate nationalistic narrative in both *The Buddha of Suburbia* and *The Remains of the Day*, shedding light on the characters necessity to act accordingly to the western society despite their different ethnicity.

Adding to the above-mentioned theories, the theory of Mary Louise Pratt's "Contact Zone" is to be utilized, developed in *Imperial Eyes: Travel Writing and Transculturation* (1992). Pratt calls it "[...] where cultures meet, clash and grapple with each other, often in context of highly asymmetrical relations of power..." (514) Pratt's explanation can be regarded as the point of meeting between two who are each other's other, where one is the dominant and the second is the dominated, to establish a clash. The selection of this theory is to showcase the clashing cultures of western and eastern societies as it is presented in the literary narrative. As it is to demonstrate the reversed Homogenous national narrative of Kazuo Ishiguro, where cultural radicalisation of Englishness occurs under the light of absent Japanese identity.

This paper also draws on Edward Said's theory "Orientalism" he defines it as "more than a mere political subject" (12). But the relationship between the Orient and the Occident is based

only on interests and that includes the western's desire to control and manipulate everything that different or distinct to them, "the world is made up by two unequal halves the Orient and the Occident" (12). Edward Said discusses how the Europeans believe they are superior to the Orientals who are made to feel marginalized and alienated. The selection of this theory is to portray the segregation and discrimination the immigrants deal with living in a multicultural Britain of the 70's and the disorientation of identity due to being subjected to different kinds of racist attitudes.

This thesis is cleaved up into three chapters and a conclusion. The first chapter is an analytical and historical revision, explanation and clarification of the concept of nationalism and its relation to collective and individual identity. Therefore, the chapter is entitled "Identity and Nationalism", and examines literary works which pertain to the strains of the fore-mentioned concepts, with reference to expats such as Benedict Anderson's *Imagined Communities* and *Nations and Nationalism* by Ernest Gellner. It as well shedd light in the similar background of the novelists and the background behind the writing of these narratives.

The second chapter is an analytical chapter entitled "Heterogeneous National Identity in Hanif Kurieshi's *the Buddha of Suburbia*" which will be split up into two sections. The first section is dedicated to reviewing the manifestations of the other, and the second section scrutinizes the unstable identity and the lack of sense of belonging in which the protagonist Karim accepts and hence disengages himself from it. These two sections are analyzed under the light of Bhabha's "Hybridity" and "Orientalism" by Edward Said.

The third chapter is be entitled "Homogeneous cultural radicalization" which is divided into two sections. The first section draws on the manifestations of radical Englishness in Kazuo Ishiguro's *The Remains of the Day* and interpret its instant effects on the narrative and the nationalist discourse of English identity. The second section examines

Kazuo Ishiguro's cultural failure in preserving his Japanese identity through his protagonist Stevens by scrutinizing not only the events of the narration but also the character's actions and personality to showcase the lack of Oriental culture. These two sections is reviewed under the theory of Homie Bhabha's Mimicry and Stereotyping, Mary Pratt's "Contact Zone" and Benedict Anderson's "Imagined Communities".

Finally at the end of this study, the conclusion showcases how Kureishi and Ishiguro are able to convey the issue of cultural identity, through their literary works in two different ways.

Chapter One

Identity and Nationalism Contexts

The first chapter of this dissertation is devoted to the clarification of the background contexts relevant to the rise of national identity. It also discusses the definition of nation types of nation-states, the historical causes for their establishment, and the different processes each nation-state had to go through. Moreover, the artistic manifestation is discussed in relation to the biography of Kazuo Ishiguro and Hanif Kuriishi. At last, a conclusion to cover the main ideas of this chapter.

1. Birth of Nation

Although difficult to give one definition to the word nation, studies explain the origins of the word. In his paper *Nation: The History of a Word* Guido Zernatto explains that it comes from the Latin word “nation” which in common speech refers to a group of men belonging together because of various similarities in birth, or in other circumstances such as to describe a community of foreigners, “nationes”. The word continued to develop in the medieval times to mean “a community of origin” and “union of purpose”, when foreign students in European universities established their nationes to help each other overcome the barriers of socio-cultural estrangement. Later on, nation started meaning the council that hold political power and represent the princes and kings that rule over them. Zernatto explains that the members of the council are the heads of the socio-political hierarchy, with no direct or important relation to the populace. “Three groups of aristocrats (estates) were called in: the bishops and prelates as leaders of the clergy, the lords as representatives of the nobility, and the third estate, the citizenry, which had to send two delegates from each of the different cities” (362). It is not until the late 18th that the term nation has become popular, thus relating to the masses. It was mainly due to the historical milestones, such as the 1776 Declaration of Independence of the United States, the 1787 American Constitution 8 and the French Revolution” (Kučerová 7).

Additionally, Benedict Anderson; in his book *Imagined Communities: Reflections on the Origin and Spread of Nationalism*; aims to offer an analytical explanation for the rise and domination of this concept. Anderson agrees with most anthropologists and sociologists that the nation is not an inherent phenomena, but rather “imagined” by individuals who perceive themselves as part of a large community due to different historical and political circumstances.

The nations to which they give political expression always loom out of an immemorial past, and, still more important glide into a limitless future. It is the magic of nationalism to turn chance into destiny. With Debray we might say, ‘Yes, it is quite accidental that I am born French; but after all, France is eternal’ (Anderson 12).

Decline of religions has been one of the reasons mentioned by Anderson for the rise of nationalism. For when secularization unhinged the influence of religions with the coming of the Enlightenment Era, the populations required a substitute to the gap left. Thus, nationalism with its emotional connecte turn chance into destiny, bind the gloomy present with a worthy-to remember past and an over-stretching future. Another element for the acceptance of nationalism is the fact that legitimacy is no longer linked to divinity. For, in the Medieval Ages, kings were considered representatives of the Lord. Similarly, in the Islamic World, the Caliph meant successor of the prophet; thus, obtaining a holly legitimacy to rule the land.

However, as the state gets de-religionised, the people become the force and source of legitimacy fueled by their imagined unity. Additionally, Anderson argues that the establishment of the printing machine managed to unify and standardize a common language for the people, and, consequently, further enforcing their collective imagination of solidarity and bonding, in an almost religious ceremony shared by millions. “Hegel observed that newspapers serve modern man as a substitute for morning prayers” (34). By comparing the media with prayers, Benedict, through Hegel, stressed on its important rule in combining the collective sentiment.

For, through the fusion of local dialects into one commonly used language, read and used by the masses, people are to feel a belonging greater than oneself: the nation.

In addition to the press, the printed novel also remarked the consciousness of the people into a nationalistic perspective. This was due to the concept of a steady calendrical moving social body respecting a standardized time, which builds trust between its members. Anderson offers an example from the novel *Noli Me Tangere* where various strangers from different parts of Manila end up discussing a specific event during a specific date of a specific month (27). Resulting in an indirect bonding of different individuals in a continuous and eventful timeline (27).

However, time is not the only special nationalistic concept found in the novel. Territorial existence can also be seen. An example that can be given is in *El Periquillo Sarniento* by José Joaquín Fernández de Lizardi where “the movement of a solitary hero through a sociological landscape of a fixity that fuses the world inside the novel with the world outside” (30). This sociological landscape represented by the colonial installed hospitals and prisons, affected villages and monasteries represent solely colonial Mexico. Thus, the novel and printed press offered a description of communal unity in a limited and precise time, space and experience lived by the characters and the readers alike. While witnessing a communication by thousands of individuals on a daily basis- printed press, as readers learn of the news befalling them each morning- and continuous –novel, as the reader lives the continuing moment with the characters and other readers- culminating in collective realization of a shared reality in the borders of a nation.

