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The Affective Everyday in Narratives of Muslim Women Migrating to the UK 1906 – 2012

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Declaration

This is to certify that that the work contained within has been composed by me and is entirely my own work. No part of this thesis has been submitted for any other degree or professional qualification.

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Signed: Sibyl Adam

Abstract

This thesis uses affect theory and studies of emotion to analyse literary representations of the everyday in fictional and non-fictional writing about Muslim migrant women in the UK from 1906 to 2012. Postcolonial literary studies tend to value exceptional events over mundane life, which causes possible issues of exoticism and a danger of homogenising distinct experiences. This thesis offers a theorisation of migration that foregrounds everyday experience through an engagement with theories of objects, bodies and space, as well as emotional experiences that are specific to migrant subjectivity. It analyses two groups of texts: early twentieth century travel writing by Atiya Fyzee, Shahbano Begum Maimoona Sultan and Zeyneb Hanoum, and contemporary literary texts by Yeshim Ternar, Farhana Sheikh, Monica Ali, Leila Aboulela, Elif Shafak and Fadia Faqir. The thesis is structured thematically into three sections, each section containing two chapters, one about travel writing and another about contemporary texts. In the first section, in order to examine how the texts negotiate foreignness in daily life, I consider hospitality theory, which describes how social power relations are based on roles of host and guest. In the second section, I argue that melancholia is an emotional experience endemic to migrancy. The texts demonstrate how this emotion is manifest communally as well as individually, which also shows the political potential of emotion. In the third section, I investigate how emotional processes of migration are described spatially in the texts. The findings of this research show that emotional knowledge is a major concern for migrant writers as a way of engaging with and critiquing the social and political climates of each text. This is produced through narrations about feeling in general and specific emotions, such as irritation or anxiety. Emotional experience is illustrated in conjunction with identities that are both fluid and intersectional, where gender and class converge with ethnicity and religion. The texts also show specifically affective styles of writing that concentrate on focalising women's intimate experiences through, for example, diary entries, bildungsroman or psychological realism. While the differing contexts reflect the particularities of each experience, there are sufficient similarities of narrative content and style to suggest that affective experience is a major concern for this body of

literature. Overall, this thesis demonstrates the productive uses of affect theory as a critical stance for analysing postcolonial literature.

Acknowledgements

It seems only proper to begin a feminist thesis by acknowledging the women whose hard work have enabled me to be in this position. I am the third generation of women in my family to study for a degree at University of Edinburgh (Evelyn Hogg 1937, Alison Campbell 1977). Throughout my PhD, their achievements, alongside my incredible female friends and colleagues, have been a consistent source of inspiration. As part of this, I am very grateful to the supportive academic environment built in my department through the unpaid labour of my female colleagues.

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The progress I made throughout this project was at times impeded by my ongoing disability. While I am grateful to the support of my collegues, it could only be overcome through my own sense of determination. I say this in order to draw attention to the structural ableism of academia, both in terms of practical support and because of the way that value is determined solely by productivity. With this in mind, I want to dedicate my PhD to myself.

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Thesis Introduction

My thesis uses affect theory to trace representations of the everyday in a literary genealogy by Muslim migrant women in order to pursue the question: what does it feel like to migrate? Following feminist motivations that highlight the materiality of the relationship between the body and power, my thesis demonstrates that women's affective experience is an important source of analysis within postcolonial literary studies. This critical framework was developed in response to my perception of the reception of British Muslim literature both within and outwith academia. Terms such as 'immigrant', 'Muslim' and especially 'Muslim women' are frequently evaluated as being *de facto* politically relevant. At the beginning of my PhD, responses to my thesis topic garnered exclamations of the freshness of the subject and its supposed pertinence to life in present-day British society, even though migration is a common human activity and the UK has a long, complex relationship with Muslims from around the world. In this sense, being a Muslim and/or a migrant in Britain is neither new nor unusual. Within academia, the study of such texts is plagued by the same problems of commodification and exoticisation that postcolonial studies has dealt with since its inception.

Considering these responses and James Procter's reaction to the way 'in its Western institutionalised form, postcolonial studies has been driven by a departure from the everyday' (62), I decided to take an 'everyday' approach to literary representations of Muslim migrant women. Broadly, this relates to the functionalism of literary analysis which 'shadows social theories of art, as critics vault over the disparities between individual works and social structures in their eagerness to nail down political meanings' (Felski 'Everyday' 171). An everyday approach involves both 'those most repeated actions' and 'those most inhabited spaces that make up, literally, the day to day' and a more abstract sense of 'everydayness' as 'the value and quality' of the everyday (Highmore 1). A critical stance that values the everyday as a source of knowledge goes hand-in-hand with affect theory as the study of the way the dynamics of the circulation of feelings 'shape the normative and potential workings of institutions, aesthetics, politics, historical imaginaries, and ordinary practices of sociality' (Berlant 131). This is especially resonant considering my position as a white non-Muslim British person researching this topic. Rather than trying to pin down the essence of the experience of Muslim migrant women, which brings with it issues of exoticism and misrepresentation, the concept of affect allows

me to consistently begin from the standpoint of identity as a 'constant transformation' (Hall 236). Clearly, there are still commonalities between my chosen primary texts in terms of heritage, culture and language, but their grouping is also motivated by a sense of the shared experiences that results from, for example, being 'foreign' or the sexism that all women encounter to varying degrees. I believe that contemporary writing about Muslims in Britain needs to be situated historically, as present day social and political attitudes towards migration cannot be divorced from Europe's history of imperialism. As a result, my thesis analyses two groups of texts: Edwardian travel writing and contemporary texts, including novels and a memoir. All these texts are written by Muslim women with migrant backgrounds and feature protagonists that are Muslim migrant women. My thesis is structured thematically into three sections containing two chapters each, one about Edwardian travel writing and another about the contemporary texts. These texts have been chosen for their insights into how affect is narrated, particularly for the way affect as a type of experience reflects how different parts of an individual's identity intersect. As well as narrative content, they also show a range of writing styles that I describe as particularly affective because they follow the intimate thoughts and actions of individuals. The distinctions in writing form and contexts between these texts makes them ripe for analysis along the lines of their common concern, namely affect and migration. Broadly speaking, all six chapters of my thesis look at the affective everyday through the relationship between bodies, spaces and feelings in the chosen texts.

To speak of the ordinariness of migration and being a Muslim in Europe in the twentieth and twenty-first centuries is to resist ahistorical understandings of both subjects and to endorse the link between historical British colonialism and contemporary xenophobia put forward by thinkers such as Paul Gilroy in *Postcolonial Melancholia* and Sara Ahmed in *The Promise of Happiness*. Is it possible to describe migrant experience as ordinary, boring and commonplace? To pose a critical stance that stresses the quotidian in widely exoticised and exceptionalised identities and groups is to be inherently political. Gilroy, for instance, stresses convivial culture as a solution to Britain's neurotic, postcolonial melancholia by proposing that there is a 'liberating sense of the banality of intermixture and the subversive ordinariness of this country's convivial cultures' (*Postcolonial* 150).

Through concentrating on the 'subversive ordinariness' of the everyday, my thesis theorises migration. In order to theorise migration in cultural literary studies, I

employ affect and its associated theories about space, the body, emotions and movement. Theorising is understood here as a process of constructing abstracted commonalities from comparative specifics of contexts. For instance, while each text has a specific context, they all show that migration is gendered, that women have particular experiences of daily life because of their gender. Affect demonstrates how theory *should* be practised, by 'operating with a certain modest methodological vitality rather than impressing itself upon a wiggling world like a snap-on grid of shape-setting interpretability' (Seigworth and Gregg 4). By bringing together the theoretical field of affect with the increasingly critically popular literary canon of Muslim literature in Britain, my thesis constitutes an original contribution to research in this area. My thesis sustains a justification for the way affect studies can complement postcolonial studies. Affect illuminates a strategy for thinking about the way power structures work by showing the importance of considering the miniscule relations and performances taking place, individually and collectively, on a daily basis. In this sense, then, while primarily exploring the unique experiences of Muslim migrant women in Britain, my primary texts also show insight into more generalised notions of bodies, space, difference, and feeling. Theory is often associated with abstraction at the expense of the everyday, when in fact it is clear that theory can be practised in the everyday. As Sara Ahmed argues, 'theory itself is often assumed to be abstract: something is more theoretical the more abstract it is, the more it is abstracted from everyday life'. To bring 'theory back to life', then, show us that 'The personal is theoretical' (*Living* 10). My overall argument shows the relationship between the everyday and structural inequalities. For instance, global power networks such as the British Empire or global cultural traditions like that of Islam are organised, negotiated and challenged in the minute everyday actions of individuals or encounters between people. My primary texts are significant for how they narrate these experiences, both through representations of everyday life and narrative styles that focus on affective experience, through their particularly intimate and personal perspectives.

British Muslim Literature

By using migration as a point of commonality and with a desire to look at intersectional experience, I analyse a growing, and often contentious, category, that of British Muslim literature. Scholarship about authors of Muslim heritage finds its

natural home within postcolonial studies because many of these authors have heritage in former colonies, and due to shared concerns with concepts such as cosmopolitanism and multiculturalism. The field's relationship to postcolonial studies is also underscored by shared interventionist motivations. John McLeod describes how 'postcolonial studies has the potential to assemble new communities and networks of people who are joined by the common political and ethical commitment to challenging and questioning the practices and consequences of domination and subordination' ('Introduction' 6). Scholarship about British writers of Muslim heritage is often motivated by the need to substantiate and reaffirm these writers' place within the canon, and to destigmatise Muslim life as it is lived in Britain. This is evidenced by the way such scholarship is framed in relation to the rising Islamophobia of the twenty-first century. Peter Morey and Amina Yaqin's *Framing Muslims: Stereotyping and Representation after 9/11* (2011), for example, analyses representations of Muslims in order to explicitly challenge static caricatures of Muslims in the West by showing 'the gap that exists between representation and reality when it comes to Muslims' (1).

The first academic text to bring together divergent texts under the rubric of specifically Muslim writing was by Amin Malak in his 2005 study *Muslim Narratives and the Discourse of English*. Although Malak discusses a range of texts set in different countries, his approach is ground-breaking because he builds a sense of a canon of modern texts written in English that share commonalities of Muslim heritage and practice. A string of other scholarship followed including Geoffrey Nash's *Writing Muslim Identity* (2011), Claire Chambers' *British Muslim Fictions: Interviews with Contemporary Writers* (2011), Frauke Matthes' *Writing and Muslim Identity: Representations of Islam in German and English Transcultural Literature, 1990-2006* (2011), Esra Mirze Santesso's *Disorientation: Muslim Identity in Contemporary Anglophone Literature* (2013) and an edited collection, *Culture, Diaspora, and Modernity in Muslim Writing,* edited by Rehana Ahmed, Peter Morey and Amina Yaqin (2013).[1]

[1] There is much evidence that this is becoming an increasingly popular categorisation. As well as publications, the subject of undergraduate and postgraduate modules ('Writing Muslims' at Queen Mary, University of London, 'Imagining Muslims: Representations of Muslims in Britain' at University of York) and PhD theses, there are activities outside of academia such as The Muslim Writers Award and Manchester Muslim Writers, the first writers collective of its kind. There are also collections such as the recently published *The Things I Would Tell You: British Muslim Women Write* (Mahfouz).

Many writers included in these studies problematise the label of Muslim writer as their chief categorisation and others deny such a label outright. Salman Rushdie, for example, at the height of the controversy surrounding *The Satanic Verses*, emphatically stated that he is a not a Muslim despite the fact that much of his writing includes reference to Muslim culture. Yet as British-Syrian writer Robin Yassin-Kassab ponders, 'I suppose if you can have Black writing and Gay writing and London writing you can have Muslim writing too. The label, like any other, is limiting if it's used as a box, but liberating if we use it as a springboard' (n.p.). With this line of thought, British Muslim literature or literature by British authors of Muslim heritage is comparable to, for instance, American Jewish writing because it shares common features, political concerns or narrative styles that make it distinct in its own right. Emphasising the plurality of Jewish experience in the USA, Hana Wirth-Nesher and Michael P. Kramer nonetheless endorse bringing together texts of varying backgrounds due to shared religious culture, explaining that 'If the American difference gives coherence to Jewish American literary history, it is a very incoherent coherence indeed. In fact, it may make more sense to talk about many Jewish American literatures' (4). Indeed, the title of Claire Chambers' *British Muslims Fictions* echoes this sense of plurality. When combined, the signifiers of 'British' and 'Muslim' inflect each other. Like Jewish American, these signifiers change the spatial configurations of locality and foreignness usually associated with these identities. Muslimness becomes something close to home, both physically with buildings, clothing, and so forth, and in the imaginary of what constitutes Britishness. When 'British' is associated with 'Muslim', it makes this signifier travel, which in turn undermines the stasis of national and religious identity.

There are many perspectives we can invoke when thinking about Islam or Muslim as a label in literature. Indeed, how Islam is imagined in the West in the contemporary era is a complexity in itself. As Edward Said wrote in 1981, 'the term "Islam" as it is used today seems to mean one simple thing but in fact is part fiction, part ideological label, part minimal designation of a religion called Islam' (*Covering* x). My thesis follows Amin Malak's wide sense of Muslim narratives to include:

> the works produced by the person who believes firmly in the faith of Islam; and/or, via an inclusivist extension, by the person who voluntarily and knowingly refers to himself, for whatever motives, as a "Muslim" when given a selection of identitarian choices; and/or, by yet another generous extension, by the *person* who is rooted formatively and emotionally in the culture and civilization of Islam. (7)

Malak's characterisation of cultural roots as emotional is particularly pertinent for my critical emphasis on feeling as a type of experience and knowledge. It is clear, then, that cultural identity is intrinsically related to the affective life of an individual. My motivation in grouping these geographically and historically divergent texts together is not to discover *the* definite Muslim migrant woman experience but rather to find commonalities and comparisons that show the production of women's knowledge through affect.

Diverging from previous scholarship, I also seek to concentrate on the experience of migration to a non-Muslim country in the life of Muslims. While this is inevitably part of most critical discussion about Muslim writing in the UK, of how difference is negotiated as a result of cultural movement, there is yet to be a study of this work seen first and foremost through the lens of migration. Instead, it is usually treated as a given that migration has a fundamental role in Muslim identity in British literature. Such a view builds on the intersection of migration and literary writing recurrent in postcolonial studies. Edward Said, for example, describes how 'Modern Western culture is in large part the work of exiles, émigrés, refugees' (*Reflections* 137). I believe that my critical stance, which concentrates on affect, especially warrants a focus on migration because of the extent to which migration acts as a stimulus for affective experience in my primary texts. By focusing on migration, I also seek to distance my thesis from diasporic literary criticism, which I feel gives too much weight to collective experience and is incompatible with my everyday critical stance.

Diaspora studies has traditionally concerned itself with the role of collective identity, especially after global events or historical trauma, such as the transatlantic slave trade. Khachig Tölölyan describes the primary characteristic of diaspora as 'a culture and a collective identity that preserves elements of the homeland's language, or religious, social, and cultural practice, either intact or, as time passes, in mixed, bicultural forms' (649). Works of literature are often referred to as diasporic if they share common cultural traits of a particular geographical location, including both migrants and those with migrant heritage. While it is certainly true that there are shared cultures between texts by and about migrants, and those by British born authors of migrant heritage, there is still something unique about the literary quality of the first-hand experience of migration itself. This particular experience, and the knowledge born from it, warrants study outside of this diasporic framework. Considering recent critical moves towards the everyday, discussions of diasporic

identity, collective or otherwise, need to be understood via affect in order to fully appreciate how migrancy as a way of being is manifest in the daily lives of individuals. The affective narrative style, particular to the primary texts of my thesis, shows how the micropolitical elements of themes associated with this writing, such as xenophobia, homeliness and hybridity, are negotiated. Crucially, employing an affective critical framework emphasises the narrative element of identity that echoes the journeying nature of migration, surpassing static representations of Muslim women. As Stuart Hall argues,

> Cultural identity . . . is a matter of "becoming" as well as of "being." It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history, and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialized past, they are subject to the continuous "play" of history, culture, and power . . . identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past. (236)

The language Hall employs to talk about identity, of continual transformation and relational engagement with forces outside of the self, echoes the language of affect. The concepts and abstractions I engage with in this thesis are inherently fluid and change depending on the circumstances. Again, rather than trying to pin down some essential identity associated with my primary texts, a critical perspective that employs fluidity from the beginning means engaging more thoroughly with identity understood as provisional. Hall's articulation of identity as positioned by historical narratives has implications for the historical comparisons of my thesis. Considering contemporary texts in light of their historical counterparts entails a more thorough analysis that brings to the fore the particular changes in experience. In turn, this shows how the social and political climate has a particular effect on the individual's affective experience.

Although the marketing of contemporary Muslim writing in the UK often tries to characterise these texts as a new niche, 'the fact [remains] that British literature has been engaged with the question of Islam in the West for centuries' (Santesso 29). My thesis follows the lead of recent monographs in considering this literary field as a historical genealogy. Rehana Ahmed's *Writing British Muslims: Religion, Class and Multiculturalism* (2015), for example, historicises contemporary literary engagements with Muslimness in the UK by thinking about British Muslim spaces in the twentieth century. Ahmed describes resistance struggles featuring migrants from British colonies, including South Asian Muslims, in the first half of the twentieth

century as part of a lineage of Muslim agency seen in contemporary struggles for 'Muslim space-claiming' (31). Claire Chambers' *Britain through Muslim Eyes: Literary Representations, 1780−1988* (2015) is similarly motivated by the need to 'unite…the politicization of post-9/11 studies with the longer range of history' (3). Placing the field of Muslim writing squarely within postcolonial literary studies, Chambers sees her text as chiming with 'the archival turn taken by postcolonial studies over the last decade…as well as the roughly concomitant rise in popularity of world literature' (3). My thesis is similarly inspired by the need to historicise this subject but where I depart from Chambers and Ahmed is in my analytical stance. With my concentration on feeling and affect, I emphasise the more aesthetic literary qualities and everyday descriptive content in my historical primary texts. Chambers' and Ahmed's texts are largely concerned with the value of earlier Muslim texts in contributing to historical knowledge about events and issues, such as controversies over xenophobic laws, anti-imperial action and wider global events like the fall of the Ottoman Empire. While my thesis is still interested in Edwardian travel writing's relation to wider social and global events, my theoretical aims, in valuing the everyday as an object of study, distinguishes my research from that of Chambers and Ahmed.

The particular temporal jump between the Edwardian era and the contemporary period is symptomatic both of the practical circumstances surrounding women's writing in the modern era and the changing political circumstances for Muslims in Britain. Both periods involve a change in the visibility of Muslim women in the West, whether through the greater opportunities to travel afforded during the early twentieth century or the kind of anxieties emerging from the Rushdie Affair and 9/11. Although the terrorist attacks of 11th September 2001 are largely referenced as a turning point for Muslims in an American context, the Rushdie Affair of 1989 is now widely acknowledged as a watershed moment for negative media depictions of Muslims in a British context. The Rushdie Affair refers to the global reaction to the publication of Salman Rushdie's *The Satanic Verses* (1988) and the subsequent fatwa issued by Ayatollah Khomeini of Iran ordering Muslims to kill Rushdie for causing offence in his depictions of the Prophet. As Claire Chambers argues,

> The Rushdie Affair was a watershed moment both for an upsurge in stereotypes of Muslims, and for Muslims' perceptions of themselves as a simultaneously powerful and vulnerable community, distinct from other religions and secular groups, and not to be easily installed within the capacious but perhaps insufficiently specified category of 'British Asians'. (*British* 9-10)

It is also significant for showing the, perhaps surprising, role of literature in Muslim identity formation and representation of Muslims by non-Muslims.[2] As Chambers goes on to explain, 'even such an apparently rarefied form as the postmodernist novel has the potential to polarize street opinion about the position and status of British-based members of this transnational faith group' (23-4). The effect of the Rushdie Affair on how British and American literary scholarship now conceive of Muslim writing cannot be underestimated. As Rehana Ahmed explains, responses to the Rushdie Affair that hinge on the rhetoric of 'free speech' debates have led to dichotomies of art vs. religion which ultimately values secularism: 'certain (secular) minority experiences are privileged over others – arguably by the publishing industry as well as by aspiring writers themselves – so that positive or even nuanced or complex religious experiences are marginalised' (217). It is fair to say, then, that scholarship about Muslim writing in Britain needs to be attuned to the influence of this event, to the constraints put on such writing 'by the conceptual framework entrenched by the Rushdie affair – one which occludes or contains class hierarchies and valorises the individual against the group to remain within the limits of liberalism' (Ahmed 219). While there is a significant time distance between my two groups of primary texts that inevitably means substantial differences in content and style, events like the Rushdie Affair also have an influence on the way we consider this genealogy of writing, particularly the concept of the Muslim writer.

The inclusion of historical travel writing alongside contemporary novels in my thesis opens up fresh comparisons in understanding how everyday life is specifically *narrated* via affective experience. This focus on everydayness follows ethnographic moves in religious studies to understand how religious culture is negotiated because 'discursive and nondiscursive actions or everyday practices, rituals, prayers and lifestyles are core means for grasping the worldviews of ordinary Muslims around the world' (El-Sayed El-Aswad 1). I centralise the everyday in order to build upon scholarship that frames Muslim migrant experience in the UK in terms of political events and debates. By focusing on both representations of the everyday and narrative style as particularly affective, my thesis contributes to scholarship of Muslim writing in the UK.

[2] Rehana Ahmed discusses a controversy over literature similar to the Rushdie affair, citing the Jamiat-ul-Muslimin's (the affiliative organisation of the East London Mosque) 1938 protest and petition over offensive remarks against the Prophet and the Quran in H.G. Wells' 1922 non-fiction *A Short History of the World* (36-7).

Affect and Postcolonial Studies

While there is an increasing interest in affect in postcolonial literary studies, reflective of a wider turn within the humanities, there is yet to be a sustained study that explicitly engages with the language and implications of affect theory. Affect is generally difficult to define. Depending on the disciplinary context, it can be understood as the 'things that happen' in ordinary life (Stewart), the emotional vehicles for an individual's daily drives as seen in psychoanalysis (Tomkins and Demos), the cultural implications of the conceptual displacement 'body—(movement/sensation)—change' (Massumi 1) or how certain bodies, 'affect aliens', become attached with negative feelings as part of wider social hegemonies (Ahmed *Promise*). Affect is often used interchangeably with emotion in critical conversations, but as Brian Massumi has noted, emotion is more effectively understood as affect, which he calls 'intensity', circumscribed: 'Emotion is qualified intensity, the conventional, consensual point of insertion of intensity into semantically and semiotically formed progressions, into narrativizable action-reaction circuits, into function and meaning' (28).

Marta Figlerowicz configures affect in relation to timing, as 'theories of the self running ahead of itself' (3) as well as 'theories of the self catching up with itself: naming and acting on feelings it had previously refused to own' (4). Figlerowicz, and Gregory Seigworth and Melissa Gregg, in their respective introductions to affect theory, show the varying and contrasting critical engagements with affect theory, from Freud to Deleuze, in light of the unconscious and conscious, materiality and the aesthetic. This multiplicity signals affect's inherent mutability, a quality that often does not sit well with the tendencies of theory to quantify and dichotomise experience. Yet affect does attend especially well to feminist theory because it 'cannot be reduced to either "discourse" or "emotion", but rather exceeds these categories' (Pedwell and Whitehead 116).

The fluidity that defines affect needs to be seen as a blessing rather than a hindrance, as Seigworth and Gregg detail:

> There is no single, generalizable theory of affect: not yet, and (thankfully) there never will be. If anything, it is more tempting to imagine that there can only ever be infinitely multiple iterations of affect and theories of affect: theories as diverse and singularly delineated as their own highly particular encounters with bodies, affects, worlds . . . Because affect emerges out of muddy, unmediated relatedness and not in some dialectical reconciliation of

> cleanly oppositional elements or primary units, it makes easy compartmentalisms give way to thresholds and tensions, blends and blurs. (4)

This understanding suits the purposes of my thesis because it encapsulates the ambivalence of the everyday, that it is often mundane and fleeting, yet it also the building blocks of life itself. All of life is contained in the everyday. For women's experience, affective critical perspectives are especially significant as they give weight to the unsaid or private. This unsaid is precisely where much of gendered experience takes place, for instance in emotional labour and in domestic settings. Similarly, the racism and xenophobia that structure British society, and that have done so throughout the time of empire and decolonisation, cannot always be simply quantified in, for example, laws, government policy, the actions and words of the political elite and the media. Xenophobia also resides, and is given a particular potency, in the minute interactions between individuals and groups, the looks, intonations of voice and the emotions expressed through actions.

Affect, then, needs to be understood both as feeling itself and the process of feeling's movement, as the in-between-ness of the 'capacities to act and be acted upon' in the 'state of relation' as well as 'the passage (and the duration of passage) of forces or intensities' (Seigworth and Gregg 1). We cannot divorce affect from the everyday because affect can only be found in the everyday. Even on a collective scale, there is a sense of the temporal in analysing affect that entails it cannot be taken out of the daily. This is entirely predicated on bodies as carriers of identity: 'Affect marks a body's *belonging* to a world of encounters or; a world's belonging to a body of encounters but also, in *non-belonging*, through all those far sadder (de)compositions of mutual in-compossibilities' (2). It is important to stress, however, that this does not entail passive bodies at the mercy of affects happening to them. Rather, affect is inherently about fluidity and with fluidity comes the potential to shift *being affected* into the *capacity to affect*: 'In this ever-gathering accretion of force-relations (or, conversely, in the peeling or wearing away of such sedimentations) lies the real powers of affect, affect as potential: a body's *capacity* to affect and to be affected' (2). In light of the powers of self-expression that comes with my collection of primary texts, we can also see affective knowledge as a source of agency.

Much critical work employed by postcolonialists engages with the same concerns and logic of affect theorists, even if not always expressed in the self-conscious technical language of affect. For example, Paul Gilroy's influential discussion of conviviality as a response to the cultural melancholia experienced in

Britain as a result of the end of empire is based on cultural difference as an everyday affective experience (*Postcolonial*). In general, there has been an increasing interest in affect in literary and cultural studies. While there is yet to be a sustained study of affect in migrant literary studies, the popular use of spatial theory signals a move towards understanding the literary in terms of emotions, fluidity and how the imaginary informs the physical. For instance, studies on localised literary cultures, including John McLeod's *Postcolonial London* and Lynne Pearce, Corinne Fowler and Robert Crawshaw's *Postcolonial Manchester*, centralise the relationship of both physical and imagined space to localised narratives. In the context of migrant narratives, space is one strand of affect due to the role it plays in the relationships between postcolonial subjects and issues of belonging, marginalisation and integration. As such, an affectual approach serves to complement this interest in the spatial in postcolonial literature.

There is also a trend towards using affect to understand the role of reading or storytelling within ethical frameworks. In the context of asylum seeking, David Farrier argues that there is a particular 'affective economy in which asylum narratives circulate' (60). This entails that asylum seekers must narrate their stories in such a way as to enact a particular nation state response. While Farrier understands burdensome narratives within affective economies and the resultant, specifically postcolonial, ways of reading these narratives, Madhu Krishnan suggests that fictional texts create affective modes of being read as attuned to their circulation within the global literary marketplace. Krishnan argues that novels about African conflict use unreliable narrative voices to recreate literature as an active site of ethical engagement, which also '[calls] into question the normativity of categories of affective and empathic response in a transnational context' ('Affect' 4). In both these articles, affect is relegated to the space between the text and the reader/listener. It is through the act of reading that empathy can be produced and thus an ethical impact is produced outside the text. Texts still play a role in the creation of affect, indeed they orchestrate an intended emotional response, meaning critical analysis inclines towards reader response and the text's specific role in relation to outside contexts. Building on this work, I argue that emotional knowledge is a generic quality of migrant literature and, as such, stylistic qualities need to be analysed for how they show these experiences as primarily affective.

My contribution to these debates focuses on how affect works *as narration*, as a stylistic technique within the novel in balance with representations of affective

experience. Affect as a style is prominent in and particularly suited to migrant literature. Affect theory as a tool for literary analysis responds to what James Procter terms 'the postcolonial everyday'. Procter argues that 'Transfixed by the exotic, or driven to represent and account for a series of exceptional, pivotal or heroic moments – the colonial encounter, war, catastrophe, independence struggles, migration – the everyday tends to form the constitutive outside of postcolonial thinking' (62). Postcolonial studies tend to value the exceptional that often characterises political resistance or cultural difference over mundane life. While the extraordinary may be studied precisely because it is more noteworthy or has a political urgency, this also presents the on-going danger of exoticism. I propose that writers may employ a strategically mundane subject matter to counter, for example, negative stereotyping. Procter argues for a renewed interest in the everyday that neither offers it as a 'tactic' nor as an uncritical equalisation of the everyday with resistance. Instead, he suggests that 'the habitual, the mundane and the taken-for-granted are all performing, or capable of performing, important cultural tasks after empire' (64). The point here is not that the everyday is diametrically opposed to the political, but rather that the triviality of the everyday is rife with the structures of power with which postcolonialism is most concerned.

Affect is a way of analysing whether we can talk of a specific migrant aesthetic. An earlier generation of postcolonial literary studies was more concerned with this question, which often led to an overreliance of the metaphorisation of migrant and utopian models as divorced from material circumstances (Huggan 'Unsettled' 117, 120). For Graham Huggan, this meant the idealisation of literary cosmopolitanism and nomadism by literary critics and cultural theorists, who fostered a 'fraught alliance between the allegedly transgressive manoeuvres of postmodern travelling theory and the putatively oppositional politics of postcolonial cultural practice' via the rhetorical figure of the migrant ('Unsettled' 120). While these views are somewhat outdated, the tension between the historical and contextual on the one hand, and the aesthetic and metaphysical on the other, is precisely what I am vying with in my thesis. Huggan does recognise a need to think about the poetics of cultural movement that sees migrancy as less of 'a theorisation of migrant histories . . . [and more of] an attempt to understand the grounds of historical thinking in figurative — that is to say, aesthetic — terms' ('Unsettled' 124). My primary texts show this area of postcolonial literature to be concerned less with cosmopolitanism and more with everyday material circumstances. I

also use affect theory specifically to analyse formations of the everyday in my primary texts, as the everyday is the building block of our lives and the natural home of much of the capacities to affect and to be affected. While Procter lists examples of the repetitive daily rituals (in the context of contemporary British Asian film: 'sleeping and waking, preparing meals, going to the toilet, eating, passing time' (67)), it is more difficult to quantify how affect fits into these routines. Kathleen Stewart's categorisation of *ordinary* affects suggests that,

> They are not the kind of analytic object that can be laid out on a single, static plane of analysis, and they don't lend themselves to a perfect, three-tiered parallelism between analytic subject, concept, and world. They are, instead, a problem or question emergent in disparate scenes and incommensurate forms and registers; a tangle of potential connections. (3-4)

The ambivalent nature of affect is where agency lies, which enables migrant literature to engage with the realities of marginal experience through the ability to represent what is usually fleeting. This stylistic use, especially in realism, also asks fundamental questions about identity formation and human relations. The fluid nature of affect interweaves these questions with political realities, thus helping to alleviate possible authorial tensions associated with diasporic writers such as the 'burden of representation' and the tendency to be exoticised by a white middle-class readership. Kobena Mercer describes the 'burden of representation' as moments where, due to their minority status, artists of colour are seen both as spokespeople for their supposed communities and as holding the responsibility of representing these communities in a positive light. I suggest that an affective literary style goes some way to destabilising such burdens by showing migrant experience as both mundane *and* political.

The area of affect theory that my thesis will draw upon is that which Siegworth and Gregg have defined, in a list of eight different locales of affect studies, as,

> [the] critical discourses of the emotions…that have progressively left behind the interiorized self or subjectivity…to unfold regimes of expressivity that are tied much more to resonant worldings and diffusions of feeling/passions—often including atmospheres of sociality, crowd behaviors, contagions of feeling, matters of belonging…and a range of postcolonial, hybridized, and migrant voices that forcefully question the privilege and stability of individualized actants possessing self-derived agency and solely private emotions within a scene or environment. (8)

In line with this definition, my readings of affect in the primary texts are always understood via social signifiers, whether, for example ethnicity, religion, gender or

class. Spiritual life naturally speaks to affect in terms of content and so it is apt to use texts that speak to religious life whether subtly or majorly. Indeed, spiritual life is inherently connected to the inner emotion world of individuals. My thesis will be especially sensitive to the way the primary texts narrate intersectional experience as affective. Class and social status is a particular concern for many of the texts because of how they relate to ethnicity, religious identity or heritage through, for instance, the British colonial system or being an asylum seeker.

There is yet to be a sustained study of affect in literary narratives about migration. The two works closest to the aims of my thesis—Sten Pultz Moslund's *Literature's Sensuous Geographies: Postcolonial Matters of Place* (2014) and Douglas Robinson's *Displacement and the Somatics of Postcolonial Culture* (2013)—use considerably different conceptual frameworks to mine. The former monograph uses a geocritical approach to place in postcolonial literature in order to

> balance on a more recent theoretical and philosophical (re)turn in the humanities, which moves from the predominance of sociopolitical or identity-political analyses of language, culture and the arts, back into questions of their phenomenal and aesthetic properties, or, more precisely here, the "sense-aesthetic" properties of language, culture and the arts. (9)

The latter text uses somatic theory, a linguistic/psychological area, to examine how ideology travels via 'ideosomatic impulses channeling collective approval or disapproval' (xiii). Feeling is thus understood through the social and collective. Robinson is motivated by his frustration with the way canonical postcolonial deconstruction does not seem to be 'inclined to wonder, how discursive structures are converted into the group orientations that condition action' (xxiii).

Moslund's monograph is written from the perspective of a 'place philosopher', whose main concern is the 'problem of *place* in literatures from various parts of the world where the suprasensory values of Western metaphysics have . . . been the cause of man's displacement, where enforcement of the ego-logic of modernity has stood out in the cruellest ways' (7). Moslund's concentration on the sensory in light of the spatial is most significant for my thesis, especially in terms of the relationship between modernity and coloniality. For example, Moslund describes semiotician Walter Mignolo's views on the epistemology of colonialism: 'Mignolo describes the conjoined control of soul and body in the colonial matrix as having been made possible, fundamentally, by modernity's elevation of reason over *affect and sensation*' (6). Moslund's framing of colonial and postcolonial literature as the 'most compelling areas in which to study the existential conditions and concerns at

stake in the modern and late modern ages' (9) is fundamentally problematic. For Moslund, sociocultural, political and historical analyses of place 'tend to pass over the fact that any human place is also immersed in a *deeper space underived from man*' which he refers to in light of Heidegger and Nietzsche (8). While I agree that sensory and affective experience as descriptions of life is an important part of postcolonial literature, I feel that to try to divorce it from its embodiment is not only impossible but critically condescending. My thesis fundamentally disagrees with Moslund's implication that socio-political contexts and identity can be divorced from sense experience. Robinson's text is also problematic because of his overreliance on white male theorists not working in a postcolonial context, which not only undermines his research as a whole as being inadequate, but is also profoundly inconsistent with the number of affect theorists researching race and racism as part of their work, most notably Sara Ahmed and Sianne Ngai. There is a cognitive dissonance at play when studying race, gender and affect without quoting relevant scholarship from women and critics of colour. My readings of affect theorists have shown a natural self-awareness, with scholars often including analysis of their personal feelings and experiences, because of the closeness of their study to their 'real life'. Examples include Eve Kosofsky Sedgwick's *Touching Feeling: Affect, Pedagogy, Performativity* and Sara Ahmed's recently published *Living a Feminist Life*.

Scholarship on feminism and affect is also important for my thesis. As Carolyn Pedwell and Anne Whitehead note, affect theory's supposed newness borrows from an established genealogy of poststructuralist feminist work: 'to position affect theory as novel and groundbreaking can elide or narrow…feminist histories of knowledge production' (117). My thesis is aware of this tension and instead suggests the use of affect and feminist approaches to knowledge retrieval are complementary. Affect theory's formulation, often in convoluted terms, can be seen as a recasting of feminist concerns with the body, materiality and power constructs into more palpable frameworks of masculinist high theory. These feminist concerns are encapsulated with the feminist slogan of 'the personal is the political' which has 'shaped theoretical and political practices and their relation to everyday life' (Cvetkovich 133), reified more recently by Sara Ahmed as 'the personal is structural' (*Living* 30).

For the purposes of my thesis, it is important to clarify my use of affect theory as aiding feminist motivations of giving value to women's experience, while at the

same time not endorsing the idea that 'women are naturally more emotional than men or that emotional expression is inevitably liberatory' (Cvetkovich 133). As discussed with my assessment of Robinson's text, I am wary of relying too heavily on the poststructuralist traditions of 'male, pale and stale' theorists such as Jacques Derrida, Michel Foucault, Gilles Deleuze and Felix Guattari. I am also cautious about over reliance on twentieth century French theorists such as Michel de Certeau and Henri Lefebvre, work that is most often used to discuss everyday life. While I do not doubt the influence of their work, and indeed they still feature in my analysis, it does not best suit the central analysis of my primary texts when my texts are so thoroughly engaged with experience that is gendered, racialised and classed. The pressure to engage with such work is part of citational practices that devalue the academic work of women and people of colour. Sara Ahmed understands citations as 'academic bricks though which we create houses', meaning that 'When citational practices become habits, bricks form walls' (*Living* 148). This also leads to 'disciplinary fatalism' where there is an 'assumption that we can only reproduce the lines that are before us' (*Living* 150). A thesis about the history of women of colour's knowledge must also show an awareness of the constant reproduction of a theoretical canon of white men[3]. As Ahmed asserts: 'We cannot conflate the history of ideas with white men, though if doing one leads to the other then we are being taught where ideas are assumed to originate' (*Living* 16).

Instead, my thesis engages with varied work on affect theory and associated scholarship, especially as it relates to social and political identities within cultural studies. This includes specific emotional formations, such as melancholia and anxiety, as well as the nexus of affective experience that comes from foreignness. The affect theorist who has most influenced my work is Sara Ahmed. Running throughout her work is the belief that affect is the key to understanding social formations of racism, homophobia and sexism, because 'feelings might be how structures get under our skin' (*Promise* 216). The relationship between social structures and the individual, between the public and the private, can be analysed through the movement of affect. For example, through her questioning of 'the assumption that we can have an ontology of strangers' (3) in *Strange Encounters*,

[3] Ahmed understands white men as 'a cumulative effect rather than a way of grouping together persons who share a common attribute' (*Living* 270).

Ahmed locates the way some individuals are more likely to be identified as strangers because of the connotations of certain identity traits such as ethnicity.

Ahmed's discussions about affect as a two-way movement between the body and the world is especially important for my thesis because it helps show how the texts are not passive descriptions, but active engagements. In her recently published *Living a Feminist Life*, Ahmed describes how, 'Feminism as a collective movement is made out of how we are moved to become feminists in dialogue with others. A movement requires us to be moved' (5). My thesis follows this emphasis of the centrality of feeling to subversion, especially because it is so often associated with women's experiences. Ahmed's work is also grounded in the everyday. Many of the examples used in *The Cultural Politics of Emotions*, for instance, feature the everyday for the location of both positive and negative emotions such as hate, fear, shame, love and attachment. In these examples, Ahmed employs abstract language to discuss affect while remaining grounded in social and political contexts, thus bridging a gap that troubles other accounts of affect. My thesis, therefore, attempts to harness Ahmed's account of affect as it has been developed throughout her scholarship.

Choice of Texts

My thesis analyses two groups of texts: travel narratives from the early twentieth century and contemporary texts consisting of novels and one experimental memoir. This shift in form and genre aims to give a more rounded analysis that takes into account different contexts and writing styles. The Edwardian period marks a point of newly visible experiences, as privileged travelling women had more opportunity than before to publish narratives of their cross-cultural experiences. This reflects the wider social climate, with a changing sense of nation as defined by the control of borders, as with the Aliens Act (1905) which introduced immigration controls for the first time. In the past thirty years, the novel and memoir have been a popular creative output for Muslim women in Britain, in line with changing contemporary publishing landscapes that promote forms of popular literature, such as 'Muslim chick lit' (Newns) and 'Halal novelists' (Chambers *Multi-Culti*). My thesis, therefore, reflects this movement of genres while still arguing that there is a continuity of themes within this body of work.

I view these texts under the umbrella of 'migrant' as a way of harnessing the common experience of cultural movement without valorising particular types of movement or implying that migration is always necessarily negative. While around half of my texts give prominence to women who have been forced to migrate, for instance by fleeing their countries of origin because of the threat of violence as in Fadia Faqir's *My Name is Salma* and Zeyneb Hanoum's *A Turkish Woman's European Impressions*, it is inappropriate to classify the privileged travel of Atiya Fyzee and Maimoona Sultan as 'displacement' or 'exile'. I use migrant and migration as umbrella terms simply to connote the movement of an individual from one place to another, and within this, specify types of movement based on contextual circumstances. This is complicated by my inclusion of historical travel writing, which includes privileged women whose movement is temporary rather than life-long. Yet, to not see this as a type of migration, I argue, is to apply contemporary notions of travel and movement ahistorically to the Edwardian period. All three of my historical texts evidence a sense of stasis in the extent of their descriptions based on mundane life such as details of food, cleanliness, and daily routine, that goes beyond fleeting travelling accounts. While physically they may be described as travellers because of the length of time they spent in the UK, their narratives convey the same sense of 'migrant' as the contemporary texts.

While migration is as old as humanity itself, the availability of opportunities for travel and migration, and subsequently literature about these experiences, is far more common and multifarious in the contemporary period. My choice to start in the Edwardian period is due to the availability of materials because, as Claire Chambers notes, 'The twentieth century is when the first Muslim women began writing travel accounts of their time in Britain' (*Britain* 50). The Edwardian set of texts represents an important historical moment in the travel of Indian colonial subjects, with the examples of Atiya Fyzee and Maimoona Sultan, while Zeyneb Hanoum's narrative typifies a particular relationship between the East and West from the point of view of an Ottoman subject. They were not the only Muslim women from countries inside and outside of the British Empire writing about travelling, yet these are the only texts currently available in English. A Leverhulme project currently in process, entitled 'Veiled Voyagers: Muslim Women Travellers from Asia and the Middle East' and led by Siobhan Lambert-Hurley, brings to light the volume and variety of Muslim women travellers from a range of contexts and the written materials they left behind (Lambert-Hurley 'Veiled').

The advantage of comparing my two groups of primary texts is illustrated by how they are both initiated by a shift in the relationship, perceived and actual, between the nation state and migrant. Both the Aliens Act and the Rushdie Affair are, to a certain extent, catalysts for each period. There are also texts written by Muslim women between the Edwardian period and the 1980s but most of these texts do not contain enough substantial representations of Muslim women migrants for the analytical purposes of my thesis. Attia Hosain, a highly educated Muslim Indian woman, migrated to Britain in response to the partition of India in 1947 and lived there until her death in 1998. She published a collection of short stories *Phoenix Fled* (1953) and a novel *Sunlight on a Broken Column* (1961), both set in India and engaging with the politics and historical events of the twentieth century. *Distant Traveller*, a collection of both published and unpublished work, was published in 2013 and includes the only part of her work set in Britain, an unfinished novel, 'No New Lands, No New Seas'. Celebrated Urdu writer Qurratulain Hyder's novel *River of Fire* (Aag ka Dariya 1959), has a small section set in Britain, as part of an epic that spans two and half millennia. The dissimilarity of this epic form to the rest of my texts' intimate accounts that generally centre upon one woman means that I chose to exclude it from my chosen primary materials.