It is important to note that Bhabha in his essay “Dissemi-Nation: Time, Narrative and the Margins of the Modern Nation,” from *The Location of Culture*, argues that the historical progression of the concept of nation is not mere passivity, but rather a temporal discursive cultural body that overrules the “people” into following the socio-literary narratives that serve

the maintenance, preservation and fabrication of the nation (201). Bhabha explains his stance by Frederic Jameson's "situational consciousness" "where the telling of the individual story and the individual experience cannot but ultimately involve the whole laborious telling of the collectivity itself" (Jameson 69). Thus, the identity and consciousness becomes connected with the surroundings, "[for] the political unity of the nation consists in a continual displacement of the anxiety of its irredeemably plural modern space [...]" (149). Here, Bhabha argues that the nation has not the capability of risking the artistic and socio-cultural uprisings of minorities, but rather works to reshape them by the use of people who are in-between a role of subject and object to a continually ambivalent nation.

These boundaries and limitations facing the nation act as a proof for its temporality, offering a day-to-day struggle for self-actualization. This can be shown in many events in the 20th and 21st centuries in which there has been active movements acting upon nationalistic sentiment — demonstrating the struggle of the in-nation. Such examples that can be given are the 2 world wars; the separation of Pakistan from India, and later Bangladesh from Pakistan, as well as the dissolution of Yugoslavia. Furthermore; the continuous rise of nationalist movements both in Europe (Catalan and Scotland independentists, etc.) and Africa (Kabylia, Democratic Republic of Lunda-Tchokwé, Oromia, Azawad, etc.) represent more recent illustrations.

Minorities affect the composition of the interior agenda of the nation and the concept of determined unity, as the nation is the greater number of the masses assembled together under the representation of the state, those against the cultural preference of the collective counter the nation-state "The discourse of the minority reveals the insurmountable ambivalence that structures the *equivocal* movement of historical time. How does one encounter the past as an anteriority that continually introduces an otherness or alterity into the present?" (Bhabha 157). In this, Bhabha quotes Kristeva's and Fanon's ideas about the position of the marginalized in the nation. Groups such as women and immigrants establish criticism of the nation's historical unity and time linearity

as a reaction to the issues they face. These issues, such as: patriarchy, colonialism, racism and slavery; hinder those, who are less than the common, into another “temporal existence” — fractioning the narrative of the one nation. Therefore, politics comes into place to utilise and defend the masses that make the nation through a state representation.

2. Nationalism in Politics

It is important to note the different attitudes towards the utilisation of national identity in the political field. Nationalism constitutes the loyalty to the nation-state as the number one priority. It has been a dominant force in shaping the geopolitical map of the world since the late 19th century, by the use of a religious-like fervour. It is a historical fact that nationalism is quite “young,” because when seen from a larger scope, and by larger I mean the last two thousand years of human political existence, we only encounter it in the last 200 years. It started as an ideology pushing liberty, freedom and egalitarianism. As Professor Hans Kohn puts it in Britannica: “The nationalism of the 18th century shared with it, however, its enthusiasm for liberty, its humanitarian character, its emphasis upon individual rights...” A prime example of this is the English and American respective experiences with nationalism.

These were similarly influenced by the Puritan Revolution, John Locke’s political philosophy, and the economic rise of secularized middle class entrepreneurs. These sentiments and values of nationalism found their manifestation in the American independence, the French Revolution and the Declaration of the Rights of Man and of the Citizen. However, Germany had a more conservative view of nationalism — one that is based on historical tradition and cultural resemblance rather than the liberal French and American nationalism. It can be seen that in the unification of the German kingdoms wherein the exterior fear of the French was utilized instead of a willful democratic join. This was along the forced annexation of Alsace-Lorraine, after the triumphant 1871 Franco-Prussian war. In the twentieth century, the post-WW1 triumph of the “Allies” saw the implementation of nation-states in what was the AustriaHungary; German Empire; and the Russian Empire with the birth of Austria, Hungary,

Czechoslovakia, Poland, Yugoslavia, Germany, Romania and the Soviet Union. When it comes to the latter we must understand that it is not national, but rather universal communist.

Thus, it doesn't fall in the category of nationalist states. However, Stalin managed to use Nationalist patriotic fervour to defend, counter and defeat the Nazi invasion.

Nationalism is manifested through nation-states, where the state is legitimized by the community. Thus, the nation is legitimized as the rightful form of governance and representation. The nation-state requires state sovereignty, as in the abstention of other states to attack, overrule or interfere in its inner workings. As well as national sovereignty for the local self-imagined nation to form a state. It can be resumed in Lincoln's Gettysburg speech of 1863: "[...] and that government of the people, by the people, for the people, shall not perish from the earth." This embodies the thought of nation-states, where the state comes from the people, to serve and protect it. Which comes in opposition to the older forms of ruling such as the monarchy, which is king centered, colonial empires, like the colonies of France and England. However, democracy is not the only form of nation-state system. Authoritarian states have proclaimed to be the representatives of the will of the nation, like the case of one-party system of Nazi Germany or USSR.

There exists various types of nation-states which are mostly affected by the cultural and historical elements of its birth. Post-colonial states are born from the struggle of liberation which bonds the people of the land. A known example of that can be Algeria, where the struggle for the liberation against France fused the peoples that once belonged to different independent kingdoms; such as: the Kingdom of Ait-Abbas (annexed by France in 1871); or city-states like Gherdaia, which belonged to the Mzab who were offered autonomy by the French before annexation in 1881; and regencies of other empires as the Ottoman-controlled Regency of Algiers, which was annexed by France in 1830.

Another type of nation-states are ethnic-nations — ones that base their unity on the ethnic (cultural) resemblance of the people, such as Ireland, Croatia. However; it shouldn't be

confused with a racial state. Ethnicity is based on culture, heritage, and historical experiences; not on genetic specificity. In addition to it, there are civic nations; which are, as György Frunda explains in a report, “states whose constitution refers explicitly or exclusively to the concept of ‘nation’ in the sense of a civic nation” like the U.S or France.

In conclusion the concept of nation is shaping the socio-political reality of the world in a continuous way through connecting communities and shaping their state representation thus affecting both their common past, present and future. And the literary figures Hanif Kureshi and Kazuo Ishiguro have been marked by this concept of nation by their experience in different socially, historical and cultural groups which are West and Orient.

3. Bibliography: Hanif Kureshi and Kazuo Ishiguro

It is commonly believed that art cannot be disassociated from the realities of politics or socio-cultural fabric. In this respect, literary works are no different. Literature is the written voice for different causes. One of these is the issue of national identity for immigrants and their descendants. A couple of notable writers who have dealt with it are Hanif Kureshi and Kazuo Ishiguro, and a dive in their bibliographies can show their relationship with the concept of national identity and the influence it has on their literary work.

Hanif Kureshi is a British-Pakistani novelist, playwright and the son of an English mother and a Pakistani father. His literary productions are fused of revolutionary, liberating, progressive and postcolonial themes ranging from identity, racism, spirituality, drugs and sexuality. Kureshi was born in Bromley Kent in 1954 to an English mother and a Muslim immigrant father. His father comes from a fortunate, affluent family in Pakistan where he had 11 brothers. *The Buddha of Suburbia* as a semi-biography depicts much of his life. It is influenced by his upbringing and the hardships of coming from two different cultures.

Kureshi's novels and characters are taken from the people he knew in real life. his literary works are mostly about love, lust, identity and immigration, due to him being subjected to discrimination since he emerged from a mixed marriage, Kureshi most notably writes About

the issues that are encountered by immigrants living in Western societies, he illustrates the issues of identity and race by writing about complex characters dealing with the hardships of life, which are inflated due to the postcolonial reality of cultural clash between the immigrants from freshly independent countries and the colonizer, in Kureishi's case it's England. Thus, in *The Buddha of Suburbia* the author is giving a new perspective which is of those immigrants in between the ancient traditions and culture of India and Pakistan, and the newly experienced England.