My first group of primary materials consists of the writing of three women. The first, Atiya Begum Fyzee-Rahamin (Atiya Fyzee hereafter) (1877-1967), travelled to London in 1906-7 to study at Maria Grey College under a colonial government scholarship. After a year, her visit ended prematurely for reasons unclear in her narrative, 'perhaps on account of homesickness or lovesickness or even dissatisfaction with her poor studies' (Lambert-Hurley and Sharma 'Life' 100). Fyzee's letters from her life in London and wider travels in Europe were sent home to her sisters then published in 1907 in a prominent Urdu women's magazine *Tahzib un-Niswan* (Lambert-Hurley 'Fyzee'). In 1921 these entries were compiled as a book entitled *Zamana-i-tahsil* (A Time of Education). I use the recent English translation of this text, edited by Siobhan Lambert-Hurley and Sunil Sharma in their book about Fyzee's life, *Atiya's Journeys: A Muslim Woman from Colonial Bombay to Edwardian Britain*. Fyzee's travelogue is receiving increasing critical attention as part of the growing interest in the history of Muslims in Britain. In particular, critics note the descriptions of everyday domestic life as being central to both Fyzee and Sultan's texts. Chambers suggest their narratives show 'greater interest in the quotidian details of British life' than 'the lofty, touristic gaze of earlier male travel

writers' (*Britain* 61). Lambert-Hurley and Sharma dedicate a chapter of discussion of the everyday in Fyzee's text in their edited translation of her travelogue, describing the text as an 'informal ethnography' about 'a world that is far more routine, sometimes even mundane' ('Life' 83). Yet the relation between this content and the contrasting style of writing is intriguing for the way in which it calls attention to Fyzee's gaze as an outsider. Indeed Chambers notes that Fyzee's tone is often frivolous and hyperbolic; her literary style 'vivacious and eloquent, if breathless' with many exclamations (*Britain* 54).

The second travelogue I analyse is Shahbano Begum Maimoona Sultan's (Maimoona Sultan hereafter) *A Trip to Europe.* Sultan (1900-1982) travelled to Europe when she was eleven and published her book based on these travels in Urdu as *Siyasat-i-Sultani*; a year later it was translated into English as *A Trip to Europe* (Chambers *Britain* 53). Sultan was the daughter-in-law of Nawab Sultan Jahan Begum of Bhopal, the only woman ruler in India at the time. Comparable to Fyzee in respect of context (they are both upper-class women from an Indian Muslim background, although Sultan was a member of royalty) their narratives diverge in terms of narrative style and tone. As Chambers argues, 'Writing in the immediate pre-war period, it is Maimoona who writes in a stereotypically ponderous, Victorian style, whereas just a few years after the death of Queen Victoria, Atiya seems modernist' (*Britain* 54). Chambers argues that this modernism is less to do with the experimental or a concern with human consciousness, but rather is displayed through a frivolous tone. I suggest that rather than frivolous, triviality is closer to the mark as a modernist characteristic in Fyzee's narrative, as the movement around the geography of London is perhaps reminiscent of Virginia Woolf's London or James Joyce's Dublin. Sultan's narrative is also structured via the relationship between purdah and travel, more so than Fyzee. Many of Sultan's descriptions are relayed through stories from her mother-in-law, the Begum or as Sultan calls her 'Her Highness', because Sultan could not attend these events herself because of purdah. As a result, Sultan's narrative has an atmosphere of distance, where her gaze on British life is less intimate and dialogic than Fyzee's often detailed excursions and meetings with the colonial elite of London.

The third and final travelogue is Zeyneb Hanoum's *A Turkish Woman's European Impressions*. Zeyneb Hanoum[4] is the pen name for Hadidjé Zennour, an upper-class Turkish woman who fled Turkey in 1906 to escape an arranged marriage and the oppressive regime of Abdülhamit II. Her travelogue was compiled of her letters by British author Grace Ellison. Many of the entries, dated letters, are framed by Ellison's own voice, as well as by photos of the Turkish harem. Like Fyzee and Sultan, this narrative is rife with descriptions of the everyday but where Zeyneb departs from them is with her use of strong emotion. Written in an impassioned tone that routinely critiques both British and Ottoman culture, Zeyneb's melancholic narrative makes the everyday affective, as it is described vis-à-vis modernity, the supposed dichotomy of East/West and women's liberation. Like Fyzee, Zeyneb has received an increasing amount of critical attention in recent years. Asako Nakai reads the text through the complexity of the friendship between Zeyneb and her sister and Grace Ellison that goes beyond 'the familiar binarism of orientalism and its silenced Other' (23). Roberta Micallef analyses the generic implications of Zeyneb's travelling autobiography, which shows how 'Identities can be formed in opposition to and through a felt similarity to others' (90). Neither critic discusses the strong use of an emotional voice in the text, which as I will argue in my thesis, is formative of the text's political content.

The particular balance of environment and self makes these three texts pertinent for this study. As Bart Moore-Gilbert suggests, 'travel-writing exists along a continuum between an outer- and inner-directed narrative 'I'/eye' (*Postcolonial* 83). Although all three texts are based on real people and factual events, they still exceed the generic boundaries of autobiography, life writing, travel writing and ethnography. Chambers describes both Fyzee and Sultan's texts as 'hybrid travel autobiographies' (*Britain* 50). The autobiographical elements are evidenced by the narrative balance between the individual and the environment. Both texts concentrate extensively on the thoughts, feelings and histories of the individuals. While these thoughts are stimulated by the very act of travel to environments marked by difference, the narrated emphasis on the speaker's life is significant. On top of this, Zeyneb Hanoum's thoroughly political narrative simultaneously criticises the behaviours that she observes in Europe and the culture that she left in Turkey. Clearly then, for these women, travel and autobiography are intertwined.

[4] As 'Hanoum' is a term of honour akin to 'Lady', I will refer to Zeyneb Hanoum as Zeyneb hereafter. Until the Surname Law of 1934, Turkish people did not have official surnames but used titles such as 'Hanim' (Hanoum) or 'Bey' after their forename.

The three travel narratives engage with traditions of women writing about movement. Letter writing is a form of narrative traditionally employed by women where other forms of self-expression have been denied to them because of social convention. Fyzee, for example, writes in the letter form for a specific audience, educated middle-class Urdu speaking women. Zeyneb similarly connects to her British friend, Grace Ellison, using letters. The generic conventions of letter writing, of the confessional style and imagined singular audience, contribute to the intimacy of their affective writing styles. Yet these diary travelogues also disrupt traditions of autobiography as the 'master narratives[s] of civilization in the West' that have celebrated the 'autonomous individual and the universalising life story' to the detriment of less canonical life writing (Smith and Watson 3-4). Indeed, the continual comparative aspect employed by the women, that is often critical of both cultures, dislocates traditions of imperial masculine travel writing. Despite this, the texts as life writing need to be understood as performative: 'In autobiographical narratives, imaginative acts of remembering always intersect with such rhetorical acts as assertion, justification, judgement, conviction, and interrogation. That is, life narrators address readers whom they want to persuade of their version of experience' (Smith and Watson 6). We have to consider such non-fiction writing as emanating specific intents behind the choice of content about, for instance, domesticities, social events, cleanliness and clothing.

We can also view these texts in light of the motivations behind women's travel writing more generally. Kristi Siegel suggests that some critics have posited women's travel writing as being, compared to male writing, 'less directed, less goal-oriented, less imperialistic, and more concerned with people than place' (5). Arguing against such sweeping statements, Siegel nonetheless suggests that women's travel writing 'might be characterized by its textual turbulence' (5). This is achieved through the movement from the private to the public sphere:

> A woman writing an autobiography necessarily occupies the subject position and puts her life on display. Arguably, women travel writers had to be even bolder. In addition to presenting themselves as subjects, in traveling, women literally had to inhabit and negotiate the public sphere. (5)

Fyzee's and Zeyneb's texts disrupt such a direct movement from private to public because each wrote letters sent to another individual woman. Indeed, intended audiences for all three texts are significant when considering form and genre. Zeyneb's text was edited and published in Britain by a British woman, Grace Ellison, who was motivated by both the need to draw attention to the problems facing

women in the Ottoman Empire and, arguably, the publishing pressures of 'Harem literature'. Sultan's text was translated by a British woman in India then published in Britain. Fyzee's text has only recently been published in English, previously being intended for a predominantly female, Urdu readership. These differing audiences complicate tendencies in travel literature criticism to see women's written production as automatically subversive and liberating. In fact, as I shall argue, the texts use affect in order to show their ambivalent feelings towards issues of travel and power.

The existence of such narratives challenges traditions of western male travel writing that silences women's voices. By linking the historical to the contemporary in terms of women's self-expression, my research has feminist implications. In addition to showing the history of migrant writing traditions, my thesis contributes to understandings of women's knowledge making. Travel writing criticism is marked by the tension between self and environment, which Moore-Gilbert describes as embodying 'the danger of "immobilising" the traveller's journey and narrative momentum, as well as potentially diminishing proper attention to those alien surroundings' (*Postcolonial* 83). My thesis argues that Muslim women's travel writing highlights and problematises this immobilisation through a characteristically affective style of writing and focus on women's everyday experience. In this way, I argue that subjects such as domesticity, social events and cleanliness are just as valuable as knowledge of colonial travel conveyed through male-authored texts. This critical perspective is influenced by Antoinette Burton's study *Dwelling in the Archive: Women Writing House, Home and History in Late Colonial India*. In this work, Burton explores alternative forms of archival sources for social and political movements of twentieth century India in the form of women's memories and domesticities. Crucially, this shows women's lives, traditionally domestic life within the home, as central to political and historical life. If we are to understand migration in Britain historically, we have to include the particularity of women's experiences. In this way, my thesis argues that affect and emotion are central to historic descriptions of migration.

My second group of texts features Farhana Sheikh's *The Red Box* (1991), Yeshim Ternar's *The Book and the Veil: Escape from an Istanbul Harem* (1994), Leila Aboulela's *The Translator* (1999), Monica Ali's *Brick Lane* (2003), Leila Aboulela's *Minaret* (2004), Fadia Faqir's *My Name is Salma* (2007) and Elif Shafak's *Honour* (2011). Though divergent in context and cultural background, all of these contemporary texts feature migrant Muslim women and intimate, affective narrative

styles that focus on individual women's lives. They have been chosen because they answer my research question — what does it feel like to migrate? — in especially intriguing ways, through, for example, representations of overtly religious practices, communal gendered activities, capitalist relationships to consumerist objects, narrative styles that weave memory with the present, or through showing the specific thoughts and feelings of a protagonist as characteristic of the experience of migration.

Despite being published by influential feminist publisher The Women's Press[5], the earliest text, *The Red Box*, has received little critical attention. It follows a middle-class woman, born in Pakistan but brought up in London, as she becomes involved in the lives of two Pakistani teenager girls through interviewing them for social research. Critics have generally pointed to the poor quality of writing, Amin Malak suggesting the form of interview-interviewee is 'tiresome and asymmetrical' (40). Nonetheless, the text is significant for its position in the genealogy of writing by Muslim women in the UK. Published eight years before my other contemporary primary texts and set in the early 1980s, it engages thoroughly with a racism that is distinct to present-day Islamophobia. The main characters use the signifiers 'Muslim' and 'Pakistani' interchangeably yet, as Malak points out, 'the term *Muslim* represents the primary identity signifier, ahead of class, gender, or nationalism' (40). Geoffrey Nash suggests that the text 'appears to . . . unite [the] Muslim characters by emphasizing their similarities but without downplaying their differences' which is only possible because 'the political atmosphere that pervades the novel concerns the racism of the 1980s rather than the anti-Muslim climate of the 1990s' (28).

The two texts by Turkish authors, Yeshim Ternar's *The Book and the Veil: Escape from an Istanbul Harem* and Elif Shafak's *Honour*, are distinct in form and content but similar in their engagement with Turkey's role as a border between Europe and Middle Eastern Muslim countries. Shafak is one of Turkey's most famous women writers with seven novels in English. In contrast, Ternar's text is an obscure piece of autobiographical non-fiction based on her anthropological thesis. Despite having garnered no critical attention, I have included this text for its innovative form and because it is a direct response to one of my historical texts, Zeyneb Hanoum's *A Turkish Woman's European Impressions.* Elif Şhafak's *Honour*

[5] Simone Murray, writing in 1998, describes The Women's Press as 'the UK's second largest feminist house, and a press with a distinctive profile for promoting Third World and black women's writing', with a 'high public profile and one of the most distinctive brand name identities among English-language publishers' (172-3).

is a historical novel that focuses on the honour codes that plague a family's history throughout the twentieth century up until the present, including their migration to London in the 1970s. The novel covers two parallel plots featuring two sisters, one in London and one in a village near the Euphrates. The inclusion of several generations of women in *Honour* echoes Ternar's critical engagement with Zeyneb.

Leila Aboulela's novels *The Translator* and *Minaret*, Monica Ali's *Brick Lane* and Fadia Faqir's *My Name is Salma* are all popular contemporary texts about individual Muslim women migrating to the UK. The texts have garnered significant critical attention as a group in itself. For instance, Esra Mirze Santesso brings together these texts via the shared experiences of 'disorientation', which she defines as the

> disruption of identity generated specifically by religious, rather than geographical, displacement; simply put, it is a type of abeyance, a confused reaction to the liminal instability inevitably experienced in the transition from a Muslim homeland to a new, secular home in the West. (15)

This emphasis on migration as felt through specifically religious experience, that is, experience informed by the beliefs and practices of Islam as a personal and cultural entity, is especially pertinent for my thesis. Even though they show varied levels of religiosity, these four texts have similar narrative styles, generally realism about women's journeys over time with memory and flashback sequences.

Monica Ali's *Brick Lane* follows the life of a Bengali woman, Nazneen, who moves to Tower Hamlets in London to be with her older husband, Chanu, a product of an arranged marriage. Despite being at the centre of controversies about questions of cultural representation, particularly due to the film adaptation being filmed in Brick Lane itself, the novel is still typically read as popular fiction. As Bethan Benwell, James Procter and Gemma Robinson explain, even though 'sales of almost a million copies clearly do[es] not constitute a readership of "everyone" […] that it was a best selling novel is without a doubt' (100). Fadia Faqir's *My Name is Salma* is similar to *Brick Lane* in that it mainly depicts a woman gaining knowledge about life in the UK through affective experiences. Salma, the protagonist of Faqir's novel, is a Bedouin Arab who seeks asylum in the UK after being persecuted by her family for having a child out of wedlock. The narrative concerns her day-to-day life in Exeter, where she struggles to survive, as refracted through memories of her traumatic past.

Leila Aboulela garners much critical attention for her particular writing style, described by J. M. Coetzee as poignant precisely because she writes with 'restraint'

('The Translator') and by Peter Morey as 'unvarnished realism' (1). Both *The Translator* and *Minaret* feature individual migrant women who endure periods of turmoil which are informed by their faith. Aboulela's *The Translator* has been described as 'halal fiction' because it shows 'a certain narrative logic where faith and rituals become moving modes of living' (Ghazoul). Set in Aberdeen, it features a love story between the Muslim Sammar and the non-Muslim Rae. Similar in writing style but different in plot, *Minaret* follows the protagonist, Najwa, as she flees Sudan for London following a governmental coup d' état. These two novels particularly exemplify the affective narrative style which I analysis in this thesis, characterised by narratives voices that focus on the feelings of the protagonist. This is given weight by descriptive content that focuses majorly on everyday life, including routine activities such as walking in public spaces, eating meals and doing household chores.

Despite the differences in generic conventions and writing style, my primary texts deal predominantly with a sense of the affective everyday as a source for understanding colonial, postcolonial and migrant Britain. By concentrating on a single woman's day-to-day life, the historical and contemporary texts all share similar narrative contents. Crucially, this sense of everydayness is connected to the particularities of social, political and religious experience. This is shown through the interconnectedness of how identity formations are negotiated and, crucially, performed, through quotidian life. With a nod to affect, Linda Woodhead discusses everyday religion in light of the 'vast parts of our lives [that] remain unarticulated and unexamined…below the level of full consciousness, articulation and intersubjective exchange' (9). Woodhead argues that focusing on the concept of everyday religion draws attention to experiences which may be overlooked by the dominant gaze because 'The silent areas of human life are socially inflected' (9). We can apply this to other types of socially inflected experience in order to analyse behaviours, thought patterns, interactions and responses. For instance, in Leila Aboulela's *The Translator*, the protagonist Sammar processes her feelings towards the non-Muslim Rae via her religious belief.

Structure Outline

My thesis is split into three sections, each with two chapters that speak to an affective theme. Rather than treating these themes as static or singular, I view them

each as a group of relational concepts that reiterate the multiplicity inherent in much theorising of affect. The first section considers the concept of 'hospitality', how society dichotomises individuals into guests and hosts in physical, discursive and metaphorical spaces, via affective atmospheres, gestures, and language. Encounters between individuals are the main structure through which hospitality is negotiated, which is precisely where we can see the body's capacity to affect and to be affected. The first section, then, primarily focuses on otherness and foreignness. The second section of my thesis looks at affect via a particular social emotion—melancholia—in order to determine the gendered particularities of this emotional state in everyday life. The texts demonstrate the ways in which this emotion is endemic to migrancy both individually and collectively. Affective space is the subject of the third section. I argue that space is a major strategy for the texts to express processes of migration. This is shown in multiple forms, whether through concepts of intimacy or collectivity, or how specific cities are explored. Ultimately I demonstrate how the relationship between space and the individual is described in the texts in terms of the movement of affects associated with belonging. As it is impossible to separate the intersections of identity as they relate to affective experience, all of my chapters discuss at length foreignness, religious and racial identity and gendered experience as they converge during affective experience.

In order to bring together disparate time periods and cultural contexts, each section has an introduction where I detail the themes and a conclusion where I compare the two chapters. The areas discussed in this introduction, Muslim migrant literature, affect theory and the everyday, are brought together throughout the body of my thesis in order to explore my central research question, what does it feel like to migrate? My employment of affect throughout my chapters is fluid and relational, bringing together divergent scholarship from emotional geography, history and cultural theory in order to synthesis a sense of the affective everyday that connects different historical contexts. Crucial to my argument is both the narrative content of these texts, settings, descriptions and dialogues, and the writing styles that engage with generic conventions in subversive ways. Overall, I present a way of theorising migrant literature that shows the centrality of emotional, affective knowledge to women's written experiences of migration.

Section One - Encounters, Difference, Hospitality

Introduction to Section One

My thesis begins by considering the conceptual building blocks of everyday migrant experience. A migrant is a person who has physically moved from one place to another place. While there may be particular behaviours and bodily features associated with the signifier 'migrant', it is not an identity trait that can be wholly assumed by an encounter nor is it a consistent feature of an individual. Such a label is, therefore, fluid and dependent on a number of factors: the situation in which individuals find themselves including physical location, the perspectives and backgrounds of the individuals, and the meanings produced in these encounters. Difference or foreignness constitutes a subject as migrant, yet difference and foreignness cannot be easily quantified. Foreignness needs to be understood *as a perception* by how it moves via affect. Foreignness is a judgement of an individual, whether positive, negative or neutral, that travels between the relations of the body and the space. For instance, affect can move through what is said or unsaid by an individual, by the conscious or unconscious bodily movements of individuals or by the effect of a space on an individual.

Focusing on this idea of foreignness and how it comes to exist and move around people in their everyday life, this section primarily engages with the theory of 'hospitality'. This notion primarily explores power relationships within society through the roles of host and guest. Thinking of the texts in terms of these roles helps us to understand precisely the relationship between foreignness and affect in the everyday. As Judith Still asserts, 'hospitality - it's an everyday experience' (1). I understand hospitality to consist of a series of conditional relationships—insider/outsider, host/guest, coloniser/colonised—that rely on levels of ownership in the way resources are distributed or acquired including the way spaces are arranged to privilege some individuals above others. While deconstructionist theory dominates thought on hospitality, most notably Jacques Derrida, this section will bring such conceptualisation into the realm of the everyday using Sara Ahmed's notion of 'strange encounters', Mary Louise Pratt's 'contact zones' and feminist reconstructions of hospitality.

Hospitality exists on a nominal level through the actions of the state, for instance through citizenship. Yet this gesture from the state and the rights entailed

within may not necessarily translate into the daily experiences of the individual and their encounters with others. This section is primarily concerned with manifestations and contentions of hospitality in everyday situations between individuals. Difference is manufactured and contested in a variety of different formulations of encounters, including physical encounters between people in contact zones and thresholds. As will be argued in the following two chapters, while hospitality is a significant way in which to understand the daily negotiations of foreignness, the texts show the fragility of host-guest relationships. This fragility fundamentally undermines the power inherent in the host's position. Affect can both designate and subvert host/guest relationships. In chapter one, I discuss hospitality as a specifically colonial relationship in the travel writing of Atiya Fyzee and Maimoona Sultan. Their texts highlight the importance of the affective everyday to experiences of hospitality, wherein there is also the capacity to destabilise such relationships and ultimately undermine the colonial system. The negotiations of difference in these texts are connected to their structure as travel diaries because 'travelling triggers a sort of attentive disposition towards otherness; a disposition that requires us to redefine our own presence in the world, by distancing our self from what is not "us"' (Calzati 426). Any system that hierarchises individuals is being hospitable to some and inhospitable to others. In the second chapter, through a reading of Elif Shafak's *Honour* and Monica Ali's *Brick Lane*, I focus on the way gender and class complicate hospitality relationships because of the inherent unhomeliness in the modern day British class system and cultural structures of gender hierarchies.

Derrida discusses two forms of hospitality, unconditional and conditional. Both are reliant on each other, yet only the latter can exist in reality. The ideal of unconditional or unlimited hospitality—'to give the new arrival all of one's home and oneself, to give him or her one's own, our own, without asking a name, or compensation' (*Of Hospitality* 77)—underlines the essential nature of the relationship between host/guest yet it is impossible to practise in reality due to the precarious positioning of the host in such a situation. Pure hospitality is invalidated once the guest is called upon to be identifiable whether, for example, through name, legal status, or origin. Derrida exemplifies this through the especially mundane act of welcoming someone into one's house. The act of welcoming in one's own language is to behave 'violently . . . as master in my own home at the very moment of welcoming' ('Hostipality' 7). It is not possible to offer hospitality without reaffirming ownership of the home and placing the guest under the conditions of life within that

home. This power of welcoming is only present in its finitude as the 'sovereignty [of oneself over one's home] can only be exercised by filtering, choosing, and thus by excluding and doing violence' (*Of Hospitality* 55). According to Derrida, only conditional hospitality is possible and practised, a way of hosting guests but under specific rules and restrictions, while the spectre of unconditional hospitality is always present.

Derrida's level of abstraction in theorising hospitality means his conceptions are blind to the way gender reconfigures these relationships, which is especially problematic considering the way the household has been traditionally seen as a feminine space. Sara Ahmed's theorisation of 'strange encounters' is more useful for thinking about how hospitality operates because of her emphasis on the public realm, specifically how moments of othering are racialised, gendered and classed. Derrida's idea of hospitality sees the 'guest' as strange before they are encountered:

> Hospitality . . . is not only an experience . . . which appeals to an act and an intention beyond the thing, object, or present being, but is also an intentional experience which proceeds beyond knowledge toward the other as absolute stranger, as unknown, where I know that I know nothing of him. ('Hostipality' 8)

Here hospitality is predicated upon knowledge about the stranger as strange—'that I know nothing of him'—before the stranger is encountered. Ahmed queries exactly how we come to know of someone as strange. Emphasising the importance of the contexts of borders and homelands, she describes how the stranger functions 'to establish and define the boundaries of who "we" are in their very proximity' (*Strange* 2-3). The stranger has an affective subjecthood because if the 'subject ['stranger'] comes into existence as an entity only through encounters with others, then the subject's existence cannot be separated from the others who are encountered' (*Strange* 7). This shows the importance of affect in hospitality because of the way proximity between bodies produces feelings that then constitute knowledge about these bodies. Ahmed's encounter resembles Derrida's symbol of the threshold or door as the place where the welcoming of the stranger takes place, in that the person who has the key to the house 'controls the conditions of hospitality' via the threshold ('Hostipality' 14). Both theorists privilege the action over the subject as the location of meaning, whether stepping over the threshold or being part of the encounter.

Hospitality roles are problematic because of their performative nature. Mireille Rosello considers the issue of when one stops being a guest and starts

being a host, suggesting that an individual is in a position of 'integration' to then give hospitality once one is 'at home', which suggests an ongoing 'chain of possibly incommensurable hospitable gestures' (18). She poses a flexible definition of hospitality roles that emphasises negotiation, involving the distinction between the guest and the host as 'mov[ing] along a continuum that constantly displaces the necessary moments of usurpation and power that the welcoming gesture requires' (18). Characterisations of the guest as homeless, poor and passive need to be reconfigured because hospitality is often in flux: 'power comes and goes, and so do protection and respect, servitude and care' (18).

Rosello's conception of hospitality is useful because it is grounded in the everyday. For instance, she argues that 'immigration policies reflect and impose official laws of hospitality that are both distinct from and unavoidably linked to the daily practices of ordinary citizens who offer hospitality on a smaller scale but at a less abstract level' (6). Although Derrida does draw on various sources including ancient Greek examples, biblical readings, and the work of Kant, Levinas and Arendt and modern day immigration (Derrida and Deutscher 93), we still need to think about his ideas in light of performative everyday actions and through the distinctions of class, gender and religious identity. Rosello describes the difficulty of distinguishing between state and individual hospitality as many supposed guests will never interact with state hospitality beyond bureaucratic procedures (10). Rather, hospitality is experienced first-hand in the daily interactions between individuals.

This section will, therefore, argue for the everyday as a form of threshold in the encounters and performances that constitute hospitality relations. The manifestations of these power dynamics are different in each text, yet they all demonstrate the way this experience is first and foremost affective. Fyzee and Sultan, for instance, reconfigure colonial configurations of distance and proximity through subversive narrative structures. Through their narrations of hospitality as a gendered and classed experience, *Brick Lane* and *Honour* demonstrate the creation of a type of knowledge about the micropolitical. Political life as reflected and contested in minor instances of daily life, such as walking down a street or being a customer in a shop, is at the forefront of these texts' engagement with hospitality. While the varying manifestations of hospitality are context specific, they all demonstrate the radical capacities of the everyday to subvert these boundaries of power.

Chapter One

Colonial Hospitality in the Travel Writing of Atiya Fyzee and Maimoona Sultan

Introduction

Colonialism cannot be understood outside of hospitality. In Derrida's terms, 'there is no culture without hospitality' and, in fact, 'all culture is originally colonial' (*Of Hospitality* 97). He correlates hospitality as manifest in structures of legitimacy (guest/host, illegal/citizen) with colonial relationships (master/servant, coloniser/colonised). Ultimately this means that 'the problem of the original coloniality of cultures must be thought with the problem of hospitality' (Derrida and Deutscher 96). Colonialism operates in the everyday through encounters: 'Colonialism as an encounter involves, not only the territorial domination of one culture by another, but also forms of discursive appropriation: other cultures become appropriated into the imaginary globality of the colonising nation' (Ahmed *Strange* 11). Thinking through the particularities of colonial hospitality, this chapter argues that Atiya Fyzee's and Maimoona Sultan's texts show the importance of the everyday in experiences of hospitality. The positioning of these women as colonial subjects in the heart of empire, London, fundamentally destabilises the hospitality relationship, and therefore undermines colonialism as a system. The women's narratives employ a migrant gaze which uses affective knowledge to question power structures. This migrant gaze embodies a particular way of looking and evaluating surroundings by commenting on difference or making comparisons with another place.

The two texts—Fyzee's *A Time of Education* and Sultan's *A Trip to Europe*—employ migrant gazes in contrasting ways. The cyclical structure of Fyzee's diary with a focus on domestic life sets the tone of the everyday for the text, whereas Sultan's framing devices, textually symbolic of purdah, means she can use simultaneous flattery and critique of England. While Fyzee's engagement with colonial hospitality is reliant on the existence of 'contact zones', Sultan's text is marked by the absence of such encounters. As a young woman of royalty, Sultan could not engage with English culture in the practical sense of Fyzee's daily socialising and exploring. Mary Louise Pratt has coined the term 'contact zones' to account for the ways in which colonial contact produced the idea of Europe as

differentiated from the rest of the world. These contact zones refer to spaces of colonial encounters 'in which peoples geographically and historically separated come into contact with each other and establish ongoing relations' (6). In keeping with Derrida's threshold and Ahmed's encounter, Pratt's assertion about contact zones shows 'how subjects are constituted in and by their relations to each other' (7). Whereas most discussion of colonial contact zones refers to British people in the colonies, I will concentrate on London as a contact zone in itself. Pratt's contact zones emphasise the permeability of guest/host roles: 'relations among colonizers and colonized, or travelers and "travelees,"' cannot be seen as separated but instead can be seen in terms of 'copresence, interaction, interlocking understandings and practices, often with radically asymmetrical relations of power' (7). Fyzee and Sultan, living in Britain, unhinge imperial hierarchies because of their physical positioning in the metropole.

Fyzee and Sultan negotiate distance and proximity through constructions of migrant gazes and through the employment of subversive narrative structures that undermine colonial hierarchies. Fyzee's awareness of the way British people perform their roles as host through speech acts highlights the way 'culture and identity as performative acts can be traced to their articulation of homelands, safe spaces where the traffic across borders can be controlled' (Clifford 7). Such encounters between individuals in contact zones illustrate the micropolitical because 'such acts of control, maintaining coherent insides and outsides, are always tactical' (Clifford 7). Fyzee's travelogue as a contact zone shows the way locations are not bounded but rather exist as 'a series of encounters and translations' (Clifford 11). Sultan's layered text, on the other hand, recounts second-hand events and opinions that have been described to her through the Begum. This enables her to assess power structures without witnessing them first hand. Sultan's own cultural practices, such as purdah, are prioritised over imperial loyalties, which anchors her text from a positon of agency. Travel writing from this period shows a particular imperial form, where 'power structures are replicated in textual patterns of signification and narrative authority' (Smethurst 6). These patterns of signification reflect an orderliness of hierarchy and division through 'type of narrative voice', 'the textual and figurative structure, and in the motifs, images, and metaphors that circulate in the text' (7). Both Sultan and Fyzee engage in specifically textual and formal subversions of colonial narrations of travel through their structuring of diary entries, movements in tone and, in Fyzee's case, slippages of opinion.

Distance and Proximity

Hospitality is constructed through the language of distance and proximity. Ahmed describes the complexity of the relationship between distance and proximity within contact zones: 'narratives which construct "the strange culture" as their object (distance), are also contaminated by that very object (proximity)' (*Strange* 12). Colonial encounters, as seen in Fyzee's and Sultan's texts, do not just involve a clear transition from distance to proximity but rather they reveal the social and spatial relations of distance and proximity: 'others become strangers (the ones who are distant), and "other cultures" become "strange cultures" (the ones who are distant), only through coming *too close to home*, that is, through the proximity of the encounter or 'facing' itself' (*Strange* 12). Both women write from the position of a migrant gaze as a way of engaging with this discourse.

Fyzee's understanding of colonial hospitality is complicated by her positioning as a representative of her people within colonial rhetoric. The particularities of how Fyzee came to be in London—she won a scholarship and was invited to study temporarily in London under certain conditions—and her position as an Indian Muslim woman affects the way she experienced hospitality. As a colonial subject, she had more claim to Britain as the 'mother country' than other guests, yet because of racial hierarchies, she had to contend with the resulting connotations of her inferiority. Further, she was given this opportunity to come to London on the basis of her position as a Muslim woman, as the government wanted one Hindu and one Muslim woman to train as teachers. On 24th July 1906, Archdale Earle, the Director of Public Instruction in Bengal, wrote a letter to Sir Charles Lyall explaining why Fyzee was picked to come to London. The archival record recounts his letter:

> there may be some difficulty about Miss Fyzee who is not strong academically speaking, but who has had a very good general education. It is very important that one of the two ladies should be a Muhammadan and Miss Fyzee was by far the best Muhammdan [sic] candidate. I hope therefore that you will make a special effort that they [sic] may be no hitch about her admission to the College. (Earle n.p.)

The motivation behind this is likely to concern the dissemination of education amongst each woman's social group. This letter shows the emphasis placed on Fyzee's faith identity even before she arrived to study.

The configurations of distance and proximity in Sultan's travelogue contrast with Fyzee because of the purposes of her visit and the royal position Sultan

inhabited. The purpose of the Begum's visit to England, with Sultan in tow, was in order to attend the coronation of George V because of the 'traditional attachment of her house to the British Crown', to help cure an ill relative, and to travel in order to 'learn many new things which would help her in advancing the welfare of her people' (2). Sultan describes how writing notes for her book meant 'the home-sickness with which one is naturally affected at such times, particularly when one has nothing to do, almost completely disappeared' (11). Sultan's experience, therefore, is marked by the agency inherent in her position where she is in Europe by choice and without many conditions placed on her from outside her travelling party.

Fyzee is aware that she is fetishised as an Indian Muslim woman as part of her guest role. The positioning of her voice from the perspective of a colonial subject, however, destabilises this relationship through the configurations of proximity and distance. In an undated entry in between 10th and 14th December 1906, Fyzee describes a talk she attends that shows the way she is seen to represent Indian Muslim women. The talk, about influential Muslim women, takes place in the Adelphi Chamber on John Street in London, a place with a particularly colonial form of hospitality that was inevitable for travellers like Fyzee at the time. The people present at the talk included British men and women who have lived in India or take an interest in the country— 'Many of my acquaintances were present there: Miss Beck, Mr and Mrs Arnold, Mr and Lady Sale…' (162) —as well as guests that Fyzee does not name but identifies as 'the Muslims'. Even though Fyzee may be received cordially, British people control much of the conversation. Colonial hospitality entails that the guest/host arrangement is reimagined in terms of centre/periphery or coloniser/colonised. Interacting with the British upper class in this space echoes the daily experience of being a colonial guest in Europe, where there are certain unspoken but apparent conditions about which she can speak, how she must behave and attitudes she must show towards the British such as awe, gratitude and civility. Indeed, much of the diary narrates the daily tête-à-têtes and informal teas she must attend in order to be polite.

This environment is destabilised through the way Fyzee reverses the mobility usually reserved for the imperialists. As Paul Smethurst argues,

> Mobility is in conflict with imperialism's paradigms of order and control, and yet disorderly mobility is inherent in the idea of travel. It is essential to the traveller's encounters with difference, with serendipity, and with motion in a psychological and ontological sense. Through the formal conventions of the travel narrative, mobility is *spatialised* and synchronised, so the travel writing is able to present reality as an orderly representation. (2)

The realist, passive style in which she lists the contents of this event emphasises her position as an outsider with an outsider's gaze, which reconfigures the British speakers and audience as strange *in their own space*. In this particular talk, described in a 64 line entry, Fyzee's characteristic plain style builds up the scene with a series of lists about the talk and of the famous Muslim women featured. These lists are peppered with opinion. For instance, she lists the British attendees whom she recognises, while describing the Indian attendees merely as 'the Muslims', then writes: 'It was an impressive gathering' (162). This shows her particular gaze because 'the Muslims' are familiar; indeed, they do not need to be personally identified. However, the British people are different. This diary entry verges on the ethnographic: 'The room was completely full', the speaker 'showed pictures with a magic lantern' (162). Fyzee becomes embarrassed because she is named amongst the influential Muslim women: 'then what do I hear but a needless cry for Miss Fyzee! A thousand thanks that it was dark, otherwise it would have been difficult' (162). Attention is drawn towards Fyzee as one of the 'famous, able, intelligent, and open-minded [Muslim] women' who are 'the hope of India's progress' (162). Her narration of this moment signals the way she is fetishized as a symbol of difference in this public gathering in London. As Shompa Lahiri points out, Indian students 'acted as a bridge between the British and Indian masses' because they were seen to be 'disseminators of western thought and custom in India' (xi). The diary acts as a bridge to Fyzee's middle class Urdu speaking female audience through which she disseminates knowledge about Britain. The fact that Fyzee is assessed in terms of India's 'progress' suggests that her presence is viewed in light of the imperial discourses that legitimise empire as a civilising mission. She is also positioned, then, as a threshold through which the British can understand the 'difference' inherent in her culture.

Fyzee's experience of the pressures intrinsic to her role as a guest in Britain also reveals the way gender identity intersects with colonial hospitality. As Lambert-Hurley and Sharma suggest in their note to this particular entry,

> the way in which [the speaker] Yusuf Ali held up prominent Muslim women, including Atiya herself, as exemplars in this speech was a technique employed by a number of Muslim reformers, male and female, when defending the status of women in Islam in this period. (226)

Such a technique attends to the civilising discourse of imperialism and so satisfies the expectations of a British audience. The practice of using certain figures like

Fyzee as an example to stand for all Muslim women demonstrates a way of homogenising Muslim women that is also characteristic of post-9/11 popular discourses. Victimhood is imposed upon her by non-Muslims which is concomitant with the symbol of the guest who needs to respect the rules of the home. Evocative of Ahmed's argument that subjects are made strange through their proximity, Fyzee's proximity means she is framed as a representative of distance.

Fyzee's predicament, namely being used as a symbol of progressive Muslim women, can be seen from the nuances of her written account. Yusuf Ali's assertion that Fyzee is part of the 'hope of India's progress' is revealing for the colonial assumption of modernity that India needs to progress with Britain's help. Fyzee's framing of this moment and use of the third person evidences her frustration. She writes how Yusuf Ali 'described the family she belongs to and for what purpose she has come, and showed a picture' (162). The use of the third person here gives a sense of estrangement from her bodily self. This is coupled with her listing famous historical Muslim women that Yusuf Ali describes: 'Sultana Razia Begum was such an able rider, Barbur's daughter, Gulbadan, wrote an excellent book, Zebunnisa Begum was such a renowned and precious poet…' (162). Talking of herself in third person after listing the famous women that Yusuf Ali details has the effect of removing herself from the situation.

The engagement with colonial hospitality in this entry is not wholly passive. Fyzee undermines the relationship of host/guest through adopting a specific tone when talking about the British people's response to this talk that contrasts with her previous ethnographic stance. Following Yusuf Ali's talk, a conversation erupts about the state of Muslims in India that Fyzee narrates as follows:

> Finding an opportunity Mr Lee-Warner also spoke of how he lived in India for a period of time and, what he had observed there of Muslims, there seemed to be no hope for their future progress and betterment. It is a slothful community. They don't know anything except the past, and so on. Dear sisters, he spoke the truth, if we feel bad that's our choice. (163)[6]

As her gesture of agreement demonstrates, within the confines of colonial hospitality, she cannot explicitly defend Muslims in India. Speaking out may have

[6]Sir William Lee-Warner (1846-1914) was an administrator in India from the mid-1870s before becoming political and judicial secretary to the Bombay government. The Oxford Dictionary of National Biography cites him as being a great defender of British rule in India, which perhaps explains his views here. He was in India at a time when particular attitudes that entailed differentiating ethnic groups according to specific attributes were, according to Alex Padamsee, at their height. In 1907, a year after this entry, he was chair of the government commissioned report into the perceived 'Indian student problem' concerning radical political tendencies of Indian students whilst in Britain (Mukherjee 17).

affected her status as an educational guest funded by the British government. Commenting on this moment, Claire Chambers says that 'she and other South Asian writers of the period are willing, probably too willing, to accept Orientalist criticism of Muslim societies' (*Britain* 60). I suggest that this phrase 'and so on' reveals a different tone, one of exasperation causing it to sound sarcastic. Such a phrase has affective resonance by drawing attention to itself through its generalisation. This is confirmed by the use of third person: 'they don't know anything except the past'. In the rest of the entry she has gone into great detail, but here she passes on the details quickly by simply agreeing. In addressing the reading subject with the phrase 'Dear sisters', we are reminded that she is reporting back to women in the colonies about the mother country, a place they only hear about through official British sources. Heidi Slettedahl Macpherson discusses the way travel writing as a genre 'in between' fiction and reality mirrors the journey of travel itself: 'narratives of travel [are] ultimately linked to societal reality even as their fictional destinations resist full transcription into the real' (195). Through the things that Fyzee leaves out and the affective power of these silences, we get a sense of her subjecthood as a colonial traveller in the hospitality contract. In later life, Fyzee went on to be a social reformer so she is unlikely to have been uncritical about the problems facing Bengali Muslims. In this sense, she may agree with Lee Warner's comment. However, the issue remains concerning the hegemonic social power existing in this particular setting, with an 'Anglo-Indian' commenting on Muslims in India.

While the gaze invoked in Fyzee's narrative shows her specific engagement and subversion of the colonial stereotypes of Muslim women, Sultan's narrative often positions her gaze as both a transient subject *and* a position of authority. Writing about the ship they travel on, after a paragraph explaining the history of ships in India, she describes the particularities of the P&O boat:

> Travellers are afforded every comfort on these ships, and the officers on board are very attentive. Only there are no separate food arrangements for Mahomedan passengers, and this, indeed, is rather strange. But the Mahomedans themselves do not seem to mind it at all. (20)

Sultan's use of the third person to describe 'the Mahomedans' positions her as an outsider to this group, even though a few lines later she describes how her travelling party have their own halal cook and that the 'Captain had ordered special arrangements to be made for the cooking of our food' (21). Clearly this contributes to the sense that Sultan is relaying information heard from the Begum, but it also

has the effect of positioning her from a point of authority outside of the Muslim signifier. This differs with Fyzee's use of third person, which is employed to be sarcastic. Sultan's point of authority is contingent on her identification of difference: Muslims require different arrangements but, crucially, it is 'strange' that this cannot be accommodated. Sultan's use of the word 'strange' to describe this affect is particularly revealing in the context of being used to describe another culture's inability to deal with strangeness.

Sultan conveys a sense of authority through presenting Britain as more familiar in comparison with Fyzee's perspective. Where Fyzee relishes detail in a more personal style, listing sights, food and people, Sultan's account has the brevity of someone relaying events second-hand. Yet Sultan's narrative does not shield the British Empire from critique. Instead, it shows the way that material advantage, by encompassing a royal position, affects the colonial hospitality relationship. Sultan's 'stereotypically ponderous, Victorian style' (Chambers *Britain* 54) works to position Sultan's gaze as a host because it conveys power and knowledge. Such a writing style expresses detachment through affect by using an overly descriptive tone that lacks nuance or debate. For instance, after her earlier entries describing the journey to Europe, Sultan writes at length in lists and facts, including the length in miles between Bombay and Bhopal and the different types of trains (14).

Sultan's privileged stance here shows the possibility of hierarchies of guesthood in colonial hospitality. This is shown through the levels of distance and proximity in her narrative. For instance, when describing the French countryside, Sultan compares it to the East so that it becomes familiar rather than strange: 'France and Italy are both noted for their grapes, and we saw a number of vineyards in these countries, but I am sure our Kabul pomegranates, apples and grapes are far superior' (41). Such judgment statements convey a sense of authority through simultaneous knowledge of different cultures, showing the way Sultan orientates herself within the dialectic of distance and proximity. This narrative gaze complicates any simple distinction between a host and a guest role. In hospitality frameworks, the role of guest is not homogeneous. Derrida signals distinguishable types of otherness when indicating that 'hospitality is not a concept which lends itself to object knowledge' ('Hostipality' 7):

> Hospitality is owed to the other as stranger. But if one determines the other as stranger, one is already introducing the circles of conditionality that are family, nation, state, and citizenship. Perhaps there is an other who is still more foreign than the one whose foreignness cannot be restricted to foreignness in relation to language, family, or citizenship. ('Hostipality' 8)

In this respect, foreignness is labelled through contextual information and can then be quantified through specification. Derrida suggests that there is a foreignness that cannot be named, that exists as a threat seemingly *a priori.* Foreignness, then, has affective power in and of itself. Naming and describing strangeness makes it more familiar. It is through the process of labelling knowledge that Sultan destabilises the colonial hospitality dynamic, but this is also contingent on her privileged position.

If hospitality relationships are contingent on knowledge *as subjective*, then it is through knowledge of the everyday that Sultan exceeds her role as a guest. The imperial system is powerful through its construction of knowledge about the colonised. This is reversed by Sultan's descriptions that show her ownership of knowledge about Europe as comparable to that of India. Most importantly, this knowledge is about everyday life. In France, she describes seeing a male labourer 'driving his small dog cart (very much like our tonga or ekka)', how their irrigation canals are 'like those constructed by our Government in India' (40), and with a comic touch she notes that 'The weather always seemed to be cloudy, and the European summer is not unlike the weather we sometimes have during the rainy season' (42). Sultan's text functions as a host for knowledge about Europe due to her comparative language. Gazing upon those engaged in labour further shows her privileged position because she is made distant to their labour. The everyday is therefore a site for Sultan to destabilise colonial relations in these particular contact zones.

Once the travelling party arrive in London, Sultan's narrative conveys the way hospitality works in their mundane tasks of the everyday. Indeed, employing a geographical metaphor, she records the Begum saying that, regarding their journey, 'the sea had received her most hospitably, and the Channel too had been very courteous' (59). Arriving in Redhill, a suburb of Surrey where they stayed, they receive a 'warm welcome' causing the Begum to say that 'she felt quite home the moment she landed on the English soil' (59). These performances of homeliness directly exceed the idea of the Indian travelling party as 'going native' or trying to 'pass' as locals, both notions that Ahmed has identified as typical transgressions of strangeness or foreignness (*Strange* 119, 125). Instead, they still partake in the same daily activities that they would in India, the Begum 'spen[ding] the day in very much the same manner as she does at Bhopal' (60). This practice interrupts the conventional relationship between distance and proximity by showing that their daily movements in British and Indian life are compatible. Neither are made strange

through their proximity and so they transcend colonial hospitality dynamics. Sultan's travelling party are distinct to Fyzee because they are not under the same level of daily obligation that Fyzee experiences as a student.

Textual Subversions: Structure and Tone

The material existence of both diaries holds a subversive power as both texts function as physical hosts for British culture. As Humayun Ansari suggests, 'the very existence' of the texts troubles 'the persistent myth that Muslim women, restricted by seclusion, were automatically limited in the amount of power or influence they could exercise' (166). Each diary involves crossing and re-crossing thresholds of hospitality. Perceptions of difference in each text are affectively conveyed both in the meaning of the content and in the way the content is framed and structured. In this way, the unique positioning of Fyzee and Sultan as colonial subjects in Europe is evidenced by their particular perceptions and viewpoints that encounter difference and strangeness on an everyday basis. This is bolstered by the diary format itself as an 'amenability to composition under the pressure of immediate feeling, and [a] freedom from formal constraint' which ultimately shows a 'compatibility with ideas of the self as multiple, improvisatory, and unbounded' (Abbott 106). Even though they are written in a diary entry format, these two texts are still meant for a public audience. Yet they still hold some of the subversive power associated with the diary genre. For instance, the texts reverse the colonial gaze by placing Britain as the fetishised subject, showing the way 'identity itself become[s] instituted through encounters with others that surprise, that shift the boundaries of the familiar, of what we assume we know' (Ahmed *Strange* 7). While Sultan offers a reversal of the colonial gaze through a detached narrative voice, the ambivalence of Fyzee's text exceeds the hospitality structure through narrative slippages. Both texts, therefore, use form to affectively engage with colonial hospitality. This stresses the permeability of contact zones that function as relational rather than simply as sites of coercion, which 'foregrounds the interactive, improvisational dimensions of imperial encounters' (Pratt 8).

The texts hold an affective influence through their structures and forms. For instance, Fyzee's diary structure has a specific effect on the reading. With generally short diary entries of varying lengths, sometimes only two or three sentences but usually around a page long, the text is marked by repetitiveness. This format is

paradigmatic of the textual everyday in travel writing. Taken as a whole, Fyzee's travelogue challenges the particularly imperial ways of seeing and describing associated with European travel writing, texts which 'disseminated discourses of difference that were then used to justify colonial projects' (Edwards and Graulund 1). Her writing shows the way that 'the world was "mapped" by non-European peoples' (Edwards and Graulund 2), both metaphorically and quite literally, with detailed descriptions of streets, towns and buildings. In terms of affect, this repetitive style has a cumulative effect that produces a textual atmosphere that contributes to the subversion of colonial hospitality.

Sultan's text is not dated but does follow a roughly chronological structure, taking us from the preparation and leaving parties in Bhopal, their train and boat travel through the Suez Canal to France and London, and back through Europe to India. The sheer multiplicity of places and sights, in contrast to the greater stasis of Fyzee in London, represents Sultan's consistent engagement with difference. Sultan's diary, therefore, holds a stronger sense of movement and journeying than Fyzee's, and the detachment created by her text heightens this privileged viewpoint. This contributes to the subversive nature of Sultan's narrative in undermining colonial structures by showing the greater influence of her own cultural heritage.

While Sultan's narrative shows movement from city to city or country to country, Fyzee's diary entries map smaller movements around London, and sometimes outside of the capital in places like Cambridge. This has the effect of focusing on detail in a way that Sultan's purdah narrative cannot achieve. For example, in the period of 6th-9th December 1906, Fyzee writes a small entry each day in great detail. Describing a farewell party, she writes how the organiser, Miss Goldsmith, is 'very capable and artistic' and that each attendee will have to pay '8 annas' (160). The next day she details visiting a friend who has a 'small pleasant sitting room', describes a magazine that wants to publish some of her writing, and a lecture that she attends that 'was a bustle until 11 o'clock' (160). A sense of the everyday emerges from these entries through the amount of little details pertaining to prices, times, movements and people. The number of social events that involve the image of being welcomed into homes and living rooms, as well as welcoming others into her own living area of the college, serves as a continual model of hospitality.

Fyzee reports facts in such a way as to show her role as a guest in the country while also critiquing such a role. Her writing has modernist tendencies

similar to a 'South Asian version of [the] middlebrow modernism' of writers such as Evelyn Waugh (Chambers *Britain* 54). This sense of modernism does not entail the experimental or a concern with consciousness but rather an emphasis on frivolity. As Chambers writes, 'Although she doesn't entirely eschew the serious, Atiya's tone is often frivolous and hyperbolic' with a 'literary style [that] is vivacious and eloquent, if breathless' (*Britain* 54). Indeed, this frivolity is conveyed through the repetitive realist reporting of events such as Fyzee's accounts of visits and letters. The continual demands British people make of Fyzee in daily life illustrates the obligations she must satisfy as a guest in the country. On her first day in London, she narrates the letters she has received:

> There were a couple of letters for me. One was from Miss Billington. She has written a very nice four-page letter in which it was also mentioned that she had read about me and wanted to write a short notice in the newspaper; if I gave permission she would come and see me. And perhaps I had heard that her book's title is *Women in India*. (125)

In the relatively short entries in her diary, Fyzee tends to mention letters she receives over other things that have happened to her in that particular day. Miss Billington uses her own cultural capital to form a supposed authentic claim to Fyzee's time: she has a book called *Women in India* and the influence to write for a newspaper. Fyzee mimics the language of this woman's letter by writing in free indirect discourse: 'And perhaps I had heard that her book's title is *Women in India*'. This sarcastic afterthought has the effect of pushing back on the pressure Fyzee has to entertain journalists as a guest in Britain as well as the general pressure to conform to a role as a representative of Muslim women.

In another entry, Fyzee describes receiving a letter from the 'lady editor' of the *Lady's Pictorial* journal who wants to write an article on Fyzee and take a photo. In exasperation, Fyzee explains how 'This thing is becoming a torture for me' (132). It has only been seven days since she arrived at the college in London, and she is already pronouncing the social conventions as a 'torture'. When she finally meets this woman she describes how,

> They were both [lady editor and woman photographer] amazed by the artistry and suitability of my clothes. Until now they had ungainly thoughts regarding Indians. If they meet an Indian who does not meet their fixed views, they become totally flabbergasted. I don't know at which level they place Indians in their minds that everything surprised them! (135)

Unlike other Indian women in Britain at the time, Fyzee did not conform to European dressing conventions. Indeed, in her class photo for Maria Grey College, she wears

Indian dress (Brunel). Fyzee's exasperation at the editors shows her own comfort with difference as she cannot comprehend their exoticism. Ahmed emphasises the way strangeness is contingent on the relational: 'Differences, as markers of power, are not determined in the "space" of the particular *or* the general, but in the very determination of their historical relation' (*Strange* 8-9). The editors' reaction is symptomatic of prejudice towards Indians yet also reveals the way Fyzee is objectified as a symbol of visible difference. Strangeness is produced here from the encounter between Fyzee and the editors due to the editors' preconceptions held prior to the encounter. This experience is characteristic of the colonial relationship. As Alex Padamsee argues, the identifications of Indians by the British 'enters…into a *continuum* with the British apprehension of themselves as holders of political power in India, but alien to, and deriving their origins and ultimate allegiances outside of, its immediate environment' (3). Fyzee is engaging with this specifically colonial type of hospitality by hosting social meetings for British people, and narrating these from an authoritative migrant gaze. This exposure does not reveal itself through radical political acts common with other Indian students in Britain at the time. Rather, it is revealed in the silences and nuances of the everyday narration. As Chambers notes, what is 'equally as compelling [in] these sketches of life in Britain is what is not included in these texts' (*Britain* 63).

Sultan, on the other hand, creates an overall sense of detachment from her narrated events. Because of the common practices of purdah, a cultural system that segregates women, Sultan is often not in attendance to events. In fact, as Lambert Hurley and Sharma argue, 'the sequestered Maimoona [gives] the impression that she saw little more than the inside of hotels and curtained motor-cars' ('Introduction' 5). I suggest the layers of her experience as a result of purdah help challenge the dynamics of colonial hospitality. There are direct representations of purdah, such as the removal of people from the quay in Marseilles when the 'zenana ladies' unload from the boat (36), as well as the more generalised textual sense of a barrier between Sultan as a person and the description of events in her narrative. This distance as a formal characteristic of the text ultimately shows how their cultural traditions as Indian Muslims outweigh their relation to the British Empire, and more widely, the modernising meta-narratives of colonial Europe. This undermines colonial hospitality specifically through structure by showing how 'the identity of [European] nations became predicated on their relationship to the colonised others'

(Ahmed *Strange* 10). Sultan's textual distance *while in physical proximity* works to reverse the system that makes her cultural identity strange.

The narrative creates layers through framing that insulates Sultan as a narrator. These layers are significant for their mundaneness. After entries about the Suez Canal and Port Said, Sultan builds her first discussion of Europe with short one page entries on 'Marseilles' and 'Departure from Marseilles', then much longer entries, five to six pages each, on 'Rural Life in France' and 'Arrival at Paris'. The effect of such a structure suggests dual familiarity and strangeness. The shorter entries repeat information that is so generalised it could be about any place: 'Marseilles is a very interesting place' (36), 'The upholstery [of the train carriage] was of green tapestry and the curtains too were of the same colour' (37). In the former example, Sultan is clearly repeating what the adults have told her, in the latter she is describing what she can see within the restricted access as a result of purdah. These types of statement convey a sense of strangeness without exoticisation; the princess's description shows what she sees to be both new and mundane. As Pierre Bourdieu writes, travelling 'means escaping one's inattentive familiarity with the everyday world, an undifferentiated background against which the forms momentarily separated from everyday preoccupations stand out' (35). For Sultan, it is the everyday that stands out while travelling, causing her to comment on it in her diary. Her ambivalent gaze has the effect of exceeding the dichotomies of familiar/strange made necessary by hospitality frameworks. It is specifically through this layering of different types of diary entries that we can see the formal engagements with colonial hospitality, and how such a relationship is destabilised.

Narrative Slippages

Fyzee's text shows a pattern of what I call 'narrative slippages', moments that seem at odds with the rest of her writing. These moments show textual transgressions that are illuminating for how they engage with difference. In the context of his critique of the dehumanising capitalist system, Henri Lefebvre describes 'moments of lucidity' as one way of overcoming the specific alienation of the everyday:

> At every moment of lucidity we experience the torture of 'why' . . . In moments of lucidity we sense the social mystery – all around is, in our most 'modern' towns. Why this? Why that? Habit and familiarity gradually dull our curiosity and bring, not peace, but a comforting indifference. And yet, how

> many times do we feel ourselves carried away by some enormous power, absurd and yet fearfully rational? (243)

In Lefebvre's questioning of the everyday, he sees routine and regularity as the very thing that dulls our lucidity. In the context of Fyzee's writing, specific moments that are inconsistent with the rest of her narrative are reactions to the everyday. Moreover, moments of slippages in tone draw attention to the constructed element of the tone. These slips are often made in light of judgements about British people as a collective group, or the wider empire, and work at the threshold or encounter of hospitality.

Describing life during examinations at her college, Fyzee muses on the performances of the women:

> After eating and drinking there were fun games. How clever these people are! They can do everything and so well! . . . Along with studying, a little fun is considered necessary so that they don't get fed up. They also know well what is going on in the world. And if you look at them, they are completely different. It seems they are playing roles on the screen. (163)

The complimentary nature of this extract towards the women, and consequently the culture and country, is characteristic of Fyzee's style. The comment about 'playing roles on the screen' is out of place both for its ambiguous tone and because it shows an association with cinematic technology. It could be praise for their appearance or poise, imagining them as actresses. Yet it also suggests the way the women are being moulded to fit ideals of womanhood, reminiscent of Judith Butler's famous argument about the performativity of gender, that 'Gender ought not to be construed as a stable identity or locus of agency from which various acts follows; rather, gender is an identity tenuously constituted in time, instituted in an exterior space through a *stylized repetition of acts*' (*Gender* 191). Fyzee's awareness of performance is a narrative slippage that emphasizes her position as an outsider. The movement from the beginning praise to this assessment about the women 'playing roles' shows an affective shift in her conception of difference, from shocked to knowledgeable.

Fyzee's praising of British society enacts a performance as a guest in the country while conforming to imperial discourse of European superiority. Yet her endless praise and affected amazement become trite, meaning any hint of negative opinion becomes more pronounced, demonstrating the productive use of mundaneness. For instance, recounting her Indian friends' movements, she notes, 'Yusuf Ali will depart for India tomorrow or the day after tomorrow. His last lecture

wasn't as good as it usually is. In it he tried to interest Indians in their own knowledge. These are strange times' (174). Whilst this last comment may seem simply off-the-cuff, it has a more resonant effect when put against the tone of the rest of the entry. The idea that the Indian audiences were not interested in Indian epistemologies, the assumed alternative being European influence, shows the colonial discourse of European superiority. That these are 'strange times' attests to Fyzee's awareness of the power structures that infuse the seemingly ordinary event of a lecture. At the beginning of this long entry, Fyzee details the discussion that ensues after a paper on Indian women and English education: 'When our Indian brothers stand up to make a speech, then they often say that whatever there is, is in English, and nothing else matters. If only they wouldn't talk like this' (173). Her flash of criticism is in keeping with Lefebvre's rationale about exceptional and ordinary moments, namely that tortuous questions of 'why?' bring lucidity about the monotonous and alienating nature of routine. For Fyzee, this routine is the repetition of European superiority. Just as Lefebvre's discussion seeks to critique capitalism as a system, Fyzee critiques the making and sustaining of discourses that bolster the colonial enterprise as a system.

Considering Lefebvre's argument in light of migration is pertinent for how cultural movement brings forth these 'moments of lucidity'. Much of Fyzee's writing is concerned with comparisons and assessments of British and Indian cultures. The subject can be mundane, recounting domestic conditions or the clothes people wore at an event, and yet Fyzee's sudden strong opinions show an underlying tension that is not always commensurate with the banal reality she is describing. As Lefebvre details, 'Thought, even at its most genuine, is still no more than an exceptional moment. The mass of everyday moments . . . are only indirectly involved in these flashes of inspiration, these total visions' (250). On a visit to a countess with the Indian suffragette, Princess Sophia Duleep Singh, Fyzee takes on a reversed 'native informant' role while describing upper class British people: 'The way these people used to laugh at Indians wearing a lot of jewellery, now they wear so much more. How they drown themselves in jewellery is worth seeing. I returned feeling extremely happy' (204). The insinuation that these people are a spectacle that is 'worth seeing' positions Fyzee as a spectator, directly locating her gaze within hospitality dynamics. She reveals a historical, global view by connecting British judgments of Indian cultures to her position as an observer in this particular

moment. Her narrative slippage that she 'returned feeling extremely happy' pinpoints an emotion that revels in the knowledge of imperial hypocrisy.

Fyzee's slippages in tone bring attention to her gaze as a colonial subject. From this, we can see how her narrative shows that strangeness is encapsulated in the positioning of gaze rather than in the individual who is designated strange. The underlying basis of Ahmed's theorising of 'strange encounters' is that meaning lies more in the figuration of the stranger than in the stranger itself. Welcoming or including the stranger, then, does not dissolve the fetishism of strangeness in the first place, in fact it keeps these discourses in place (*Strange* 4). Fyzee exposes these discourses of strangeness through these everyday instances of cultural comparisons and slippages in tone.

Conclusion

Colonial encounters as an everyday experience for Fyzee and Sultan involve negotiating difference. But through the nuances of their texts, which include employing a migrant gaze and subversive textual structures, they push back at the reality of 'colonial encounters involv[ing] a necessarily unequal and asymmetrical dialogue between once distant cultures that transforms each one' (Ahmed *Strange* 11). Both texts show how hospitality relationships are always refracted via the specific circumstances of the individuals and the environments they leave and arrive at. This confirms Ahmed's assertion that 'encounters between embodied subjects always hesitate between the domain of the particular – the face to face of this encounter – and the general – the framing of the encounter by broader relationships of power and antagonism' (*Strange* 8). The narrated events of everyday social occurrences or encounters between Indians and the British are always linked to the circumstances of how they come to find themselves in that particular situation, namely the British Empire and European colonialism.

This chapter has sought to build upon theoretical understandings of foreignness and hospitality as framed by Derrida, Ahmed and Pratt, by considering the nexus of difference with textual form and travel writing. I have also brought to the forefront the importance of thinking about difference via affect in Fyzee's and Sultan's travel writing. This is shown in varying ways, through slippages in opinion that show ambivalence towards empire, in movements in tone by textual framing and through the employment of particular narrative gazes which destabilise who is

host and who is guest. The overall effect of these narrative techniques shows the active negotiation and subversion of colonial hospitality relationships. This suggests that hospitality dynamics are actively engaged with in these texts, and that formal techniques specific to the genre are key to understanding such relations via everyday affect.

Chapter Two

Interrogating Hospitality in Monica Ali's *Brick Lane* and Elif Shafak's *Honour*

Introduction

If hospitality is born from the negotiation between individuals and wider power structures, then this concept needs to be analysed from an identity-based approach. As already discussed in chapter one, the privileged statuses of Fyzee and Sultan change the way they experience colonial hospitality. Foreignness cannot be divorced from the social structures of gender and class. Monica Ali's *Brick Lane* and Elif Shafak's *Honour* challenge contemporary manifestations of hospitality in Britain by showing how the class system and gendered domestic roles, such as women's emotional labour, disrupt the static positioning of guest and host. Different spaces, whether domestic or public, hold different levels of welcoming, which in turn destabilise a clear delineation between guest and host. Elif Shafak's *Honour* reconfigures hospitality by showing how the gendered nature of migration often designates women to specific roles of creating hospitable homes for their families. Yet this gendered hospitality is not wholly restrictive. The novel advocates the feminist potential of hospitality through the relationship of Pembe, the protagonist, to food. This challenges the assumptions behind Derrida's hospitality that violent, patriarchal notions of power are natural and inevitable. In fact, as Delphine Gardey argues, hospitality is 'a good concept for universalizing feminist proposals and revealing what they disrupt in the domestic and national order of the political sphere' (126). Monica Ali's *Brick Lane* also challenges traditional theoretical models of hospitality through its interrogation of the British class system. Through narrations of affective knowledge, the protagonist, Nazneen, witnesses society as already inhospitable for its own citizens. Guest/host relationships are seen as fluid and performative in both novels, which undermines the way state sponsored hospitality is predicated on clearly defined notions of foreignness.

Both novels demonstrate that an affective writing style is essential to representations of difference and foreignness, especially as it relates to the protagonist's overarching experiences of hospitality in contemporary British society. In *Brick Lane*, Nazneen's narrated thoughts, actions and speech are illuminated by the 'everyday and seemingly mundane ways in which migrant bodies experience the

city as sources of alternative forms of knowing and meaning' (Poon 426-7). The novel follows the life of Nazneen, a Bangladeshi woman who moves to Tower Hamlets in London to live with her husband, Chanu, because of their arranged marriage. Most of the narrative is set in the domestic space of their home, resulting in an especially gendered perspective. Over the course of the novel, Nazneen has three children, one of whom dies as a baby, and gets a job as a seamstress working from home. Nazneen begins an affair with the 'middle man' of this operation, Karim, as they get to know each other when he comes to her house to collect the clothes she has sewn. Despite her life being marked by depressive and anxious episodes, the novel ends on a celebratory note as Nazneen makes important choices about her future: the choice to break off her affair with Karim and not to travel home to Bangladesh with her husband.

Brick Lane interrogates the micropolitical through narratives of affect. Scholarly interest in *Brick Lane* has centred on narrative style. Lydia Efthymia Roupakia discusses the use of shifts between an omniscient narrator to free indirect speech, through the effect of 'subtle, alternating close-ups and fade-outs on Nazneen's thoughts', as a way of translating religious thoughts to a non-religious audience (4). Meanwhile, David Gunning locates the intimacy of the realist style as part of a movement in postcolonial literature, 'away from the representation of the knowable ethnic community and toward the idea of striving to understand others' (810). Critics have yet to sustain a critique of the role of affect in the novel. I contend that the novel uses affect connectively in relation to two aspects of the novel that Rehana Ahmed has identified as the 'anthropological' and the 'universal' (142). This duality is portrayed through both affect as plot content, in terms of everyday emotions, and affect as a writing style associated with the thematic characteristics of realism, bildungsroman and intimate character voices. For Nazneen, affect is a type of knowledge about the world, evidenced by the way the novel engages with hospitality and class through this particular type of experience.

Honour contains a similar narrative that shows affective experience as crucial to a migrant perspective. The novel jumps between three time periods to explore the lives of a Kurdish extended family from rural Turkey, an unnamed village 'near the River Euphrates', the nearest city being Urfa (9), which is in south-eastern Turkey near the border with Syria. There is a multiplicity of characters but the storyline roughly follows the life of Pembe, the main protagonist. Pembe was born in this unnamed village, and moved to Istanbul after marrying a city man called Adem.

Pembe and Adem have one son, Iskander, before moving to London and having two more children: Esma and Yunus. Their marriage breaks down due to Adem's gambling habits and eventual move to live with another woman. Chronologically, in the end, motivated by the gendered cultural codes of his place of birth but also the influence of a charismatic religious man in London, Iskander kills his mother and ends up in prison. We learn at the end of the novel that Pembe was not killed. Iskander killed her identical twin, Jamila, who was visiting London at the time without Iskander realising. Pembe hides out after the killing then moves back to Turkey. Iskander only finds out, along with the reader, once he leaves prison.

The novel begins with this death through the first person narrations of Esma, Iskander's sister, and the movements between chapters piece together what led to this murder, particularly the gender conventions that shape the life of the extended family throughout the latter half of the twentieth century. This shows an understanding of the violence against women inherent in 'crimes of honour' that 'accepts the fact that structures that perpetuate violence against women are socially constructed and that such violence is a product of a historical process and is not essential or time bound in its manifestations' (Coomaraswamy and Kois 177). Indeed, reflecting the title, the theme of honour runs throughout the novel. Shafak has discussed her motivation for writing a novel about immigration and honour crimes: 'I wanted to set the story in London, the multicultural centre of Europe, where there is a relatively better integration, harmony and coexistence than anywhere else today. If it can happen here, it can happen anywhere' ('Honour Killings'). While this theme will not be the subject of discussion in this chapter, it is still important to be aware of how it both frames the narrative plot and demonstrates how feeling and emotion, leading to action, are influenced by social and political contexts as specifically migratory. Indeed, this type of violence against women is 'characterised by (claimed) "motivation" rather than by perpetrator or form of manifestation' (Welchman and Hossain 4). Motivation is primarily an affective entity, being willed to action by feeling. The novel uses affective knowledge to show these motivational forces, both for the major events like Iskander's murder of Pembe, but also for daily activities and decisions.

Disgust in Honour

Pembe's experience of racially motivated disgust in *Honour* shows the way

hospitality operates at a localised level. The way disgust is attached through its 'stickiness' to bodies during performative speech acts illustrates the role bodies and emotion play in these hospitality encounters. In a chapter titled 'Racism and Rice Pudding. London, December 1977' (108), Pembe has to negotiate hospitality because she is constituted as foreign through an encounter. The chapter begins with a conclusion:

> Since the day she was born as the seventh daughter of a woman who longed for a son, Pembe had come to see this world as a hotbed of favouritism and inequalities, some of which she accepted as unchangeable, *the ways of humans.* But never in her life has she been subjected to open hostility for being who she was. Until that day in early December 1977 - the day she met him. (108)

The chapter reads as a different form, a short story, because even though the reader is already familiar with the character of Pembe, the narrative introduces her again. Pembe acknowledges class structures and inequalities as global and forewarns 'open hostility'. Consequently, the following narration of Pembe leaving work to go to the shop to buy ingredients for a rice pudding, only to be attracted to the bakery by the sight of some eclairs, a normal task, is highly charged with anticipation for the event of racism. Indeed, this is the beginning of how the scene is affectively conveyed.

When going into the bakery, Pembe is treated with suspicion by the assistant because he identifies her as an unwanted stranger. As Pembe waits in the queue, the text describes how 'Raising his head from behind the glass case, the assistant gave the waiting customers the once-over, focusing on Pembe. She didn't notice the bitterness in the young man's stare, but the shopper behind her did' (110). She loses her subjectivity by being singled out as an object of resentment because of her embodied presence in this public setting. Therefore difference sticks to her via the assistant's response, displayed through his own bodily actions and later his speech acts. Taking on the role of host, he marks Pembe out as a guest disrupting the home. The assistant humiliates Pembe by ignoring her when it is her turn to be served: 'he ignored her and went about organizing the pastries' (110). The assistant attaches his previously formed negativity to her presence as a foreign body. Pembe gets increasingly anxious and has an embodied response: she brushes her coat against some cinnamon rolls (111) then knocks over some rock cakes with her shopping bag (112). Describing Pembe as a 'walking catastrophe' (112), the assistant threatens to call the police because Pembe says she cannot pay for the

produce she has supposedly destroyed. At this moment, another male customer steps in to help her.

The assistant's disgust at Pembe's contact with the bakery produce is a metaphor for her disruption of the host's home, caused by what Sara Ahmed calls the 'stickiness' of disgust clinging to objects. 'Stickiness' entails that 'the subject may experience hate towards the object, as well as fear of the object, precisely as an affect of how the bad feeling "has got in"' (*Cultural* 88). Made to be a symbol of foreignness, Pembe's body becomes attached with the assistant's disgust through the 'weightiness' of feelings, which affect the objects they come into contact with by transforming or 'working on' the surface of bodies (*Cultural* 85). Foreignness and badness are attached to her body because the assistant is playing the host role. Yet the setting of the shop also complicates this as the assistant is reliant on Pembe as a customer, which emphasises the fluidity of these roles.

Disgust goes hand-in-hand with the way strangeness is produced through the encounter, because both rely on proximity. In her discussion of encounters of strangeness, Ahmed argues that the stranger only becomes a figure through proximity: 'the stranger's body cannot be reified as the distant body' (*Strange* 13). In these terms, Pembe becomes a figure to stand for foreignness or strangeness *because* of her proximity to this man within the public space rather than because she holds an essential, stable quality of foreignness. As the power is held by the baker's assistant through his ownership of certain cultural capital (being male, white, and local) he is able to take on the host position and be inhospitable to Pembe. Incidentally, the other customer who comes to Pembe's rescue is also a white man who speaks native English. Strangeness is thus produced through the encounter and imprinted on Pembe's body because of the specific connotations of this space.

Etched with a generalised foreignness, she also becomes a symbolic postcolonial body by taking up space in an urban landscape created for white bodies. Nirmal Puwar's *Space Invaders: Race, Gender and Bodies Out of Place* illuminates how the disturbance caused by women and/or people of colour within certain spaces reveals how these spaces were created for white men: 'the existence of these hitherto different bodies highlights how certain types of masculinity and whiteness have marked what are often represented as empty, neutral positions that can be filled by any(body)' (32). The bakery presents itself as a neutral space when the assistant's reaction to Pembe shows that it is actually intended for white bodies. This highlights 'how spaces have been formed through what has been constructed

out' (Puwar 1). This links with what Ghassan Hage has called the 'white nation fantasy' which envisions Western nations as structured around white culture. Within this fantasy, the nationalist has an implicit 'managerial capacity over this national space' (42):

> One cannot define and act on others as undesirable in just any national space. Such a space has to be perceived as one's own national space. The discourse of home, because it conveys a relation to the nation rather than some kind of objectivist definition of it, clearly implies not only an image of a nation that is one's own, but also of a self that occupies a privileged position vis-à-vis the nation, a privileged mode of inhabiting it. This is evident in the very categories used by the nationalist which treat the 'other' as an object to be managed…while treating the self as spatially empowered to position/remove this other (42).

A privileged mode of inhabiting a space is endowed in the act of managing such a space. Hage's description of the spatial manager clearly resonates with hospitality discourse. The host is made host through their actions within a space, such as their ability to accept/reject the guest under certain conditions. Similarly, Hage's nationalist becomes manager in the act of managing the space because of the privilege such a position exudes. To that end, both host and manager are performative positions. Key to Hage's argument is that pre-existent connotations of a space must already be perceived as belonging to someone in order to be managed. This ties in with Ahmed's assertion that strangeness is preconfigured before becoming attached to bodies through the encounter. Therefore, the bakery assistant's role as both host and spatial manager has to be understood as reliant on pre-established understandings of public space as not neutral but imbued with white privilege. This suggests the assistant's subliminal self-disgust at having to rely on Pembe in order to assert his authority over the place is also transferred onto her role as guest.

Building on this notion of embodied interactions of hospitality, we need to consider the performativity of speech acts in light of the marking of bodies. Ahmed discusses how contact is inherent in the feeling of disgust: 'In disgust, contingency is itself intensified; the contact between surfaces engenders an intensity of affect' (*Cultural* 89). This affect on the contact between surfaces is what causes the 'stickiness' of the performance of disgust. Ahmed expands this thinking about contact between surfaces to think through the way the performativity of speech acts marks bodies: 'disgust can generate effects by "binding" signs to bodies as a binding that "blocks" new meanings' (*Cultural* 92). The particular strength and connotations of disgust as an emotion means that its attachment to a body overwhelms other

meanings. The bakery assistant's disgust at Pembe is an emotion directed towards the signifier of 'foreignness', which then deflects other meanings such as the fact that she is a customer. In the role of spatial manager, the assistant has the power to mark Pembe's body through the specific moment of his own disgust. During their conversation, the bakery assistant accuses Pembe of getting fluff from her coat on the cinnamon rolls. Pembe does not understand the word 'fluff' but does gauge the affective sentiment behind the assistant's accusation, because the word 'fluff' leaves 'a sour taste in her mouth' (112). Not being a native speaker of English, she reveals her foreignness through this verbal interaction. Her contamination of the food is not a simple matter of hygiene, but tied up with her foreignness and fears of cultural contamination.

The marking of bodies is dependent on speech acts, for instance, the phrase 'that's disgusting!' marks the object. The following passage demonstrates one of these moments:

> Thinking [the assistant] had not understood her, Pembe approached the pastry trays from the side and pointed again at the eclairs without realizing that the hem of her coat was brushing against the cinnamon rolls. "Hey, don't touch those," the assistant yelled. He picked up one of the rolls and inspected it. "Nah, I can't sell these any more." (111)

Once the assistant reacts with disgust, associations of disgust become 'stuck' with Pembe, because '[t]o name something as disgusting is to transfer the stickiness of the word "disgust" to an object, which henceforth becomes generated as the very thing that is spoken' (*Cultural* 94). The assistant's humiliation of Pembe requires an audience, which is significant because '[t]he speech act is always spoken to others, whose shared witnessing of the disgusting thing is required for the affect to have an effect' (Ahmed *Cultural* 94). In the act of 'shared witnessing', it is also key that the assistant himself touches the produce, showing that his touch is not disgusting.

The intersection of class and gender plays an important role in these encounters. Ahmed argues that disgust works as a contact zone, 'it is how things come into contact with other things' (*Cultural* 87) through encounter. Ahmed further argues that disgust is crucial to power relations because it maintains bodily boundaries which differentiate and hierarchise space and bodies (*Cultural* 88). These hierarchies include socio-economic and gendered differences. In this moment of spectacle, Pembe as the confused foreigner who brings chaos to the home is positioned in between two men: the assistant who appears to be a neo-Nazi and the customer who defends her who 'look[s] like a university professor' (113). Pembe is a

woman being simultaneously attacked and saved by men, one working class and one upper class. The way guest/host roles are performed through the relation of identity differences including gender and class here shows the insufficiency of talking about these roles in homogeneous terms in hospitality discourse.

The clear differences in privilege between the men suggest the bakery assistant would not have power to play host in other spaces. As Maurice Hamington writes, 'Hospitality is a performative act of identity . . . Acts of hospitality actualize identity' (24). The assistant's swastika tattoo suggests he is a neo-Nazi or supporter of a far-right political party. The other man, 'the silent onlooker' (112), also lays claim to being the host. After the shop assistant threatens to call the police, the other man makes himself known by 'cough[ing] theatrically' (112). He then says to Pembe: 'I've been observing your eclair crisis . . . and I feel obliged to say a few words' (112). The man's inappropriate use of humour suggests an element of authority within the space. The class differences between the two men become apparent both from the style of speech and the way they dress. The baker's assistant wears a uniform that allows his tattoo to be visible, whereas the man wears a 'sepia corduroy jacket with leather elbow patches over a beige turtle-neck sweater' (113). As a result of these signs of class difference, their interaction is loaded with connotations about who gets to play host in any given public space. The hostility between these two men with Pembe's position as the focus of the antagonism here as guest or stranger is undoubtedly gendered. Two men vying for power to host in the space and thus influence the way a woman feels within that space shows an assumption of patriarchal roles.

Gender in Honour

Honour complicates the assumption behind much hospitality discourse that it is inherently ungendered, by revealing the gendered connotations of certain spaces and how this affects guest/host roles. In particular, Pembe's role as feminine caregiver in her family presents female migrants as 'hosts' to their family, which undermines her supposed role as guest as seen in the bakery. Discussions of gender are often left out of hospitality discourse. Rosello contends that there is a 'troubling elimination of the female figure from the primordial guest-host pair' (119), based on the fact that 'political and ethical discourses tend to privilege discussions of the migrant as a metaphor for a group whose gendered characteristics are less

significant than other markers' (119). She proposes looking at the private and domestic practices of hospitality, 'what happens once the stranger has entered the home' (120), in order to redefine more generalised aspects of hospitality. Domesticity and care-giving are commonly associated with women. Indeed, the service industry, based around hospitality, depends on jobs such as cleaning, cooking and reception work.

The novel is rife with examples of women engaging in domestic and emotional labour in order to make others feel at home. Pembe's sister, Jamila, who lives a lonely life in rural Turkey, centres her life on working as a midwife and caring for strangers. While making her 'potions and ointments' in her cellar, which is described as her 'sanctuary', the narrative enters her thoughts:

> When Jamila was in the cellar, she stepped outside of her body, becoming a conduit for an arcane energy that coursed through the universe, healing, mending, multiplying. There she gave birth to her own womb, and the womb expanded to cover the whole of the natural world around her, a cavern of warmth and compassion, in which she happily lost all sense of self. (172-3)

This especially affective language imagines gendered care as something bodily, that women's bodies are connected to the natural world. The language of reproduction is especially intimate while being global; she loses her 'sense of self' through the energy which moves 'through the universe'. Other female characters also engage in this type of labour. Meral, Esma's aunt, is described in terms of domestic hospitality, as 'this woman who had waited on others her entire life – her husband, her children, her relatives and her neighbours' (235). Esma, Pembe's daughter, grows up to lead a life much like her mother despite being ambitious when she was younger. Her first person narrative, the only chapters written in first person within the novel except for Iskander's letters, assesses her life compared to her brother Yunus: 'I wonder if it is another one of God's games that I, the so-called creative one, have ended up with a middling, domestic life' (331). These moments of first person narrative contribute to the representations of women's affective knowledge in the novel. While the other chapters still use a floating narrator to get inside the thoughts and feelings of the characters, Esma's chapters are significant for exemplifying the link between domestic hospitality and affective knowledge.

Pembe's engagements with a personal, everyday form of hospitality defy the wider hospitality frameworks that influenced her experience of racism in the bakery. Maurice Hamington maps an alternative understanding of hospitality that employs

feminist ethics of care, bringing understandings of 'identity, inclusiveness, reciprocity, forgiveness, and embodiment' (23) to hospitality:

> feminist hospitality explores the antimony between disruption and connection: The guest and host disrupt each other's lives sufficiently to allow for meaningful exchanges that foster interpersonal connections of understanding. To this end, I propose that feminist hospitality reflects a performative extension of care ethics that seeks to knit together and strengthen social bonds through psychic and material sharing. (24)

This accords with Shafak's feminist motivations in her writing, as the novel is dedicated to women who suffer male violence. In the epigraph, she writes about the memory of hearing domestic abuse at night as a child, which in the morning 'The entire neighbourhood pretended not to have heard, not to have seen' (n.p.). As a result, 'This novel is dedicated to those who hear, those who see' (n.p.). Hamington's definition ignores the material oppressions that affect women, especially women of colour, causing it to echo the impossibility of Derrida's unconditional hospitality. Yet Hamington's critique of the language of hospitality as steeped in the patriarchal language of weapons remains useful for its possibilities of 'subversive performativity': 'the feminist host can remain cognizant of not recreating acts that constitute identity through positions of power over others' (25) through 'chang[ing] the metaphors for power from that of something akin to a weapon, to that of something like energy that can be shared' (36). Thinking about the hospitality enacted by Pembe as specifically performative is vital for analysing her domesticity outside of biological frameworks of gender roles that envision women as naturally hospitable *and* for giving weight to her everyday domestic life as capable of subverting power dynamics.

The preparation and eating of food structures many of Pembe's interactions with British people in the moments set in London. Food is a tool through which Pembe can enact a host position as 'Property plays a role in how hospitality constitutes identity. The host is usually conceived of as having some resource to offer or share with the guest' (Hamington 25). Crucially, the characterisation of Pembe transforms the host role through the use of food as a point of connection and sharing. Food is key to her relationship with Elias, the man who defends her in the bakery who is himself a chef as well as 'a quarter Greek, a quarter Lebanese, a quarter Iranian and a quarter Canadian' (116). This relationship has feminist implications for Pembe because of how it alters her previous beliefs about gender roles and because of how food causes co-operation and dialogue.

When Pembe and Elias are first getting to know each other, they negotiate difference as an affect through thoughts, conversations and actions about food. Both individuals have previously held assumptions overturned by the encounter of difference yet this does not result in hostility. This echoes the feminist hospitality put forward by Hamington which suggests that encounters between guests and hosts do not have to necessarily result in aggravation: 'it is precisely at the border where learning takes place—learning about self and Others through confronting difference. Expanding the notion of guest inclusion unlocks the epistemic power of hospitality' (28). A hospitality that challenges patriarchal roles also reconfigures the epistemology behind attitudes towards foreignness, such as those seen with the formative scene in the bakery. This is intersectionally important as the frameworks that assess difference through religion, heritage or ethnicity are also always gendered through patriarchal language.

Pembe confronts gendered difference through the site of food. After the incident in the bakery, the narrative describes their conversation as they sit in a park: 'She hadn't been able to find hazelnuts, she said, like the ones she used back in Istanbul, and would have to make do with almonds instead. To her surprise, he listened sympathetically' (114-5). This miniscule affect—Pembe's surprise at Elias's sympathy—is paradigmatic for their hospitality relationship. Pembe assumes a man would not care about the subject of a recipe for a dessert: 'She had never thought a man, any man, would show so much interest in cooking' (115). These interactions relate to both cultural difference and expectations about gender roles. Elias is both local and foreign, shown through his comfortableness with difference. Pembe, on the other hand, reacts to Elias knowing some Turkish by having 'eyes wide with incomprehension' (115). When Pembe learns that Elias is a chef 'her face lit up' (117). This series of exchanges exemplifies hospitality encounters as processes of mutual learning:

> feminist hospitality should subvert hospitality-infused hierarchies and minimize the inferred power relations grounded in property to facilitate connections among people. In this manner, sharing is less instilled with hidden agendas and more directed toward the well-being of the guest. Such an approach entails a radical rethinking of the host's relationship to property—not necessarily a negation of property rights, but perhaps a mitigated sense of ownership. (Hamington 25)

For Pembe and Elias's relationship, property is food and knowledge about food. Sharing such property complicates who is guest/host in traditional notions of

hospitality, while solidifying this feminist understanding of hospitality as a 'mitigated sense of ownership'.