In the case of Kazuo Ishiguro, he is the child of a Japanese couple. He was born in 1954 Nagasaki, the nuked city of August 1945. His parents moved to England in 1960, where he adapted to the English lifestyle while keeping in touch with his Japanese heritage and cultures through the language and values transmitted by his parents. He obtained a Bachelor of Arts in Philosophy and English from the University of Kent at Canterbury before becoming the holder of many awards for his literary works, such as the Nobel Prize, as well as the Man Booker Prize. His style and themes vary from the discovery of the Japanese culture and identity to historical fiction and science fiction. The Japanese author claims his influences to be Kafka, Marcel Proust and Dostoevsky. Ishiguro's most notable works are *An Artist of the Floating World* (1986) and *The Remains of the Day* (1986). In the latter he describes the extravagant Englishness of his butler in a typical lord-style of upper-lip society. While Ishiguro refuses to admit the Japanese influence on this book, it is argued that it has put him in a position of in-between worlds where he can judge his English peers from the eye of others. Therefore, the author is a describer of the English self by the eyes of the non-English. We will be discussing the position of Englishness in *The Buddha of Suburbia* in relation to the nationalistic identity and absence of Japanese element.

By the end of this chapter, detailed ideas are provided about nationalism, national identity, and their major representations in the world of post-colonial academic literary work.

Additionally, this chapter offers an explanation about the evolution of the concept of nationalism, and the cultural clash from the perspectives of both the colonized and colonizer. As well as the biographies of Hanif Kureishi and Kazuo Ishiguro and the reasons of writing their novels.

Chapter Two

The Heterogeneous National Identity in *The Buddha of Suburbia*

This chapter scours into the examination of Hanif Kureishi's *the Buddha of Suburbia* relying on the theory of Homie Bhabha "Hybridity" and Edward Said's "Orientalism". It underlines the manifestations of the other and national identity, and scrutinises the heterogeneousness and the instability of national identity. While examining the lack of sense of belonging in the novel's protagonist, by being partially successful in integrating himself in the other's culture and preserving his identity. In addition to the Westerner's alienation and subtle racism directed towards the expats in the novel.

This chapter is cleaved up into two sections. The first section "Manifestations of the Other" pertains to the way in which expats deal with alienation and racism while living in Western society, under the light of Homie Bhabha's theory "Hybridity" from his book *Location Of Culture* and Edward Said's "Orientalism" from his book *Orientalism* as it showcases Kureishi's portrayal of his characters attempting to find their true selves with the aim to adapt to the European's ideals and identity. While attempting to keep their own culture, Kureishi depicts the loss of self and disorientation in Karim the novel's protagonist and his entourage as each character handles living as expats in the British society differently. The second section "The Unstable But Heterogeneous" focuses on Karim's fusion and mergence in two cultures and his strive to appease the environment which he lives in, and attempting to affiliate himself with the other's culture and being partially successful at it, while preserving his own identity. The third section "The Suburban Identity" discusses the manner which class struggle impacts Karim's shaping of his heterogenous identity, and his seeking towards acceptance from the west.

Manifestations of the other discusses the struggles and hardships that immigrants endure, while living in the British society, it portrays the treatment of immigrants as second class citizens, they are otherised and put to the side due to their ethnic background. It also examines the duality of the characters, when they attempt to integrate with the European society while preserving their culture.

1. Manifestations of the Other

The Buddha of Suburbia illustrates the struggles of immigrants living in a multicultural Britain in the early 1970's, it is narrated by the protagonist of the novel Karim. In *The Location of Culture*, Homie Bhabha tackles the theory of "Hybridity" stating "the social articulation of difference, from the minority perspective, is a complex, ongoing negotiation that seeks to authorize cultural hybridities that emerge in moment of historical transformation" (3). Thus, Bhabha describes the emotions of distinction for the expats as a complex process which allows hybridity that comes to light due to historical conversion, as it creates space for cultures to be different, to allow fusion between two distinct Identities. Bhabha's culture can't be defined or fixed in time and space, which is quite evident in the novel's opening line being that of Karim's awareness of his hybridity "[...] having emerged from two old histories but i don't care. Englishman Iam [though not proud of it]" (3). Karim is sensible of his fusion, he knows he comes from two different cultures. He is what Bhabha calls "in between" (1). Bhabha also refers to Fanon when saying: "[He] recognizes the crucial importance for subordinated people, of asserting their indigenous cultural traditions and retrieving their repressed histories" (9). Hence Fanon is stating the significance of the subordinated people to preserve their culture which can be seen with Karim's father, Haroon, preaching about Oriental philosophy and becoming fairly successful at it, which is his manner of maintaining his identity. In addition to buying books from the local Oriental shop, "[...] among his other books on Buddhism, Sufism, Confucianism and Zen" (5). Haroon is able to capitalise on his culture, leaving his British wife and having an affair with the Orientalist Eva Key who finds comfort in Oriental culture, however he still ventures in integrating with the European society. Despite Haroon's

attempt to associate himself with the British society, he however is aware of the Europeans bias stand towards immigrants and the opportunities that are being taken from expats “the whites will never promote us, Dad said. Not an Indian while a one white man let on earth”(27).Haroon’s frustration of his job as a clerk ,is the realization that working for the white man is not beneficial, since his Asian roots represent a restraint to advance in his career, due to the discrimination that’s performed from the British. This realization prompts Haroon to invest in his culture, by teaching oriental philosophy he is capable to preserve his culture on one hand and integrate with the European society on the other, since the target audience of his teachings are all British. Kureishi also demonstrates immigrants disappointment upon arriving to Britain, according to Radek GLABAZNA’s Theater Of Identity: *The Buddha Of Suburbia* explains that Haroon’s failure to fulfil his dream as a lawyer is due to him “seeing Britain for real, a shock he never quite recovered from”(66). GLABAZNA further expresses that once immigrants settled in Britain ,They realised that the England they had in their mind was simply imaginary , a place they invented ,that it isn’t as righteous as they thought it would be ,Thus the culture shock that Haroon encountered is what elicited him to profit from his culture and to gain recognition from the British.

Edward Said in his book *Orientalism* states that “[...] the orient has helped to define Europe (or the west) as it’s contrasting image, idea, personality, experience” (1-2). In other words, Europeans are capable to identify their culture and identity through contrasting with the Orientals, which is what occurred at Eva Key’s party which Haroon and Karim were invited to after Karim heard two men loudly whisper about his father’s presence explaining his spiritual sciences “why has our Eva brought this brown Indian here? Aren’t we going to get pissed” (12). Haroon’s presence is not welcomed nor accepted due to his ethnic background, he is even mocked, and ridiculed by adding wrongful stereotypes, which are attributed to mostly Arabs in: “Has he got his camel parked outside?” (12). These lines reinforce Said’s statement that the Westerners only recognize themselves through the Orientals or in other words the other, they

feel the necessity to berate and reprove anything that does not resemble them, Thus they view Haroon as a threat, he is their contrasting image, strange and unusual to their eyes, them attacking him is logical to them, since as they view it, he is not even supposed to be there around them.

Kureishi seeks to illustrate the struggles of expats dealing with racism, discrimination and being treated as the other. According to David Pratts, the author of the dissertation “A Funny Kind of Englishman Racism and New Identities in *Hanif Kureishi’s The Buddha of Suburbia*” states that “throughout the novel Kureishi contests stereotypes and shows the violence the black community is subjected to” (8). The presence of this statement is prominent in the novel’s events with the brutality that faces the immigrants. Karim’s entourage; including himself, are constantly being subjected to discrimination. This is manifested in several aspects of the novel. For example, someone stopped Karim and his friend Jamila to insult them from his motorbike “eat shit packy”(54). And Karim’s little brother changed his name from Omar to Allie “to avoid racial trouble”(19). Allie changing his name explains his necessity for European validation, much like Karim he seeks to be obtained by the European society, in order for him not to be subjected to discrimination, “he always went to bed as early as he could, taking with him fashion magazines like *Vogues*, *Harper’s* and *Queen* and anything European he could lay his hands on”(19). Hence by reading European magazines, Allie aspires to fit into the British society to avoid being otherised. The Westerners appear to feel entitled to mistreat anyone that does not have the same ethnicity as they do and their patriotic need to feel superior and defend their country from immigrants.