This understanding of hospitality is conveyed through the floating narrator that moves between each character's feelings. After learning that Elias is a chef, we hear Pembe's thoughts:

> Pembe imagined him dicing onions or poking at some courgettes in a frying pan. The idea was so odd that she let out a giggle, and almost at once she grew quiet, worried about hurting his feelings. The men she knew would barely enter the kitchen to get a glass of water for themselves, which, now that she thought about it, was also how she had been raising her two sons, especially Iskender. (117)

Pembe's association with domestic labour relates to her role as a mother in making the home hospitable for her children. Even though she encounters difference, seen through the affect of giggling, she is still able to accommodate the difference and readjust her behaviour so not to produce a negative affect on him: 'she grew quiet, worried about hurting his feelings'. The way the narrator then encompasses Elias's thoughts shows how they both see each other as strange.

The metaphors of food also employed in the narrative are significant as they highlight the role food plays in Pembe's enactment of everyday domesticity. Pembe's invocation of food as familiar and comforting provides a contrast to the bakery assistant's association of food with contamination. As Ahmed notes, food is significant because 'disgust is a matter of taste as well as touch' and also because food is 'taken into' the body, resulting in fear of contamination rendering food the very 'stuff' of disgust (*Cultural* 83). The intimacy of food with the body can also be seen with the role it plays in individuals being hospitable as part of their enactment of the host role. When she enters the bakery, Pembe is in the process of buying ingredients for a rice pudding with orange blossom to make for her son Yunus. Making a Turkish dessert for her son is a way of recreating their heritage; it is a way for Pembe to make London hospitable for her family. Sara Ahmed, Claudia Castada, Anne-Marie Fortier and Mimi Sheller discuss how the gathering of 'intimations' of home is inherent in the 'here and now' project of home-building (*Uprootings* 9). Indeed, food as a way of performing homeliness is tied up with performances of host, as Rosello suggests '[b]eing at home is being where you can be the host, where you can offer hospitality' (17-8). Pembe's thoughts are often described in terms of food: she describes her Jamaican workmate's pronunciation of 'Jamaica' as 'nutty and crunchy, like a roasted cashew' (108) and her husband Adem's sadness as 'like one of those snacks that you knew were harmful but you couldn't stop

munching on, even when full' (109). The use of metaphors of food in Pembe's thinking dismantles the negatively charged connotations of contamination that the bakery puts forth. She provides an alternative of proximity and contact as comforting in its intimacy rather than disgusting.

Pembe's hospitality as diasporic 'making home' as seen through the connection of food and emotion is ultimately gendered. Her characterisation shows how the role of women as traditionally responsible for making the home hospitable in the context of migration complicates the role of 'hospitality giver' as that of the host nation and the established population. The novel encompasses the contradictions and tensions inherent in the concept of hospitality through the figure of Pembe as both host and guest. This suggests that established theoretical discussion of hospitality are inherently geared towards men, without acknowledging it as such, because traditional gender roles necessitate a differentiation of experience that makes it either impossible to generalise them together, or requires the privileging of male experience.

Class in Brick Lane

Through the action of giving or not giving hospitality to outsiders, a host country insinuates that it already treats its own citizens with a high standard of hospitality. Hospitality can be understood here as wealth, shelter, food, education, welfare, and in terms of rights. In *Brick Lane*, the inhospitable conditions felt by some members of the established population undermines not only the host country's ability to give hospitality to outsiders, but also the host/guest relationship itself. Inhospitality is seen through, for example, the existence of poverty or homelessness, and also quantified through the relationship between the nation and the citizen: that a person does not have shelter because they are not 'looked after' by the nation.

Layers of hospitality already exist as perpetuated by the class system that enables some to have more resources than others. The existence of poverty shows ostensibly an imperfect hospitality *within* the nation, which accords to the way we give or deny hospitality to those outside the nation. This assumption that the host is already hospitable to its own people evidences the relationship between immigration and the class system, where we must decide who gets to receive the limited resources and on what basis. *Brick Lane* undermines hospitality by showing both

localness/foreignness and class to be performances, which necessitates a degree of flexibility that in turn transcends dichotomies of power seen within the notion of hospitality.

On a conceptual level, certain types of migrant and people living in poverty or deprivation share commonalities. Poverty as an unhomeliness or estrangement from the nation is similar in structure to migrant subjectivities. Levels of being foreign or at home, in the sense of estranged from the nation state, are linked more to issues of privilege, poverty and class than of ethnicity or origin. Derrida discusses how language is an indication of foreignness:

> the foreigner is first of all foreign to the legal language in which the duty of hospitality is formulated . . . He has to ask for hospitality in a language which by definition is not his own, the one imposed on him by the master of the house, the host, . . . the nation, the State . . . this personage imposes on him translation into their own language, and that's the first act of violence. That is where the question of hospitality begins: must we ask the foreigner to understand us, to speak our language, in all the senses of this term, in all its possible extensions, before being able and so as to be able to welcome him into our country? (*Of Hospitality* 15)

Derrida's implication is that it is language that divides the foreigner from the local. This language is understood 'in all the senses of this term' and therefore also concerns cultural capital, privilege and class (which is distinct from wealth as it is related to, for example, appearance and accent). For Derrida, 'language' is an encompassing category and pertains to the degree of shared knowledge between an individual and society/culture/environment. This suggests that homeliness and foreignness are performatives and this point of performance is where 'the question of hospitality begins' because this encounter is where we first conceptualise the person as foreign. We can extend the issue of Socrates and legal language to think about the languages and behaviours of class and how someone may be rendered 'foreign' because some do not have access to these behaviours. Nazneen does not understand the more privileged areas of London; she walks past a building 'constructed almost entirely of glass' and so tall it seemed 'without end' (59). The unfamiliarity of the language of this building, of what it represents, renders Nazneen foreign. Similarly, she picks up on the particularly gendered class behaviours of this world precisely because they are different. She sees how the men in dark suits 'barked to each other and nodded sombrely. Sometimes one clapped a hand on his companion's shoulder and Nazneen saw that this was not for reassurance, but for emphasis' (56). She describes a woman as wearing clothes of 'armour' (56). Nazneen's orientation as a foreigner locates her as an outsider to this world. This

shows how her production of knowledge about class affects her self-conception: because she does not share the same language, she is an outsider.

The text interrogates the spatial function of the 'alien' in hospitality relations. As Sara Ahmed describes:

> Aliens allow the demarcation of spaces of belonging: by coming too close to home, they establish the very necessity of policing the borders of knowable and inhabitable terrains. The techniques for differentiating between citizens and aliens, as well as between humans and aliens, allows the familiar to be established as the familial. (*Strange* 3)

If the familiar is only identifiable as the familial through its contrast with the alien, then this shows that there is always an inherent unhomeliness in the class system because such a system necessitates different levels of belonging. In this sense, Nazneen as a figure complicates us/them dichotomies between citizens/immigrants by showing that the class hierarchies within British society already 'other' some individuals. Indeed, Nazneen's awareness of hospitality *within* the nation points towards a structural unhomeliness within the concept itself.

Nazneen's first exploration around the city has been a particular preoccupation for critics. This important moment in *Brick Lane* exemplifies Nazneen gaining knowledge of her surroundings through affective knowledge. Angelia Poon, for instance, describes it as an ontological exploration of her experience whereby the production of knowledge 're-stages the problem [of home for the migrant] in terms of how one comes to know one's place in the world' (428). I take this discussion further to highlight Nazneen's journey of affectual self-knowledge as reliant on the material realities of the British class system. The class system is one of the most divisive factors in contemporary British society, yet the degree to which it marks diasporic experience is often ignored in critical discussions.[7] The process of creating meaning through affect is similar to the process of producing foreignness through encounters. The style of Nazneen's narrative while walking around the city concentrates on white working-class and professional individuals while simultaneously drawing attention to the way she reads people as a migrant. The way Nazneen reads class is thus linked to her outlook as a new migrant. This particular migrant viewpoint destabilises perceptions of class by showing the processes through which we come to understand someone's class identity through affective referents. Nazneen's affective journey through London, therefore,

[7] One example of class being put centrally in discussions of race and religion is Rehana Ahmed's *Writing British Muslims*: *Religion, Class and Multiculturalism*.

complicates the figuration of the immigrant as a guest in a host country, where space is owned by the privileged, by showing how this space is already hostile to some of its own through the class system.

The period in which this scene is set, the late 1980s, is distinct for the growth of neoliberalism, seen through Nazneen's walk from her home, through Brick Lane, to the City of London. Ahmed argues that 'the alien stranger is . . . not beyond human, but a mechanism for allowing us to face that which we have already designated as the beyond' (*Strange* 3). Much like the affective responses to Pembe's body in the bakery, Nazneen understands the class system in her neighbourhood through embodiment. The morning that she leaves the house to explore, she narrates the movements of the 'tattoo lady' who is 'fat like a baby' and 'still in her nightdress', a sign that she is unemployed. The narrative concludes: '[that] this woman was poor and fat…was unfathomable. In Bangladesh it was no more possible to be both poor and fat than to be rich and starving' (53). Nazneen's information about class comes from bodily signifiers and by comparison to Bangladeshi poverty. Fatness, tattoos and inactivity come to signify poverty. Discussing what constitutes the human and what makes for a grievable life, Judith Butler writes that 'each of us is constituted politically in part by the virtue of the social vulnerability of our bodies' (*Precarious* 20). This idea that our bodies are never fully our own and are instead constituted socially shows how a body may be identified as 'poor' or 'foreign' through certain characteristics or by their location within a space. This moment is also distinctly intersectional because of the combination of gendered pressure on women to be thin and the connotations of this thinness with wealth and privilege.

Moving from her observation of the 'tattoo lady', Nazneen leaves the flat and walks down the stairs. She describes how the front doors are all the same with 'peeling red paint showing splinters of pale wood', one of which has an unfriendly owner: 'A door flew open and a head bobbed out in front of her. It was bald and red with unknown rage. She nodded but today he did not acknowledge her' (53). This 'unknown rage' has a double meaning. It pertains to the man's personal rage that Nazneen cannot access from her position but also a rage that is connected to the history of the area, which shows her position outside of the culture. She may not be fully aware of the history of the area and the causes of deprivation that may lead to the man's rage. The location of this moment between the peeling front doors and graffiti of a 'pair of buttocks' (53-4) indicates a link between this emotion and the

signs of deprivation. Strangeness only comes to fruition through Nazneen's encounter with this man which suggests, as Ahmed argues, that 'the subject comes into existence as an entity only through encounters with others [and so] the subject's existence cannot be separated from the others who are encountered' (*Strange* 7). Ahmed's argument, therefore, entails that differences are not to be found on the body of others, but rather in the encounters between individuals.

Nazneen's position as an outsider gazing upon society shows a particular power contained within the foreigner that goes against common characterisations that render migrants as passive and symbolic. Derrida explores the power inherent in the foreigner: 'anyone who encroaches on my "at home," . . . on my power of hospitality, on my sovereignty as host . . . becomes a hostile subject, and I risk becoming their hostage' (*Of Hospitality* 55). The way Nazneen understands class through her encounters in everyday space shows how much positioning affects guest/host roles. The framing of Nazneen's walk from the deprived area of Tower Hamlets where she lives toward the prosperous City of London elucidates her understandings of class, which in turn shows the epistemological power of the guest.

As Nazneen goes from a deprived area to wealthy one, the narrative layers her understanding. Walking through multicultural Brick Lane, she experiences school children as 'pale as rice and loud as peacocks' and waiters in Indian restaurants who will be waited on, in turn, by their wives at home (55). After walking more, she arrives at the City of London, the financial centre. The narrative structure paints a picture of a dichotomous 'tale of two cities' through the affective residue. Where in Tower Hamlets, the people have 'unknown rage', in the City everyone moves with haste with no 'pause even to shrug' (59). Nazneen's grasp of the main difference between the two aspects of London is through the way time as a commodity is used to further personal gain. In the deprived area, there is too much time, even 'a gang of pigeons turned weary circles on the grass like prisoners in an exercise yard' (54). In the City, Nazneen observes, 'people carried white paper bags with sandwiches poking out. Some ate and walked to save time' (60). Nazneen goes at a slower pace, and because she is a migrant woman, is thus ignored. This area contrasts with the previous description of her housing estate:

> Every person who brushed past her on the pavement, every back she saw, was on a private, urgent mission to execute a precise and demanding plan: to get a promotion today, to be exactly on time for an appointment, to buy a newspaper with the right coins so that the exchange was swift and seamless, to walk without wasting a second and to reach the roadside just as the lights

turned red. (56)

Combined, these actions radiate particularly capitalist affects marked by competitiveness, urgency and individualism. Like the characterisation of the man's unknown rage, the narrative here is stabilising the knowledge of the new area through emotive language. The selfish demands of capitalism with every individual on a 'private, urgent mission' grants a sense of competition and desperation through movement, even risking danger in an attempt to save seconds crossing the road. To Nazneen then, the pursuit of capital looks inhospitable. The man with unknown rage would be as invisible here as Nazneen is, which suggests that poverty and foreignness are concomitant. Nazneen is witnessing the performances of class and capitalism before encountering anyone, as she is deemed invisible to these businesspeople.

This moment also highlights the temporal nature of identity construction within the hospitality dynamic. As Ahmed suggests, thinking about encounters between individuals as 'face to face' meetings shows that 'subjects are perpetually reconstituted: the work of identity formation is never over' (*Strange* 7). Nazneen is aware of the fact that she can become a spectacle whilst in the City of London—she can have attention drawn to her through her difference—she becomes 'aware of herself' only when she is amongst those whose behaviours are different. She feels 'a leafshake of fear - or was it excitement[?]' (57) at the prospect, before realising that she will be ignored not because of her particular attributes as an individual, but because the people are too wrapped up in their own pursuit of capital. Again, this situation is intersectional: it is the combination of being unemployed, so outside of this hyper-capitalist setting, and a migrant woman, that allows her to wander the streets unobserved.

This changes when, in the space of the City, a man taps her on the shoulder which causes her to jump like 'a dog away from a whip snake'. The man, 'brown-face in a dark coat and tie' with a 'handkerchief arranged like an exotic flower in his breast pocket' (60) indicating a high-class status, speaks to Nazneen first in Hindi, then Urdu. She does not speak Hindi and speaks some Urdu, but does not understand because of his accent. The man is most probably a second or third generation migrant from South Asia who, in this scenario, is encompassing the position of host. [8] It begs the questions of when a foreigner stops being foreign,

[8] The terms 'second/third generation' immigrant is itself problematic as it suggests a cycle of perpetual guesthood whereby the individual can never fully be seen as local. Indeed, Derrida

which in turn brings forth the fluid nature of foreignness. Derrida asks: 'does hospitality consist in interrogating the new arrival? Does it begin with the question addressed to the newcomer (which seems very human and sometimes loving, assuming that hospitality should be linked to love…): what is your name?' (*Of Hospitality* 27). The exchange of hospitality comes from the man's 'interrogation' of Nazneen, although as Derrida makes clear this can seem 'very human and sometimes loving', which is pertinent when thinking about migrant solidarity in terms of origin, language or religion. The man obviously feels inclined to help Nazneen because she looks like she does not belong in the situation, possibly because of her outward expression (she has pain in her foot and someone has previously spilt tea on her) and possibly because her appearance singles her out as foreign.

Eventually Nazneen speaks English to the man, saying 'sorry', which leads her to feel a sense of pride because 'she had spoken, in English, to a stranger, and she had been understood and acknowledged. It was very little. But it was something' (60). From her point of view, the man is the stranger through class differences, despite his attempt at solidarity through shared languages. The narrative has already mapped out Nazneen's journey through affective knowledge, which grants a sense of ownership through understanding. The narrative positions Nazneen's affective knowledge as just as legitimate as other knowledges, whether social or historical, which in turn undermines these 'strange encounters'. Indeed, in this moment, identifying who is the foreigner is no simple task. This encounter highlights the importance of affect in particularly diasporic or migratory situations, where the intricacies of difference and identity are brought to the fore. Nazneen is a recent migrant, and the man is of possible migrant heritage, yet they are connected by a collectivity brought about by diaspora. Furthermore, Derrida's thoughts on utterances (in this case, 'sorry') as identification is important here: 'in telling me what your name is . . . you are responsible before the law and before your hosts, you are subject in law' (*Of Hospitality* 27). Once the subject utters a self-identification in a dialogue, they are engaging in the hospitality system. Therefore, through the encounter, Nazneen becomes part of the system, which she has already mapped out in terms of class and has already been undermined by the fact that the interrogator as host was possibly a guest at some point. This sequence of events,

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refers to this when discussing how the contract of hospitality 'is not only a question of the citizenship offered to someone who had none previously, but of the right granted to the foreigner as such, to the foreigner remaining a foreigner, and to his or her relatives, to the family, to the descendants' (*Of Hospitality* 21-3).

culminating in her speech act that exposes her foreignness, has complicated the basis of the encounter of the hospitable pact.

Rehana Ahmed's materialist critical outlook informs her reading of this city scene as surprisingly 'frictionless' for Nazneen, despite the great cultural and material differences between the two spaces of the council estate and the financial City. Ahmed suggests that Nazneen's detached vision has the effect of diluting 'the conflictual social relations that fix her and her community into a subordinate position within Britain' and as a result, 'Her detachment suggests placelessness; it de-places her, and to an extent, despatialises Britain' (132-3). Although I agree that the break in the narrative helps position Nazneen outside of her material circumstances in order to produce a specific point of view, I also think her positioning vis-à-vis affective knowledge helps her to evaluate the material circumstances around her. In this way, rather than denying the social and material particularities of the location, the focalisation of Nazneen's narrative *as specifically diasporic* provides us with a fresh account of the class system and diasporic individuals' roles within it. The narrative gaze is decentred, giving Nazneen a position of agency without necessarily absolving other people's social circumstances. This particular narrative gaze from Nazneen shows her awareness of difference, especially class, as shown through affect.

Conclusion

Building on established theories of hospitality with Derrida and Ahmed, I have shown how hospitality is negotiated in both *Honour* and *Brick Lane* through the variants of gender and class. By disrupting the idea of guests/hosts as necessarily static, these texts transform hospitality. *Honour* reconfigures hospitality through a feminist lens and *Brick Lane* shows the performativity inherent in host/guest roles through Nazneen's engagement with classes and diasporic situations. Both texts show how these gendered and classed experiences are also intersectional, where their negotiations of life as migrants has to be understood as it is connected to their gendered and classed positions.

What these texts have in common is the way affect as an entity configures and maps how these hospitality relationships are described. The use of food as a topic of conversation and a symbol, as well as material objects, in *Honour* particularly exemplifies the way hospitality as an abstracted concept needs to be

brought into the realm of the everyday. This shows a common theme of my thesis, namely how political concepts travel via feelings through the particular triad of objects, space and individuals. Nazneen in *Brick Lane* also experiences affect through environments and objects, especially as markers of class difference. While Pembe's life is shadowed by gendered violence, misogyny and oppressive social structures, for instance through her loveless marriage to Adem and the honour codes that leads to her near death, she also harnesses the gendered hospitality role she has as a migrant mother to have a meaningful, equal connection with a man. Both novels, therefore, demonstrate the potential of migrant subjectivity to interrogate and transform hospitality frameworks: through feminist hospitality in *Honour* and through Nazneen's wanderings of the city in *Brick Lane*.

This chapter suggests that hospitality is still a useful concept for understanding how foreignness and difference shapes the lives of migrants in literature, but that it needs to be applied via the particularities of gendered experience. Derrida's theorising alone is insufficient. Moreover, hospitality needs to be analysed as a relational concept existent in daily life distinct from official enactments of hospitality by the government and law because this is where the bulk of hospitality experience happens. It is in these encounters that foreignness is produced, specifically through prior connotations existent in spaces being attached to bodies as 'foreign'. Ultimately, *Honour* and *Brick Lane* show the necessity of an everyday approach to how hospitality works through affect in order to understand how migrants negotiate the power dynamics of difference.

Conclusion to Section One

I have employed the concept of 'hospitality' in this section in order to analyse abstract notions of difference and foreignness in quotidian terms. While this critically popular term is essential for understanding narrations about migration and long-term travel, Derrida's influential theorising of it is insufficient to account for the varied ways hospitality is manifest through class, gender and religious differences. The primary texts discussed here show the imperative of an intersectional approach to hospitality because migration cannot be divorced from the class system and global patriarchy. Yet an approach that looks at the specificities of experience as it is grounded in the everyday does not necessarily entail having to abandon a theoretical approach. Sara Ahmed's theorising of 'strange encounters' shows precisely how hospitality as the social relations between so-called guests and hosts has to be mapped onto societies that are inherently racist, xenophobic and sexist. Ahmed's emphasis on the encounter as the site of hospitality is especially important for my everyday approach as it helps unearth the prevalence of affect as a type of experience in my primary texts.

Hospitality is not specific to a particular time period. As Rosello proposes: 'how does the memory of colonization and decolonization alter the definition of hospitality between individuals and states whose cultures may construct the host and the guest in radically incompatible ways?' (vii). A historical comparative approach is productive in showing developments in the idea of 'immigrant as guest' and how it has been affected by colonialism, political attitudes such as Thatcherism or changes to the urban population as we see with multiculturalism. Both the Edwardian and contemporary texts illustrate a concern with power dynamics as subtle and fluid that affects the day-to-day lives of the women. A key difference, however, is shown through the contrasting generic styles. The fictional texts harness the use of free indirect discourse and floating narrators in order to show the fluidity of affect by embodying the different orientations of guests and hosts within the same narrative. In this way, the reader can simultaneously see the thoughts and feelings of different individuals. Affect works differently in the travel diaries. Although less explicitly described than the contemporary texts, we can still see how narrative structure and the employment of a specifically migrant narrative gaze works to change the reader's interpretation of colonial hospitality networks through its perspective.

From the first section of my thesis, it is clear that the mutability of affect as a critical concept serves the literary content well. While the groups of texts show affective knowledge and narrative differently, and in accompaniment of different contexts, they also demonstrate in unison how hospitality is primarily about affect. Considering this conclusion more generally, difference as an abstract notion works predominantly through affect. This is owing to difference's existence as a perception or orientation; it has no stability or essence. Difference is entirely reliant on the perception that labels it. If difference is endemic to migrant literature, then it follows that affect is also tied up with cultural movement as narration. This first section, then, illustrates how migration can be theorised at a simultaneously theoretical and material everyday level through the example of hospitality.

Section Two - Melancholia, Bodies, Gender

Section Two Introduction

While affect as the movement of feeling and emotions describes everyday life in my primary texts, there is also considerable engagement with particular emotional states that are seen as endemic to certain groups of people, namely migrants, women, Muslims and people of colour. Melancholia, prolonged sadness that one is unable to get over, has been defined as endemic to migrants because migration is structured on processes of mourning due to loss, whether of homeland, language, and/or culture. As well as an individual's mental health problem, melancholia has also been understood as a critical apparatus used by groups in order to bring attention to and protest against social marginalisation and discrimination, especially sexism and xenophobia. The primary texts here demonstrate the political element of emotion by showing how melancholia is employed in order to make social and political points. Melancholia is an affective assemblage, a 'constellation of affect' (Eng and Kazanijan 3) made up of minor related emotions such as irritation and frustration as well as different movements of feeling both individual and communal.

Four of my primary texts—Zeyneb Hanoum's *A Turkish Woman's European Impressions*, Yeshim Ternar's *The Book and the Veil*, Leila Aboulela's *The Translator* and Fadia Faqir's *My Name is Salma*—demonstrate the politically productive uses of melancholia. Zeyneb's travel writing, for instance, is organised around themes such as education, sport and freedom. Aboulela's and Faqir's texts manipulate the passage of time in their roughly chronological narratives through the use of memories. Ternar's affective reading of Zeyneb's book in *The Book and the Veil* shows an innovation in genre that exceeds simple classifications in pursuit of a feminist agenda. The texts' engagement with melancholia are two-fold: representations of melancholic experience and structures that enhance a melancholic feeling of stasis and stagnation through, for instance, memory sequences that haunt the present-day, and through the irresolution of trauma.

Mourning is generally seen as a healthy reaction to the loss of something important in one's life, usually a family member or friend. Freud famously describes it as 'the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal'

('Melancholia' 243).[9] This feeling of sadness has a profound effect on the ego as a result of object loss; the mourning period only ending once the subject has successfully invested in new objects which become the ego's focus. Freud understands pathological mourning as melancholia, which shows characteristics of:

> a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-revilings, and culminates in a delusional expectation of punishment. ('Melancholia' 244)

Aside from differing lengths of time, melancholia and mourning can also be distinguished according to the focus of emotion. Whereas mourning may focus solely on the outside world, melancholia focuses on both the outside world and the self, culminating in self-reproach.

Melancholia has also been theorised as a response to social realities. David L. Eng and Shinhee Han have identified 'racial melancholia' as a specialised type of psychological condition experienced by minority groups, in their case American Asians, who come up against structural discrimination and pressures to adopt normative models, such as heterosexuality and middle-class values, that reiterate whiteness as an ideal (670). Drawing upon Homi Bhabha's related notions of mimicry and ambivalence, Eng and Han highlight the psychological processes that contribute to feelings of loss and depression in individuals that are racially othered in predominantly white societies: 'When one leaves one's country of origin—voluntarily or involuntarily—one must mourn a host of losses both concrete and abstract. These include homeland, family, language, identity, property, status in community' (680). Eng and Han use Freud's structuring of mourning to suggest the ways in which immigrants may invest in new objects, for example 'the American dream', in order to find closure. However, social structures that prevent individuals from assimilating, because the necessary performances of whiteness cause such unease, can lead to immigrants being 'perpetually consigned to a melancholic status' (680). Rather than a chronological structure of mourning, they emphasise an intergenerational

[9] This resonates with the established societal mourning periods and rituals seen in Islam and practised by some Muslims communities. As described in Aboulela's *The Translator*, the Sharia's mourning period for widows is four months and ten days, which Sammar muses 'was kinder and more balanced than the rules people set up for themselves' (67). Similarly, Salma in Faqir's novel describes the ritual of women wailing and swaying before her aunt's funeral (292).

negotiation between mourning and melancholia as simultaneous.[10] To this end, melancholia becomes depathologised because it is articulated as the 'inherent unfolding and outcome of the mourning process that underwrites the losses of the immigration experience' (680). Melancholia becomes an everyday experience and, perhaps, a source of agency rather than a pathology to be 'gotten over'. Similarly, Vamik Volkan has conceptualised 'the perennial mourner' (90) as someone who cannot bring mourning to an end because they 'cannot identify with the enriching aspects of the mental representation of the lost object and the adaptive ego functions associated with this mental representation . . . [they] cannot find "suitable reservoirs" for externalizing the representation of the lost person or thing' (98).

As well as individual melancholia affected by political and social contexts, theorists have conceptualized collective or communal melancholia. Paul Gilroy's concept of 'postcolonial melancholia' as a national condition is characterised by 'an anxious, melancholic mood [that] has become part of the cultural infrastructure' seen through the 'obsessive repetition of key themes—invasion, war, contamination, loss of identity' (15). Britain's inability to properly mourn the loss of power that came with the end of the empire actively contributes to contemporary distrust of immigrants and multiculturalism. Gilroy proposes conviviality as a solution to postcolonial melancholia due to the 'liberating sense of the banality of intermixture and the subversive ordinariness of this country's convivial cultures' (166).

Experience made melancholic through systems of patriarchy and gendered pressures marks all of the texts. If melancholia is a reaction to inequality or discrimination, the emotion remains as long as the problem that causes melancholia exists. Discussing the interrelationship between politics and aesthetics in the concept of melancholia, Ewa Plonowska Ziarek argues that the literary use of melancholia points towards the ethical and political task of the novel to 'bear witness to the mute suffering of women cut off from the signifying possibilities of language' (444). A gendered melancholia felt by women can be seen, then, as the outcome of a systematic and everyday sexist reality. Gendered melancholia might not always involve loss, yet it may involve the process of investing in objects as a promise to happiness. The way capitalist endeavours such as the diet or beauty industry, for example, feed off insecurity and negative emotions evidences a gendered

[10] In 'The Ego and the Id', Freud revises his notion of the relationship between mourning and melancholia. Instead of melancholia following mourning, he suggests the two are intertwined in the grieving process. In this way, melancholia becomes the sole process through which one can give up a lost object.

melancholia. We can see this in *My Name is Salma* with Salma's perpetual yet unsuccessful investment in beauty products as a way of gaining happiness and feeling comfortable in her environment.

Critics have suggested that prolonged negative emotion is an inevitable part of daily existence for culturally othered individuals. José Esteban Muñoz argues that melancholia is not a pathology to be overcome at all costs, but rather an integral part of daily existence for people of colour and queer individuals. Trauma theorist Dominick LaCapra discusses how there is an increase in the likelihood of 'misplaced nostalgia or utopian politics' in the quest for totality or unified community spirit when absence is converted into loss (46). His distinction between absence and loss can be mapped onto the mourning/melancholia theoretical framework because he argues that when loss is converted into absence, 'one faces the impasse of endless melancholy, impossible mourning, and interminable aporia in which any process of working through the past and its historical losses is foreclosed or prematurely aborted' (46). The impact of incomplete mourning creates a state of disorientation, agitation and confusion that causes the state of being 'haunted' by the past (46). All the primary texts discussed in this section contain fragmented narrative movement and temporal jumps, attesting to the tropes of haunting characteristic of migrant literature.

This section explores the social and political experiences and uses of everyday melancholia. Aboulela, for example, has described the movement from a Muslim-majority culture to a secular culture in Scotland as a 'trauma that no amount of time could cure, an eternal culture shock' ('My Fate' 180). Melancholia is used in the narratives as a tool to explore everyday experience through affective registers that are specific to migrants, women and Muslims. Cycles of personal grief and mourning cannot be separated from the socio-political conditions that designate the way one's body and self is seen by others. In my third chapter, I consider the feminist uses of melancholia in Zeyneb Hanoum's *A Turkish Woman's Impressions* and Yeshim Ternar's *The Book and the Veil*. Zeyneb uses emotion to rework specific literary genres, particularly women's travel writing, for political ends. The text combines disillusionment with the transitory perspective of a migrant in order to rework orientalist logic. Ternar's intergenerational response to Zeyneb's melancholia, and her British co-author Grace Ellison, shows irritation as a manifestation of melancholia through its shared non-cathartic properties. Such a

feeling is, therefore, politically important and is relayed through the experimental structure of an extended affective reading.

In the fourth chapter, I discuss melancholia as it works through three different entities—individually, spatially and communally—in *The Translator* and *My Name is Salma*. Both novels feature female protagonists that are mourning both people and places. Their melancholia as a result of these losses, as well as a result of social marginalisation, shows the relationship between the way their lives are narrated through emotions and the spaces they inhabit. These public spaces within cities in Britain, namely Exeter and Aberdeen, are structured around the normalisation of white bodies, and so can function as a block to the protagonists' mourning processes. The texts suggest the political potential of emotion as well as the specific melancholies tied to gender and Muslim subjectivities.

Chapter Three

Feminist Aesthetics, Melancholia and Affective Reading in Zeyneb Hanoum's *A Turkish Woman's European Impressions* and Yeshim Ternar's *The Book and the Veil: Escape From an Istanbul Harem*

Introduction

In London in 1909, Zeyneb Hanoum, the pen name for upper-class Turkish woman Hadidjé Zennour, wrote to her British friend, the journalist, Grace Ellison, 'I am indeed a *désenchantée.* I envy you even your reasonable illusions about us. We are hopelessly what we are. I have lost all mine about you, and you seem to me as hopelessly what you are' (203). Zeyneb's emotive conclusion about relations between the east and west typifies the melancholic current that runs throughout her travel diary, precipitated by her disillusionment with life for women in both Turkey and Europe. *A Turkish Woman's European Impressions* is a collection of letters Zeyneb sent to Ellison from her journey across Europe which, alongside Ellison's commentary and framing, was published in 1913. This chapter will consider the feminist uses of feeling, emotion and affect in Zeyneb's text and a work of contemporary autobiographical non-fiction that directly responds to Zeyneb, Yeshim Ternar's *The Book and the Veil.* This text is significant because it bridges the gap in my thesis between historical and contemporary writing. It conveys affect as specific to migrants through a detailed passionate response to Zeyneb and Ellison, and therefore continues the use of emotion in Zeyneb's text. Both texts show formal innovations that cross genres in order to map gendered migration. Overall, this chapter will bring together descriptions of melancholia within the texts with their uniquely experimental textual forms in pursuance of questions of feminist aesthetics and reading practices.

Zeyneb fled Turkey with her sister Melek because of an arranged marriage and due to the consequences of the sisters' collusion with French novelist Pierre Loti who had written a novel about them entitled *Les Désenchantées* (Lewis 'Iconic' vi-viii). The sisters met with Loti in 1904 in Istanbul because 'he was the person best placed to bring again to the world's attention the restrictions faced by Turkish women like themselves' (Lewis 'Iconic' vii). However, for reasons both political and cultural, their involvement with Loti meant they had to leave incognito for Europe. A

lot of the restrictions put upon elite Ottoman women, including contact with westerners, were due to the oppressive rule of the regime of Abdülhamit II (Nakai 22). In her letters, Zeyneb approaches Western and Eastern cultures with a critical eye. While she frequently discusses both cultures in generalising terms, she does not necessarily hierarchise them. Indeed, a pervasive feeling infects the entirety of the text that is best described as melancholic, caused by disillusionment, as seen in the final lament of her diary: '*Désenchantée* I left Turkey, *désenchantée* I have left Europe. Is that rôle to be mine till the end of my days?' (246)

Although all of Zeyneb's, and on occasion Melek's, letters are sent from Europe, they do not follow a strict chronology. Chapters about the sisters' childhood and life in Turkey, variously named 'Good-bye to Youth—Taking the Veil', 'Turkish Hospitality—A Revolution for Children' and 'A Study in Contrasts' are interspersed with chapters narrating their life in Europe with titles that epitomise the emotion conveyed within, such as 'Bewildering Europe', 'Freedom's Doubtful Enchantment', 'And is this Really Freedom?' and 'The End of the Dream'. Although these chapter titles were almost certainly added by Ellison, motivated by the public appetite for harem literature, they still show the way emotion is used in the text in order to convey a political message and motivate social change between cultures. [11] As Asako Nakai describes, Ellison's position was complicated because 'Despite her objection to women's suffrage and militant women's movements in England, Ellison was sympathetic to the cause of Turkish women's liberation' (22). Indeed, feminism had different connotations in the Ottoman Empire, being 'entangled with the ideas of modernization, westernization and nationalism' (Nakai 24). In terms of rights and education, the history of women's liberation in Turkey via the Ottoman Empire was slow in comparison to other Middle Eastern contexts. At the time of Zeyneb's writing, while there were significant popular events and movements in support of women's liberation[12], the situation Zeyneb and her sister were attempting to escape was bleak: 'Suppression and persecution of the free thought in Turkey attained such a degree that both election right or equality of rights were out of the question. The

[11] Harem literature is a type of travel writing popular in the late nineteenth and early twentieth centuries written by Western women travellers 'whose gender gave…them special access to the harem's segregated spaces' and with which gave Western women 'a chance to claim for themselves a specialism within Orientalist knowledges that could be both generalist and scholarly' (Lewis 'Harem' 48).

[12] These include the influence of Armenian women writers in Turkish literary circles, the publication of 'The Liberation of Woman' by Kasim Amin in 1899 and latterly the famous writings of Halide Edib (Safarian 142-145). It is also worth noting that Turkish feminism was influenced both by European and Islamist thought (Kandiyoti 273, 275).

Turkish Feminism was reduced to complaints about the obsolete domestic laws' (Safarian 142). Furthermore, changes to women's status publically and privately echoes the instability of the state, with the overthrow of Abdülhamit II, whom Zeyneb frequently refers to in her diary, by the Young Turks in 1908 (Kandiyoti 274).

A Turkish Woman's European Impressions transcends simple generic classifications. The inclusion of autobiographical elements evoke a narrative arc in line with *bildungsroman* and the plot structure of the feminist 'novel of self-discovery' (Felski *Beyond* 122), yet Ellison's framing reminds us of the nature of its publication as harem literature. Nowadays the text is discussed in relation to both travel writing and life writing and critics frequently frame it in relation to feminist writing, although neither Zeyneb nor Ellison use the term, feminism. Roberta Micallef, for example, reads Zeyneb's narrative as life writing in order to fully realise the play of self-conception with mobility and travel (86). Moreover, Ellison's role in the production of the text has been seen to not necessarily disqualify its inclusion into this genre as 'Multiple voices are not uncommon in life writing' (Micallef 87). It is also clear that Zeyneb was aware of the discourses that her narrative would operate within. As Reina Lewis notes, her involvement with Pierre Loti's novel means the sisters 'quite self-consciously commodified their story and their self-presentation in a way that would meet the expectations of the Orientalist writer' ('Iconic' vii). By considering Zeyneb's personal politics and sense of belonging as always narrated through her travelling self, we can also get a sense of the importance of mobility and geographical location in her letters. This echoes my primary thesis, namely that affective knowledge is the main way in which these writers narrate the experience of migration as women.

Originating as an anthropological doctoral thesis, Yeshim Ternar's autobiographical *The Book and the Veil* responds directly to Zeyneb's text. With a mix of biography about the sisters Zeyneb and Melek and their friend Grace Ellison, including engagement with her own travel narrative *An Englishwoman in a Turkish Harem* (1915), and discussion of Ternar's life as a Turkish woman living in Canada in the 1990s, I argue that Ternar's text is a sustained affective reading of these women's texts. Ternar responds emotionally to textual specificities in order to form a dialogue between the women and thus generates a book that exceeds generic expectations, as a self-proclaimed 'post-modernist anthropology re-voked and re-written by a novelist-ethnographer born in the East but residing and writing in the West' (115). This affective reading engages with intergenerational melancholy, thus

bringing together the two groups of texts of my thesis. This non-fiction text also predates most of the contemporary novels that I discuss which is reflected in the lack of reference to a particular climate of Islamophobia. *The Book and the Veil*, then, discusses the particularities of moving from a Turkish culture to a Western culture. However, unlike the majority of my other texts, Islam is not foregrounded as a central aspect of Ternar's identity.

This chapter discusses the particular tensions between genre, literary aesthetics and feminist thought within the texts. Feminism in both texts is understood as the motivation to end oppression and discrimination against women, yet this is always translated through the particularities of cultural difference. Freedom or restrictions for European women are described through comparison to women in the east and vice versa. Affect is employed in both texts in order to convey the particularities of gender relations, identity, behaviours and expectations. While for Zeyneb this is shown through more straightforward emotional responses of disillusionment and melancholy, always as a result of the dichotomous perspective as European or Ottoman Turkish, Ternar's use of affect is based on a style of engagement and dialogue with Zeyneb and Ellison's texts that draws upon irritation as a literary mood. This irritation is a symptom of melancholia through their shared persistent, non-cathartic qualities. As melancholia is a 'constellation of affect' (Eng and Kazanijan 3), irritation is one of the related emotions that comes with feelings of loss and mourning. Irritation, as a more active emotion than sadness, has a central role in Ternar's experience of melancholia because it enables her to embody a critical position. It is also critically important as a basis for resistance in her text, as it serves to structure and emphasise her criticism. Both texts self-consciously use feeling and affect in order to generate particular reader responses, thus centralising the use of emotion in travel writing and life writing for particular politically motivated purposes. In this way, the importance of feeling in political life in these texts exhibits a theoretical response to the trivialisation of affect, and its restriction to the realm of the feminine. Overall, the texts speak to the ongoing tension between politics and aesthetics in common with much contemporary feminist literary theory. The subject of both texts is generally everyday life, for instance styles of clothing, social conventions, food and dining, although this is often given as evidence for wider assumptions about freedom, democracy and women's rights. Coupled with the use of affect, this places value on feeling in daily life as the most crucial site for political life for women in both time periods.

Through her melancholia, and the constellations of affect framed within it, Zeyneb engages with issues such as orientalism, the harem and the role of women in public and private life. Her variations of melancholia and disillusionment are responses to circumstances in Europe based on prior expectations and understandings. By considering the relationship between textual uses of feeling and the practice of reading, this chapter is in keeping with established postcolonial scholarship on affect that locates it in the space between the text and the reader.[13] However, in the latter half of the chapter, I will use Ternar's text as evidence for this process of reading, because her text is a reading of another text. As a result, I suggest this method of reading is located within the narrative. Clearly *The Book and the Veil* cannot be confused with an uninterrupted emotional response to Zeyneb's narrative, as it has gone through processes of editing and publication, yet it is also unquestionably a dialogue.

Zeyneb Hanoum: Disillusionment and Exile

Melancholia as a state of mind or cultural outlook, rather than a personal temporary emotion, has long been associated with Turkey. Orhan Pamuk famously wrote about 'hüzün' as an ambivalent melancholic state of mind shared by inhabitants of Istanbul, 'a way of life that implicates us all, not only a spiritual state, but a state of mind that is ultimately as life-affirming as it is negating' (82). This emotional state as connected to place is not just a contemporary phenomenon. Grace Ellison describes how in Turkey, 'happiness even is expressed in some form of sadness' (Ternar 33). Ternar responds to this by writing that 'Grace is not talking about a pained grimace that is the opposite of laughter but a silence that is the outcome of resignation, a controlled melancholy which is considered proper etiquette in Istanbul' (33). While much of Zeyneb's sadness is socially infused, associated with restrictions put upon her in Turkey as a result of both cultural etiquette and the actions of the ruling sultan,[14] melancholy is also produced from her encounters with European culture. It is through comparison that a specific travelling

[13] See David Farrier's 'Reading Without Guarantees? Affect in Asylum Seeker Narratives' and Madhu Krishnan's 'Affect, Empathy, and Engagement: Reading African Conflict in the Global Literary Marketplace'.

[14] Just a year before she arrived in London, the social status of women in her homeland was in turmoil, typified by a protest on a 23 July 1908 where 'attempts by women to go out in the streets with no veil on . . . seemed to be in tune with the general revolutionary euphoria' (Safarian 147).

or migratory disillusionment occurs. For instance, in Switzerland, Zeyneb writes, 'young men and maidens pass and repass before me, and I wonder more than ever whether they are happy—yet what do they know of life and all its sorrows; sorrow belongs to the Turks—they have bought its exclusive rights' (77).

Zeyneb uses emotion to rework specific literary genres, particularly women's travel writing, for political ends. These political ends pertain to what Zeyneb and Grace Ellison saw as the oppression of women in the Ottoman Empire, a cause that could be advanced by appealing to Western intellectuals with the publication of Zeyneb's letters to Ellison. The significance of such a publication in 1913 cannot be underestimated. As Reina Lewis points out, Zeyneb had considerable cultural capital: 'the idea that a Turkish woman—a woman that the Western reader would presume had been raised in a harem—could express herself at all would have been quite remarkable' ('Iconic' v). This was solidified by her abundant opinions on Europe and her connection to famous European artistic and literary figures ('Iconic' v). With these pressures, the formal aspects of her text show an inherent tension between literary aesthetics and a political agenda. In order to get across her message about the oppression of women in the Ottoman Empire, Zeyneb had to aspire to ensure her readers would derive some pleasure from her narrative, whether through intrigue, the process of learning about her culture and life, or through identification with her position. In this way, the qualities of what make the text literary cannot be divorced from the way its content resonates with social and political circumstances outside of the text.

Reading as a process has been thoroughly theorised.[15] Feminist reception theorists link the way we read a text to the feelings produced by reading. Lynne Pearce notes that 'Although a considerable amount of emotion has clearly attended the debates on the role(s) of author/text/reader in the production of textual meaning . . . few contemporary theorists have acknowledged the role of "feeling" within the reading process itself' (4). *A Turkish Woman's European Impressions* brings forth this question of feeling because evidently the use of melancholia has an intended effect on the reader, who must engage with the political message through feeling. Reader response theory has to attend to the role of feeling, yet this is also frequently associated with the feminine and, as a result, the rational is often valued over the emotional. I suggest that emotion within the text needs to be linked to feeling

[15] This research considers the role of 'reader response' in processes of meaning making. See Susan Suleiman and Inge Crosman's *The Reader in the Text: Essays on Audience and Interpretation* and Elizabeth Freund's *The Return of the Reader: Reader-Response Criticism*.

aroused outside of the text, namely fascination at the promise of an exotic narrative. Indeed, the constellation of affect that constitutes Zeyneb's melancholia includes feelings that come from without it, just as, in the publishing environment of Harem literature, her text signifies through a constellation that includes the reader's associations.

Zeyneb and Ellison invoke melancholia to produce sympathy in the reader. Yet the material circumstances of the production of the text also signal Zeyneb's continual negotiation of orientalist stereotypes, as Lewis describes, 'If her book is to be the "truth" of the harem experience it must also be a viable commodity in the book market, so the first edition appeared in red binding with an image of a woman in a *yasmak* embossed on the front cover' ('Iconic' xii). Although it is not clear whether she approved of this cover, the text shows Zeyneb engaging in processes of exoticisation through her descriptions of life for women in the harems. This is akin to Graham Huggan's notion of the 'postcolonial exotic', as a 'particular mode of aesthetic *perception*' of manufactured otherness, a 'semiotic circuit that oscillates between the opposite poles of strangeness and familiarity' (*Postcolonial* 13). While this is clearly problematic because of the history of exoticism as a tool of imperialism, it still suggests Zeyneb's manipulation of cultural techniques of hegemony.

Zeyneb's melancholia is born from a simultaneous disillusionment with both her country of origin and the Europe through which she travels. While she is highly critical of her own culture, she also frequently makes negative comment on what she sees in Europe during her time leading, in her own words, 'the existence of a Western woman for six long, weary years' (235). In particular, she feels frustration with the class behaviours and what she saw as a waste of freedom given to people in the West, especially women. This leads her to hyperbolically exclaim when crossing the customs border, perhaps echoing Oscar Wilde, that she has only to declare her hatred of Western customs (167). As I will detail in this chapter, her complex and often contradictory emotional rhetoric is part of the text's power in subverting traditions of travel writing. Zeyneb's ability to hold contradictory views shows a transcendence of both orientalist and occidentalist views, born from the power inherent in the transitory nature of feeling and emotion.

Women's Travel Writing

It is unclear how familiar Zeyneb was with both European men's and women's travel writing about Turkey but the use of European cultures in her upbringing certainly had a large influence in her life. [16] As a result, as an upper class woman living in the Ottoman Empire, Zeyneb was an expert on European, particularly French, culture and traditions. Indeed, these educational fashions led to unsatisfied women: 'The more they read and learnt, the greater was their suffering' (98). While Zeyneb may not have been fully aware of travel writing conventions, Grace Ellison almost certainly was. Harem literature and associated accounts at the time, including Emmeline Lott's *The 'English Governess' in Egypt: Harem Life in Egypt and Constantinople* (1865) and Annie Jane Harvey's *Turkish Harems and Circassian Homes* (1871) help to contextualise the fundamental subversion of Zeyneb speaking out. [17] As Marilyn Booth argues 'to use the word *harem* in a book title was to lure readers with an image often assumed by Western European or American observers to be characteristic of an entire society or a vast stretch of territory in the East' (8).[18]

Scholarship on women's travel writing as a tradition tends to focus almost exclusively on white western women travellers. Susan Bassnett's overview of gender and travel writing in *The Cambridge Companion to Travel Writing*, for example, does not discuss a single woman from a non-Western background. Such narratives are less prevalent, yet as my thesis demonstrates there was still a significant amount of detailed travel writing by women from non-Western backgrounds. A comparative approach is required, one that understands travelling as a conversation with the people and places one encounters and the traditions of writing that come with them. The dialogue formulated by Zeyneb's text, manifest in Ellison's framing and editing, represents a challenge to this historical canon of women's travel writing while also engaging with the conventions of this genre in terms of content matter. Susan Bassnett discusses the importance of the everyday in women's travel writing by describing how such subject matter was a rejection of

[16] The most influential woman's travel writing of the time was Lady Mary Wortley Montagu's *The Turkish Embassy Letters* which is a series of letters from a British woman living in the Ottoman Empire with her husband, a British ambassador. This text, written in the early eighteenth century, is regarded as significant for resisting the othering impulse of much travel writing (Kietzman 537).

[17] For more on the travel writing by women which formed east/west exchanges in the nineteenth and twentieth centuries, see *Gender, Modernity and Liberty: Middle Eastern and Western Women's Writings: a Critical Sourcebook*, edited by Reina Lewis and Nancy Micklewright.

[18] While Zeyneb's text does not have harem in the title, Ternar's does: *The Book and the Veil: Escape from an Istanbul Harem*.

the association of male travel writing with the history of mapping and surveying (230-1). Bassnett poses a feminist geography that challenges patriarchal assumptions that everything can be 'knowable and mappable':

> a feminist concept of geography sees the world differently: here the goal is not to map every detail, but to reinsert a physical dimension into the discourse, to engage with the everyday as an end in itself, not as a means to a different end. (230)

Zeyneb's concentration on the everyday as a source of knowledge is clearly gendered. Even though it is important to stress the difference between Zeyneb's narrative as an Ottoman woman and Western women's travel writing, there are similarities in light of the everyday subject matter. The way in which melancholia is invoked for women through the everyday has implications for the way aesthetics is understood in the context of travel writing. Giving emotional knowledge a prominent role realigns the patriarchal hierarchisation of the content and form of travel writing. Melancholia, then, has an effect not only on the descriptive content or opinions shared but also on the very process through which we value the aesthetics of travel writing.

One of the purposes of European women's travel writing was to assert a right to expression. Zeyneb's assertion of her unique traveller's knowledge through the employment of a particular narrative gaze articulates a space for Turkish women's expression while in full knowledge of her Western readership. At first, Zeyneb's contradictory opinions on the relationship between the west and east may seem an inconsistency that undermines her politics. Yet Zeyneb's inconsistency demonstrates a nuanced perspective that goes beyond the dichotomy of east and west and thus makes her narrative unique for its time. Zeyneb's letters show that Western Europe can grant a greater amount of personal freedom for women than Turkey but still be thoroughly patriarchal, and similarly Ottoman culture can heavily restrict the movement of women in public yet also produce a loyal and charitable feeling amongst women in harems.

Grace Ellison's introduction to the travel diary gives an indication of the discourse of European superiority in which Zeyneb's writing would have been received. Ellison tries to account for Zeyneb's inability to understand the west based on her harem background: 'if her disenchantment with her harem existence was bitter, she could never appreciate our Western civilisation' (xv). Ellison's deeply patronising introduction to Zeyneb's letters is problematic because it frames the text. Ellison's experience is authenticated by her experience in the harem: 'I, who through

the veil have studied the aimless, un-healthy existences of these pampered women' (xv). Drawing upon the civilising rhetoric of the west, she claims that she is convinced that 'the civilisation of Western Europe for Turkish women is a case of exchanging the frying-pan for the fire' (xv). Seeming to predict Zeyneb's disillusionment with Europe, Ellison concludes,

> The time has not yet come for the Turkish woman to vindicate her right to freedom; it cannot come by a mere change of law, and it is a cruelty on the part of Europeans to encourage them to adopt Western habits which are a part of a general system derived from a totally different process of evolution. (xvii-xviii)

By methodically undermining even the possibility of people in the west being able to help 'free' Turkish women, Ellison's contribution already puts the goal of the text into disarray. By framing the narrative in this way, she sets the tone and appears to already undermine the political motivation for the text, namely bringing the plight of Turkish women to the attention of the west in the hope that this situation can change. Ellison echoes the stereotypes of the time about Muslim women. This is best exemplified with the *Times Literary Supplement* review of the text, which contains statements such as 'Orientals have never at any time pretended to be contented', 'Eastern women have not shown the slightest wish for freedom' and '[Zeyneb] is apparently one of those women who belong by temperament to the rebels' (Lane-Poole 107).

Stanley Lane-Poole concludes his 1913 review of *A Turkish Woman's European Impressions* saying that, 'Our impression is that Zeyneb Hanoum, steeped in French decadent literature, would be interesting and unhappy in any society; but morbid people can often see others very clearly, and much of her criticism hits the mark' (107). Zeyneb's unhappiness is tied to her ability to observe and comment on others. Her melancholia structures her engagement with the orientalising tendencies of the context of women's travel writing. Although loosely chronological from the arrival of the sisters in Europe to Zeyneb's departure back to Turkey, the interspersing chapters about Zeyneb's childhood and Ellison's introductory framing means that the narrative does not read as a traditional *bildungsroman*. From the start of the text, Zeyneb is contradictory. Her use of melancholia disrupts the western reader's expectation of the protagonist's self-development, an expectation that is strengthened by the assumption of wisdom obtained by travel, and the expectation that she will be enlightened by engagement with European culture.

Orientalism as the discursive, ideological process through which the West understands, categorises and thus controls the east is foundational to postcolonial literary criticism. Edward Said famously defines this as,

> the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient . . .without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. (3)

Ellison's editing, framing and presentation of the text represents orientalism as a process of describing, controlling and ultimately dominating because Zeyneb simply would not have been able to publish without Ellison. *A Turkish Woman's European Impressions* clearly operates within orientalising discourses and contexts, but it is also important to understand the particularities of Europe's relationship to Turkey in the period. As Derek Bryce aptly notes, there is an absence of a thorough critique of the Ottoman Empire's role in the relationship between East and West in Said's canonical text. The specificities of the power relations between Turkish and European women cannot, of course, be understood in terms of European colonialism as the Ottoman Empire was a competing force. Furthermore, Zeyneb is descended from French and Circassians meaning she is often mistaken as French while travelilng in Europe (199).[19] It is not correct, therefore, to suggest the relationship between Ellison and Zeyneb can be modelled on master/servant or similar social models. As Asako Nakai argues, while Ellison and Zeyneb's relationship and the production of the text brings forth questions of subaltern agency, it cannot be reduced exclusively to 'the familiar binarism of orientalism and its silenced Other' (23). Nonetheless, both Zeyneb, and Ellison, through her framing, engage in orientalising images and language.

The first two chapters about life in Europe, 'A Dash for Freedom' and 'Bewildering Europe', interspersed with a chapter about her childhood, are especially significant for their contrasting tones. The first, written eight months after they arrived in France, is characterised by understanding: 'in France, from all sides we have received kindness' and 'the European papers have judged us impartially' (25). The next chapter about Europe, dated only a month later, tells a different story:

[19] It should be noted that the people of the Ottoman Empire and Istanbul in particular are famously cosmopolitan and multinational in terms of ethnic heritage (Nakai 25).

‘The “demands” for interviews—every post brought a letter’ with many reporters asking personal questions about their reasons for leaving Turkey and ‘questions still more ignorant and extraordinary about harem life’ (51). Ellison prefaces this letter by expressing her anxiety over losing Zeyneb’s friendship: ‘To say anything *banal* to my new friend I felt certain was to run the risk of ending the correspondence’ (49). Ellison’s framing exoticises Zeyneb because she attempts to make Zeyneb’s letters strange. Writing before this letter, she describes how Zeyneb had given her a detailed explanation of the reasons why she fled Turkey except one important reason which she hints concerns marriage. Furthermore, at the end of the first chapter, ‘A Dash for Freedom’, Ellison includes a small paragraph in which she talks about Zeyneb as if she hardly knows her, this distance causing Zeyneb to appear more foreign and strange: ‘What a long and interesting letter! and from a Turkish woman too!’ (29).

Zeyneb is aware of orientalist stereotypes and sometimes employs them herself. Writing an entry from Nice, France, about an evening spent with her sister and a Turkish friend, she says,

> Not one of the faces round us betrayed the least suspicion of sadness. Could they all be happy, these unknown people? It really matters so little—we are happy as prisoners to whom liberty has been given, and it is at a moment like this that we appreciate it most. At dessert, after having discussed many questions, we finally spoke of the dear country . . . and now, a certain melancholy overshadows the table where a while ago we were so gay. The Orient is like a beautiful poem which is always sad, even its very joy is sadness. All Eastern stories end in tragedy. Even the landscape which attracts but its beauty has its note of sorrow (116-7)

This comes in the latter half of the text, in a chapter titled ‘The True Democracy—The Impossibility of Snobbery in Turkish Life’, in which Zeyneb hypothesises Turkish character and psychology from the point of view of a traveller: ‘it was from studying the customs of Western Europe that I was beginning to better understand the land I had left’ (117). As seen in the long quotation above, Zeyneb does not interact with the ‘unknown people’, instead ponders their mental state from an outsider position. However, her employment of orientalist images of a sad, beautiful and tragic poem does not appear to be straightforward orientalism. I suggest that this romantic image of a sad and static orient is employed strategically in order to appease a western readership, seen in her anthropomorphising descriptions of landscape. By directing this discourse towards generalities like ‘The Orient’, ‘Eastern stories’ and the landscape, it is distanced from the realities of the particularities of the sisters’ lives.

In this way, Zeyneb can draw attention to the melancholy that structures women's experiences in Turkey without exposing individual women.

This contrasts greatly with the rest of the entry, which continues the lamentation with greater nuance. Zeyneb describes the paradoxes of freedom in the west for women in comparison to women in the Ottoman Empire:

> If the joys of freedom have been denied to Turkish women, how many worries have they been spared. Are not women to be sincerely pitied who make "Society" the aim and object of their existence? No longer can they do what they feel they ought for fear of compromising a "social position." Is not the *gaiety* of their lives worse even than the *monotony* of ours? Ofttimes [sic] they have to sacrifice a noble friendship to the higher demands of social exclusiveness. How strange and narrow and insincere it all seems to a Turkish woman. (117-8)

Here Zeyneb refers to social pressures and rules exerted over women through society that genders behaviours. The irony of Turkish women being denied freedom is that they also do not have to experience issues that stem from a class-based system with pre-ordained gendered behaviours. Zeyneb's discussion conveys the way sexism and patriarchy are not just established and maintained through law, but also through social structures including behaviours. These nuances exemplify Zeyneb's interrogation of orientalism via emotive language.

Feminist Aesthetics

Zeyneb's use of emotions draws attention to the tension between aesthetics and politics in overtly feminist writing. Rita Felski has defended feminist literature's ability to hold aesthetic and political value simultaneously by arguing for literature's quality of being 'double-sided', holding both 'the history of conventions, symbols, rules of genre, and styles of language' and 'social meanings' that help us make sense of the world (*Literature* 12). If we only value the emotional inflection in both Zeyneb and Ternar's texts in terms of what it reveals about social conditions or how it relates to the societies in which they write, we risk belittling the status of their work as literature in a patriarchal canonical structure that already frequently dismisses women's writing as not being serious enough. If we couple this with theoretical dismissals of affect as feminine, solely focusing on the narrative content is clearly problematic. It is precisely through genre that the texts engage with the wider contexts and histories of literature and therefore through which they can stake a claim to their value as more than the political.

Zeyneb's use of emotive and contradictory opinions in relation to feminism and women's social status shows the tensions of feminist aesthetics. She chooses not to provide a detached description of her causes, but instead infuses her writing with melancholic emotion. Zeyneb's emotive writing style and specific structuring which mixes the everyday and the exceptional reworks imperial travel narratives by contradicting the civilising discourse of the West. This is illustrated in the first chapter set in London, in winter 1908, titled 'Is this really freedom?' It begins with mundane comments on day-to-day life then escalates towards comment on suffragettes in London and a trip to the Houses of Parliament, culminating in the conclusion that 'do you know why I travel so much? . . . I have been trying to find a FREE woman, but have not been successful' (200).

In her ladies' club, which she describes as a 'a curious harem' (183), she hypothesises on the way Europeans show emotions in daily life: 'Since I left Belgrade, I have tried, almost in vain, to find in the Western faces the reflection of some personality . . . Have these people really lost all interest in life?' (184-5). Zeyneb's opinions continually call to attention her difference in terms of mannerisms and attitudes. She repeatedly links the everyday to larger political questions, arguing that 'a *Ladies' Club* is not a big enough reward for having broken away from an Eastern harem and all the suffering that has been the consequence of that action' (185). As she has already set up this club as a type of harem, the comparison is more effective. Indeed, later she describes the ladies' gallery in the Houses of Parliament as 'a harem with its latticed windows' (194). Zeyneb clearly articulates her melancholic emotion as caused by the build-up of everyday experience: 'Do not think that this evening's pessimism is due to the fog nor to my poor dinner. It is the outcome of disillusions which every day become more complete' (186).

This narrative build up sets the scene for her assessment of the suffragettes from her particular point of view:

> They tell you fairy tales . . . you women of the West . . . I wonder, when the Englishwomen have really won their vote and the right to exercise all the tiring professions of men, what they will have gained? Their faces will be a little sadder, a little more weary, and they will have become wholly disillusioned . . . And yet this desire to go towards something, futile though it be, is one of the most indestructible of Western sentiments. (187)

Zeyneb compares the particularities of suffragettism as a type of feminism, in the modern sense of the word, with the grand narratives of Britain, specifically progress and civilisation. This is understood through the emotional effects on the individual

women. She moves on to discuss her experience of seeing a suffragette speak about votes for women on a street corner:

> What an insult to womanhood it seemed to me, to have to bandy words with this vulgar mob. One man told her that "she was ugly." Another asked "if she had done her washing," . . . Yet how I admired the courage of that woman! No physical pain could be more awful to me than not to be taken for a lady . . . If this is what the women of your country have to bear in their fight for freedom, all honour to them, but I would rather groan in bondage. (191)

Zeyneb's preoccupation with femininity echoes that of Grace Ellison, who objected to women's suffrage and instead endorsed 'femininity' as a value lost by women enacting what was deemed to be male behaviours and appearance and by entering into competition with men (Nakai 24). Ellison's passionate endorsement of women's liberation in Turkey, therefore, is clearly motivated by cultural imperialism rather than feminism. While Zeyneb may appear to take on Ellison's opinion, her position as a foreigner, continually reinforced by the way her narratives calls attention to her difference, serves to add nuance to the debate. Zeyneb may agree with Ellison's dislike of the suffragettes, but she does it through her own critique of western discourse.[20] This pertains to the way 'Eastern women should pursue their own, regional, path to an appropriate form of emancipation' (Lewis 'Iconic' xvi). Zeyneb's association of feminism with Westernisation as inadequate for Ottoman Turkish women shows how she uses her position as a migrant —what Reina Lewis calls the 'reversal of the Orientalist gaze that re-assesses the gendered relations of the apparently unsegregated West' ('Iconic' xv-xvi)—to subvert the expectations of her readers. The text shows the complexities of feminism as (un)translatable across cultural divides. As Nakai argues, this goes beyond the binary oppositions of east and west: 'It was not the two distinct cultures of the east and west that Ellison and the sisters had to negotiate; rather, they were faced with a grand narrative called orientalism' (28).

The use of melancholia and disillusionment in Zeyneb's narrative ultimately disrupts the reader's expectations associated with travel writing and bildungsroman of a chronology of feeling that takes the subject from ignorant to knowledgeable, from oppressed to free. *A Turkish Woman's European Impressions* is fundamentally concerned with emotional experience as a valid formation of knowledge gained

[20] Ternar refers to Grace Ellison as a suffragette (39), although it is not clear whether she supported the particular actions of the British suffragettes in this period. As Ternar also mentions, Ellison had ambivalent views on gender roles and felt there were natural qualities particular to Western and Eastern women.

through travel and mobility. If the main purpose of Western women's travel writing was to articulate a right to expression, and similarly a right to participate in and critique imperialism, then this text conveys a different right to expression. Through contradictory emotional responses and opinions that link the everyday to the wider political issues, Zeyneb makes complex the feminist debates she is positioned within both by Grace Ellison and by her Western education, leaving the reader unsatisfied but better informed about the insufficiency of East/West dichotomies implicated within the orientalist discourse of the time.

Yeshim Ternar: Affective Reading, Irritation and Writing Back

In her 1994 text *The Book and the Veil: Escape from an Istanbul Harem*, Yeshim Ternar declares proudly that this work is a 'post-modernist anthropology re-voked and re-written by a novelist-ethnographer born in the East but residing and writing in the West' (115). If *A Turkish Woman's European Impressions* is a partial dialogue between Zeyneb and Melek Hanoum and Grace Ellison, then Ternar's text adds to the conversation from a modern perspective, crucially from a fellow Turkish woman who lives in Canada. Ternar's text is a prolonged affective reading of Zeyneb's text and Grace Ellison's *An English Woman in a Turkish Harem*, because of the level of personal detail included and due to Ternar's overt use of emotions and direct questioning of Zeyneb and Ellison. For instance, Ternar describes Ellison's text through the metaphor of veiling: 'Grace published them . . . for the honourable purpose of revealing and unveiling the true Turkish woman' (61). This section will consider the extent to which affect can be attributed to literary form in light of Ternar's use of melancholia and deliberately experimental writing. Part autobiography, part biography, part fiction, part scholarly writing, the text draws attention to the role of the reader with Ternar *as* the reader while simultaneously adding to the themes addressed in Zeyneb's text. This includes the use of emotions for political incentive, tensions inherent in feminist aesthetics and the space of dialogue between women in the West and East granted by travel writing. Ternar's intergenerational response to Zeyneb's melancholia is based on shared cultural heritage, gender, and to a certain extent, class status.

Ternar's reading of Zeyneb through her melancholic response enforces a self-conscious reading about feminist interpreting practices. This is reminiscent of the figure of the 'resisting reader', which Judith Fetterley invents in order to

overcome the tendency of canonical American literature to equate the universal with the male perspective (xii). Writing in 1978, Fetterley asserts that 'the first act of the feminist critic must be to become a resisting rather than an assenting reader and, by this refusal to assent, to begin the process of exorcizing the male mind that has been implanted in us' (xxii-xxiii). Rita Felski describes this figure of the resisting reader as a woman who is 'constantly on her guard', someone who has to 'identify and to resist the designs of the literary work' and in doing so, 'she must strive to outwit the work of fiction and expose its ideology so as not to drown in its assumptions'. In this way, 'She is, in a sense, at war with the text, struggling with it to ensure her own survival' (*Literature* 34-5). The language of war is problematic for a feminist scholar yet the emphasis on reading as a struggle, a dialogue or even an argument is vital for the use of melancholia in *The Book and the Veil*.

Ternar encourages this mode of reading through her style of continual comment and engagement with the life of Ellison and Zeyneb. Building upon questions of aesthetics and politics begun in the previous discussion of Zeyneb's diary, I argue that Ternar's text is an explicitly affective reading of Zeyneb's narrative. Ternar's emotionally driven questioning displays this idea of the 'resisting reader'. When responding to Ellison's narrative about living in Turkey, Ternar frequently talks directly to Ellison, usually about minor things. For instance, commenting on Ellison's mourning of a previous ruler, Ternar says, 'You confuse me, Grace, you make me tired' (54). Responding to Ellison's complaints about Turkish food, Ternar sarcastically remarks 'Wait until you get back to Britain, Grace, where you can feast on steak and kidney pie, blood sausages [and] jellied eels' (75).

Lynne Pearce's theorising of reading as affective is most useful for valuing Ternar's text for its use of melancholia. Pearce argues that reading has historically been characterised as cerebral (i.e. to make a reading/interpretation of a text) rather than emotional because of class and gender politics (4). As emotions are associated with the feminine, knowledge is gendered and information gained through affect is more easily dismissed. Similarly, reading as the 'ability to interpret' is a sign and site of bourgeois status (6-7). *The Book and the Veil* demonstrates Pearce's concept of 'the reader as lover, whose object is not to understand the text but to engage (with) it' (6), which accounts for the way reader subjectivity cannot be dissociated from feeling. This reader-text romance is enabled by the presence of 'the textual other' which Pearce defines as the site of this engagement: 'the reader's "textual other" is whoever, or whatever, becomes the focus of her dialogic connection in the process

of reading' (29). Although this is perhaps best conceived through realist characters because of the way we can identify them as 'real', it can also be understood in terms of a sense or a feeling:

> it might also take the form of a 'structure of feeling' . . . an interlocutory subject position (how a character in the text positions *us*), an author-function, an interpretive community, or the (covert/overt) audience/addressee of our own reading. It can even . . . subsume the last two categories into an other which is the 'act of interpretation' itself. (17)

Ternar's affective reading of Zeyneb details precisely this engagement whereby the structure and process of her analysis of her own responses to Zeyneb and Ellison are just as important as the content of her response.

Much scholarship about the process of reading locates it outside of the physical text. This is often in relation to the role of empathy, identification or feeling. Yet, as Lynne Pearce argues, affect as a legitimate readerly response has been treated with 'real anxiety' because 'such indeterminacy signals the reader's lack of control over both the text and the reading process; and such lack of control is, in modern Western culture, a mark of both the feminine and the un(der)educated, working class' (5). Tellingly, the fluidity of affect is often the means by which it is dismissed. In discussions of theory, this association of affect with the feminine is commonplace, as demonstrated throughout my thesis. Ternar's use of affective reading as a means to comment on historical and contemporary global politics is, therefore, pertinent to these broader concerns. The identification process of the 'textual other' is gained through what Pearce describes as the 'act of interpretation' itself, a subsuming of an interpretive community and the audience of our own reading, which is 'both a textual and a *contextual* point of contact for the reader' (17). Ternar's book illustrates the fluidity of such feeling, where she is both writing back to specific people with a particular literary legacy and to a set of feelings related to migrancy.

The Book and the Veil fully endorses affective reading as a legitimate way to understand a text, with an awareness of audience, identification and feeling that contrasts with the academic beginnings of the text which one would assume value objective analysis over such feelings. The text began as an anthropology doctoral thesis, submitted to McGill University, Canada, in 1989. Titled 'The Book and the Veil: A Critique of Orientalism From a Feminist Perspective', Ternar describes it as 'an experimental ethnographic study that presents a feminist critique of Orientalist discourse as it relates to Istanbul at the turn of the twentieth century'. She describes

her engagement with the various texts using the verbs 'commenting' and 'engaging in a dialogue' (n.p). In contrast to scholarly practices of reading as critiqued by Lynne Pearce, Ternar's reading of Zeyneb's text based on shared identity characteristics and intergenerational melancholia strongly advocates such a reading response as valid. Yet in the published version, the research process is still made visible, for instance, when she comments that it took her two years to locate a book in the Bodleian library (33). Hence, the text blends the scholarly and the personal. Ultimately, this demonstrates the experimental qualities of the text, which relates to my previous discussion of feminist aesthetics by suggesting that formal and thematic qualities of the narrative that give the reader a sense of satisfaction or enjoyment cannot be dissociated from the social and political content.

Ternar's specific narrative voice, which I call an affective reading voice, consists of responding and conversing with the previous texts in terms of how they make Ternar feel with a focus on responding to the women's feelings of melancholia rather than on actions or events. She contextualises these feelings with reference to events, yet feelings still structure the text and are generally put at the forefront. Ternar's writing takes on a chronological structure in which she describes the events detailed in the women's texts in her own words, while implanting vignettes of her own thoughts and feelings, achieving her desired effect of 'adding [her] voice into texts that were from the start collaborative' (23-4). This deliberate style and structure of writing contributes to the way Ternar articulates Pearce's notion of 'the textual other', through the process of interpretation:

> What makes [Ellison's and Zeyneb's] journeys a parallel activity, even though they travelled in opposite directions, is that both women were equally educated, sensitive, and capable of self-expression. As a woman who has run away from the East to the West and then gone back several times, I can identify with Zeyneb and Grace. Like them, I have transgressed the boundaries of propriety in my explorations and rebellions. By choosing to write about accounts produced by women which have been pushed outside the domain of "official" history, by treading on that thin boundary between fact and fiction, by ascribing equal merit to the evidence presented by fictional characters, real life characters, and myself, and by fearlessly crossing a century in one sentence, I continue to transgress. (Ternar 24)

Here Ternar is responding to male-authored history by placing emotional knowledge at the forefront. She hints that some of her narrative is fictional, but it is not clear what is fact and what is fiction because Ternar values them equally in pursuit of her goal. Ternar's strong attachment to the women can be seen as part of a sense of belonging granted by collective gendered identification, but it is also specific to how

Ternar has come to this identification through narrative. Building upon her theory of 'the textual other', Pearce articulates the role of feeling in reader-text relationships as something that goes beyond interpretation through the metaphor of romance:

> The textual other . . . is whoever or whatever causes us to engage with a text in a manner that is *beyond the will-to-interpretation*. It is what, in terms of my own metaphorical conceit, causes us to both 'fall in love', and endure the sequel of our falling, in what is often an incredibly intense roller-coaster of emotional experience. (20)

Ternar's emphasis on her writing as transgressive fulfils both the situational details of a travelling woman and the generic qualities of her text as both emotional and scholarly.[21] Although Pearce's metaphor can seem initially overly sentimental, which is perhaps part of her feminist motivations to foreground women's knowledge structures, it is productive in its unquantifiability. Much like the intangible quality of affect itself, there is a particular agency generated by considering the process of falling in love as continually mobile and complex. The reader-text relationship is not a simple case of a reader enjoying or disliking the text, but a complicated, mobile process.

Irritation

This reader-text relationship, structurally similar to falling in love, does not necessarily entail a positive emotional response. Indeed, as Ternar's text demonstrates, melancholic emotions also feature in processes of intimate reading. Ternar's conversations with Ellison's text exemplify the way that the use of particular emotional responses shows the value of emotion itself in processes of reading and interpretation. The overarching mood of Ternar's text is one of irritation and frustration, seemingly minor yet pervasive feelings. I suggest irritation is a part of the constellation of affect in melancholia, more active than passive, yet still holding the same non-cathartic, lingering quality. Both have also been theorised as emotions of resistance and critique. Sianne Ngai defines literary tone as 'the affective-aesthetic idea . . . which is reducible neither to the emotional response a text solicits from its reader nor to representations of feelings within the world of its story' (41) but instead can be understood as 'an organizing quality of feeling akin to an "atmosphere"'

[21] Ternar's rather niche text can be situated within a tradition of postcolonial critics writing autobiographically, such as Bart Moore-Gilbert's memoir *The Setting Sun: A Memoir of Empire and Family Secrets*, Gayatri Spivak's essay 'Thinking about Edward Said: Pages from a Memoir' and Sara Suleri's *Meatless Days*.

(174). The tradition of American literary criticism that Ngai is responding to, for instance the exclusively male 'New Critics' including I. A. Richards and T.S Eliot, divorced emotion from literary tone due to a 'perceived threat of a "soft" impressionism which has always haunted feeling's role in any analytic endeavour' (42). As Ngai explains, 'the general strangeness of this evasion . . . comes to the fore when one considers how entirely appropriate emotive or affective qualities seem, as compressed assessments of complex "situations," for indicating the *total* web of relations sought after in each of these [critics'] redefinition' (43). This astute definition constructs mood as the relationship between individual feelings and a wider web of relations. For Ternar, a minor irritation with Ellison's opinion of Turkish food connects to a frustration with the discursive history of orientalism. This is not simply a repression or redirection of feeling, but an echo of the fluid movement of affect. Tone as imagined by Ngai sees 'a global and hyper-relational concept of *feeling* that encompasses attitude: a literary text's affective bearing, orientation, or "set toward" its audience and world' that makes it possible for schools of thought (feminist, postcolonial, Marxist, historicist) to define forms (43). Zeyneb's text is melancholic due to its 'affective bearing', and, similarly, irritation in Ternar's writing is key to her transgressive and dialogic literary politics.

Within the first two sentences of her chapter on Ellison, Ternar is already displaying a sarcastic narratorial voice: '"BACK TO THE HAREM" is the title of the first chapter of Grace's book *An Englishwoman in a Turkish Harem*. Such a nonchalant invitation—as though we've all been in the harem before' (27). As a reader of a work presented as non-fiction, it would be simple to react to this with impatience and as a scholar dismiss it as unprofessional. But as both Ngai and Pearce explore in their studies, such minor yet ubiquitous feelings like irritation and frustration have important political implications and a significant role in the reader-text relationship. Ngai describes how 'irritation and its close relations—bother, annoyance, vexation, aggravation, pique—might be described as negative affect in its weakest, mildest, and most politically effete form', an emotion that seemingly has little effect on 'any oppositional praxis or ideological struggle' (181). However, this is also where the power of such a seemingly insignificant mood is held. If it is not seen as particularly strong by the reader, then one may be more likely to accommodate it over the course of the text. In a similar structure to the use of melancholia in Zeyneb's text and for the contemporary texts in the next chapter, it is precisely the inability to 'get over' an emotion that signals its existence *through* the movement of

affect. Even though Ternar also sources her melancholic mood from the disposition of being Turkish—'I found out for myself that some stories are born of disenchantment, but even those stories . . . only happen if there is a deeper enchantment with life' (120)—it is only through her engagement with the women through the process of identification, that irritation occurs. These emotions are most inspired by confrontation and encounter yet they are inherently non-cathartic, indeed it is not easy to see what psychological relief is gained through feeling this way. Like melancholia, irritation is reccurring. Indeed, it is the repetition of remembered annoyance that defines irritation as a lingering mood. In comparison to these emotions, Ngai describes how anger, for example, is often accepted because it is seen as the result of injustice, which in turn legitimises the point of view of the angry person rather than showing that there are right and wrong ways of being angry (182).

There is a quality of everydayness to irritation. In terms of narrative, rather than punctuating a chronology or plot as a serious emotion with grand consequences, it persists in the background. Ternar's reception of Ellison is often to conclude whether Ellison is right or wrong in her observations. While she acknowledges that Ellison is 'trying to correct certain prejudices on the part of Westerners' and agrees with her that Turks have a melancholic nature, she also takes offence with Ellison's seemingly off-the-cuff remark that it is difficult to find time to write while living in a harem with an unlocked door. Quoting this, Ternar remarks that 'Of course, Turks know about solitude, Grace . . . Grace's hostess wanted only to be hospitable, while Grace . . . blamed the world for coming into her room' (36). The movement from directly addressing Ellison to talking of her in third person is revealing for the fluid audience imagined by Ternar. Addressing Ellison invokes the personal, autobiographical elements of Ternar's hybrid generic form enriched by her authority as a Turkish person while the third person suggests a more analytical tone that references the context. This moment is also distinctive for the specifically spatial subject matter, for the way differing cultural conventions about family, domestic space and privacy clash.

We can read irritation as repression and indirection of other feelings; that being bothered by something minor is a distraction from more serious problems or emotions. As Ngai notes, 'the minor and inconsequential status of this affect is in fact integral to its colloquial definition' (183). The irritated tone Ternar adopts towards seemingly minor instances has an important function in emphasising her

larger points about cross-cultural encounters and the tensions between aesthetics and politics. This is contingent on narrative structure. On the page after the above example, Ternar discusses the differing motivations behind writing: 'Grace was trying to write her way into Turkish homes, into a career, into adventure, and some income. I'm trying to write my way into my native history, into longer and more adventurous texts' (37). Ellison as an orientalist, exploiting the harem setting for profit, is recast in comparison with Ternar's supposedly more authentic narrative. The moments of irritation function with Ternar as the affective reader, who treats the text subjectively, alongside Ternar as the scholarly reader.

Ternar uses Ellison as a sounding board to voice general frustrations with orientalist renditions of Turkey and the ignorance of British travellers. For instance, she describes Ellison's reaction to the way streets and houses in Istanbul do not conform to sequential numbering as baffling Ellison's 'orderly British mind' (67). Ternar frames this to link the local cultural circumstances to global events: 'Grace discovered that Turks who will follow cobblestones to find their way home relied on maps of all sizes and colours to situate their country in the world!' (68) This comment precedes a quotation from Ellison's narrative, where a guide in a school says to Ellison, 'You English on your comfortable island do not require to know the map of Europe' (68). As Ternar explains, the global events that led up to the collapse of the Ottoman Empire meant its inhabitants were especially sensitive to border changes: 'the Turks needed to make many maps to orient themselves within the changing confines of their country' (68). These comments lead Ternar to reminisce about her school years in the 1960s and 1970s, where she also had to draw countless maps (68). This example of structure shows the way irritation becomes a productive point whereby Ternar can legitimately engage in a dialogue and use her own personal experience to explore this cultural fascination with maps. From this, we can see how emotion is central to affective reading *as* a symbolic encounter.

Ngai explores how irritation is generally seen as a mood that is distinct from emotion because of the lack of a clear object: 'the minimalism of irritation would seem to position it as the antithesis of a concept defined by emotional excess' (190). Linking this to 'the textual other' *as* the process of identification I suggest that irritation is not a hypersensitivity but rather fundamental to the everyday life of marginalised individuals. The source of Ternar's irritation is less Ellison herself, but what she represents historically. Fundamentally, irritation as an everyday, minor but

pervasive mood shows the real source of Ternar's concern, the weight of orientalism and the subjugation of women globally. This is conveyed through a writing style that heightens affect, thus producing what I recognise as an affective literary form.

Feminism and the Veil

Affective reading as an encounter within the space of the text can also be seen in Ternar's explanation of Ellison's contradictory feminism. In a chapter titled 'Feminists, Champions, and Writers', echoing the dramatic titles of Zeyneb's text probably bestowed by Ellison, there is a build-up of ambivalent emotions, where Ternar is frustrated and inspired by Ellison's feminist politics in equal measure. The ensuing frustration of trying to identify truths is necessary for generating a space within the text for comparison and dialogue. As Lynne Pearce outlines, 'Frustration, like anxiety, is an expression of the subject's feelings of impotence towards the (textual) other; though where anxiety . . . is an emotional torture associated with the inability to act, frustration is rather an expression of not knowing how to do so' (156). Exceptionally relevant for Ternar's text, Pearce describes how writing is one hermeneutic strategy for overcoming frustration caused by reading: 'Writing is both one of the ways in which we can attempt to articulate our "incomprehension", and a means of positioning a recalcitrant (that is, silent/unresponsive) textual other as an interlocutor whether s/he wants it or not' (156). In light of the political incentive of Ternar's prolonged affective reading, such a feeling creates a productive confrontation where she can approach the apparent source of her frustration. In this chapter, Ellison attends a feminist meeting in Turkey and is surprised that the only speakers are men while all the women are veiled or have their hair covered. Ternar describes Ellison's difficulty in understanding the complexity of gender relations in Turkey through the lens of Europe. For instance, she references how men use female pseudonyms in Turkey because of the lack of women writers.

The accumulation of the chapter shows Ternar expressing that Ellison's contradictory opinions are precisely why she enjoys reading her: 'this is why I like Grace; this is why I like our conversation. And do you know what, Grace? I really like airing my grievances; I like this unveiling, seventy-five years after your trip' (85). Considering Ellison's orientalism, 'unveiling' her is a move of power by Ternar. Questioning Ellison's treatment of the servants, Ternar asks 'Was she really ever on anyone's side?' (92) Discussing Ellison's ambivalence about marriage between men

from the East and women from the West, she admits that 'it frustrates me because I cannot pin Grace down' (95). Ternar's multiple opinions of Ellison creates an irritated literary mood. Overall, it signals a productive frustration that relates the everyday to the exceptional, where a daily dissatisfaction connects to fundamental issues. The narrative style, a type of stream of consciousness, formed of responses to another's text, is vital to this type of affective reading.

In the latter half of *The Book and The Veil*, Ternar focuses on Zeyneb's *A Turkish Woman's European Impressions*. Differing from her response to Ellison but still employing an affective reading, Ternar's reaction to Zeyneb's irritation is further irritation. This mirroring effect is a product of her focus on Zeyneb's feelings, or how she imagines Zeyneb's emotions, rather than on the events or plot structure. As a result, she places herself in an empathising role with Zeyneb, as a fellow Turkish woman disillusioned by both the East and West. Ternar and Zeyneb, then, occupy a shared position. In light of the overall book structure, of Ternar's prolonged irritated reading of Ellison before her more sympathetic reading of Zeyneb, despite the fact that chronologically Zeyneb's text comes before Ellison's, we can see the book's strategy of emotionally-infused reading. Through positioning herself as the authority as a reader and a scholar, she legitimises women's emotional knowledge.

Ternar engages with symbols as part of an identification with the 'textual other' through the objects in her title *The Book and the Veil*, most especially the veil as a metaphor. In orientalist discourse, the veil serves as an ontology, a 'privileged concept-metaphor in the construction of the reality of Orient' (48). By placing herself as the reader of Ellison in the first half of the text, she has a position of authority in which to play with such a metaphor. Fundamentally though, as a reader in the 1990s, she brings with her a different history of the cultural image of the veil. Despite its pervasive symbolisation for Muslim women's subjectivity in Western cultural depictions and political discussions, the veil as metaphor is not a purely contemporary phenomenon. In fact, the *Times Literary Supplement* review of Zeyneb's text in 1913, titled 'Veiled Women' puts her text together with a study of 'Veiled Women' by Marmaduke Pickthall, a book with an entirely different geographical context of North Africa (Lane-Poole). As Meyda Yegenoglu describes, in light of unveiling as a political doctrine, 'The veil is one of those tropes through which Western fantasies of penetration into the mysteries of the Orient and access to the interiority of the other are fantasmatically achieved' (39).

Ternar's use of the veil as a metaphor links to her melancholic literary mood precisely because her ambivalence towards the veil means her opinion is never concluded. This furthers a sense of irresolution and a lingering melancholic atmosphere without catharsis. When introducing the texts, she describes their literary pseudonyms as veils (23) and she also describes Ellison's publications of Zeyneb's text as an 'unveiling' (61). On the one hand, we can read her as complicit with the fetishisation of this religiously and/or culturally significant piece of clothing, on the other hand, especially due to her prior repositioning attitude as the authority on Zeyneb's experience, she could be seen to be invoking the metaphor of the veil from the point of view of Turkish women. For instance, she describes Zeyneb and her sister Melek having left Turkey after the publication of Pierre Loti's novel that brought shame to the sisters, as having 'written their way free of the veil and into Europe' (105). Similarly, their scheming with the French novelist Pierre Loti is seen in the following terms: 'By throwing a veil of fiction over themselves, Loti and his…female friends thought they could reveal the actual situation and speak for a multitude. The fictional veil turned out to be made of a quite transparent and gauzy material, however' (109). The use of veiling as metaphor has a long history in western discourse. As Christian Knirsch notes, describing things as veiled or unveiled is part of a 'Eurocentric projection of the Western concept of the veil onto the rest of the world since the direct link between seeing and knowing, an important theoretical prerequisite, is specifically Western and certainly not universal' (170-1).