Kureishi demonstrates police brutality and their compliance with the manner expats are treated, as the police protects racist and radical groups which he refers to as “the union jacks” (56). For example, the neighborhood that Jamila lives in is filled with hate crimes and racist white groups who cause a threat against the black and Asian community (oriental), as David Pratts Stowell states: “Kureishi’s intention was to expose a heightened awareness of racism and

police compliance towards such attitudes” (7). As Kureishi seeks to draw upon the injustice that not only the Indians go through but even the black community or anyone that’s slightly different in skin tone or comes from an Oriental background.

The police as portrayed in the novel seem to be conformable with the violence in the neighborhoods of those who do not possess similar ideals or culture as they do. The unhinged patriotic emotions of the racist white are what’s driving them towards committing acts of brutality against those who are different “[...] when the whites finally turned on the blacks and Asians and tried to force us into gas chambers” (56). Despite the sarcasm of this statement in the novel, beneath it, there lies the underlying fear of being attacked simply for having a different background and skin complexion. The reality of Karim and his surroundings portrayed the way the Europeans viewed immigrants. “At night they roamed the streets, beating Asians and shoving shit and burning rags through their letter-boxes”(56). According to Said “European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground” (3). Europeans see themselves as holding power and control against the Orientals, they deem themselves as the true representatives of their country. They do whatever they can to make the immigrants feel excluded and marginalized, and therefore otherised.

Miss Cutmore is an example of Edward Said’s quotation “the idea of Europe identity as a superior one in comparison with all the non-European people and cultures” (7). Which is coeval in Miss Cutmore’s treatment of Jamila, who felt the necessity to civilise and enlighten her with literature. She introduced her to feminist books since she works at a British library. However, Jamila’s resentment towards her is due to her neglecting to memorise her Asian roots. “Jamila got grudging and started to hate Miss Cutmore for forgetting that she was Indian”(52). Miss Cutmore is condescending to Jamila’s parents due to her complacency and egoism, which can be seen in the way she spoke to them as if they were “peasants” (53). She also wants to erase her identity: “Jamila thought Miss Cutmore really wanted to eradicate everything that was

foreign in her” (53). Thus, her European superiority showcases itself through her egoism and subtle racism. Nevertheless, Jamila refuses to be treated as the other, as she does not want to submit to the colonizer’s ideals. In fact, she maintains and makes sure to preserve her identity. Therefore, Miss Cutmore represents the Europeans who see themselves as superior and more civilised. This strengthens the discourse of the European’s superiority illusion towards the East. However, Jamila abstains from the colonial influence by accepting her fusion and heterogeneous identity and revolting against the British treating her as the other. On the other hand, Karim’s disapproval of Jamila’s resentment is a proof that he seeks to integrate himself with the white, claiming that she should be grateful to Miss Cutmore. “I hated ungrateful people. Without Miss Cutmore, Jamila wouldn’t even have heard the word ‘colony’ ” (53). Despite Karim seeking to keep and preserve his culture, he still strives to merge himself with the European culture. His failing to understand Jamila’s point of view is corroboration to him being a fusion between the Asian Indian culture and the European society which he grew up in.

Indeed, Hanif Kureishi in his novel renders the manner the European society as virulent towards immigrants. Through the protagonist Karim, and the rest of the characters, he presents the carelessness and the approved discriminatory behavior towards Asians and the black community. Each character, including Karim, goes through racist attitudes or some sort of alienation on account of coming from different background. Thus; the Europeans’ need to show themselves as superior manifests itself through biased doings, and treating immigrants as the other. Kureishi illustrates Karim, Jamila and Haroon as characters who strive to maintain their culture while seeking recognition and appropriating the Western’s culture due to their hybrid identity. They are not fully accepted in their culture or in that of the British. As a result, they try to fit into each the cultures to feel some sort of belonging.

2. The Suburban Identity

Karim’s upbringing in the suburbs fueled his ambition towards moving to London, the suburbs are not painted in a positive light in the novel, Karim sees the suburbs as a setback, “In

the suburbs people rarely dreamed of striking out for happiness” (8). According to Sabina Sedlakova’s Bachelor’s diploma Thesis “Dualism in *The Buddha Of Suburbia*”, “Suburbs and very often criticized by many authors in their works for it’s materialism, lack of individuality, dullness and repetitiveness” (44). The suburbs have shaped Karim’s identity by making him realise how unfairly he is treated, discrimination and racism happen mostly in the suburbs, since it is mainly populated by the whites, as previously mentioned he encounters several racist attitudes, one of them being attacked by his racist neighbor’s dog, he remanences on being abused and is reminded of his hatred of the suburbs “ I knew it did me good to be reminded of how much I loathed the suburbs”(101). In the suburbs Karim or any individual from an ethnic background isn’t protected from the authorities, they represent shackles and strings for the marginalized groups, because of their authorization of racist behaviors. Said describes authority as “formed, irradiated, disseminated; it is instrumental, it is persuasive [...] all of these attributes of Authority apply to Orientalism [...]”(19-20). Hence according to Said Authority is only an imperialistic ideology which is set to control those who are marginalized. Which is the reason of Karim’s departure, the suburbs not only do not serve his dreams and aspirations, but also his subjugation to racism further prompts his withdrawal from it.

Despite the westerners mistreating ethnic groups, there are several individuals that embrace the eastern culture , the whites have the tendency to appreciate ethnic culture, simply to fuel their need for validation and recognition and escape the stigma of the suburbs. According to Maria Hallhagen’s thesis *THE ACTOR OF SUBURBIA: IDENTITY AND SELF-TRANSFORMATION IN THE BUDDHA OF SUBURBIA* explains that even the whites are searching to reinvent their identity relying on the eastern culture, “there is also a sense that ‘the white’ community is having an identity crisis of it’s own”(17). She states that Eva and Charlie lean on Karim and his father to add meaning into their lives with their ethnic traditions, as Eva presents Haroon as someone who will show her “the way. The path” (13). This stums from her desire to escape the suburban dullness and embark into something new and unusual that doesn’t

represent suburban life. From this notion Hallhagen states that the west recognizes the east “as exotic, even therapeutic for the west [...]”(17). The west utilize the east as a manner to pursue their new identity, they are incapable of submitting to the fact that they are simply from the suburbs and no longer imperialists, thus their nessescity to use the eastern culture stans from their loss to find substance and relevance in their lives.

Karim’s attempt at breaking free from the suburbs is also his manner of reinventing his identity, he does not view the suburbs as a proper reflection of who he is, as described by Ryan Timm’s Dissertation “the suburbs that did it” Hanif Kureishi’s *The Buddha Of Suburbia* and metropolitan and multicultural London, “His flight out of the suburbs betrays a restlessness, one less about race, migration , or newness[...]” (52). Karim’s strive for London is his attempt to search for a new identity through his ambitions, he breaks the cycle of stillness that dominates the suburbs, Karim’s unwillingness to be like his father is the driving force of him leaving the suburbs, he navigates in London to integrate himself there as Trimm explains that London is a magnet for people like Karim, those who seek greater wishes and ambitions, however he further states that a certain shame and embarrassment exists for people from the suburbs ,which does not come from it’s lower middle class background yet from the restricted objectives “uniform aspirations and desires all too limited in their dreams “(58). Thus Karim’s escape from the suburbs is to be free to attend his goals and seek his true identity away from the suburban dullness of vanished hopes and dreams. “It would be years before I could get away to the city, to London where life was bottomless in it’s temptations” (8).thus Karim’s idealization of London emanates from his longing for the unknown and unfamiliarity.

At Last Despite Karim’s strive to escape and reinvent his identity away from the suburbs, his identity however is shaped by his life in the suburban area, Although he suffered from discrimination and intolerance in the suburbs , he still encounters the same racist attitudes in London, which reinforces the Europeans bias behavior towards immigrants. Thus his character

Is determined by his time spent between London and the suburbs, which is the main constituent that formed his heterogeneous national identity.