Ternar presents Ellison's symbolic use of the veil in order to unseat her from an authoritative position, before presenting her own version of such metaphors. She takes issue with Ellison's strategic use of photos of the sisters in the publication of *A Turkish Woman's European Impressions*. Ternar describes the first photo in the text as fake because it shows Zeyneb fully covered in a yashmak (outer garment or cloak) and as Ternar authoritatively writes, 'We know as well as Grace that such a costume was worn outdoors in Turkey, so it is highly improbable that Zeyneb . . . would wear it indoors in Paris where she had fled to be free of the veil' (120). Ternar hypothesises the reasons for this by asking several questions about the use of photographs in order to authenticate the material for the European literary marketplace. In a section that is supposed to be about Zeyneb, Ternar is continuing to critique Ellison, which demonstrates how Zeyneb is always viewed through Ellison because of the nature of the publication. Later on, Ternar discusses Ellison's inclusion of another picture of the sister covered by yashmaks, placed after

Zeyneb's discussion of meeting men in Europe she would not have been allowed to see in Turkey, which prompts more questions from Ternar: 'What do these photographs signify? Are all the Turkish women's utterances automatically nullified because we cannot see their mouths?' (134).

Following this, Ternar seeks to problematise any straightforward rendering of the veil. The veil is reconfigured not as restrictive but protective by Ternar: 'Zeyneb was hoping that [her Turkish sisters] would look at Europe through a veil that covered if not their eyes, then their minds' (144). This comment is made in reference to other Turkish women being able to enjoy the positive aspects of life in Europe without experiencing Zeyneb's disillusionment. Ternar's interpretation of Zeyneb's melancholia through the metaphor of veiling shows a further process of editing Zeyneb's story, one that began with Ellison. However, she is responding to Ellison's use of the veil imagery and reconfiguring such knowledge from the point of view of a Turkish woman. Ternar, then, is reclaiming this metaphor.

Ternar finishes her section on Zeyneb by synthesising the dichotomy between East and West that concerns Ellison and Zeyneb through her own dichotomy, that of the book and the veil. Concerning Zeyneb's movement back to Turkey after travelling in Europe, Ternar sees the two geographical locations and their cultures through the symbols of the book (Zeyneb's written account) and the veil: 'She had cast off the veil through a book, and when she did not like the story that emerged, she thought she could abandon the book and re-adopt the veil' (147). In line with the experimental, hybrid, generic structure of Ternar's text, the 'textual other' of the veil is mobile precisely because of its relationship to emotion. As Pearce details, 'Apart from looking at the different ways in which readers/viewers *enter* texts . . . we need also to explore more fully what happens once they have arrived there: how their "identifications" shift and change; how they mutate and perish' (18). For Zeyneb, the veil symbolises the restrictive element of her culture. For Ellison, it is what defines Turkish women's experience and functions as an easy symbol through which to convey this experience without any sense of nuance. The veil, then, works at a point of identification amongst the women, but is ambivalent in its mobility. Ternar's inclusion of these differing symbolic renderings of the veil destabilises the way history is formulated and remembered, which is precisely Ternar's concern throughout the text. We gain an awareness of how Zeyneb and Ellison both exploit the symbol in light of their own motivations, and Ternar's continual self-reflexive questioning of her own motives and movement in emotional

responses undermines her particular authority. It is especially telling that this is done through the image of the veil, as it has served as a stereotypical image to represent Muslim women throughout modern history.

Conclusion

This chapter has centralised the importance of melancholia in women's travel writing and articulations of history. In the first section I explored the relationship between melancholia and political aesthetics in Zeyneb Hanoum's *A Turkish Woman's European Impressions*. Zeyneb's melancholia is born from disillusionment with the West alongside frustration with her cultural homeland. She uses this emotion in order to rework the literary genre of women's travel writing, for political ends, namely to call attention to women's liberation in Turkey. Her engagement with the orientalising discourses of Ellison's framing demonstrates the relationship between melancholia and the social, political context. Her emotion-infused writing shows the tensions inherent in feminist aesthetics and ultimately this disrupts readerly expectations of both travel writing and *bildungsroman*.

This chapter builds upon my previous discussions of affective experience and a particularly affective writing style in order to consider the role of affect in reading in Yeshim Ternar's *The Book and the Veil*, which is a sustained affective reading of both Zeyneb's text and Grace Ellison's *An English Woman in a Turkish Harem*. Ternar's rhetorical use of irritation as a literary mood, in line with Zeyneb's melancholia, structures her narrative. This is part of her motivation in constructing a history of women that is ultimately transgressive, in keeping with her proclaimed merging of fact and fiction. Lynne Pearce's theorising of reading as contingent on the identification with a 'textual other' is vital for understanding how Ternar's text describes reading as affective. The use of irritation has significant implications for solidifying the articulation of Turkish women's history, which shows a preoccupation with the tension between feminism and aesthetics, which began with Zeyneb. This mood also has a presence due to its everyday nature, which is significant for my overall thesis in terms of the relationship between affect and the everyday.

Both texts demonstrate the validity of emotional knowledge as a form of knowledge gained through travel and mobility. Melancholia is used as a system of critique and resistance, both of particular figures such as Ellison and of systems of cultural domination such as orientalism. Ternar's use of irritation complements

understandings of political melancholia by making us think about the structures of such emotions. The power of these emotions in granting agency comes from their lingering, persevering quality. While both manifestations of melancholia are individual, their shared identities as migrant Turkish women and shared feelings of disillusionment signal the communal potential of this emotional state. As I will explore further in the next chapter, melancholia as collective emotion is a major concern for this body of literature.

Chapter Four

Melancholic Migration in Fadia Faqir's *My Name is Salma* and Leila Aboulela's *The Translator*

Introduction

My Name is Salma and *The Translator* demonstrate the interconnected variants of individual and collective melancholia particular to Muslim migrants and women. In the texts, melancholia is primarily negotiated in everyday life through interaction with objects and movement through space. This emotive experience is, therefore, always affected by social identities. This chapter is split into three sections covering different themes relating to melancholia: objects and gender, uncanny spaces, and communal experiences of melancholia. Building upon the Freudian model of mourning and Eng and Han's theory of 'racial melancholia', I will begin this chapter by discussing the process of object loss and investment in a cultural sense and how this is tied up with consumerism, gendered experience, and the body. While Salma, the protagonist of *My Name is Salma*, engages in consumerist behaviour as a way out of mourning, Sammar, the protagonist of *The Translator*, maps the experience of melancholia through her encounters with religious objects. Feelings of the uncanny, and the associations of spectrality and haunting, are distinctive to the positioning of migrants between multiple cultures. Uncanny environments, of simultaneous familiarity and unfamiliarity, suggest a complex relationship between identities and temporalities that shows homeliness functions as a gradient rather than as concrete stages or binaries. As argued in the introduction to this section, many critics have argued for the political potential of collective emotion, in particular for melancholia as productive through its staying power. The existence of groups of people in public space unable to simply 'get over' their sadness brings to the forefront the way spaces are structured to privilege white heterosexual male bodies. According to Sara Ahmed, 'melancholic migrants' disrupt the perpetuation of happiness as a way of nation building by drawing attention to the structural inequalities that prevent their happiness. I will explore how the protagonists' interactions with other migrants enables shared emotions and, as a result, invokes a symbolic collective melancholia.

Prolonged feelings of sadness, made more pronounced by movements in memory, mark the narration of Salma's immigration experience in *My Name is Salma*. In the hostel in Exeter where she first lives, she spends her time either lying in bed refusing to eat or taking long walks around the city at night. She acknowledges that she is known to her boss for her 'long silences' (139). This feeling of melancholy, prolonged sadness that she is unable to 'get over' even while trying to be happy, clearly results from the trauma she has experienced. In psychological terms, Salma could be suffering from Post-Traumatic Stress Disorder (PTSD) after being ostracised from her family and having her baby taken from her shortly after giving birth, as well as experiencing the trauma of the journey to first Ireland, then England. During that time, she spent a long period isolated in a cell at an immigration detention centre in Southampton. Salma's experience of being treated differently as an asylum seeker clearly amalgamates with her PTSD, suggesting a type of melancholia that is specifically applicable to those whose migration is triggered by trauma. On a similar strand but different context, Sammar's melancholy at the death of her husband in *The Translator* is wrapped up with her feeling of isolation as a differentiated body in a predominantly white non-Muslim society. Indeed, her depression is imagined in spatial terms, predominantly as feeling sleepy or looking through fog. Both texts illustrate the importance of melancholia in this body of work in describing individual trauma and the experience of migration.

My Name is Salma: Object Loss, the Body, and Gendered Melancholia

Following the Freudian model of mourning, the individual must invest in new objects in order to replace the lost object and to combat the effect of loss on the ego. The space left by the loss of an object must be replaced by directing the gaze to something else. Freud's understanding of 'object' is quite open and could include people, spaces, activities; what is most important is the change in direction of attention. While both protagonists negotiate melancholia through material objects, their different use of these objects reflects their different levels of privilege. The protagonists' self-conception and relationship to the world around them is combined with their relationship to objects. Freud emphasises the way the lost object has been recast inside the ego during melancholia. This process of 'identification' involves a substitution of the object that has a determining effect on the ego and the building of

the character ('Ego' 28). In other words, melancholia has a significant effect on the subjectivity and personhood of the individual. *The Translator* demonstrates this process through the way Sammar internalises her lost husband by living with 'a young Tarig inside her head' (24). Both novels exemplify how cultural loss affects the personality and subjectivity of the characters through narratives focalised and framed through objects.

Salma's response to her feelings of unhomeliness is to invest in consumerist objects as well as her body as an object. Overcoming this grief by investing in her body as a way of gaining happiness in a capitalist society points to a particularly gendered type of melancholia. Melancholia endures because this process is set up to fail; consumerism cannot give Salma the desired happiness. Sammar, on the other hand, rids her life of objects during her mourning process, and goes through a healthier process because of her economically privileged position and her investment in her religious life. Where Sammar invests in religious life as her new 'objects', Salma's investment in a new way of life via objects that function as part of the capitalist system echoes Eng and Han's racial melancholia. As reproducing culture is performative, investing in materiality is bound up with the process of assimilation.[22] Yet, due to their positions as migrants, neither modes can be said to lead to a complete mourning as both characters remain melancholic.

Objects are not neutral and neither is their role in performances of culture. In his 'thing theory', Bill Brown emphasises the need to think with and through physical objects in order to establish 'a genuine sense of the things that comprise the stage on which human action, including the action of thought, unfolds' (3). In the context of migration, objects are part of the daily performance of social codes in a new culture. They also function as social capital in the enactments of ethnicity, gender, class and sexuality. While objects do help us 'make meaning', 'organize our anxieties and affections' and 'sublimate our fears and shape our fantasies', Brown highlights that we cannot simply explain our relation to things through the cultural logic of capitalism (4-6). Indeed, this is wrapped up in the emotions we designate to objects. Sara Ahmed asks how objects become happiness 'as if happiness is what follows proximity to an object' (*Promise* 21). Ahmed's assertion that happiness involves a

[22] Scholars have problematised assimilation as a concept, questioning its ethnocentric tendencies and the implications of 'fateful passivity and one-wayness' (Rumbaut 923). Nonetheless, Salma's experience still evidences the way migrant subjectivity is imbued with the pressure to assimilate.

particular kind of intentionality that is 'end oriented' explains Salma's obsession with objects as a means to assimilation into British culture:

> it is not just that we can be happy *about* something, as a feeling in the present, but some things become happy *for us*, if we imagine they will bring happiness *to us*. Happiness is often described as "what" we aim for, as an endpoint, or even an end-in-itself…Things become good, or acquire their values as goods, insofar as they point toward happiness. Objects become "happiness means." (*Promise* 26)

Objects hold emotions and promises because of processes of capitalist commodification that manipulates individuals' desires. Faced with a xenophobic society, Salma uses objects in order to obtain whiteness. Objects are seen as a route to becoming assimilated. As detailed by Eng and Han, the requirement for assimilation by migrants or minorities is often synonymous with adopting whiteness. But the ideals of whiteness remain unattainable for minority groups and thus 'processes of assimilation are suspended, conflicted, and unresolved . . . The irresolution of this process plac[ing] the concept of assimilation within a melancholic framework' (671). This is seen in Salma's relationship with her body as an object, as she says, 'Now Salma the dark black iris of Hima must try to turn into a Sally, an English rose, white, confident, with an elegant English accent, and a pony' (10).

Homi Bhabha has discussed how the 'melancholic revolt' of colonial subjects must not be taken 'at face value for its apparent victimage and passivity' but instead as a 'mental constellation of revolt' in the deconstructionist vein of 'narrative metonymy . . . outside the sentence, bit by bit [through] its insistent self-exposure' (*Postcolonial* 65). There is an inversion of meaning in this melancholic discourse: 'it "incorporates" the loss or lack in its own body, displaying its own weeping wounds is also an act of "disincorporating" the authority of the Master' (Bhabha *Postcolonial* 65). What appears to be inverted melancholia can, in fact, evidence a source of insurgent commentary on particular socio-political conditions. In the contemporary context of Asian-Americans, Eng and Han argue that perpetual foreignness, designated by bodies rather than citizenship, exemplifies the way society is constructed to normalise whiteness. Thus, 'mainstream refusal to see Asian Americans as part and parcel of the American "melting pot" is less an individual failure to blend in with the whole than a socially determined interdiction' (671).

Eng and Han detail the stereotypical dichotomy for Asian-Americans as that of the eccentric individual vs. the 'model minority' who is 'inhumanely productive' (671). Stereotypical dichotomies also exist for British Muslims. Mahmood Mamdani has theorised the post-9/11 good Muslim/bad Muslim dichotomy as the way in which

religious experience is turned into a political category by differentiating Muslims as good or bad rather than as terrorists or civilians. In the same way Eng and Han theorise a melancholia experienced by a particular socio-ethnic group based on specific stereotypes, we can conceive of a melancholia as specific to Muslims in contemporary Britain. In particular, Muslims in the UK are systematically conceptualised as the 'outsider within', where multifarious religious and social cultural behaviours are continually viewed with suspicion and as incompatible with Britishness by a non-Muslim majority (Ansari 14). Characterisations of Muslims in Britain are distinct from Eng and Han's example of Asian-Americans because this group is determined by religious affiliation rather than solely geographical or racial grouping. Despite this distinction, what makes this comparison applicable is precisely the processes of stereotyping, static characterisation and assignment of dichotomies.

These stereotyping processes place Muslims in Britain into a position of perpetual foreignness. Salma's experience operates within a particular context of contemporary racism that depicts people of colour as illegitimate. Conceptualising the anti-Muslim 'new racism' post-7/7, Ambalavaner Sivanandan argues that the simultaneous 'war on terror' and 'war on asylum' have converged 'to produce a racism which cannot tell a settler from an immigrant, an immigrant from an asylum seeker, an asylum seeker from a Muslim, a Muslim from a terrorist' where 'all of us Blacks and Asians [are] at first sight terrorists or illegals' (2). In this way, Muslims live in a society where difference itself is stigmatised to connote illegality, which in turn has an effect on feelings of belonging. Salma's approach towards alcohol as an affective, performative object evidences a melancholia specific to Muslims in Britain. She does not drink alcohol because of her religious, cultural beliefs as a Muslim. Yet while in the UK, she understands that she has to appear comfortable being near alcohol and must appear to drink it. She frequents nightclubs where she speaks to men who make her feel uncomfortable, lying about where she is from because she feels like a criminal. In her words, like 'a key witness in a Mafia crime case I changed my name, address, past and even changed countries to erase my footsteps' (249). In fact, her first taste of champagne at her friend Parvin's wedding at a mansion in the English countryside leads her to feel a distinct feeling of unhomeliness:

> 'Damned is the carrier, buyer and drinker of alcohol,' I heard my father's voice. My hand trembled carrying the forbidden drink to my lips. It had been almost sixteen years since I last saw them. It was only me, the dark haunting

> trees, the vast moonless sky and the pipe [. . .] the made-up woman with the meek voice dressed in satin and georgette was not me. I had nothing to do with that nineteenth-century mansion, the thick even lawns, the wide stone stairs, the naked statues, the old trees. (265–6)

Due to the normative, social aspect of alcohol consumption in Britain, not to partake of such a culture represents a barrier to assimilation. Taking part in normative, social behaviours through drinking alcohol does not simply solve Salma's melancholia, instead it triggers this traumatic memory. According to Ahmed, objects have an affective life due to the power of the human imagination to pre-empt our feelings that result from an encounter with an object (*Promise* 27). Through the same structure that enables objects to be seen as the source of happiness, we can see objects as causing melancholia because of their resonance in a particular culture's imagination, in this case a Muslim's relationship to alcohol. Objects are seen to be the route of feeling; an affect is caused by the proximity to an object. But as Ahmed suggests, 'The very tendency to attribute an affect to an object depends upon "closeness of association" where such forms of closeness are already given' (*Promise* 27). Therefore, what survives encounters is the element of proximity: 'the proximity between an affect and object is preserved through habit' (*Promise* 28). Salma's relationship to alcohol evidences the notion of an affective afterlife of objects as learnt through habit. From the culture in which she has grown up, she has prior negative associative feelings with this entity, as echoed in her memory of her father's voice. Melancholia, as distinct for Muslims in Britain, is shown through Salma's inability to reconcile the need to behave comfortably with these objects in order to mimic normalised British social codes and the prior affective power these objects have over her.

For Salma, the differences between her relationship to her body, including her sexual body, in her homeland and in the UK are striking for the rural/city, nomadic/capitalist distinctions. There is less emphasis on her gendered embodied self in her nomadic society and she values herself less in terms of her body than in the UK. Salma learns that her body is an object of social capital that can be used to increase her position in society. Indeed, in the hostel, deciding they must try to get jobs, Parvin shouts at Salma 'Lighten up! Groom yourself! Sell yourself! ...You are now in a capitalist society that is not your own' (51). Through the narrative temporal movements, we can see the changes from one society to another. For example, she sees her reflection for the first time in her life while in a convent in Lebanon after

fleeing the prison. Looking at her body in the mirror to assess her progress then becomes a repeated image in the hostel (129) and then living in Liz's house, where she looks in the mirror and says to herself 'you have improved recently' (57). Her body becomes something she 'works on', and in light of Ahmed's affective happy objects, the assumption is that the end goal of this progress will be happiness. Through her slow integration with British culture, she has been taught to be ashamed of her body and see it as a separate entity whose use is purely valued in terms of capital.

Esra Santesso has argued that *My Name is Salma* is an 'extended meditation on the possibility of assimilation via superficial change' where Salma's project is essentially 'a performance-experiment based on mimicry' (107). The way Salma interacts with objects also illuminates how everyday consumerist space and items are structured to privilege white bodies. In this case, to have a different body is to be already barred from these types of capitalist interactions and thus results in a perpetuation of consumerist actions in a bid to obtain whiteness. Gillian Rose argues against masculinist, racist theorising which envisions the body as neutral, because bodies are, in fact, 'maps of the relation between power and identity' (361). She details how the assumption of corporeal boundaries in social relations means bodies cannot be seen as 'colourless': 'Whiteness retains its hegemonic position by denying its own colour and so becoming transparent to the critical gaze' (362). Salma's experience of culture through objects attests to this on-going idealisation of whiteness as normative yet transparent. For instance, she talks about magazines and her spending habits,

> In *Cosmopolitan* there was an article about women addicted to chocolate, which had chemicals similar to those produced when falling in love, but there wasn't a single word about women like me addicted to glossy magazines. Whenever my morale dropped a notch or two I would go to the newsagent and buy some chewing gum, a bar of chocolate and a glossy magazine. (206)

That her happiness is so dependent on behaving like a consumer, even though the promise of happiness inherent in this process is denied to her, shows the way the system is set up to fail her. Salma's consideration of *Cosmopolitan* shows it to function in the wider schema of women's empowerment as a substitution for more explicitly political strategies whose purpose is to further the interests of women as a socioeconomic group, in line with Angela McRobbie's argument that elements of contemporary popular culture are effective at 'undoing' feminism at the same time as appearing to establish themselves as an effective response to the challenges

posed by feminist analysis (11). The magazine promises to help women understand their problems with consumerism by, ironically, forcing them to act like consumers. The phrase 'women like me' has a double meaning, showing Salma's self-awareness as both an 'addicted' consumer of magazines and as an outsider to the magazine's normative whiteness. This process echoes Ahmed's argument about the way objects become subsumed into one's identity: 'Objects that give us pleasure take up residence within our bodily horizon. We come to have our likes, which might even establish *what we are like*' (24). Indeed, Salma's understanding of 'what she is like' is caught up with her position as a consumer in a sexist culture. Salma's melancholia continues because of these barriers to re-investing in objects.

The Translator: Religious Investments

Unlike Salma, Sammar's purchasing power and will to take care of her appearance is a positive sign of getting over mourning because it contrasts with her previous action of throwing away all objects associated with her husband. Taking care of her appearance by, for example, putting butter on her hair (36), is a sign of getting over grief. By the same token, Sammar finds herself at a cosmetics counter in a shop in conversation with a friendly saleswoman. It is in this gendered space of consumerism that Sammar makes some revelations about her mourning: 'Sammar had not worn make-up or perfume since Tarig died four years ago. Four months and ten days, was the sharia's mourning period for a widow . . . time that must pass before she could get married again, beautify herself again' (67). Sammar thinks of the specified amount of time, 'not too short and not too long' and concludes that 'Allah's sharia was kinder and more balanced than the rules people set up for themselves' (67). As a result, she buys colourful curtains, a new coat and starts to have dreams about the present, not the past.

While Salma's engagement with objects is wrought with her overwhelming need to 'fit in' and perform gendered social codes, Sammar has a more positive relationship to consumerism as a result of her privilege. Sammar does not have to be in public spaces where she may be subjected to sexual harassment or racist abuse whereas Salma must inhabit these insecure spaces in order to survive financially. Sammar also has the safety net of being able to return home to Sudan. As an asylum seeker, Salma continually worries about money and puts herself in precarious situations in order to earn money. This is gendered, as she laments,

'here in this new country, only men spoke to me' (29). Most of Sammar's interactions with people happen within a university, whereas Salma occupies spaces that she believes make her part of the lower classes. She describes how 'In the early evening the city belonged to us, the homeless, drug addicts, alcoholics and immigrants' (28). Sammar's investment in her religious life (religious rituals, beliefs and items as 'objects') as a response to mourning contrasts with Salma's investment in consumerism. This builds on my concept of Muslim melancholia, namely that the distinctive way Muslims are targeted in popular discourses, the media, and by the government leads to a particular emotive daily experience. In the first instance, the characterisation of Sammar as using her faith to overcome adversity is clearly didactic and seeks to promote a religious life. Yet it also challenges the view of melancholia as material and economic as seen in *My Name is Salma* by highlighting the role spirituality plays both in personal and cultural loss.

While Salma is quite active in mourning through a certain performativity, Sammar seems to 'get stuck' in her feelings. After losing her husband, Tarig, Sammar rids herself of all his items:

> Packing and giving things away. She filled black bag after black bag, an evacuation. Tearing letters, dropping magazines in the bin, a furious dismantling of the life they had lived, the home they made. Only Allah is eternal, only Allah is eternal. Photographs, books, towels, sheets. Strip and dump into a black bag. Temporary, this life is temporary, fleeting. Why is this lesson so hard to learn? Pens, boots, a torchlight, a comb. The index cards he used for studying. Could you please take these bags to the mosque . . . we're going home, we're finished here, we're going to Africa's sand, to dissolve in Africa's sand. (9-10)

Mourning is described here as simultaneously material and spiritual. As this rhythmic paragraph descends into stream of consciousness, it becomes clear that Sammar's personal grief is caught up with her migrant subjectivity. Brown describes how life is possessed by things, causing a state of 'being possessed by possessions' (5). This state of being possessed is precisely what Sammar denies as a mourner. Denying the pressure to be an active consumer is either a sign of depression or reflects a spiritual subjectivity. That she is 'furious' contrasts with the systematic way she describes getting rid of objects she associates with her husband. Similarly, the way she describes the religious routines she performs that keep her sane is devoid of strong emotion. She even gets rid of her child, leaving him behind in Sudan with her Aunt after Tarig's funeral and returning to Aberdeen alone. The frustration she feels that her toddler cannot grieve in the same way, it seems 'cruel and shocking that he would not stop . . . with the same undiminished

zest he wanted to play' (9), is a source of ongoing ambivalence. After Tarig's funeral in Sudan, Sammar lives in Aberdeen with 'One plate, one spoon, a tin opener, two saucepans, a kettle, a mug' (16).

Sammar's religious rituals demonstrate her investing in an object that is not her husband. Whereas Salma moves away from her religious-cultural habits, albeit still retaining a self-proclaimed identity as Muslim, Sammar concentrates on her religion when shunning everything else. Compensating for not fasting during Ramadan, Sammar fasts during the winter:

> Thirty-five minutes past three and Sammar ate a date that tasted even sweeter because she was breaking a fast. Then she drank the water and felt herself to be simple, someone with a simple need, easily fulfilled, easily granted. The dates and the water made her heart feel big, with no hankering or tanginess or grief. (35-6)

The simplicity and delicacy with which she breaks her fast echoes the emotional life of her spirituality. Yet this is still mapped onto things: the date, the water, and the exact time of sunset. These things have an affect, they are described as the source of her feelings of contentment. Similarly, her prayer mat is described as if it holds a subjectivity: 'Her prayer mat had tassels on the edges, a velvety feel, a smell that she liked. The only stability in her life, unreliable life, taking turns the mind could not imagine' (36). The resonance of the prayer mat as the *feeling* of stability in Sammar's life echoes Brown's argument that objects are more than just 'mere surfaces', they are things that occupy places in daily life, and are also brought into being through sociality and human interaction.

Following Freud, in order to overcome mourning, one must invest in new objects and thus turn the ego away from what is lost. Sammar's investment in religious ritual appears to keep her in a melancholic realm of stability. Time becomes measured through religious ritual, and so becomes an object. A day is divided by the time of breaking fasts or through the way her melancholia feels. Sammar's flat is described as 'Four years ill in a hospital she had made for herself. Ill, diseased with passivity, time in which she sat doing nothing' (16). The times where she can only rouse herself to pray five times are 'the only challenge, the last touch with normality' without which she would lose awareness of the differences between day and night (16).

For Sammar, the passing of time after the loss of her husband feeds into larger questions about mortality and existence. In light of Ahmed's 'happy objects', we can think of her religious rituals as objects which promise certain emotions.

Specific to migrants and also Muslims in certain political contexts, these religious objects may have very different affective lives depending on their environment. Later on in the novel, we see the result of Sammar's commitment to religious prayer:

> Once there was a time when she could do nothing. When she was held down by something heavy. Clogged up, dragging herself to pray, even her faith sluggish. Yet Allah had rewarded her even for these imperfect prayers. She had been protected from all the extremes. Pills, break-down, attempts at suicide. A barrier was put between her and things like that. (115)

The knowledge that habitual religious worship can allow one to overcome melancholia, in a country that is generally secular, shows how affective registers can travel. In other words, it suggests a global affective register unique to religiosity, which, incidentally, concurs with Sammar's relationship to time as spiritual.

Uncanny Spaces

It is not just objects that play a major role in processes of melancholia in these texts. Both texts are also marked by representations of hauntings and spectrality that show the role of space and environment in melancholia. Michel De Certeau views the spatiality of the city as the 'poetic and mythic experience of space' rather than geographical, geometrical, visual or theoretical (93). The creative fluidity and mobility inherent in such a notion of space gives both agency and precarity to the individual. For the melancholic individual, then, their ability to produce their own meaningful space is affected by hauntings as a result of mourning and by uncanny feelings as a result of their displacement. For Salma and Sammar, there is an inherent spectrality in the everyday experience of space because of memory and trauma. Through the protagonist's emotive responses to their environments, we can see that the personal processes of mourning and melancholia cannot be separated from their socio-political contexts. In particular, these experiences are characterised by feelings of uncanniness, that something can feel familiar and unfamiliar simultaneously. Homeliness, the feeling of being anchored to a place, comes from familiarity or understanding of a space. The uncanny feelings experienced in the novels demonstrate migration as a daily process of negotiating familiarity. But it is also not straightforward to assume that within each migrant there is a battle of two or more irreconcilable cultures. Rather, the existence of feelings of uncanniness in the texts suggests a complex relationship between identities and cultural performances that goes beyond binaries or concrete stages of assimilation.

Freud's theorising of the uncanny emphasises orientations and the relationship this feeling has to being 'at home'. Freud's much-cited *unheimlich,* the unhomely, is significant when we consider the common use of homeliness, or the home as symbolic, in diasporic theory. Indeed, the uncanny is bound up with two important factors in discussions of migrant literature: memory and identity. As Freud suggests, 'the "uncanny" is that class of the terrifying which leads back to something long known to us, once very familiar' ('Uncanny' 219-20). Freud's explanation of positionality and instability elucidates the orientations of migrants and travellers: '[t]he better orientated in his environment a person is, the less readily will he get the impression of something uncanny in regard to the objects and events in it' ('Uncanny' 220). For instance, while Sammar may feel comfortable with the language, university spaces and structure of life in Aberdeen, she still feels jarred by the sudden culture shock of her colleague Diane, her boss's PhD student, so casually talking about drinking, sex and not wanting to get married (70).

Uncanniness has a productive role in the texts, illuminating this particular feeling as endemic to migrants and tied to the social and political purposes of melancholia. *My Name is Salma* and *The Translator* explore how melancholia is mapped onto the individual's relationship to space. In these focalised narratives, space is actively produced via the individual character's perceptions, memories and personality. Therefore, even though a building or road may be physically static, it will not be perceived, understood and described in the same way for everybody. Even though an individual's notion of a space is legitimate and 'true' for them, it may not be valued as such by others because of the social circumstances of each individual and their relation to each other. De Certeau, in his theorising of 'walking in the city', describes how the subject of the city is constituted by the walkers, the 'ordinary practitioners of the city', who create the text of the city even though they cannot read it. The walkers, 'whose bodies follow the thicks and thins of an urban "text" they write without being able to read it' (93), have a degree of illegible agency. The fluidity of this constitution of the city as harnessed by migrant walkers has a threatening mobility towards the normative discourses of the city. De Certeau's emphasis on this unknown power helps explain the feeling of uncanny space in these two texts. As he argues, 'Escaping the imaginary totalizations produced by the eye, the everyday has a certain strangeness that does not surface, or whose surface is only its upper limit, outlining itself against the visible' (93).

This ‘strangeness that does not surface’ demonstrates an uncanniness as ambivalent in the production of the space of the city. Aboulela describes how migrants can add to the supposed stasis of a place in her short autobiographical story ‘And my Fate Was Scotland’. She describes how it is difficult for an African to add to Europe because the locals believe ‘everything…has already been sorted out and organised’ and so ‘there is nothing really new that [the African immigrant] can add’ (178). Reacting against this imperial assumption of superiority, Aboulela asks, ‘[but] if we don’t add something or change something then why did Fate bring us here?’ (‘My Fate’ 178) This capacity is described as changes in language, cultural performances and taking up new spaces: ‘Put couscous in the English dictionary, Ramadan, pray in a place where people have stopped praying’ (‘My Fate’ 178).

Moments of uncanniness are generally described in the novels through a mix of memory and the present, of simultaneous feelings of familiarity and strangeness. Doreen Massey defines one characteristic of space as ‘the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality; as the sphere in which distinct trajectories coexist; as the sphere therefore of coexisting heterogeneity’ (9). In this way, Salma or Sammar’s productions of particular spaces as uncanny are legitimised as what constitutes those spaces alongside other people’s experiences. Certain feelings of uncanniness are distinct to migrant experience. In particular, the feeling of spatial disorientation as a result of trauma, such as the inability to distinguish between past and present, is resonant of the uncanny’s simultaneous feelings of familiarity and unfamiliarity. In her theorisation of space, Doreen Massey emphasises ‘the relational constructedness of things’ in the production of political subjectivities in space, and thus proposes ‘a relational understanding of the world’ (10). In these terms, space becomes a reflection, albeit fractured or refracted, of the subjectivity of the onlooker. This politics of interrelations shows how ‘Space does not exist prior to identities/entities and their relations’, instead ‘identities/entities, the relations “between” them, and the spatiality which is part of them, are all co-constitutive’ (10). Therefore, Sammar’s experience of Scottish weather or Salma’s feelings towards Exeter cathedral constitute what Aberdeen or Exeter *is* as much as any other individual’s impressions.

Nigel Thrift describes cities as ‘roiling maelstroms of affect’ (*Non-representational* 171). Particular emotions such as anger, happiness, and fear are continually rising and subsiding in different areas and ‘[are] continually manifest[ed] . . . in events which can take place either at a grand scale or simply as a part of

continuing everyday life' (*Non-representational* 171). That both Salma and Sammar encounter culture shocks in public space is testament to the sheer weight of affective environments within their experiences as migrants. Salma gains comfort and a feeling of safety from organised public places such as the train station or cathedral. Sammar describes the emotion of surprise as just 'part of the city': 'the granite buildings, the buses that went down the narrowest of roads. There were shades of surprise: surprise-sneer, surprise-embarrassed, surprise-bemused, surprise-disapproving' (44). The play on 'shades' due to Aberdeen's fame as the 'granite city' illustrates how her experience reconstitutes the normative meaning of 'Aberdeen'. In this description, there is an implication that these emotions are directed towards Sammar from others as a reaction to her as a Muslim. As a woman wearing hijab, her affective experience is based on her appearance as a Muslim, as the narration describes, 'during the Gulf war . . . everyone became aware that Sammar was Muslim' (96). Salma experiences moments of familiarity amongst the unfamiliarity of the city: she sits by a takeaway van because the smell of falafel and the knowledge that the men working there are Arab is a source of meaning for her: she smells 'the aroma of home' which summons her, 'I obliged as if in a trance' (33). The weather is also felt affectively by Sammar. When angry while talking to Rae, she reverts back to discussing the weather: 'I don't want to live here for the rest of my life with this stupid weather and stupid snow' (125-6).

Hauntings and Memory

The way spaces are produced as uncanny in the novels shows spectral or haunted environments as a symptom of melancholia. Theorising about the uncanny is closely linked to the 'spectral turn' within the humanities. The spectral has been used as a conceptual metaphor 'to effect revisions of history and/or reimaginations of the future in order to expose and address the way certain subjectivities have been marginalized' (del Pilar Blanco and Peeren 309-10). Hauntings can be present in many forms because 'subjectivities can never be completely erased but insist on reappearing to trouble the norm' (del Pilar Blanco and Peeren 310).[23] María del Pilar Blanco and Esther Peeren's definition of spectral subjectivities is pertinent for

[23] From a postcolonial point of view, this is most canonically depicted by the spectral figure of Bertha, a woman of colour, in *Jane Eyre*, which Spivak has argued is used as a 'critic of imperialism' ('Three' 249). Aboulela has described *The Translator* as a 'Muslim Jane Eyre' (Chambers 'Interview' 97) which attests to the novel's framing within traditions of spectrality.

understanding how the use of spectrality in the texts queers what is perceived as normal:

> categories of subjectification like gender, sexuality, and race can themselves be conceived as spectral. The boundaries between normative and non-normative subject positions, despite being heavily policed, are not necessarily immediately perceptible, producing a pervasive anxiety that things may not be as they seem, that there may be more to a subject than meets the eye. (310)

Sammar and Salma's multiplicity of realities challenges the assumption of a linearity of thought and a chronological sense of one's life. The daily process of negotiating different linearities of time as a migrant, because of memories and past trauma, shows a sense of time as spectral.

Sammar encounters many feelings of uncanniness that are described as ghostly or haunted. Coming out of Rae's home while visiting with her friend and colleague Yasmin, Sammar steps into what is described as 'a hallucination': 'the world has swung around. Home has come here' (20). Being physically disorientated by the sudden feeling of home, the following description encapsulates an uncanny space:

> Its dimly lit streets, its sky and the feel of home had come here and balanced just for her. She saw the sky cloudless with too many stars, imagined the night warm, warmer than indoors. She smelled dust and heard the barking of stray dogs among the street's rubble and pot-holes. A bicycle bell tinkled, frogs croaked, the muezzin coughed into the microphone and began the azan for the *Isha* prayer. But this was Scotland and the reality left her dulled, unsure of herself. This had happened before but not for so long, not so deeply. Sometimes the shadows in a dark room would remind her of the power cuts at home or she would mistake the gurgle of the central-heating pipes for a distant azan. But she had never stepped into a vision before, home had never come here before. (20-21)

Home here is an emotive place and a feeling, perhaps triggered by leaving Rae's home and being with her friend Yasmin, both people that feel familiar and share the same cultural codes as Sammar. Home is envisioned through the senses: feeling warm, smelling dust, hearing frogs, bicycle bells and the azan. Most significantly, this is characterised by balance and familiarity. Like Salma's memories of her father after drinking champagne, this moment of uncanniness shows the way Sammar negotiates the feelings of familiarity and unfamiliarity on a daily basis. Rae plays an important role as a ghostly presence in the consciousness of Sammar. Viewing Rae through a focalised female narrative voice challenges his normative position, a position that is ghostly because 'masculinity, heterosexuality, whiteness' is usually 'un(re)marked, transparent in its self-evidentiality' (del Pilar Blanco and Peeren 310).

At the peripheries of the narrative, much of Rae's presence is narrated through Sammar's memories or Sammar's phone calls to him.

In his essay on the subject, Freud argues that the repression of emotional affects leads to anxiety, and the recurrence of what is repressed is what leads to uncanny feelings. The feeling in the moment of recurrence must be uncanny 'irrespective of whether it originally aroused dread or some other affect' ('Uncanny' 233). In this way, even happy memories can be unsettling. Sammar's repressed memories of Sudan are mainly associated with growing up with Tarig, whom she later marries. Freud explains that even though the *unheimlich* may be defined as unhomely, the recurrence of the familiar shows these feelings are in fact familiar, but simply estranged because of the process of being repressed ('The Uncanny' 13). Sammar's uncanny feeling is not inspired by any major event or trauma but rather by everyday sights, sounds and smells that make up her sense of her surroundings and her place within it. The azan call to prayer as an everyday experience in Sudan contrasts with her sense of herself as a Muslim in Aberdeen.

Certain spaces at particular times recall their own histories through collective performances. For instance, the experience of Christmas day in Britain brings forth its Christian heritage more so than any other time of the year. This day is significant for how its produces feelings of uncanniness and thus melancholia in Sammar. The particularly religious resonance of Christmas makes Sammar homesick for the sound of the azan:

> Could she trance herself to hear the azan? The sunset azan, almost as special as the dawn, when the muezzin added the words *Prayer is better than sleep*. She was fasting today, making up for days missed in Ramadan. It was easy to fast from the dawn at seven in the morning to the sunset at half-past three. (31)

Yearning for the collective religious traditions of home because she is reminded of the collective worship in Christianity, Sammar re-creates a moment of praying and fasting. This uncanny moment is produced not just by the place but by the specific time of year. Christmas day may be a special day in Britain, but for Sammar it is any other day, the day itself is unfamiliar but the collective religious celebration is familiar, and thus it is uncanny. This affective state is distinct to nostalgia because of the way the narrative moves between past and present. Nostalgia is characterised by a more straightforward memory of happiness. The uncanny, on the other hand, has a more complex set of affective registers.

Spectrality is used in *My Name is Salma* to narrate trauma as Salma is haunted by her brother who follows her in the shadows holding a rifle. She is also haunted by her daughter through feelings, which she senses through the wind. At the end of the novel, she leaves the UK to go back home precisely because she feels her daughter calling for her. Salma being haunted by the figure of her brother with a rifle illustrates the way that the traumatic journey that brought Salma to Britain informs her experience of everyday space. In their discussion of spectral places, del Pilar Blanco and Peeren link the spectrality inherent in all places to the 'spatio-temporal disjointedness' of uncanniness (396). For instance, they describe how the repetition of events, images and locations is a motif of the uncanny, which brings a dreamlike (or nightmarish) quality into everyday life. In the hostel when she first arrives in England, Salma describes her brother hiding behind a curtain: 'Two brown feet in leather sandals stuck out from underneath the curtain' (109). This spectral haunting is accompanied by a memory of her father killing his favourite horse because he was injured. Spectrality here goes hand-in-hand with the uncanniness of memory. It is almost as if Salma is present in two narratives at once, the present and the past, at once and has trouble distinguishing between them. When seeing her brother's feet, Salma describes 'Blood . . . running down my thighs' (109) which suggests her combined trauma of the fear of her family killing her, having her baby taken away in prison, and the process of claiming asylum in the UK.

Salma mixes up memories and thus feels different chronologies at the same time. De Certeau argues that spaces are made up of stories, and spatial practices allow the individual to re-write these layers. These stories and legends are the refractions of our own memories:

> What does travel ultimately produce if it is not, by a sort of reversal, "an exploration of the deserted places of my memory," the return to nearby exoticism by way of a detour through distant places, and the "discovery" of relics and legends . . . What this walking exile produces is precisely the body of legends that is currently lacking in one's own vicinity; it is a fiction, which moreover has the double characteristic, like dreams or pedestrian rhetoric, of being the effect of displacements and condensations. (107)

The simultaneity described by De Certeau shows the uncanniness of physical movement. His emphasis on the 'walking exile' as producing a multiplicity of narratives helps to query why the novels narrate memory in their particular forms through spatial discourse and through affective objects. Salma's navigation of certain environments is triggered by memories. She walks down the river and admires the 'peaceful space' of 'green grass, wild flowers, and on its borders birch,

chestnut, oak and rowan trees grew' (205). A memory is triggered by the image of drops of rain on trees as if 'pure sparkling olive oil' (205). Salma remembers the English doctor saying 'Too much past . . . and not enough future' and as a result sees a dark figure with a rifle 'lurking among the trees' with 'his eyes emitting sparks of hatred' (205). An idyllic country scene turns into a traumatic memory over the insignificant, illustrating the processes of memory involved in the production of an individual's perceptions of everyday space. This narrative structure illustrates the way trauma is narrated as uncanny in the everyday, which overall contributes to the melancholic quality of the text.

Exeter Cathedral has a particular affective resonance in Salma's life as it serves as a symbol through which she negotiates her traumatic feelings. De Certeau's argument about the competing stories of places helps explain why Salma must negotiate her selfhood through this particularly historical and nationally symbolic building. Historically, cathedrals were designed to instil the power of God in the individual worshipper through their grandiosity. On a larger conceptual level, as De Certeau describes, cities are designed to exert control over the walker and the dweller (103). Indeed, Salma feels the full force of xenophobic rhetoric of belonging through this building: 'I could hear it sung everywhere: in the cathedral, "WHERE DO YOU COME FROM?"' (191). Cathedrals are also symbolic of the construction of space that privileges rich white men, causing it to feel uncanny for others. De Certeau's argument about competing stories is distinctly ghostly: 'the places people live in are like the presences of diverse absences…there is no place that is not haunted by many different spirits' (108). Indeed, 'Haunted places are the only ones people can live in' (108).