3. The Unstable but Heterogeneous National Identity

Kureishi demonstrates the unstable but heterogeneous national identity in Karim, Haroon. Karim feels a sense of pride in knowing London “I knew all the streets and every bus route” (7). He remembers every corner of London while his father still struggles in memorizing its streets despite living there for several years. “Dad had been in London since 1950 over twenty years and for fifteen of those years he’d lived in the south of London suburbs. Yet still he stumbled around the place like an Indian fresh off the boat” (7). The distinction between Karim and his father is that Karim finds himself at home in London while his father finds it immensely difficult to recollect the streets that he spent most of his life in. It explains how strenuous it is for him to affiliate himself into the European society while Karim roams the streets of London comfortably. Even his description of his father as an “Indian fresh off the boat” (7) is a derogatory description commonly used by the British. It is hard for Karim to understand his father’s position due to him trying to identify himself with the European society, which falls in line with Homie Bhaba’s “Unhomeliness” he describes that it is not in the sense of being homeless or not possessing an actual home, it “is [rather] the condition of extra-territorial and cross-cultural initiations” (9), as it is to step from one culture to another. It is the distorted vision of identity of not fully knowing the distinction between home and the outside world. Of this he further states that: “the borders between home and world become confused; and, uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting” (9). To be unhomely is to be confused and disoriented regarding the inner and the outside world. In other words, it is the lack of sense of belonging and order. Karim does not fully relate to his father’s immigrant struggles nor does he fully identify himself with the Europeans. His confusion comes from his hybrid heterogeneous identity. He does not necessarily relate with neither of the European or Eastern culture, as he finds it difficult to

associate himself with only one. According to Olivia Rook's article "My Name is Karim and I am an Englishman Born and Bred Almost", Hanif Kureishi aims to expose the contradiction of racism in multicultural London stating "In *Buddha* [Kureishi] demonstrates the racial 'other' cannot be defined to one image and challenges the makeup of the nation's identity by weakening the binary between the white westernized male and black colonial subject" (208). Kureishi challenges the westernized image of the English-Asian community as he portrays his characters with a duality to them attempting to navigate between keeping their culture or fitting in the western image and ideals, for example Jamila's resentment towards Miss Cutmore and her resistance towards being Otherised, is her manner of preserving her culture. However she is heavily influenced by the European ideology due to her reading feminist books.

Karim can be considered to be partially successful when it comes to integrating himself in the European culture. He defends the British just like he did with Jamila's situation with Miss Cutmore. However, at the same time, he denounces their discriminatory acts considering his perplexity regarding his national identity. Throughout the novel, he recounts racist attitudes that were exhibited towards him. Based on this notion, this act is viewed as an act of survival, as stated by Homi Bhabha: "the migrant act of survival, using his mixed works to make a hybrid cultural space, contingently the inscription of signs of cultural memory and sites of political agency" (7). Thus, Karim, due to his mixed ethnic background, is able to land a role in the play *Mowgli*. He utilizes his hybridity and skin complexion in order to obtain an acting role, despite it backfiring when asked to cover up his body with "loin cloth and brown makeup" (146). This underlines that although Karim attempted to use his hybridity to work for him, it instead had a negative effect. He is now not Indian enough, it is even demanded of him to have a Bengali accent as it is suggested by his director "I think it should be more of an authentic accent" (147). He is coerced to act according to the European's wishes and standards, "who utilised his ethnic background to gain profit from him, which render him serving as a tool to benefit their interests. Kureishi portrays the amount of negative attention Karim's hybrid

background has brought him. It showcases how immigrants are merged and shaped to the westerns liking, which further fuels Karim's wrenched perception of his national identity.

Said discusses the unfairness of the two halves: the Orient and the Occident, while further examining the unfair distribution of power amongst the Oriental world and the West by stating:

It is above all, a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with power political (as with a colonial or imperial establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences), power cultural (as with orthodoxies and canons of taste, texts values), power moral (as with ideas about what "we" do and what "they" cannot do or understand as "we" do. (12)

Said examines the point of view that the West has of the East. It contributes to the discourse that the Westerners are better. He expresses that the other cannot comprehend or perform the same manner like the Whites are able to. This is coeval in *The Buddha of Suburbia* where the narrative of the enlightenment of the Europeans is undeniably present in Karim's mother being proud of her husband's fortunate family background in India: "[...] she was also proud of his family 'they're higher than the Churchills' she said to people [...] this ensured to people there was no confusion between dad and the swarms of Indian peasants who came to Britain in the 1950's and 1960's" (24). The manner by which Karim describes Indians is proof of his infiltration in the British society. His use of words such as "swarms of Indian peasants" showcases his aim towards integrating himself with the West. It shows how he does not see himself as a simple like an Indian, nor does he relate to the Indian peasants. This is due to him living in a society that is filled with contradictions, Muhammad Azeem's Journal Article Critical Analysis of Identity Crisis in Hanif Kureishi's novel "*The Buddha Of Suburbia*" he

explains that the British society is charged with contradictions and discrimination hence Karim became a victim of his own cultural identity, in other word he is unconsciously attempting to detach himself from his Indian culture.

Bhabha states that mimicry is “the sign of a double a complex strategy of reform regulation, and discipline, which appropriates the other as it visualizes power” (126). Bhabha explains the power that the marginalized groups feel when adopting the other’s culture, as it is a complicated process of regulation. This is similar with Karim’s sexuality, as it is another manifestation of his heterogeneous hybrid identity. Karim feels free to experiment with his sexual desire. He says: “it was unusual I knew, the way I wanted to sleep with boys as well as girls” (55). On an account of him living in the European society, he strives to be part of it. Thus, his acceptance of his bisexuality is further proof that he is partially successful in integrating himself with the Occidental world. As mentioned by Rook, Karim is detached from his culture yet “born into a country that fails to recognize him” (208). Karim seeks approval and recognition from the West. His father’s disappointment showcases Karim’s detachment from his Muslim roots, “He was disappointed in me he jumped up and down in anguish as if he’s just heard the whole house had been burned to the ground” (18). Thus, Karim is partially successful in integrating himself with the Europeans. He manages to detach himself from his identity and mimics the British in order to be considered as one of them.

At last, Kureishi portrayed Karim’s hybrid heterogeneous identity through his partial approval of the western’s negative attitudes towards the migrants. Karim is partially successful in incorporating himself with the European culture. He is capable to integrate with the occident and partly detaches himself from his oriental Asian roots.

Chapter Three

Homogeneous Cultural Radicalization

This chapter analytically discusses Kazuo Ishiguro's *The Remains of The Day* (1989), relying on Mary Pratt's "Contact Zone" and Bhabha's theories of "Mimicry and Stereotyping", in addition to Anderson's "Imagined Communities". It concentrates on the manifestation of Englishness in opposition to the Japanese identity of the author through his protagonist Stevens. In addition, this chapter is a representation of the effects of this radical outlook on the English nationalistic and literary narrative.

This chapter is divided into two sections. The first section, "Englishness" focuses on the continuous representation of Englishness in regards to the events, descriptions and narration of the story. As to the socio-political proceedings of the nationalistic element on the identity in relation to the theories of "Mimicry and Stereotyping" and "Imagined Communities". This section explains Ishiguro's mimicry and embrace of English identity which results in an overbearing realization of radical representation. In the second section "Ishiguro's Cultural Failure" by scrutinizing the main character's personality and character, we depict the writer's lacking to mention the Japanese identity. Rather, he utilises a radical manifestation of Englishness in a show of mirroring the White Man. This Section relies on Mary Pratt's "Contact Zone" to showcase the lack of the Japanese and the reversed homogeneous where, instead of an embrace of the mother culture, we have the absence of it, as it is replaced with an over stressed embrace of the Western, which goes in opposition of Ishiguro's idea of a middle-ground position between two cultures (English-Japanese).

In *The Remains of the Day* we meet a butler called Stevens who adopts the English culture to the most extreme of levels, in order to rise in the ranks of the Butler industry, and perfect his services to Lord Darlington. He faces numerous challenges that threaten his grip and

loyalty to cultural values and traditions he holds in high regard, from romantic entanglement to moral dilemmas. Before he is inherited through a purchase to Mr. Farraday whom new cultural differences must be adapted by the butler.