Communal Melancholia

Many critics have argued for the political potential of emotion, especially negative emotions such as anger, by suggesting that the presence of emotional responses to discrimination brings forth the urgency of social problems, and the inability to 'get over' such emotions helps give visibility and awareness to these problems. Queer theorist José Esteban Muñoz coined the term 'disidentification' as a process experienced communally that goes beyond simply conforming to normativity or rebelling against it with a counteridentity. Within this process, Esteban Muñoz describes how disidentification shares the same structure of feeling as

Freudian melancholia, with the key difference being that the lost object of normativity remains for the queer person: 'it is floated as an ideal, a call to collectivize' (52). *My Name is Salma* and *The Translator* show a collective melancholia, unique to the condition of being an outsider, through the protagonists' interactions with other migrants. In this respect, collective melancholia is not an individual problem needing medical treatment, but a literary tool used to describe marginalised experience as communal.

Transformative communal emotion is also a route to overcoming the compulsion of happiness as a form of nation building. Through her figuration of 'melancholic migrants', Sara Ahmed describes how contemporary racial politics is not only a 'direct inheritance' of colonial history but also 'a social obligation to remember the history of empire *as* a history of happiness' (130). This is contained within popular negative attitudes about immigration, as Ahmed writes, 'This memory of happiness has even become a form of nation building. To be a national subject might involve expressing happiness *about* imperial history' (130). In light of the national obligation of happiness, she discusses how the figure of the 'melancholic migrant' has become a sore point within the nation because such a figure refuses to 'participate in the national game' (142) of particularly neo-imperial brands of happiness. Migrants must express more happiness because of the implications of their foreignness.

Sammar and Salma's rejection of the compulsion of happiness, and their narration of other migrants doing the same, enables them to go beyond the particularly national trait of melancholia as perceived by Paul Gilroy. He understands the nation as melancholic which is then manifested through both individual and collective responses to foreignness and multiculturalism (*Postcolonial*). But Salma's subject positioning as an asylum seeker who has been granted British nationality complicates this because she rejects both 'the national game' of happiness as a migrant and the mourning of empire inherent in Britishness and instead presents a new form of communal melancholia. Ahmed's understanding of symbolic melancholia as the collective sum of individual migrants' experience resonates with the novels' narration of Salma and Sammar's relationships to others. But the novels also push at the edges of this idea by suggesting there are ways for migrants to take ownership of the nation space without having to hide their melancholia. Through this communal melancholia, the novels strive to go beyond the nationalistic by relegating emotion to the outside of clear insider/outsider demarcations.

Much of Salma's interaction with other migrants is based on a shared sadness or disillusionment. Discussing *My Name is Salma*, Fadia Faqir has suggested that 'all of the characters are tragic figures' (Bower 7). Salma is connected with many individuals of migrant or minority background, including a British born friend of Pakistani descent Parvin, Pakistani corner shop owner Sadiq, and the Arab father and his British born son who run a falafel van near Exeter Cathedral. She even describes her university tutor and later husband, John, as a foreigner for being a northerner in Exeter. Furthermore, Liz, the alcoholic landlord with whom Salma lives, grew up in colonial India and as a result has alcohol-induced hallucinations about being back amongst her Indian servants. Similarly, in *The Translator*, the language used by Yasmin, Sammar's co-worker of Pakistani descent, to describe their commonalities as distinct from others is reminiscent of us/them dichotomies: '[Yasmin] had a habit of making general statements starting with "we", where "we" meant the whole of the Third World and its people' (11). Reminiscent of Ternar's ambivalence in the previous chapter, Rae's personal and intellectual interest in Islam and the Middle East makes Sammar feel an affinity with him, yet this also signals his role as a possible 'orientalist'.

Communal melancholia in *The Translator* is best understood via Avtar Brah's concept of 'diaspora space'. Brah argues that 'diaspora space as a conceptual category is "inhabited", not only by those who have migrated and their descendants, but equally by those who are constructed and represented as indigenous' (209). In diaspora space, '*the native is as much a diasporian as the diasporian is the native*' (209). This does not mean they are on an equal footing, in fact Brah's theorising continually emphasises multiplicity and relationality: '"difference" of social relation, experience, subjectivity and identity are relational categories situated within multiaxial fields of power relations' (209). The way Sammar and Yasmin characterise Rae illustrates the complex nature of this diaspora space, where the rules of who is indigene and who is other are never solid. Yasmin talks in us/them dichotomies but with migrants, people of colour and Muslims as the centre and indigenous people as outsiders. As Sammar says, 'Yasmin . . . talked so fluently and knowingly about the Gulf War, immigration, "these people"' (97). But these dichotomies cannot be clearly defined by ethnicity, heritage or religion. Sammar may identify with Yasmin because of their shared religiosity, but she also identifies with Rae on a spiritual level that goes beyond their shared knowledge of Islam. Yasmin tries to explain his familiarity through his knowledge, claiming he's an orientalist but

Sammar feels that he is 'different . . . he's sort of familiar, like people from back home' (21).

Salma's narration of public space can be viewed through Gilroy's sense of convivial culture, where a mature response to diversity can be 'oriented by routine, everyday exposure to difference' (*Postcolonial* 109). Gilroy's assertion of conviviality not as a utopian future but as evident in the 'underworld' where there is 'spontaneous tolerance and openness' (*Postcolonial* 144) can be seen in the following extract,

> At five o'clock the English normally rush back home to their cats and dogs and empty castle. I could see them in their small kitchens sticking the frozen chicken nuggets in the oven and frying frozen potato chips. In the early evening the city belonged to us, the homeless, drug addicts, alcoholics and immigrants, to those who were either without a family or were trying to blot out their history. In this space between five and seven we would spread and conquer like moss that grows between the cracks in the pavement. (28-9)

This marginalised space and time which grants agency is hardly resonant of a fully tolerant society where difference no longer matters, rather it evokes Gilroy's emphasis on conviviality as quotidian, as holding 'emancipatory possibilities' that 'align with the ordinary, spontaneous antiracism' in society (*Postcolonial* 161). While this potential is usually overshadowed by the weight of xenophobia and racism, Gilroy believes it is from these moments that Britain can begin to build a more convivial future. The potential of emotive space to grant agency to migrant experience can be seen in the above quote in terms of collective experience. These experiences come not from migrants alone but more general marginalised persons as forming the daily life of the city. Indeed, the metaphor of moss growing in the cracks of the pavement envisions a stubborn claim to the city and on a larger scale, national space.

The symbolic existence of such a collective melancholia for othered characters in both texts can be linked to the didactic or political motivations of the authors. Faqir and Aboulela are both open about their didactic motivations and how their writing relates to political discourses about Islam, Arabs and women. Faqir describes how 'All my novels are socio-political . . . novels are windows to the world; they humanize, bring injustice to the reader's attention, and act as cultural bridges' but that she makes an effort to 'present the case gently, subtly and without any anger or self-righteousness' (Bower 7-8). Unlike Faqir's more overt political motivations, Aboulela is more concerned with showing the individual spiritual life of the 'average, devout Muslim' in order to balance extremist characterisations by

'showing other aspects of Islam and demonstrating that many Muslims aren't interested in politics, and not interested in extremism' (Chambers 'Interview' 100). I suggest, therefore, that collective melancholia is employed in their texts to challenge stereotypes about Arabs and Muslims and to ask questions about what it means to live through alterity.

Despite becoming a British citizen after winning asylum, Salma is still relegated to the status of outsider; as she recounts her experience of being held in a detention centre as being her founding experience of Britain: 'to be introduced first to four walls covered with metal sheets did not help' (170). The communal feeling of melancholia, mediated through her first-person narrative, disrupts the assumption that this emotion can be regulated simply along the lines of national distinctions, of local citizens and immigrants. An example of collective affiliation can be seen with Salma's eavesdropping on the Arab men at the kebab van. The shared feeling of instability demonstrates how public space privileges white bodies as local over othered bodies. The Arab men experience a continual paranoia that they are being spied upon. Salma spends time with them due to her feelings of affiliation, which leads them to ponder whether she is a spy. In one instance, Salma is drawn to the falafel van because of 'the smell of familiarity, freedom and home' (34) and overhears them talking about her:

> *'Balak:* is that girl MI5?' the old man said.
> 'What's wrong with you? Agents don't go around dressed like Arab tramps. They wear big hats like Philsy, innit? White, blond, with a cigar in their mouth,' said the young man.
> 'You mean Philby, you idiot. And these days agents look like anything, look like Jesus Christ himself. How do I know?' said the old man in a North African accent.
> 'You are paranoid and all. At night when the leaves sway you think an American satellite is taking shots of you,' said the young man. (34)

This comic exchange highlights the paranoia of individuals who are culturally othered due to the pervasive characterisation of Arabs or Muslims as criminal. This migrant anxiety is related to political climates that encourage people to spy on others who may appear to be Muslim. It is through the particular situation of Salma eavesdropping on them that we get a sense of collective melancholia. Salma has just come from a date with a British man which she wanted to leave sooner but felt she could not because her 'immigrant A–Z' had always warned her against such behaviour (33). Just as the old Arab man is paranoid that things are not the way they seem, Salma is aware of breaking social rules as an immigrant even though she is now a British citizen. After overhearing the man's paranoia, Salma feels great

affection for him, declaring that she wished she could kiss 'the green protruding veins on the back of his ageing flaky hand' (35). To perform this intimate act would be to conform to the codes of her home in the Levant, exhibiting a private expression of solidarity with this man through the particularly affective element of this act. Such encounters reconfigure the political as intimate, everyday and emotional. Solidarity is not shown through, say, public protests, but through communal melancholia.

Building upon Faqir's more straightforward didactic engagement with the political position of Arabs in the UK, Aboulela's figuration of Rae as hybrid demonstrates a more nuanced potential political use of collective grief. Rae's positioning in the novel as an in-between figure—both a local, indigenous person and an outsider who sympathises with Sammar, as well as an academic who defends Muslims against unfair political portrayals—renders him outside the inherent dichotomies of many melancholic critical frameworks. For example, Eng and Han's 'racial melancholia' concerns the structure of migrancy as echoing the chronology of mourning. This positions non-migrants as incapable of the same level of social melancholia that results from marginalisation. Similarly, Ahmed's theorising of the political potential of mourning is based on a framework that assumes categorisations of homely subjects on the one hand and othered subjects on the other. While Rae is privileged due to his class, gender and ethnicity, and will never understand levels of marginalisation that Sammar experiences, the narrative positioning from Sammar's point of view also characterises him in a way that cannot be described as a straightforward opposition from her experience.

Spiritually and academically, the figure of Rae as a go-between between the West and the Muslim/Arab world suggests that just as some individuals complicate notions of citizenship or belonging, a hybrid individual can also complicate collective emotive experiences. In spatial terms, as argued previously, Rae's position within the novel points towards the novel as a diaspora space. Diaspora space undermines distinctions between diasporic and indigenous individuals by showing how we all inhabit spaces that are infused by the history of migration. As a hetereosexual, middle-class white male, Rae should be the embodiment of the establishment. Yet, his spiritual dilemmas make Sammar characterise him as similar to herself. This in-between position also responds to what María del Pilar Blanco and Esther Peeren have described as the spectrality inherent in the normative position of heterosexual white masculinity because it is not remarked upon, 'transparent in its self-

evidentiality' (310). Sammar's conception of Rae constantly draws attention to his apparent normativity by suggesting that he *should* be like everyone else but remains an anomaly. Yasmin explains this through his supposed status as an orientalist, the in-between position being an 'occupational hazard' (21). Sammar describes it as 'the rules being broken' (44), in response to the way he makes her think about Islamic extremism.

Sammar's ponderings about the academic status of Rae illuminates this in-between positioning: 'Sammar did not like the word orientalist. Orientalists were bad people who distorted the image of the Arabs and Islam. Something from school history or literature, she could not remember. Maybe modern orientalists were different' (21). Like Zeyneb and Ternar's ambivalent relationship to orientalism, Sammar processes the figure of the orientalist emotionally. She knows historically what an orientalist is, but cannot reconcile this with her emotional sense of Rae. This is further complicated by Yasmin's admission that 'Muslims expect [Rae] to convert just because he knows so much about Islam' (22). But Rae is also explicit that he is not content with his spiritual life (125).[24] The reader gets a sense of Sammar's confusion because the narrative is positioned from her intimate thoughts, where her spiritual and intellectual subjectivities are bound up together. Later on in the novel, Sammar verbalises her frustration about Rae's lack of conversion, that 'It is looking down, saying it has nothing to do with you, not for you. When you know very well that it's for everyone' (123). Communal melancholia is complicated by the figure of Rae because it reconfigures collective feeling outside of national distinctions. Overall, this suggests that communal melancholia as a result of marginalisation affects all of those inhabiting diaspora space, whether a 'local' or an outsider, to varying degrees.

Conclusion

The Translator and *My Name is Salma* engage with the notion of melancholia in numerous ways involving the affective element of objects, bodies and

[24] This chimes with Aboulela's thoughts in an interview with Claire Chambers: 'I've always been interested in how there are all these Middle East experts, and how they have this kind of distance and authority. I've wanted to challenge them and shake them and say, you know, does this only go as far as being an expert, or can this be something more personal in your life, as in the case of embracing Islam?' ('Interview' 96)

space. This demonstrates the way emotions work in everyday life as a combination of sensory and affective encounters. The novels also demonstrate that emotions are always political, whether because they are caused by wider social circumstances or because these circumstances affect the way emotions are processed. Even though the protagonists' melancholia is born from personal trauma, it cannot be divorced from their marginalised experiences in Britain. Melancholia as an emotion that culminates in affective experience cannot, therefore, be divorced from the political realities of the contemporary contexts of the novels.

Following the object loss of mourning, individuals must invest in new objects in order to overcome their sadness. This process of investing in objects, whether material commodities or religious rituals, in order to overcome melancholia is complicated by Salma and Sammar's positions as Muslim migrant women. For Salma, her mourning is disrupted by her daily experience in a society that privileges white male bodies. Sammar, on the other hand, cannot find relief in objects because she is isolated from homely feelings by a context that does not conform to the familiar affective rhythms of her homeland, where the weather is sad and the religious times of the day and year are different.

Uncanniness, the simultaneous feeling of familiarity and strangeness, is connected to the protagonists' positions as migrants through the inclusion of memories and images which challenge a chronological narrative structure. Uncanniness is primarily an affective experience and as such shows the idiosyncrasies of melancholia when felt by individuals who are culturally othered. The uncanny is also linked to spectrality. Hauntings and spectres are used in both texts to 'trouble the norm', namely normative experiences of both domestic and city space.

Melancholia as a site of resistance and potential agency is negotiated in both texts. The style of intimate narrative voices describing communal melancholia contributes to the novels as 'diaspora space'. In line with both authors' didactic motivations, these uses of communal melancholia show the political potential of this particular emotion. This style also transcends theoretical conceptions of melancholia, including Eng and Han, Ahmed and Gilroy, that position this emotion vis-à-vis national identity and borders. These novels ask us to consider collective marginal experience outside of national frameworks by positioning communal emotion not, in terms of citizen/immigrant, but as shared suffering and, consequently, a shared potential in a convivial future. Although Sammar and Salma

are prevented from overcoming melancholia because of the privileging of white male bodies, this exclusion also makes communal feeling possible. Melancholic agency, then, is a unique affective positioning in these novels, and enhances the exploration of an emotional experience as particular to women.

Conclusion to Section Two

The aim of this section was to understand emotions that are specific to migrant experience as a result of the processes of loss that occur during movement between cultures. Melancholia and associated feelings, including irritation, feature heavily in these four texts which shows the significance of concrete emotional states to narratives about migration. As well as depicting everyday descriptions of melancholia in both historical and contemporary settings as they relate to power structures, such as historical orientalism and contemporary Islamophobia, these texts also engage with this emotional experience via structuring, form, genre and writing style. Zeyneb and Ternar, for example, self-consciously play with generic formalities such as women's travel writing and autobiography in order to draw attention to women's marginalisation. Aboulela and Faqir's texts continue the use of intimate first person narrative, associated with my contemporary primary texts in general, in order to effectively convey the multi-layered sense of how melancholia informs the everyday life of the protagonists.

Affect is the foremost language in which loss and mourning is conveyed in the texts. They demonstrate how melancholic experience is heightened by how affect works between bodies and space. The contemporary texts show intimate narratives that travel into the internal thoughts and feelings of the protagonists as they move around both domestic and public spaces. The centrality of the veil as a symbol in Ternar, for instance, shows the way that her experience of melancholia is wrapped up with the affective properties of a Turkish Muslim woman's body. This section, then, continues to show themes highlighted in section one, specifically the way feeling is always connected to bodily signifiers and the organisation of spaces that privilege white male bodies.

Gendered experience is also at the forefront of melancholic experience in these texts. Much like section one, this suggests that considerations of migration must go hand-in-hand with an awareness of how life is experienced by women under patriarchal systems. The texts show three different geographical contexts, Sudan, Turkey and Jordan, yet each woman's migration is gendered. I have paid special attention to the processes of reading in chapter three because it brings to light the importance of feminist reading practices *as affective*. This is especially significant considering the way feeling has been dismissed as feminine in reader

response criticism. Overall, the use of emotion in the texts show a feminist aesthetic that values feeling in the process of meaning making.

Section two builds upon section one by considering what emotions constitute migration, and how this is affected by the particularities of gendered experience. All four texts show a preoccupation with affective experience through the melancholic condition. This section evidences the importance of affect as a type of knowledge and experience to women in these texts, a trend that exceeds divergent geographical contexts. There is also clear similarities between the historical and contemporary texts in terms of melancholia as a specific type of experience. This is best shown through Ternar's 'writing back' narrative which describes the parallels between her own experience and the experience of a Turkish woman in the early 1900s. To conclude, this second section demonstrates how migration can be theorised through particular emotions, namely melancholia, because these emotions are endemic to the migrant experience.

Section Three - Affect, Time, Space

Section Three Introduction

Migration involves a series of both physical and psychological movements that arguably never cease. Changes in space are not only physical. As one moves from one culture to another, experiences of different spaces, public, social, private and domestic, affect an individual's feelings and emotions. Desire for coherence, integration, understanding and stability changes the way an individual moves around places, as such feelings are inevitably ingrained within the social power networks of the nation. Spatial theorists conceive of the way encounters of space entail psychological, social and metaphorical experiences. Doreen Massey emphasises the fluidity, multiplicity and mobility inherent in each individual's experience of space, both 'real' and constructed. Fundamentally, space is imaginatively produced by the individual, and although connected to physical entities, is not an exact mirror of it. Thus, space and place emerge through 'active material practices' and topographies (Massey 118). In these terms, one does not just travel through space or across it 'Since space is the product of social relations you are also helping . . . to *alter* space, to participate in its continuing production' (Massey 118). Such a definition endorses the potential of spaces to grant agency to those who pass through it. This is important when we think of how spaces in Britain have been created to endorse colonial hierarchies, or exclude ethnic minorities. Although we cannot see the power to affect and the power to be affected within certain spaces as equal, nevertheless certain spaces contain the potential to undermine and subvert power structures that negatively impact migrants.

It may appear that the legitimate truth of a space is what is described in the dominant narratives by traditional voices. This is reflected in the way cities, for example, are structured with buildings and statues named after famous dead white men. From a Marxist point of view, Henri Lefebvre discusses cities as a work or a product, 'a space which is fashioned, shaped and invested by social activities during a finite historical period' (73). But in Massey's terms, the agency inherent in space can be used politically to resist the supposed inexorability of the grand narratives of modernity as seen in the capitalism system (11). To quote Massey, 'imagining space as always in process, as never a closed system, resonates with an increasingly vocal insistence within political discourses on the genuine openness of the future'

(11). This echoes with Richard Phillips' consideration of the ambivalence inherent in Western Muslim spaces that overcome binaries through, for example, showing how Muslims' lives are structured by the same forces as everybody else, most notably multiculturalism, globalisation and the media.

Lefebvre theorises three types of space: spatial practice, representations of space and representational space. Spatial practice defines how space is designed for the daily routines of individuals. In other words, it is the separation of space into the domains of work, leisure and private and the relationship between these domains (39). In social space, for example, 'each member of a given society [has a] relationship to that space' and 'this cohesion implies a guaranteed level of *competence* and a specific level of *performance*' (33). The second type of space, representations of space, concerns the conceptualised space of city planners and social engineers, and is the dominant space in any society. In particular, this describes 'the relations of production to the "order" which those relations impose, and hence to knowledge, to signs, to codes' (33). The last definition of space, representational space, relates to space as lived through images and symbols, the space of 'inhabitants' and 'users' (39). These descriptions give a sense of the different ways we can talk about space, and fundamentally, how we cannot necessarily distinguish between what is 'real' and what is not. Each text discussed in this section engages with these types of space.

All of my primary texts demonstrate a fundamental concern with space as a way of understanding migration and cultural movement. Two sets of texts in particular—Atiya Fyzee's and Maimoona Sultan's travel narratives and Leila Aboulela's *Minaret* and Farhana Sheikh's *The Red Box*—conceive of space as particularly affective. They show the importance of the relationship between narrations of affective knowledge of space and migrant identity. In light of Marxist spatial theorists' emphasis on the capitalist organisation of space as a way of controlling individuals, all four texts engage with space through their places within the capitalist system and the resultant system of class hierarchy. The role of everyday affect in the experience of colonial, capitalist space cannot be overstated. As Simmel and Lefebvre both argue, the banality of the everyday contains deeper meanings. Lefebvre maintains that once we look closer at the everyday 'our consciousness of these things becomes transformed and loses its triviality, its banality' (134). Simmel points towards the boundary between inner life and outside

environment when he says that ‘every event, however restricted to this superficial level it may appear, comes immediately into contact with the depths of the soul’ (13).

From Edward Said’s ‘imaginative geographies’ to Homi Bhabha’s ‘third space’, both of which both show the convergence of topographical space and its conception, postcolonial studies has always been concerned with the spatial. As Andrew Teverson and Sara Upstone point out, ‘From its very beginnings, those involved in developing knowledge of colonial and postcolonial discourses have identified space in all its forms as integral to the postcolonial experience’ (1). This has often entailed concerns with urban localities or specific cities, as with John McLeod’s *Postcolonial London* and Lynne Pearce, Corinne Fowler and Robert Crawshaw’s *Postcolonial Manchester*. The interplay of place, of named locations and geographical entities, and space as flexible, individual and often metaphorical or imaginative, is key for my analysis in this section. This works against what Madhu Krishnan has identified as the tendency within spatial theory to ‘reduce the text to a site of passivity, neglecting its productive, performative function as an aesthetic object and material artifact’ (*Empire* 330).

The mix of the abstract and the material within these configurations of colonial and postcolonial space is reminiscent of my motivations for looking at affect. Brian Massumi argues that ‘The problem with the dominant models in cultural and literary theory is not that they are too abstract to grasp the concreteness of the real. The problem is that they are not *abstract enough* to grasp the real incorporeality of the concrete’ (5). Thinking about abstractness and incorporeality as cogent of space as descriptions of streets, buildings and landscapes, this section will cover an expansive range of spaces including public, domestic and private as they are described through types of gaze, whether travelling and mobile, or intimate and static. The aim of this section is to think about how affective everyday spaces are formulated in each text vis-à-vis the narrator’s sense of self. For Fyzee and Sultan, this is mapped through their colonial identities as they relate to the wider capitalist system and the resultant pressures and emotions. A sense of Muslim womanhood permeates *The Red Box* and *Minaret*, seen through the articulations of spaces where only Muslim women are present. Within these different spaces, the interaction between the physical and the psychological evidences how the affective everyday is manifest through the spatial.

Chapter Five

Capitalist Colonial Space and Subjectivity in the Travel Writing of Atiya Fyzee and Maimoona Sultan

Introduction

Atiya Fyzee and Maimoona Sultan's experiences of space, as narrated in their diaries, is contingent on their positions within what Walter Mignolo has called the 'colonial matrix of power' (2). Their texts show how there are affective experiences that are distinctive to colonial subjecthood in the imperial metropole. In accordance with established postcolonial thinking about the psychology of oppression, namely Paul Gilroy's *The Black Atlantic* and Frantz Fanon's *Black Skin, White Masks*, Fyzee's text shows the way anxiety maps her movement around spaces infused by colonial systems and discourses, whether public, domestic or private. Sultan's experiences serve as a contrast to Fyzee's, as her privilege as part of a royal travelling party protects her from the daily anxiety of domestic and social life. Yet she still shows anxiety over her class status as it is manifest in everyday life. Thus, the women's material positions influence their emotional experiences. Fyzee's and Sultan's texts show how, as colonialism is primarily a capitalist endeavour, colonial subjecthood is linked to the specific relationship of capital to space. As David Harvey argues in his account of the spatial dimension of Marx's theory of accumulation: 'capital accumulation [takes] place in a geographical context and that . . . in turn create[s] specific kinds of geographical structures', which shows that it is possible to connect 'the general processes of economic growth with an explicit understanding of an emergent structure of spatial relationships' (237). This chapter discusses the women's narrated experiences of space as it relates to their positions within the colonial capitalist system. Their engagement with space is not, however, simply passive. Fyzee and Sultan also write themselves into narratives of empire as a way of controlling time and space and ultimately undermining the system in which they are implicated.

The discursive element of coloniality is translated into spatial experience in the texts. This is predicated by narratives of modernity, which, as Mignolo argues, are produced by coloniality:

> "modernity" is a complex narrative whose point of origination was Europe; a narrative that builds Western civilization by celebrating its achievements

> while hiding at the same time its darker side, "coloniality." Coloniality . . . is constitutive of modernity—there is no modernity without coloniality. (3)

Such narratives of modernity, of western superiority and civilisation, of human progress via industrial capitalism and a celebratory 'rhetoric of salvation and newness' (Mignolo 6), can be seen in both women's texts. Sultan describes how one of the motivations for the Begum of Bhopal's visit to Europe is that she will 'learn many new things which would help her in advancing the welfare of her people' (2). This is combined with the primary reason of 'the traditional attachment of her house to the British Crown' (2). Fyzee is only in Britain because she won a scholarship to train as a teacher at the Maria Grey College, for the sole purpose of advancing children's education back in India. Both women are privileged by virtue of their mobility. Yet Sultan's party is royalty and their degree of freedom largely outweighs Fyzee's, who is constrained by social conventions and the cost of socialising with the British and Indian middle classes in London at the time.

Space has to be analysed in relation to time, because, as Mignolo argues, the 'colonization of time and space are foundational for the rhetoric of modernity' (21). While colonial space is evident in the restructuring of, for example, spaces of education and trade, the colonisation of time is best exemplified through the invention and worldwide implementation of the mechanical clock and the imposition of GMT (Greenwich Mean Time), the measurement of time zones still used today which places London as the 'geographical heart' (Nanni 2). For Fyzee and Sultan, the way time is divided up, especially into hours of labour, leisure and rest, shows the way the colonial system infiltrates their daily experiences of time. Experiences of time as content in the diaries is complemented by the diary form itself. Time is chronologically split into days in Fyzee's diary whereas Sultan structures her entries depending on events or wider themes.

Thinking about time as a 'category of reckoning, not a category of experiencing' because it belongs to culture rather than nature (Mignolo 151) helps expose the way Fyzee's and Sultan's narrations of the temporal are infused by coloniality. Mignolo argues that,

> History as "time" entered into the picture to place societies in an imaginary chronological line going from nature to culture, from barbarism to civilization following a progressive destination toward some point of arrival . . . The planet was all of a sudden living in different temporalities, with Europe in the present and the rest in the past. (151)

The travel diaries transform these large temporal conceptions into the everyday and thus show the relation between the global and local. This is achieved through discussions of productivity, servants, cleanliness and trade which show how work and leisure change how the women feel about time. Fyzee's nervous feelings stem from her economic position and the pressures entailed with studying and socialising in line with the expectations of her class status. On the other hand, Sultan's comparable preoccupation with servants and cleanliness illustrate her need to differentiate herself from the lower classes. While she is a member of royalty and travelling in a royal party, she is still dominated by the existence of empire. This inevitably complex subject positioning is negotiated through her concern with the mundane reality of the work of servants or the cost of things, alongside grand descriptions of royal visits and travelling on the continent.

These two texts invoke a sense of Lefebvre's 'representational space', experiences of space that particularly fit into narratives of empire. This signals a negotiation between the local and the global, where awareness of world-wide spatial realities such as the British Empire are configured into the everyday. This is especially evident in the way the texts use symbols of Indian or Muslim identity in order to destabilise over-arching narratives of empire, such as that of European cultural supremacy or Britain as the mother country. These symbols include images and objects as particularly affective. As I will argue later in this chapter, symbols are used in everyday descriptions to represent and negotiate feelings associated with belonging and homeliness in light of both the overarching imperial discourses and the lived realities of their relation to the capitalist system. Fyzee and Sultan narrate space through a series of symbols which unlock an inherent agency in the mobility of their subject positions.

Colonial Subjectivity and Anxiety

Fyzee as an anxious colonial subject shows the affective relationship between colonial capitalism and spatial experience. Anxiety has been defined as both a mental health problem and an inevitability of living in a modern world that is structured by the constant need to make choices as part of the free market and the competitiveness of society structured around the movement of capital. With anxiety as one part of the 'psychological marks of domination in all social structures', we can see the relationship of 'ordinary misery' to capitalism (Taylor 47). There is a critical

legacy within postcolonial and critical race studies concerning the relationship of colonial subjecthood and the psychological effects of oppression. Paul Gilroy, for instance, drawing upon W.E.B. Du Bois's theory of 'double consciousness', argues that 'to be both European and black requires some specific forms of double consciousness' (*Black* 1), which results in a unique intellectual position that Gilroy calls the Black Atlantic (*Black* 58). This relational connection between oppression through racial hierarchies and its emotional effects on the individual is similar to the presence of anxiety in my primary texts.

Anxiety as a particular symptom of living in a capitalist society is evident in both texts. Following Lefebvre's assertion that 'it is in the most familiar things that the unknown […] is at its richest' (132), it is in the women's narrations of everyday domestic space that we can see the anxiety inherent in being a colonial subject. It is manifest in the pressures of productivity, unease over domestic chores such as cleanliness and a fixation with material objects such as clothes. These issues all relate to consumer culture and imperialism as motivated and maintained through capitalist structures. The pressure to perform belonging or non-belonging as part of their colonial subjecthood is seen in both texts, especially when they engage with English people. While Fyzee's anxieties shows how emotions born of the colonial-capital context are mapped onto gendered spaces of domesticity, Sultan's preoccupation with cleanliness and servants is situated in a desire to reiterate her privileged position by distancing herself from these lower classes and their labour.

Georg Simmel's construction of the relationship between the metropolis and the mental life of the individual elucidates how both women narrate space.[25] Simmel argues that human perception of space is controlled through the presence of difference in the external world. Humans are so overwhelmed and over stimulated in the metropolis that this constitutes a unique experience of space: 'With each crossing of the street, with the tempo and multiplicity of economic, occupational, and social life, the city sets up a deep contrast with small town and rural life with reference to the sensory foundations of psychic life' (48). With this in mind, we can see how the feeling of anxiety in terms of tempo or pace in the texts is constitutive of the particular feeling of the space of the city. This is also connected to the city as controlled and spatially managed by the flow of capital, in the rhythms of 'Punctuality, calculability and exactness' that are 'intimately connected' with the

[25] Simmel's essay 'The Metropolis and Mental Life' was written only a few years before Fyzee and Sultan's texts, in 1903.

city's capitalist character (51). The prioritisation of outward influence is key here to understanding the affective relationship of colonial capital and spatial experience. An individual's everyday experiences of places are moulded by the flow of capital whether through labour or leisure.

In light of my texts, there is a particular triangular relation between Simmel's understanding of human perception of space through the recognition of difference, seeing difference as more pronounced in those who are migrants and the city as structured in relation to capital. Indeed, Simmel asserts that 'Cities are above all the seat of the most advanced economic division of labour' (17). Fyzee's performances of belonging often take place in gendered spaces, where a preoccupation with cleanliness, household order and the position of servants also shows a particular engagement with the organisation of time. This demonstrates the manifestation of time in space, of labour as structured time as a feature of capitalist spaces. Fyzee as a colonial subject complicates these capitalist hierarchies of workers by showing how imperial hierarchies are also implicated.

Capitalism structures feeling in the city. Bruno Latour describes capitalism 'not [as] a thing in the world, but a certain way of being *affected* . . . a strange mixture of *miseries and luxuries*' (2). We can see this ambivalence in the women's repeated comments about the role of money in their leisure time. On her first day in London, Fyzee discusses the rules for paying for tea for guests: 'if you have invited someone for tea then there is a designated box in which one puts 3 annas; if someone is invited for lunch, that is between normal meals, then put in 9 annas'. This leads her to conclude: 'I am afraid that my tea drinking sessions will be busy and there will be guests coming daily' (125). The levels of detail, describing the specific costs, give an affect of anxiousness because she has to keep track of the money she spends. Her leisure time spent socialising is described in temporal terms: she will be 'busy' and guests will come 'daily'. A few days later, she worries about how to tip a taxi driver: 'It is a trifle, but I am terrified—how does one go to these places except in a cab. This is a difficult matter; I don't intend to go at all. There is always something like this daily' (127). Her lexicon is revealing for the conjunction of anxiety and everydayness. Strong emotions of 'terrified' and 'difficult' are described temporally as being a 'trifle' and happening 'daily'. This anxiety is symptomatic of Fyzee's relationship to the class system as a colonial subject. Many of the people she socialises with are upper-class and English. She laments to an Indian friend that she cannot join these people at the 'highest social gatherings'

because she does not have enough free time. Following this, she describes how she has decided to only spend half of Saturday and all of Sunday socialising (138). Large amounts of free leisure time, more characteristic of Sultan's narrative, are a marker of class here. These anxieties happen in both domestic spaces, where Fyzee entertains guests to tea, and in more public arenas.

Despite travelling with royalty and being only a young girl, Sultan also details the precise cost of things: '[t]o give my readers any idea of the high prices that prevail in Paris, I may tell them that a lamb costs forty rupees, a chicken six rupees and a cauliflower ten annas' (45). They also pay more to have their special chef prepare halal food. Her hotel is described as 'higher than that of other hotels' where they paid 'about ten thousand rupees for our two weeks' stay' (46). In contrast to Fyzee, Sultan is re-stating the privileged position of her travelling party. In order to explain European standards of living, Sultan compares the cost of living in Britain at 200 rupees a month which would be considered 'luxurious living' in India. Furthermore, a maidservant that costs two rupees a month in India would cost a guinea a week in Europe. But, as Sultan says, drawing from the narrative of European superiority, 'one European maid would give you more comfort than ten Indians' (101). Her description of these costs demonstrates a desire to emphasise the wealth and social status of her travelling party. This is a different type of anxiety, yet is still linked to her place as a colonial subject. Evidenced by the assurance of European superiority, Sultan's comments still show her need to differentiate herself from Indians like Fyzee, through displays of wealth.

Cleanliness

Both texts exhibit a preoccupation with cleanliness, as part of the narrators' anxieties over their status as colonial subjects. Cleanliness temporally represents control and stability whereas dirt shows flux. Fyzee's response to cleanliness therefore shows an anxious reaction to being physically out of place herself. This is manifest in terms of time as a way of controlling space; anxiety over productivity and her usefulness shows her everyday emotional state. Sultan, on the other hand, engages with stereotypes of European cleanliness as superior in order to further accentuate her travelling party's upper class status.

In a section headed 'Mistrust of Indians', Sultan explains how their servants were mistreated by the landlady of a hotel in Bad Nauheim, Germany: 'our servants

arrived from the railway station [and] she began to frown and said they would dirty her house . . . when she saw how well they behaved, she was very pleased and praised them' (71). Sultan's narrative positions this prejudice outside of colonial hegemony: 'I wonder what kind of Indians these people have met to have become so prejudiced against them. But the ways of Indian servants are well known and his proverbial uncleanliness is probably responsible for this prejudice' (71). The proper training and management of servants, as well as their perceived natural attributes, is clearly only an upper-class concern: 'You don't in the first place often find a servant possessing a high order of intelligence and a sense of cleanliness . . . [they often] think too much of themselves and give themselves airs' (71). Aware that she cannot escape the colonial narratives of supremacy, Sultan positions herself and her travelling group firmly in an upper-class state of power through these descriptions. Agreeing that European servants are more obedient and clean is a strategy to differentiate them from the lower-class of Indians, as it is impossible to wholly distance themselves from their colonial subjecthood.

Later on in her diary, Sultan discusses sanitation in Europe at great length, talking about the use of hot and cold taps, water-closets that are scrubbed daily and separate brooms for removing cobwebs which are not common in India (102). As well as the good taste of the people, the good sanitation is attributed to the climate of Europe that is a 'priceless gift of nature' (101). Here the colonial ideology of European superiority as natural and God-given is expressed through the quotidian. These descriptions show how Sultan's subjectivity as a privileged colonial subject is caught up with the daily work of servants and the materiality of their existence through objects such as taps, brooms and soap. Sultan is differentiating her party from servants in terms of class by showing her distance as a reaction to the racism they previously experienced which was also expressed in the language of cleanliness and dirt. Her mobility allows her the distance to compare countries. The place of these diary entries concerning daily cleaning practices amongst descriptions of royal engagements such as the coronation of George V is especially revealing because it shows Sultan's privilege does not protect her from the anxiety produced from quotidian experience as a colonial subject in Europe.

While on the boat from India to Europe, Fyzee praises the cleanliness and order of the steamboat and takes pains to try to see the servants in action during their chores (112, 115). Fyzee's anxiety at travelling is articulated through the cleanliness of the silverware:

> Seeing the countless silver objects present here I was seized with laughter, because in Bombay and Jazira . . . I would often warn the servants to clean them without leaving any lines or stains on them so that a bad cleaning job is not obvious. The condition of the silver here is such that, because of careless cleaning, it seems it has footprints of tiny birds on it!! In spite of my heart being heavy I remembered that injunction of mine and I began to laugh to myself. (112)

By positioning Fyzee in the location of someone in charge of servants, this description inadvertently draws attention to the pressures and conditions of servants and thus the possible suffering inherent in this labour. Fyzee's preoccupation over the embodied existence of servants in domestic spaces shows her profound unease over class conditions.

By refraining from discussing the suffering involved in the status of servants or in the domestic sphere as a whole, Fyzee draws attention to the affective power of their silenced bodies. In one entry, she is confounded by the elusive nature of the servants in the bodily sense. They manage to clean up the house without one having ever seen their bodies. They are defined by their labour and always unnamed. The repetitive nature of this characterisation echoes what Gilles Deleuze and Felix Guattari have termed the 'refrain', drawing on the refrain as a musical element which unites through its repetition. This is defined as a point in chaos from which territory emerges (312). For instance, a bird sings to mark its territory. Lone Bertelson and Andrew Murphie have discussed the power of the refrain: 'The form of a refrain is not . . . a stable distribution of "formed" affects. It is an erratic and evolving distribution of both coming into being and the power to affect or be affected' (145). Just as, for Guattari, 'one could almost say that for him affect is all there is' (Bertelson and Murphie 140), Fyzee can only comprehend the servant classes through the affects of their labour in domestic spaces.

This is shown in relation to Fyzee's colonial subjecthood in one entry where she is at pains to stress the efficiency of the domestic world in Britain as it compares to India. Fyzee goes to stay with a woman in the country in order to recover after being ill with grief at a family death. In her entry on this, she compliments it at length, primarily through its cleanliness and order:

> one woman here does the same work as six servants in Bombay. And what is cleaning the house for these people? Every corner is gleaming—and one longs to even see some dirt! But even if one looks, it cannot be found . . . One wonders how there is time to do all this. (180)

This description employs an interrogating gaze by attempting to find dirt in 'every corner'. Fyzee is clearly using flattery towards her guest, but there is also a sense of

how the affects left by the servants through their cleaning in the 'gleaming' house causes Fyzee anxiety. The servants never come into embodied being, they are always on the cusp, understood through the affects they leave around the place. These affects are felt by Fyzee as a result of the servants' work, and, therefore, the way that feeling conditions her experience of the domestic space. Because of Fyzee's comparison with India, this anxiety at the intangibility of servants also shows the wider issues she faces in understanding her own place within the imperial hierarchy. Like Sultan, her relationship to the labour of servants in domestic spaces is interconnected with her own place within the global colonial system.

Productivity

As well as domestic anxieties over cleanliness, Fyzee also worries about her own productivity. She routinely compliments other people's achievements and describes her surprise at the amount that others can achieve. This is indicative of the role of time in personal, everyday experiences of the capitalist colonial system. Efficient use of time as a symbol of success informs Fyzee's diary entries. At the beginning of her studies, she describes how, 'I get scared seeing the group of scholars around me, but I trust in God almighty, only He will help. And what is not possible in the world with effort? Many nights have been wasted in this worry' (134). Rather than understanding the wider systems of power and privilege that contribute to an individual's success, her attribution of success to effort illustrates a particularly internalised anxious state. A gaze that embodies the position of 'outsider' is invoked through her assessment of other women. On her first day in London at the college, she describes at length the standard of women: 'Due to their education the level of conversation has reached such a height. In India one cannot even imagine this. If only the men of our country were like these women' (125). Her migrant outlook is shown, once again, through her comparison of India to England. Her comment that Indian men cannot compare to British women demonstrates the implication of patriarchy within the capitalist colonial system. Her anxiety shows how this experience of the school as a space of labour is infused with her own constructions of space. It is both a 'real' space of learning in classrooms and an anxious arena of gender and racial hierarchies. Class is also an important factor in Fyzee's anxiety over productivity. The upper classes are not included in Fyzee's estimation of British people as 'very hard-working and…understand[ing] the value of time' (191-2)

precisely because they may not need to work to survive, instead having lots of time for leisure and socialising. Fyzee is caught in the middle, inundated with invitations to socialise yet restricted with time because of her education. This is mapped spatially in the text as her diary entries move between anxiety in the college and anxiety in upper-class spaces of leisure.

Fyzee did not finish her education in London due to her health, which is described in mysterious terms in her diary: 'I did not want to mention my health problems before in this travelogue because I knew that my kind sisters who had expressed their good wishes and joy before I left Bombay would be disappointed' (209). She recounts the doctors telling her that she will 'waste away' if she stays in Britain due to high fever, headaches and weakness. This appears to be caused by educational stress: 'after becoming free from college, there has been some difference in my health' (209). The relationship between productivity and health in Fyzee's diary illustrates Johanna Hedva's notion of 'sick woman theory'. Redefining the body as always vulnerable in the vein of Judith Butler, Hedva argues that it is the oppressive structures of society that makes bodies sick:

> capitalism cannot be responsible for our care – its logic of exploitation requires that some of us die. "Sickness" as we speak of it today is a capitalist construct, as is its perceived binary opposite, "wellness." The "well" person is the person well enough to go to work. The "sick" person is the one who can't. (n.p.)

Fyzee's wellness is defined by her productivity, her ability to work and study. When she is too sick to work, whether this is entirely physical or because of her anxious state, she is no longer useful as a tool of Empire so must leave.