1. Englishness

In his book, Ishiguro describes the events occurring in Darlington Hall from the point of view of Stevens, the “top-notch” butler (Ishiguro109). His crucial role is in the making of international geopolitical peace through the assurance of tidiness of the house and the caring to the famous and infamous visitors of his Nazi-sympathizing Lord Darlington. His opinions about the craft are inherited from his dignified father, and the emotional restraint against both, the already mentioned father and the colleague Miss Kenton. All in all resulting in the fabrication of a literary product that drips Englishness. Ishiguro makes use of various characteristics from dignity, loyalty to emotional stiffness of which can be discussed through Benedict Anderson’s Theory of “Imagined Communities”, where he argues that the nation is established through the imaginary collective thinking of the people, where the communities believe in their connectedness through the cultural and historical relationships, by using Anderson theory to expose Steven’s submission to the cultural and historical relationship in order to assert his national belonging. Also, Bhabha’s “Mimicry and Stereotyping” which are the tools that Stevens uses to prove his Englishness.

The novelist introduces Stevens with a set of radical anglicized ideals and realities that fall in the grasp of a nuanced image, which is too unreal, as a form of Mimicry “is the desire for a reformed, recognizable other, as a subject of a difference that is almost the same but not quite”(Bhabha 126). Stereotyping, as Bhabha calls it, is the repeated and oscillated knowledge forced upon the colonized for the fabrication and imposition of an identity on the colonised. Which can be introduced by his blind-loyalty to Lord Darlington, who represents both the aristocracy (Medvedkina and Vostryakova 162) and the Western coloniser. The aristocracy

because he is a fragment of the old feudal noble-centered minority-lead world that clings to the ever fading importance that the geopolitical world once offered, and Western coloniser because he represents the English government's status-quo of master-slave in relation to colonial Britain.

The fact that Steven refuses to oppose his Lord doesn't compare to the fact that he himself is aware of the negative actions his superior commits, yet rejects to intervene even when threatened with resignation by his intimate colleague Miss Kenton (Ishiguro 131). The butler commits the act of Mimicry, in the sense of mimicking the cultural naivety of his Lord, but in a distorted manner of "slippage" (Bhabha 126) — as Mimicry is, according to Bhabha, of a blurred nature. This is due to Stevens being quite aware of the vanity being committed through the repetitive opposition of Miss Kenton who calls the act as "wrong" (Ishiguro 130), causing ambivalent actions self-justified by blind-loyalty. This can be seen in this quote: "a butler's duty is to provide good service. It is not to meddle in the great affairs of the nation. The fact that such great affairs will always be beyond the understanding of those such as you and I" (199). This belief in the Lord's superior intellectual knowledge and wisdom is also related to his sense of understanding dignity through its relation to power and social structure, for only as a butler can Stevens be close to the authority, to the German Ambassador and the Prime Minister. Therefore, his clinging to over radicalised Englishness is, in one form or another, a way of depicting a relation to the higher class — a royal one that is decaying in time of Great Depression, rise of socialism, and anti-monarchy sentiment.

Dignity is crucial in Stevens' pack of over radicalised set of English values. For, it is necessary in order to be a "true Englishman" (233). However, Stevens's definition of dignity is one of an over-stereotypical upper-lip English: "Let me now posit this dignity has to do with a butler's ability not to abandon the professional being he inhabits [...] they will not be shaken out by external events however alarming or vexing" (Ishiguro 44). Where it is related to strict professionalism, of the sense that overrides even the private life, as the butler fuses himself to the identity of serving his superior. This definition for Stevens is what divides great butlers from

lesser ones. the author utilizes Dignity it as a form of Stereotyping to impose Englishness as the cultural body that manifests English identity, and goes further to shape it as dehumanising as May Odeh explains in his essay “Theme of Dignity in The Remains of the Day”, “he dehumanizes himself to reach the point of being ‘great dignified butler’ through denying his emotions and desire as he considers them a destructive phases of greatness” (4) Odeh explains the issue of emotional stiffness that strips Stevens off from his natural sentiments in order to reach a higher status of “greatness”, and it is no surprise that greatness is also used to describe the cultural body that Stevens adheres to “Great Britain” the imperial power that colonised many nations and races without any emotionality. For, Krishan Kumar in his book *The Idea of Englishness: English Culture, National Identity and Social Thought* asserts that “England and Britain are two sides of the same coin” (4) as due to historical contexts English and British identities have been interconnected through English as the dominant and wheel-steering figure in Britain, which explains the rise of national feelings for the rest of the peoples of Britain- Scots, Irish and Welsh-.

His emotional constraint is manifested in the rejection of love, which is extreme cultural English coldness as apparent in his continuous and conscious abandonment of Miss Kenton, which can be seen in many instances. Yet, the sentimental romance book episode can be regarded as the changing point. For when Miss Kenton commits to find what book Stevens is reading, he resists before we ultimately discover that he is reading a mere romantic book. This incident results in Stevens rationalizing his stubbornness with his dignity and professionalism (152-153). While in reviewing it from a cultural theory of Mimicry, we can see an over-conformism to values enforced by the high English culture:

Miss Kenton had come marching into my pantry. And of course, any butler who regards his vocation with pride, any butler who aspires at all to a ‘dignity in keeping with his position’, as the Hayes Society once put it, [177] should never allow himself to be ‘off duty’ in the presence of others. It really was immaterial

whether it was Miss Kenton or a complete stranger who had walked in at that moment (153).

Therefore, he compromises his emotions towards Miss Kenton in favor of conforming to the radical English discourse pressed by what he deems superior.

It is crucial to understand the context relating to the importance of dignity to the butler — a context that finds its roots in the older butlers he idolises, of older generations, as his father and Mr Marshall or Mr Lane. They represent a nostalgic past of a colonial royalty-ruled Britain where butlers kill tigers with rifles (36). Thus, Stevens craves to imitate these legends, to achieve the cultural embodiment of pure Englishness, and reach the great British butlers, and does that in the stiffest form of emotional detachment as he keeps working regardless of his father's passing (106). Apart from that, his disconnection from the realities of the popular English culture can be also spotted in his rejection of the definition put forward by his countryman concerning dignity as the reward of the fight for freedom against Hitler. As Odeh points out, Stevens regards it as mere misguided idealism (6).

The hyper-concentration on dignity, loyalty and emotional disconnection can also be seen through Benedict Anderson's *Imagined Community* where he says: "Communities are to be distinguished, not by their falsity or genuineness, but in the style in which they are imagined" (6). Therefore, Stevens' desperate commitment and communication of his imagined ideals relating to a pre-World War 2 England is radical because it is described with a sense of romantic idealism. Medvedkina and Vostryakova in their paper "Representation of Englishness in the Narrative Structure of K. Ishiguro's *The Remains of the Day*" offer a clear description of Stevens' romantic idealism under Lord Darlington by comparing it to his present-day reality under Mr. Farraday through the utilisation of linguistic tools, such as irony that the author makes use of in the conference when Stevens tries to prove his dignity as a butler by helping in the success of the foreign affairs between Germany and the Allies, the irony is through the

“incompatibility of two categories – high and significant (foreign policy) and trivial and insignificant (butler’s service)” (163) the critics argue that the butler’s unrealistic idealism allows him to interconnect his minor and irrelevant duties to that of complicated international issues, something that showcases his dissociation from the actual socio-political realities. In addition, the authors add other differentiations between the past idealism and the realistic present is Steven’s verbal associations to Darlington Hall and Lord Darlington, from “grand” and “high praise” and “well-regarded” to “empty” “odd” “unattractive” “misguided idealism” “misguided thinking” “misguided, foolish efforts” “misguided generosity” (164). However, the part that can relate to this study is the researchers’ point at the usage of WW2 and Nazism to debunk the ambivalence of cultural representation as they write: “[...] the impossibility of unambivalently positive evaluation of the nostalgic cultural stereotype ‘Englishness’ represented in the analysed text” (164). Thus, what is regarded as morally and ethically negative due to it leading to the support of Nazism through Lord Darlington’s actions, can be regarded from Anderson’s theory as radical in relation to cultural submission to the desperate need for conformism with Steven’s entourage and high cultural institutions —Lord Darlington, his father and the other great butlers— because it requires blind-loyalty to that negative cultural representation, a loyalty that Stevens offers with no reluctance.

In short, Kazuo Ishiguro’s representation of Englishness can be considered as a radical stance. By utilizing Bhabha’s and Andersons’ respective theories, we realised Ishiguro’s overstressing on the usage of different English cultural ideals and attributes as dignity and loyalty and emotional stiffness to showcase English radical representation. A representation that fails to offer a spot for the mother culture of Kazuo Ishiguro in what can be regarded as cultural failure.

2. Kazuo Ishiguro’s cultural failure

Ishiguro’s portrayal of Englishness is quite present through his illustrating of Stevens.

Ishiguro unveils his character's restlessness towards the most precised details in regards of him being a great butler. Despite the author of the novel being of a Japanese descent, he fails to present any elements of his culture, as his novel's English language is as precise as his protagonist and narrator of the novel Stevens is. His disposal of Englishness throughout the novel serves to the postcolonial theory of Mary Pratt's "Contact Zone" as she states "[...] in what I like to call the contact zone, I use this term to refer to social spaces where cultures, meet clash and grapple with each other" (3). She explains the cultural clatter resulting in the affectation and disturbance of the weaker culture and nation. However, Ishiguro has committed a literary piece that is not in correspondence to his homogeneous Japanese Identity, as depicted in his previous writings: *An Artist of the Floating World* and *A Pale View of Hills*. Rather, he resorts to a reversed homogeneousness through the deletion of Japanese culture and over-radicalisation of the English culture. As Mary Pratt theory states that the minor culture (Japanese in this case) is supposed to be affected and shaped under the influence of its superior (English in this case), we see a countermeasure. Ishiguro completely deletes any existence of the Japanese culture and reverses the role of English culture to a radical stance, thus submitting a vision of new cultural reading of post-colonial immigrant literature.

Stevens' world is only tied to the Darlington hall. All he thinks of is tidiness and dignity. He aims towards perfection and, as he scolds himself for the most insignificant mistakes, he describes them as disturbing when saying: "[...] to one not accustomed to committing such errors, this development was rather disturbing" (3). His litigious world is ruled by perfection and serving his employer. Mary Pratt's "Contact Zone" indicates that subordinate groups "select and invent from the materials transmitted by a dominant culture" (5). The marginalized groups, formulate the materials disseminated from the dominant. Hence, Stevens' tedious behavior is linked to Ishiguro's necessity for the adoption of a set of English representations, from over-tidiness to power-obsession. He visualizes this through Stevens' impulse to control his entourage. In fact, Stevens tends to be rather obsessive when given any type of responsibility,

as it is showcased with him describing and mentioning it several times, such as: “it is of course the responsibility of every butler to devote his utmost in the devising of a staff plan” (3). Therefore, the protagonist’s intangible description of devising a staff plan perpetuate and reinforce Ishiguro’s portrayal of Stevens as a man who lives in a world built firmly on the bricks of English identity. His greatest mistake would be to not appease his new American employer and making a “faulty staff plan” (3), which accentuates our statement of reversed homogeneousness. For the butler is loyal to the old ways, through the new, but not to what is not-English.

It is important to note that different critics such as Diana Ionică in “Questioning Englishness in Kazuo Ishiguro’s Novels” defend the idea which states that Ishiguro has manifested a form of hybridity in *The Remains of The Day* between two cultures, the English and the Japanese (158). In fact, it is true that the writer, when scrutinized, has lived between the two worlds. He was raised as Japanese boy at home under Japanese values and traditions, while he lived amongst the English and received an English education in his school. However, in his literary production, the writer shows a more extreme form of what cannot be called hybridity, but as reversed homogeneousness. The author commits to what is further than the typical marginalization of Japanese: the complete deletion of it. In their research “Searching Identity in; *The Remains of the Day* and *A Pale View of Hills* by Kazuo Ishiguro” the two authors Tanritanir and Karaman argue that Stevens suffers from being unable to communicate with his entourage which causes an identity issue all due to Ishiguro’s own English-Japanese Identity which finds its way to his characters (94). This conclusion explains that the only Japanese existence in *The Remains of the Day* is a mere innate struggle in relation to the west. Yet it is only manifested through the pushing of Englishness; which is reversed, for it is not his “mother” identity, Ishiguro is the son of a Japanese family and the product of generationally transmitted Oriental values, and his dispersion of that fact in his literary products proves the reversal of his identities, the same ones that he invested a considerable amount of time discussing in his Nobel

prize speech. Furthermore, it is possible to partially agree with Connor's statement: "When Ishiguro is read as a Japanese writer concerned wholly and necessarily with Japanese themes, he is 'returned' to an identity that was never his own" (Connor 107). Yet it is not possible to read Ishiguro as a pure Japanese cultural vessel. Yet, we cannot stand to say that Ishiguro's stance in *The Remains of The Day* is of a spectator to the English, similar to a tourist's cultural shock, or as Ionciã states it: "A Japanese writer who describes the English from the outside" (158). But, rather the author takes a tenses stance, intentionally commits to fully immerse his discourse in extreme representation of Englishness. It is interesting to consider the Orientalist and Oriental point of view in discussing the current issue.

Edward Said states in his book *Orientalism* of the fact that the Orient offers the Europeans a new self-actualisation, and a re-detailing, reshaping and refabricating tactics of the Orient without changing their outlook on the Orient's "unchanging, uniform, and radically peculiar object" (98). In this context, the author deliberately engages what Edward Said calls Orientalism, by reversing and transforming the English culture to a radical peculiar object, through his presentation of Stevens, his ideals that are defended by myths. In "Myth and Mimetic Failure in *The Remains of the Day*" Monika Gehlawat argues: "critics tend to ignore his utter reliability when it comes to self-objectification and the ever-ready consolations of myth that rationalize it" (494). Monika defends the fact that Stevens sees himself as an object in the historical movement of the world, but one that aligns with the English perspective, thus enters myth and the nostalgia, the fuel that allows the machine of Stevens' pure Englishness to carry on.

Also, the Japanese absence comes with a hostility to other nationalities. As Kučerová explains in her dissertation "Englishness in Selected Novels of Contemporary Immigrant Writers in Great Britain" that Stevens and the other English regard the other nationalities such as Americans as too direct, exemplified in Steven's various awkward moments with Mr.

Farraday (17), while the French are depicted as angry and cowards for the way they treated the Germans post WW1 (39-40). These depictions of nations that were once Allies who fought side by side can be regarded as uncalled for and prove Ishiguro's radicalization of the English nationalistic sentiment, especially knowing the cultural difference between the Americans and the English, a cultural difference manifested by Mr. Farraday's "Businesslike and trusting" behavior (6), that Stevens has capitalised on to lie to his boss after the visit of his friends (124-125), while France's stance against Germany could be explained as a natural reaction for Germany's original aggressive stance during the war, for while Britain entered the war protected by its navy and the English Channel, France Had to face an invasion through Belgium and witness the bloodiest battles of the war on its soil, such as the Battle of Verdun and Somme.

However, Ishiguro does show a fraction of the Oriental through the Chinaman accident, when Miss Kenton remarks and reminds Stevens of the misplaced and dirty Chinamen caused by his father, which Stevens answers as "trivial errors" (61-62). Ionciă argues: "We do not think that it is an accident that the symbol for the Oriental (the wrongly situated Chinaman) is the element that brings chaos to Stevens's perfectly organized universe" (159). For, the usage of Oriental elements has been traditionally used to showcase negative outcomes in the Orientalist discourse, Connor explains that the usage of the Chinaman indicates a risk of instability (110), which is an indication that the Oriental is connected to otherness, a necessary strategy by Orientalism to form the identity of Europe (Said 2). Therefore, the Japanese-born author commits to the imposition of Orientalist discourse, through alienating his Japanese identity by positioning it as a mere issue (chinamen) or as Tanritanir and Karaman argue as an identity struggle, and empowering the extremely homogeneousness of Englishness which is positioned as the leading circle that the protagonist wishes to perfect and join in this literary piece.

It is crucial to explain that Ishiguro's utilisation of reversed homogeneousness in favor of Englishness must not be taken as negative. For, it is the usage of this rather uncommon

discourse of writing that allowed the readers of the world to see the old British ways in a sense that is disconnected from the typical Orientalist discourse. In a view that does not encourage the approval of the White Man and the praising of his values and morals. The same social ethics that can lead him to support one of the most systematically-brutal assassins of the twentieth century, or to abandon life, love and independence for a life of blind-loyalty. One that offers the partial-absence of the Oriental as neither good nor bad, but rather affects none but the Orientalist. Due to the already mentioned follies and mistakes, the narrator defending and representing this culture loses every credibility due to his repetition of mistakes which can be resumed simply in Stevens continuous support of his new lord Mr. Farraday through the mere act of learning bantering, “by the time of my employer’s return, I shall be in a position to pleasantly surprise him” (Ishiguro 217). The butler wishes to perfect bantering in order to please and comfort his employer. Stevens keeps the tradition of following his superior’s culture. A culture so different from Stevens, one that Essaka Joshua defines in her “Chapter 5: Darlington and Farraday” as having “more relaxed rules of etiquette” (37). In addition, Mr. Farraday purchase of Darlington Hall represents the failure of Britain and radical Englishness which leads to the ceding of space and time to the New World, as “The aristocrat’s home is bought by the rich American, Mr. Farraday” (Joshua 33). Therefore, the failed narrator who represents the reversed homogeneousness of Englishness causes the dispatch and stripping of whatever superiority he has against the Orient.

To conclude, Kazuo Ishiguro’s choice of national representation focuses on extremely showcasing a fabricated version of Englishness without offering a real or evident representation of his orient and Japanese culture. Yet, successfully managing to offer a new manner of stripping the Orientalist discourse of its superiority through this over-focused reversed homogeneousness, where the focus on Englishness rather than the Japanese manages to showcase its negativity through Stevens’ blind-loyalty to his aristocratic lord and emotional coldness that pushes his lover Miss Kenton away, and his continuous blindness through his

renewed submission to the new boss Mr. Farraday in addition to the idealistic mythical believes in a glamorous Nazi supporting past-I refer to his days with Lord Darlington before WW2-.

General Conclusion

This dissertation has analysed national identity in Hanif Kureishi *The Buddha of Suburbia* and Kazu Ishiguro *The Remains of the Day* and how these two authors have portrayed national identity and its manifestations in their novels. It has been in order to prove the disoriented national identity that's on account of being an expat which is coeval in the novel, along with the marginalization of the oriental. With the presence of the over-the-top Englishness conducive to be shaped according to the Europeans ideals and standards. In this respect, several theories have been discussed by different scholars and critics including Homie Bhabha, Edward Said, Mary Pratt and Benedict Anderson.

This study has been an endeavour to substantiate the disoriented, partially hybrid, heterogeneous and reverse homogeneous national identity. In order to understand nationalism and national identity in a coherent manner, an entire concept has been dedicated to this subject from the point of view of a number of scholars and critics. Due to the rise, of nationalism people have been programmed to protect their country from any impair. However, immigrants have been a target of discrimination and alienation because of their ethnic background, coupled with the learned discourse of segregation and radical nationalism, which was taught by the western world. Nevertheless, writers such as Kureishi and Ishiguro have criticised the dominant discourse of Orientalist superiority, which has caused the immigrants to be subjected to identity issues. That has emerged in the subjected group to detach themselves from their own culture and seek to mimic the west.

This thesis has also showcased the hardships and inner conflicts which immigrants endure. Hence, Kureishi and Ishiguro have portrayed characters who are lost in a society that fails to acknowledge them. In it, they are treated as the other and constantly have to deal with the subtle racism and alienation. Despite the authors' cultural differences, they share a distinct similarity which is showcased in their background: they are both immigrants who grew up in the west. Thus; the events of both novels occur in post-war England, followed up by the resemblance of

both the protagonists of the literary narratives. This results in Karim and Stevens striving to affiliate themselves in the British society and following their ideals and principles in order to be viewed as admissible.

The novels has adhered to showcase the Europeans' superiority illusion and how they have otherised immigrants by committing violent crimes against them and have pushed them further towards animosity against their own culture. It also have shed light on their will to eradicate and anglicize whoever that's different or has a slightly darker skin tone, which have elicited immigrants to mimic the British, and to eradicate their culture and adapt to that of the colonizers. This has resulted in the creation of either a partially hybrid heterogeneous identity, such as the case with Karim embracing the culture of the other while keeping his own; or Ishiguro who has failed to represent his culture through his protagonist, resulting in Stevens' display of extreme Englishness. Nevertheless, both authors have portrayed through their characters the hostile environment and psychological torments the immigrants go through while living in the west. The repercussions of immigrants residing in Europe have been represented through Kureishi and Ishiguro's delineation of characters who struggle with the loss of self and perplexity of their national identity. Simultaneously, they offer two different literary approaches: partial heterogeneous hybridity for Karim; and, for Stevens, a reversed homogeneousness through the leaning on a radicalised Orientalist Japanese-absent Englishness.

This thesis could potentially be a beginning of venture for more research and examination. It has provided crucial information about the complexity of national identity for expats and the manner that Kureishi and Ishiguro have shed light on the conflicts and struggles that immigrants experience in the society of Europe.

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Résumé

Afin de représenter. Les orientaux qui résident à l'ouest, les écrivains orientaux contemporains Hanif Kureishi et Kazuo Ishiguro, ont apporté une nouvelle manière en évoquant leurs protagonistes qui essayent de s'intégrer dans la Société européenne et de préserver leurs cultures Orientales. Cette thèse traite l'identité nationale de Hanif Kureishi *The Buddha Of Suburbia* et Kazuo Ishiguro *The Remains Of the Day*. En appuyant sur les théories présentées par Homie Bhabha, Edward Saïd, Benedict Anderson et Mary Pratt, cette thèse s'applique à établir les intentions de Kureishi et Ishiguro pour démontrer l'identité de ceux qui ne ressemblant pas à l'ouest. Ils aspirent à montrer les efforts et longueurs hors -tout faites par les immigrants pour être admis dans la Société britannique. Notre conclusion propose que l'objectif de Kureishi est d'exposer la discrimination et l'injustice envers les immigrants dans la société européenne, et aussi de démontrer l'intégration partielle avec les européens du protagoniste en gardant sa culture orientale. Contrairement à Ishiguro dont il a échoué à représenter sa culture, son protagoniste est énormément et radicalement influencé par la culture Anglaise.

Mots clés

Société européenne, immigrants, écrivains orientaux, culture orientales

تلخيص

من اجل تمثيل اهل المشرق الدين يعيشون في الغرب، الكاتيين الشرقيين المعارضين حنيف قريشي و كازو ايشيفورو، أحضر و تقنية جديدة في الكتابة عبر شخصياتهم الرئيسية.الذين يحاولون الإندماج في المجتمع الاوروبي مع المحافظة على ثقافتهم الشرقية البحث يعالج موضوع الهوية الوطنية حنيف قريشي و كازو ايشيفورو. مع لاستعانة بنظريات المقدمة من طرف هومي بهابها، ادوارد سعيد ، بينيديكت أندرسون و ماري برات. ، هذه الدراسة تهدف لاستبيان ودافع قريش و ايشيفورو لكشف الهوية الوطنية للذين لا يشبهون للاوروبيين. يهدفون لاستبيان مدى محاولتهم الإندماج في المجتمع البريطاني. النتيجة التي توصلنا لها هي أن قريشي أراد فضح التمييز العنصري الممارسة من طرف اللاوروبيين، وقام باظهار إندماج الشخصية الرئيسية مع المجتمع الاوروبي مع المحافظة على ثقافته الشرقية. على غرار ايشيفورو الذي لم يمثل ثقافته اليابانية عبر شخصيته الرئيسية ، الذي مثل المجتمع البريطاني بشدة.

:الكلمات المفتاحية

ثقافة شرقية الهوية الوطنية ،المجتمع البريطاني،