Imperial narratives of modernity inform Fyzee's specific concern over productivity. Enlightenment discourse that values human progress as dependent on the free market and its ensuing competition can be seen in her description of an English friend:

> Forty years ago her brother was a pioneer in the progress of England and accomplished a lot. His sister also made a difference for the better. Many such people who have dedicated their lives to knowledge were gathered there. A marvellous group! I saw a new world: everyone immersed in competition and trying to outdo the others. I was amazed. (155)

The ambivalence of the competition of 'trying to outdo the others' alongside being amazed and considering the group as marvellous shows a tension between progress as solipsistic or for the good of civilisation. Throughout her diary, Fyzee equates imperialism with the discourse of human progress. In one entry, she

describes the goal of a holiday school for children as for 'the betterment of humanity' (181). This is not to suggest that Fyzee is complicit in these narratives. In fact, when taken together, there is an affective resonance in the repeated references to anxious feelings that undermines the stated cause of her anxiety, namely the pressures of being a colonial subject *as capitalist*. Fyzee repeatedly draws the reader's attention to this state of life as a pervasive emotional configuration that causes negative emotions.

While the daily diary nature of Fyzee's text imbues a sense of flux, Sultan's theme based entries convey a sense of stasis characteristic of a privileged lifestyle. Sultan's narrative contrasts with Fyzee by describing her travelling party's leisurely lifestyle as a performance of their upper class position. Sultan describes the Begum as an Indian woman very much at home on British soil:

> The people of Redhill gave Her Highness a warm welcome by putting up flags in several places on the way to the house. Her Highness says that she felt quite at home the moment she landed on the English soil. Paris, she said, is a very charming place, but it looked entirely foreign . . . Her Highness has a natural taste for good scenery and prefers the country to the town: she therefore stayed at Redhill rather than at London and spent the day in very much the same manner as she does at Bhopal. Of course she didn't have the business of her State to attend to and had more time for painting and readily availed herself of the opportunity to paint a few landscapes. Besides, she found plenty of time for reading during this tour. (59-60)

The Begum differentiates between England and France, going beyond Fyzee's sense of 'Europe', on the basis of familiarity vs. foreignness. This is significant as her performance of a colonial subjectivity, of Britain as the 'mother country' and British culture and mannerisms. The Begum performs leisure activities 'in very much the same manner as she does at Bhopal' demonstrating her feelings of homeliness. In contrast to Fyzee, she has too much time. The Begum performs her privilege and her place as royalty by *not doing any work* as part of her civic duties. Yet the inclusion of such detailed description suggests an anxiety in emphasising their royal status. Sultan's description of the Begum feeling at home in England is especially significant when compared to their visit to Turkey by train from Europe. Despite the 'pleasant sight to see an Islamic country after five months' and the signs of 'Oriental hospitality', Turkey is described as 'a wilderness of waste' and Istanbul as full of 'filth and dirt' (104-5). They feel more at home in Britain, through the connections of empire, than in Turkey, through the connections of religion and despite visiting mosques in Istanbul.

So far I have discussed how the women's narrations of anxious feelings exhibits how their daily lives are infused with colonial and capitalist discourses. Through their engagements with cleanliness, servants and productivity, Fyzee and Sultan demonstrate how their experiences of both domestic and social spaces are affected by their positions as colonial subjects. This engagement is not simply passive. As I will argue in this section, both women challenge the narratives of empire in their diaries by manipulating the relationship between space and time. Colonial power dynamics that are gendered, racialised and classed underline many of the spaces the women inhabit. Fyzee and Sultan use symbols of Muslim and Indian culture to reconfigure these spaces to show the inherent mobility of their foreignness. By placing themselves in the narrative of colonialism, they are conceptually controlling time and re-positioning themselves into these structures and hierarchies. When symbols of culture are shown to be mobile, the spatial identity of 'Britishness' is renegotiated. As a result, Edwardian Britain and Europe are reconfigured as spatially home to Indian and Muslim cultures. These cultural symbols work as 'things', which have an important relation to the self: 'the thing is not conceived as the other, or binary double, of the subject, the self, embodiment, or consciousness, but as its condition and the resource for the subject's being and enduring' (Grosz 'Thing' 124). In this way, things are not passive inertia against which we measure our activity, but they have a life of their own to which we adapt ourselves in order to accommodate them (Grosz 'Thing' 125). In these travel diaries, affect is key to understanding how objects become 'out of place' physically and, therefore, how they challenge colonial narratives.

Homi Bhabha's famous articulation of how nations are narrativised as ambivalent and in process helps show the flexibility inherent in mobile symbols. I want to consider the following quote in terms of the British Empire as a form of nationhood and a metaphorical or imagined space as the main narrative to which Fyzee and Sultan respond:

> To reveal such a margin [of the ambivalence of the nation-space] is, in the first instance, to contest claims to cultural supremacy . . . The marginal or 'minority' is not the space of a celebratory, or utopian, self-marginalization. It is a much more substantial intervention into those justifications of modernity—progress, homogeneity, cultural organicism, the deep nation, the long past—that rationalize the authoritarian, 'normalizing' tendencies within cultures in the name of the national interest or the ethnic prerogative. In this sense, then, the ambivalent, antagonistic perspective of nation as narration

> will establish the cultural boundaries of the nation so that they may be acknowledged as 'containing' thresholds of meaning that must be crossed, erased, and translated in the process of cultural production. (*Nation* 4)

Fyzee's and Sultan's diaries show Bhabha's marginal space as inevitably implicated in the normalised modernising narratives of nation. Symbols of culture can be seen as normal and ordinary depending on their positioning in relation to subjects and spaces. The last sentence of this quotation is most significant for describing how these interventions into the narratives of empire *as processes* are especially affective. The ambivalent instability of narratives of progress as constantly in process allows these 'thresholds' to be re-articulated through an Indian or Muslim perspective. Fyzee and Sultan's diaries contribute to the narratives of nation but position them from an Indian Muslim woman's perspective through the use of mobile symbols. The women's response to narratives of nation illustrates Massey's sense of constructed space as always in process and therefore malleable. The particular symbols that I will explore are food, travelling symbols and the gaze.

One of the most distinct symbols in both narratives is that of Indian food. Fyzee in particular includes repeated, detailed descriptions of food from her home country. At the beginning, while on the boat, tired of bland food, Fyzee is given some green chillies by an Indian servant. In comparison to the food on the ship, which Fyzee describes as mainly meat with no vegetables, she wants 'dal, chutney, et cetera' as in her estimation 'We Indians have such a craving for this kind of food' (114). This emotive reference to food functions to position it from an Indian perspective. When taken as a mobile symbol, quite literally on a boat from India to Europe, Indian food has renewed comforting qualities. Elizabeth Grosz emphasises the active capacity of things by arguing that 'The thing poses questions to us, questions about our needs and desires, questions above all of action: the thing is our provocation to action and is itself the result of our action' ('Thing' 125). In this way, Indian food shows how things 'work at the intersection of space and time' ('Thing' 125) by bringing to light the relationship between localities of culture and the wider hegemonies of the British Empire.

Early on in her stay in London, Fyzee eats Indian food with her brother at the house of a female Indian friend: 'They had made *khichri* and yoghurt *kadhi*, and two or three types of tasty achars. We ate our fill with such zest and enthusiasm, and thanked God—what blessing could be better than this simple food' (129). This food works as symbols of Indianness because it is orientated from Fyzee's perspective: her assertion that they are 'simple' only functions for an Indian readership. A couple

of months later, Fyzee displays an outpouring of emotion due to a gift of Indian desserts from the same friend: 'After a long time I ate some delicious desi things. Life is not possible without our Indian things. Why do I remember these things? Only I know in my heart!' (172). As well as functioning as a source of homeliness, these 'delicious desi things' also orientate Fyzee in her position as an Indian woman in London in terms of levels of familiarity and foreignness.

On another occasion, Fyzee cooks her Indian friend some Indian dishes. She describes how 'It is a luxury to cook on an English stove and thus to keep a clean kitchen. If only food could be cooked in this way in India, it would be so convenient' (183). Indian food becomes symbolised by its role in the wider narrative of British superiority. On another occasion, while visiting an English person, Fyzee distinguishes such food as especially 'Indian dishes' (167), contrasting with previous occasions when she has eaten with other Indians. Food is employed by British figures to make spaces more welcoming for Fyzee and her fellow Indian visitors. Yet this also shows how mobility works both ways. The symbol of food can be picked up and employed by anybody. From a British perspective, it is appropriated to fit into the narrative of cultural supremacy. Like Fyzee's narrative, Sultan's descriptions of Indian food mainly concern Indian people serving it to each other. These performances of homeliness are significant as they show Indians being comfortable in British spaces. In particular, Sultan's group's royal status determines a greater level of homeliness than Fyzee. In one instance, Sultan and her sister-in-law serve some Indian ladies who were in London 'for educational or other purposes' *attar* and *ilaichi* (cardamom tea) 'after the Indian custom' (97). These performances of belonging take place in the domestic sphere, showing the gendered element of the food as symbols.

Sultan's narrative employs particularly Muslim symbols of food to show this religious and cultural identity as mobile. The party employs a halal cook and are given separate kitchen space and tools on multiple occasions. This contrasts with Fyzee's description of cleanliness and food: 'There is no trouble for them to observe the cleaning rules of us Muslims. To accept English ways in a Muslim manner is a simple, easy, and effortless task' (149). Such a positive amalgamation of 'English' and 'Muslim' shows the role food and cooking plays in reconfiguring British spaces as homely for her travelling party. While in Florence, the Sultan party finds it easy to fast for Ramadan because 'the anxiety about the due performance of a religious duty does not allow of any trouble being felt' (132-3). These references to Muslim

associations throughout the texts demonstrate this religious identity and practice as mobile. As Grosz details, 'The thing and the space it inscribes and produces are inaugurated at the same moment' ('Thing' 126), meaning that it is the position of physical symbols of Muslimness that instates Europe as Muslim both spatially and temporally. Overall, this reveals how particular narratives of Empire seen through spatial ownership in Britain are destabilised by these symbols as specifically mobile.

The travel diaries illustrate how symbols operate to create an individual agency within colonial spaces. This chimes with Grosz's description of the volatile relationship between space and things:

> Things are our way of dealing with a world in which we are enmeshed rather than over which we have dominion. The thing is the compromise between the world as it is in its teeming and interminable multiplicity . . . and the world as we need it to be or would like it to be: open, amenable to intention and purpose, flexible, pliable, manipulable, passive. ('Thing' 126)

The texts convey symbols of Indianness as inherently mobile, even while embedded within colonial hegemonic discourse, which renegotiates Lefebvre's notion of 'representational space'. Lefebvre discusses how symbols of space are passively experienced:

> This is the dominated – and hence passively experienced – space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects. Thus representational spaces may be said . . . to tend towards more or less coherent systems of non-verbal symbols and signs. (39)

Fyzee, for instance, disrupts the supposed coherence of 'symbols and signs' in London. Fyzee's assertion, while she looks out from a bus, that the lights of London look like Diwali in Bombay (151) or that the Boxing Day tradition in Britain of giving gifts to servants is like the similar Eid tradition (165) positions London specifically within Indian frames of reference.[26] Overall, because of the mobility inherent in her subject positioning as a migrant, Fyzee reworks the narrative of nation as a way of claiming spatial ownership.

While not mentioned at all in Fyzee's narrative, the most significant cultural symbol in Sultan's narrative is purdah. Historically associated with Muslims in South Asia, purdah refers to the practice of secluding women from public observation through gender segregation in homes and the practice of veiling. The first mention of purdah in Sultan's text relates to their trip on the boat to Europe, when during a

[26] Fyzee's familiarity with Diwali, a Hindu celebration, owing to the multi-religious nature of India, suggests a particular feeling of Indian identity compared to solely Muslim identity.

storm the, presumably male, stewards are not allowed to enter their cabins to stop flooding (31). When they arrive at Marseilles, they clear the exiting platform so the women in purdah can leave without being overwhelmed by journalists and photographers (36). Later, at their residence in Redhill, Surrey, Sultan describes how they have a garden screened from public view 'so that we could walk about freely and play in it' (60). The garden as a space of leisure and the dock as one of transit, both specifically everyday spaces, are reconfigured by purdah. These configurations of segregated space are symbols given meaning by Sultan's culture that gain special resonance of difference in Britain. It is particularly pertinent in light of the processes of covering and uncovering, making visible and being hidden, because being an othered body as a traveller already entails processes of exoticisation. The Begum takes off the veil while conversing with Queen Mary of Britain, despite there being men present (66). This suggests that while privilege as royalty will allow them to change European spaces based on their beliefs, this is limited by class in this especially privileged royal space.

When viewed in a larger spatial context, these actions of veiling and unveiling show the Begum's position as a colonial subject. The burqa then becomes a way of claiming a distinct identity outside of the colonial structures. For instance, the day after the coronation of George V, the Mayor of London holds a lunch event which Sultan's brother-in-law and the Begum's son attend in their military uniforms and are cheered by the public on the way. The Begum, however, does not attend 'on account of her veil' (83). This may be seen as restrictive for the Begum, but could also suggest the burqa as a source of agency through a connection with an identity stronger than that of British Empire. This signals religious identity as more intimately entwined with Sultan's travelling party's daily life, over and above their relationship to empire. Indeed, the men who attend the lunch avoid eating meat because it is not halal.

In another instance, during the coronation, the Begum gives her opinion on the British Empire while wearing a burqa in public. She is treated with the utmost hospitality:

> While describing the ceremony to us, she said that she was greatly impressed with the manners of Government Officials, and the people at large. They had treated her with remarkable courtesy and respect, and from the bottom of her heart had gone forth a prayer for the stability and prosperity of the British Empire. (76)

Begum's praising of the empire while at the royal coronation is clearly performative. Yet her firm choice to veil during this situation, where many representatives from Islamic countries are described as unaccompanied by ladies due to purdah, shows the importance of her religious identity in her daily life but also how she is different to the other aristocratic Muslim women precisely through her attendance. The Begum is making visible female Muslim identity in this thoroughly imperial setting, reiterating the mobility of cultural symbols and their relation to wider spatial power dynamics. Overall, this shows that her participation continues the social production of space.

Sultan's narrative conveys the Begum's views on Islam in Turkey in particular relation to women: '[s]ome Turkish ladies have taken to European dress and mode of life. They yet have genuine regard for their religion, but "freedom" seems to be on the increase. The Purdah system is apparently on the wane' (114).[27] A few pages later, underneath the subtitle 'The General Condition of Mahomedans', she explains this further:

> Her Highness says that Turkey has yet many things to learn and to do, the Turks being in almost all respects a long way behind Europe. Her Highness admits that owing to their religious training they are not wanting in Islamic civility and hospitality, but it is very sad that they have begun to show a sort of indifference to religion. Her Highness was specially struck with this religious remissness which sometimes seemed to surpass what is usually noticed in India. (118)

The synonymous use of Europe with freedom and progress in these descriptions is revealing for its imperial ideological structure. Yet a tension is present in the fact that the Begum is denouncing the perceived decline of religious commitment as somehow divorced from the ideology of 'progress'. Religious symbols work through mobility in Sultan's narrative. A feeling of collective identity entails that the Begum feels she can criticise Turkey, which contrasts with her continual praising of British culture.

With narratives of British superiority circulating within their daily lives, both women disrupt the colonial hierarchies through employing narrative gazes that emphasise their position as travellers. In this sense, they configure themselves as symbols of their cultures. Spaces becomes renegotiated via the process of mobility, which unsettles imperial structures as stable and constant. Their narrative gazes also poses a challenge to the European tradition of colonial women's travel literature

[27] Sultan's opinion on women in Turkey can be compared to Zeyneb Hanoum's descriptions of oppression and lack of 'freedom' as the partial motivation for her flight from Turkey and why she wrote her book.

where native people are gazed upon in their own land (Yegenoglu). The texts themselves challenge the one-way movement of knowledge in the colonial system because of the women's references to their readership. Fyzee's letters provide an Indian perspective of colonial history for her readers back home, as she recounts receiving letters from India: 'Each letter had a reference to my travelogue saying that because of it, the world had opened up for them' (174). John Urry discusses how forms of 'imaginative travel' break down time distinctions and abolish distance, but also blur the line between public and private (169-170). Indeed, Sultan is also aware of her readership and says at the beginning of the text that she is aware of books already being written about travel to Europe, but hopes that she can still 'make it interesting' (12). Both authors' awareness of their readership brings to the forefront how mobility is not simply back and forth flows of information, but what Urry has termed as flux: 'Flux involves tension, struggle and conflict, a dialectic of technology and social life or . . . the complex intersections of immobilities and mobilities' (25). Indeed, their presence in Europe disrupts any notion of linearity in terms of travel as Fyzee receives letters from readers of her published diary entries while still in London and Sultan is aware of newspapers' accounts of the particularities of her group's visit.

Fyzee's descriptions of Italy and France subvert traditions of European travel writing about the colonies. Sultan's description of Europe is similar to Fyzee's, namely characterised by their position gazing as tourists from mobile vehicles whether boats, trains or on road. Seeing Italy in the distance after being on board the ship for thirteen days, Sultan describes how 'We experienced great pleasure when these signs of human population appeared. There was a strange attraction in this, and it seemed as though we were going like Alice through wonderland' (33). This use of such an iconic cultural imaginary world echoes the trope of uncanniness in European travel literature. This is further confirmed by Sultan's next sentence which paints the European landscape as familiar: 'While enjoying these sights, our imagination would, in less than a second, take us thousands of miles back to our Bhopal . . . for the scenery there bore some resemblance to what we were witnessing' (33). This echoes the trope also seen in Fyzee's narrative that travelling allows one to see home with fresh clarity. This typifies the *feeling* of mobility conveyed in both their narratives and the particular agency it affords their descriptions as narratives of empire.

From the position of the moving boat, Fyzee gazes at the Suez Canal as a global consequence of European imperialism. In particular, it is the ability to encompass this positionality as a traveller on a boat that she enjoys: 'Truthfully life on the steamboat is great fun in a way. Sitting quietly reflecting on God's creation and man's wisdom is truly not devoid of interest' (118). In the same entry, Fyzee describes the emotional effect ('a strange effect') of seeing a mail ship pass by their boat, because it was the ship her uncle used to travel on. This causes a meditation through Urdu poetry that explicitly invokes a sense of the global: 'You have hidden then sky of grace and wisdom in the earth-/O grave, what injustice have you wrought?/The world has become dark to the eyes, o heart/Our bright moon is hidden in the constellation of a grave' (117). It is significant that she quotes poetry, seemingly by heart or from her own inspiration, in amongst her characteristically plain reporting of events. She quotes from poetry on only five other occasions in the whole diary, only sometimes referencing the source.[28] The effect of this change of tone while she is on a mobile vehicle gazing at another boat demonstrates the way symbols of mobility are employed to invoke a sense of the global. In this particular extract, her thematic use of the planetary (sky, earth, world, moon, constellation) as it relates to feeling shows the way Fyzee refuses narratives of empire and claims a global subjectivity, while physically mobile in that moment on a boat.

Conclusion

This chapter has used a spatial approach to Fyzee's and Sultan's travel narratives in order to understand how their daily lives are affected by their positions as colonial subjects. Both narratives show the role of emotions, namely anxiety, in these daily processes. Class position and privilege causes the different experiences of anxiety in Fyzee and Sultan. While Sultan is anxious to reinstate her place as part of a royal travelling party in order to differentiate the party's members from colonial subjects migrating for economic or educational reasons, Fyzee expresses anxiety in domestic and labour settings because of the pressures put on her as a colonial subject studying in London for the benefit of the empire. Time as it is experienced in everyday life through the division of labour and leisure is also a key concern in both texts. Fyzee's anxieties are related to not having enough time to socialise with

[28] For instance, she quotes someone else's reading of the fourteenth century Persian poet, Hafiz (177).

important figures or being preoccupied with how others use their time productively. Sultan's text, on the other hand, shows the way the travelling party members perform their temporal control as a way of differentiating themselves from other colonial subjects.

I suggest that the women negotiate the pressures born of colonial subjecthood in the imperial metropole through the use of cultural symbols that are distinctly non-capitalist. This is especially significant as it points to the way religious identity helps colonial subjects negotiate their relationship to empire. The practices of purdah and wearing the burqa in Sultan's diary, for instance, magnify the importance of these cultural practices as part of her experiences of familiarity and homeliness in England. This is imperative for understanding how the texts may advocate subversions of colonial structures of knowledge that are also non-capitalist. This is not to suggest that the texts are Marxist or explicitly anti-capitalist, rather that their engagements with capitalism as a fundamental component of the colonial system demonstrate the capacity of women's quotidian experience in travel writing to examine the multifarious nature of the British Empire. It is the particular discursive effects, alongside the economic realities, of the colonial capitalist system that penetrate Fyzee's writing. Fyzee's continual awareness of the emotional effects of middle-class life shows us how it is through processes of affect that these elements of colonial experience diverge.

The mobility presented by the women's use of cultural symbols suggests a fluid relationship to space. As seen with descriptions from the point of view of moving boats, travelling gazes are produced in the text in order to destabilise colonial hierarchies. On a wider scale, the texts themselves function within the praxis of colonial space and time as a testament to the emotional experience of colonial women. Overall, this chapter shows the subversive nature of everyday affective conceptions of space and time as they are manifest vis-à-vis coloniality.

Chapter Six

Collectivity and Intimacy in Leila Aboulela's *Minaret* and Farhana Sheikh's *The Red Box*

Introduction

Leila Abouela's *Minaret* and Farhana Sheikh's *The Red Box* continue the tradition amongst migrant writing of engaging with themes of belonging and space. What differentiates them, however, is the way this is articulated through descriptions of affect. For instance, in *Minaret,* in response to her father's execution and mother's illness, Najwa describes how she 'skidded and plunged' (239). The 'glamour' of London when they first arrived, the 'comfort' of their holiday flat, the 'softness' of the familiar voice of her aunt overshadows the reality of their exile and claim of asylum (239). The resolution of this affective movement through time and space resides in the mosque, where people warm to her because of her lack of family: 'The skidding and plunging was coming to an end. Slowly, surely I was settling at the bottom. It felt oddly comfortable, painless. It felt like the worst was over. And there, buried below, was the truth' (239-40). Her spiritual, personal experience, as imaginatively spatial, coincides with her physical location within the mosque, showing the importance of affective space to plot in the novel. By bringing together a faction of affective geographies, non-representational theory, with these texts, I will discuss the convergence of affect and the spatial as they relate to the use of collectivity and intimacy in the narratives. In addition to thinking about representations of affective experience, I will consider how these representations affect readings of whole chapters or scenes. There remains an affective quality to scenes of collectivity that shows the ongoing negotiation of identity as inherently mobile. Collectivity has to be constantly re-established because of the inherent changing affective circumstances of life. Reading the novels in this way has the potential to both illustrate and problematise the conceptions of non-representational space in cultural geography.

Non-representational theory can be used to build upon Lefebvre's notion of representational space in order to look at the role of feeling in the symbolic experiences of space. The labelling of 'non-representational' theory, coined by Nigel Thrift, is perhaps better understood as 'more-than-representational' (Lorimer 84), as an attempt to account for what happens in the world that goes beyond the human

and the rational. This mode of thought can help us to understand the convergence of affect and space in light of migrant formations of identity in order to see the changing intensities of feeling that are part of everyday life. In other words, 'the tendency for cultural analyses to cleave towards a conservative, categorical politics of identity and textual meaning . . . [can] be overcome by allowing in much more of the excessive and transient aspects of living' (Lorimer 83). In particular, 'more-than-representational' theories open up the concept of the social which complicates the tendency to understand collectivity or belonging as static, non-fluid and attached to physicality. In an attempt to pin down a definition, Hayden Lorimer lists examples of the non-representational as 'how life takes shape and gains expression in shared experiences, everyday routines, fleeting encounters, embodied movements, precognitive triggers, practical skills, affective intensities, enduring urges, unexceptional interactions and sensuous dispositions' (84). Concentrating on these aspects of the everyday, Lorimer contends, helps us to escape 'the established academic habit of striving to uncover meanings and values that apparently await our discovery, interpretation, judgement and ultimate representation' (84). This is the most appropriate analytical approach for understanding how *Minaret* and *The Red Box* map identities as fluid, which undermines the tendency for critics to hierarchise, for example, British or Muslim identities. This is in keeping with the recent 'mobilities turn' which argues for the inherent movement and fluidity in the structures of life and society, which contrasts, for example, with Heidegger's oft-quoted idea of 'dwelling' as staying in and being content in a homely place (Sheller and Urry 208).

These two novels show the way collectivity and intimacy are particular to migrant subjectivity in processes of homemaking. Collectivity is articulated through women only spaces and Muslim spaces, which are also clearly interconnected. Investments in these spaces has less to do with tangible items, such as a particular person or place, and more to do with a desire for flexible, temporary feelings of belonging that can be mapped onto different spaces. *Minaret's* use of non-representational space contrasts with *The Red Box* due to the focus on the intimacy integral to the protagonist's relationship to other Muslim women and this collectivity's role in overcoming personal trauma. The way Muslim women collectivise in public spaces in *The Red Box*, on the other hand, shows that affect cannot be taken out of everyday power relations. As Rachel Colls argues, 'sparse reference to feminist theoretical work on affect or the body across non-representational geographies is . . . highly problematic and indicative of how affect has not been utilised to explicitly

engage with bodily difference(s)' (433). Indeed, feminist critiques of affectual geographies take issue with a universalist approach. Divya Tolia-Kelly's assessment of geographers' use of affect, in particular Thrift, responds to what she sees as the lack of 'engagement with the political fact of different bodies having different affective capacities' (213). This universalist approach cannot be reconciled with postcolonial theory's imperative of counter-hegemony and historicism (214). Thrift does acknowledge the gendered connotations of the dismissal of affect in his admission that there is a 'residual cultural Cartesianism' that sees affect in urban spaces as 'a kind of frivolous or distracting background to the real work of deciding our way through the city' ('Intensities' 57-8). Indeed, Thrift's defence of affect, particularly when looking at the city space, is motivated by the increasing use of affect for politically manipulative ends due to the partially subconscious nature of emotions ('Intensities' 58). Yet, as Tolia-Kelly describes, the affectual subject is in danger of being thought of as both equally affected and equally able to affect. The texts discussed here challenge this precisely because affect cannot be situated outside of embodied differences. As well as gender differences, they show cultural difference in terms of ethnicity and religion as key to the affective experience of migrant women. *The Red Box* in particular shows how larger power structures of sexism and xenophobia are negotiated in everyday affective encounters.

Leila Aboulela's intimately focused narration in *Minaret* reconfigures the everyday activities and experiences of a woman in London through a narrative based on Islamic logic (Rashid 619-20). The protagonist Najwa, to quote the opening line, has 'come down in the world' (1). From an affluent Sudanese family, Najwa flees Sudan for the UK after her father, as a member of government, is arrested following a *coup d'état*. In the pages that follow, Najwa's brother is sent to prison and her mother dies. She works as a cleaner and childminder for an upper class Egyptian family while becoming increasingly religious. *The Red Box* follows a researcher, a migrant woman called Raisa, who interviews two teenage girls in their school as research for her master's dissertation. These interviews take place in a dusty store cupboard, a place where each character comes to gain a better understanding of their identity through interactions with the other women. This space of the dusty store cupboard becomes almost comical through its absurdity as very serious discussions of virginity and cultural honour are framed by interruptions from teachers and students looking for equipment. The mundane, everyday school life clashes with the intimate and yet highly political in this claustrophobic space.

Comparing these two novels reveals a particular watershed moment in literature about Muslim women migrants. Their different styles and use of affective space illustrate literary movements in collective identities in Britain. *The Red Box* is set in 1985, published 1991, while *Minaret* was published in 2005 and moves between Khartoum in 1984-5 to London in 1989-91 and 2003-4. Najwa's growing religiosity in *Minaret* happens nearer the end of this chronology, which coincides with a generalised shift in political identifications—both from outside and within particular minority groups—from identifying in the 1980s as Black in solidarity with different groups against racism, then in terms of national heritage, such as Arab or Asian in the 1990s, to British Muslim, particularly amongst the children of immigrants, in the 2000s (Chambers *British* 17). As Tariq Moodod identifies, this multifarious movement is as much to do with processes of integration as it is to do with the increasing way Asian cultural differences have been racialised (31-2). The conception of 'Muslim' as a signifier is more closely associated with Pakistani or Asian in *The Red Box*. In *Minaret*, once the Sudanese Najwa becomes devout, she identifies herself with other Muslims in a way that goes beyond national or class distinctions. Comparing the texts allows me to situate them in relation to the British Muslim fiction genre while showing the nuances of class differences. In both novels these particularities of identity are spatially imagined. For instance, in *The Red Box*, while the protagonist describes growing up in the late 1960s, she connects global relations to local social geographies. The central character Raisa discusses the influence of India—'Maharishi Mahesh Yogi, incense, flowing Kashmiri dresses, hashish, sitar music' as having 'mystery and glamour' in British hippy culture—as formational to her social experience as a teenager (192). While Raisa's life may be influenced by South Asian cultural forms in Britain, Najwa's identity as Muslim is narrated through her movement in terms of Islamic architecture. In one instance, she narrates a particular route of crossing: 'the statue of St George slaying the dragon, pass the mosque, and turn left into Regent's Park' (70). In another moment, she describes the minaret of this mosque as a visual guide if she ever gets lost (208). Doreen Massey's notion of space as generated through 'active material practices' (118) is pertinent here as these narrations of place are refracted through the women's frames of meaning.

Feelings of stability and belonging in relation to Najwa's spirituality are narrated through a particularly intimate style. This contrasts with the way these same feelings are narrated in *The Red Box*. In this novel, the connection between

affect and form is demonstrated through the ways in which women-only or Muslim spaces are conveyed through, for instance, jumps in chronology, changes in dialogue from prose to transcript, and confessional letter writing, echoing broader feelings of belonging, coherence and security. Raisa, the protagonist, articulates how reality must be understood through emotions: the motivation of her dissertation research is to go beyond the 'official and well-known descriptions of eastern women, of Pakistani women's lives' (154) and instead to understand their lives as 'how we live, what we suffer, what we admire, what we hate, what we put up with, what we fight for' (155). Both the subject movement from third person to first person and the change from what is 'official' and what is affectively felt are significant for understanding the way experience is hierachised. Thinking of space as 'more-than-representational' helps us to trace the formation and development of migrant feelings of collectivity and intimacy.

Muslim Geographies

The protagonists in both novels convey feelings of stability through their specifically spatialised sense of being Muslim. This particular identity, located at the borders between the socio-economic, national or racial heritage and the social element of behaviours and traditions, is understood differently in the two texts. While Najwa in *Minaret* feels a keen sense of association when encountering fellow devout Muslim Tamer in his domestic space or while praying side-by-side with locals in her mosque, Raisa in *The Red Box* bonds with two teenagers of Pakistani heritage over shared social and family pressures which relate to cultural traditions and social norms. *Minaret* imagines religious performances as equalising differences between individuals in the mosque yet Najwa's experience in the domestic setting where she works shows a more stratified experience of class. The novel, therefore, reflects the complexities of class and religious identity in contemporary Britain. *The Red Box* illustrates the particular class tensions between Muslim women that exist precisely because of social boundaries. Nevertheless, collectivity based on a shared sense of being Muslim is key to understanding the relationship between difference and space in the novels.

Sara Ahmed theorises the relationship between collective bodies and emotions: 'emotions play a crucial role in the "surfacing" of individual and collective bodies . . . challeng[ing] any assumption that emotions are a private matter'

('Collective' 25). Emotions 'do' things by aligning individuals with collectives and intensifying attachments between bodily space and social space ('Collective' 26). In the novels, collectivities are formed *through* emotions because of their spatial potential for stability in light of being a migrant, as Ahmed argues, 'What moves us, what makes us feel, is also that which holds us in place, or gives us a dwelling place' ('Collective' 27). This relation of collectivity and homeliness relates to the rise of what Nasar Meer has called 'Muslim consciousness'. Meer defines this as an increasing awareness of selfhood and collectivity amongst Muslims within frameworks of British citizenship and social identity. Drawing on the African-American activist W.E.B. Du Bois' notion of double consciousness, this concept explores the doubleness of being British and Muslim. Significantly, Meer argues that Muslim-consciousness is 'the most suitable conceptual category for comprehending identity mobilisations informed by Muslim identities' (58). Although Meer is working with contexts relating to antiracism campaigns and the formation of Muslim organisations, I contend that we can still understand *Minaret*'s articulation of Muslim collective identities in light of the wider semantic shift in the language of these identities. At this point, I am also keen not to rely on the concept of *ummah*, the Muslim world, as an explanation of collective Muslim identity because while it is a significant aspect of prayer and Islamic practice, it is not entirely sufficient for understanding the broad spectrum of social and political Muslim identities in Britain. Meer, instead, suggests that we look at plural Muslim identity as a 'nucleus of ideas', these ideas including the five pillars of Islam as they are lived and practised in a day-to-day basis, as well as a scriptural conception and this identity as a 'quasi-ethnic sociological formation' (59-62).

If affectual spatial theorisation needs to be understood in terms of the geometrics of power relations, as Tolia-Kelly has argued, and it is clear from Ahmed that emotions mediate relationships between the individual, the social and the spatial, then we can understand these collective Muslim identities as circulating within a global context of 'Muslim consciousness'. In *Minaret*, Najwa's longing for coherence after the trauma of exile and her parents' death is conveyed through the particular nuances of feelings associated with religious practices, such as fasting and veiling. Affect textures the way class differences are negotiated in the main scenes of *The Red Box,* where the characters discuss their identities. The main characters, Raisa, Tahira and Nasreen, all identify as Muslims but also often use this label interchangeably with 'Asian' or 'Pakistani'. For instance, Raisa discusses

pride in being Muslim then asks the teenagers if there is anything about 'Pakistani-ness' that makes them ashamed, such as walking down the street in dupattas or shalwaar kameez (13). As these types of clothing are specific to only certain Muslim countries, we can understand how these identity factors are inter-related. The fluidity of these identifications resonates with the instability that each character articulates during their conversations. In her idiosyncratic teenage voice, Nasreen describes what being a Muslim means to her: 'Well, it's my faith. I believe in my faith, I believe in my traditions, and er, you know, like respecting your parents and obeying them and, er…' (19). These pauses have an affective quality, indicating the instability in self-knowledge as part of her position as a second generation immigrant and as a teenager talking to a middle-class middle-aged woman. This is compounded by the awkward school spaces, in particular a stock cupboard, where they have their conversations and where people interrupt them frequently.

In this space of instability, the protagonist, Raisa, looks to their shared identity as Muslims in order to create coherence and belonging. In one session, Raisa asks the teenagers for their opinion on a surah from the Qu'ran, 'The Charter of Male/Female Equality' (127). This conversation, as narrated through its affectual resonance, reconfigures this school stock cupboard as a Muslim space. Reacting to the Islamophobic rhetoric that has characterised Muslims' experience of Britain and the West post-9/11, Richard Phillips has argued for the particular emotive potential of Muslim space. This is resonant with theories of affect that emphasise the potential of its autonomy, particularly Brian Massumi, who articulates the 'freedom' of affect as part of both our 'sense of aliveness' inherent in the openness and movability of affect and as the 'continuous . . . background perception that accompanies every event, however quotidian' (35-6). [29] Phillips argues that 'the experiences and predicaments of Muslims in Western countries are shaped by and expressed through a series of geographies, which can be sites of oppression – including racism, deprivation and social exclusion – but also of liberation' (3). In this respect, considering the characters' constant mediation of their collective identities in this liminal space of the store cupboard, we can see the inherent ambivalence of collective space.

[29] This is also what allows us to analyse affect: 'It is the perception of this self-perception, its naming and making conscious, that allows affect to be effectively analysed – as long as a vocabulary can be found for that which is imperceptible but whose escape from perception cannot but be perceived, as long as one is alive' (Massumi 36).

Unlike other chapters which convey their conversations in transcript form, this example is in realist prose, providing a different sense of affect. Raisa notes the guardedness of Nasreen once they realise they are going to talk about this especially religious subject. When Tahira arrives late, Raisa's greeting slides from religious to secular: '*Salaa*…hello' (127), expressing how carefully they negotiate the gradients of their identities. Of the two teenagers, Tahira is the more rebellious and confrontational, she arrives in the room 'as if hurled by the wind' (127). Nasreen explains her interpretation of the surah in terms of equality between women and men, while Raisa presses her to relate it to modern gender roles. Tahira's frustration at the topic is conveyed by her breathing out loud and Nasreen's reaction in changing eye contact to look at another part of the room. This religious topic causes affects directed at each other's bodies. This topic of gender roles mutates to discussion about the incompatibility of their 'different selves', their religious-cultural, familial lives and their secular lives. When Raisa starts talking about her past, the words 'tumbled out' (132). The conversation topic moves onto the demonstration the students recently had outside the school in protest against racism, while still intertwined with discussion of the Qu'ran. Talking about the 'nature of women', Tahira says that all the girls at the protest 'weren't exactly looking like they'd be satisfied having babies and all that' (133). If we assemble these moments of affect, the movement of emotions and direction of body language, we can see the containment of a particular Muslim collective space as ambivalent in Phillip's sense, where, as for Nasreen, 'seemingly disparate ideas joined into a new sense' (135). This scene typifies belonging as an *ongoing process* through the way the women talk about traditional Islamic thought while exhibiting particular emotive responses to everyday events.

In *Minaret*, it is through religious practices and spaces that Najwa embodies these feelings of collective coherence. This comes in different forms, whether her physical movement through the streets near her work as always described in relation to the location of the mosque (107) or buying headscarves with her mentor (246). After the latter event, Najwa walks through the streets in hijab, observing that 'Around me was a new gentleness' where leering builders no longer notice her' (247). This demonstrates something particular about Muslim experience. As Rehana Ahmed argues, 'in contemporary Britain, Muslims' struggle to lay claim to Britain and Britishness is a struggle for space' (13). The relation of identity to space here shows how subjectivities are mapped onto the everyday. In particular, space as a 'struggle'

conveys the contradictions and ambivalences inherent in it. As Ahmed details, 'it is by embedding their religious culture in social space – whether in the form of building a mosque or a school, or wearing the hijab in a public place – that this process takes shape' (13). Indeed, passing the builders, Najwa says, 'I was invisible and they were quiet. All the frissons, all the sparks died away. Everything went soft and I thought, "Oh so this is what it was all about; how I looked, just how I looked, nothing else, nothing-non-visual"' (247). Wearing the hijab is described metaphorically as texture, in terms of sparks, frissons and softness. Najwa's distinction between her embodied and spiritual 'non-visual' selves suggests the hijab is a way of controlling gendered interactions. This signals the wider connotations in the text of religious identity as a rejection of consumerism and the sexism entailed within consumerism.[30] Debates about Aboulela's feminism are often caught up with the way affect may be dismissed due to the feminine connotations of feeling and emotion. Eva Hunter, for example, says that she wishes the novel 'showed some understanding of the intensity of the anger and suffering that animates Muslim women who are *active* in the cause of women's emancipation' (97). If emotions like anger are associated with the progressive, then surely so can other emotions which are usually associated with the quiet and delicate. Najwa's spiritual transformation is an everyday subversive practice in line with Muslim feminist arguments that the veil is a feminist symbol because it allows individual women to control how men objectify them.

Intimacy and Women's Spaces

Both novels describe numerous sites of women-only spaces where the characters negotiate their shared gender along the lines of collective feeling. A gendered intimacy born of shared experiences takes place within enclosed physical spaces in both texts. In *The Red Box*, most of these scenes take place in the school store cupboard between the three women, or in domestic spaces where Raisa talks to the teenagers' mothers. In *Minaret*, these intimate scenes take place in the mosque, contrasting with the volatile home scenes that Najwa experiences during her employment. These spaces enact a sense of intimacy resonant with many affect theorists' emphasis on closeness as part of the process of affect. Kathleen Stewart, for example, understands affect in terms of intensity: '*Something* throws itself

[30] This continues to show the relationship of minority subjectivity and capitalism as seen in the previous chapter with Fyzee and Sultan, as well as Salma's relationship to consumerism in Chapter Four.

together in a moment as an event and a sensation; a something both animated and inhabitable' (12). Indeed, Nigel Thrift discusses the spaces affects produce as a 'means of thinking and as thought in action' ('Intensities' 60). Migration as a part of everyday life transforms social affect. The mosque in *Minaret*, for instance, comfortably contains all the particularities of identity between women, as a result of contemporary society, a product of wider global shifts in population, the history of imperialism, and the inevitability of multiculturalism. The affective intensities, as part of these collective spaces, are key to how belonging is manifest between these female characters.

Intensity is closely associated with the notion of intimacy, a traditionally feminised part of social relations.[31] Materialist feminist theories of the body offer an understanding of the practice of intimacy between women. Elizabeth Grosz argues that sexual difference, as distinct from gender, needs to be conceptualised as material, as an 'ontological force' due to its quality as that which 'preconditions and destabilizes gender and bodies, that which problematizes all identity, that which discourse and representation cannot contain and politics cannot direct' (*Time* 172). Grosz aligns this focus on force with the feminist imperative to provide other ways of knowing that do not solely represent the perspective of one sex. I see this as a way of considering affective forces as a new means of understanding the relations between the subject and the world which can be valued as something particular to the non-dominant spaces of women's experience without falling into the gendered framework that prizes 'real' masculine knowledge of the world over emotional knowledge. This is in line with Luce Irigaray's, somewhat utopian, conception of a feminist future in which there is a proliferation of alternative knowledges that does not identify itself in the attainment of 'sameness with men, of the same rights of men and the same access to their conceptual frameworks and systems of value' (Grosz *Time* 175).

Female intimacy as a product of sexual difference can be seen in the spaces of both novels. Even when these enclosed spaces are part of wider public areas—the school and the mosque are both relatively public spaces—they contain especially productive habitats for ongoing processes of belonging. In order to create a sense of intimacy, both novels play with the reader's sense of time. In *Minaret*,

[31] This is evocative of recent Western feminist critiques of the way women are socialised into doing unpaid and unrecognised 'emotional labour' both in the home and in workspaces. This includes the work of keeping people happy, such as being hospitable, maintaining empathetic relationships and customer service.

non-chronological movement gives a sense of multiple realities happening at once, in keeping with the way migration and trauma changes linearity. Yet the intimate style of Aboulela's narrative also slows down time, solidifying these feelings of affective intimacy. For instance, the act of walking down Gloucester Road in London inspires a progression of thoughts starting from the generalisation, 'whatever happened to me, whatever happened in the world, London remained the same', to a description of 'continuous underground trains, the newsagents selling Cadbury's chocolates, the hurried footsteps of people leaving work' to the statement, 'For the first time in my life, I disliked London and envied the English, so unperturbed and grounded' (174). The level of detail used to describe the thoughts gained from the simple action of walking causes this sense of time slowing down.

The sheer amount of dialogue within the cupboard scenes in *The Red Box* has a similar effect of slowing down time by going into depth about particular issues, whether parental pressures or racist bullying, indicating that dialogue can contribute to affective space as much as narrative description. The school store cupboard scenes in *The Red Box* are mainly conveyed to the reader in the form of transcripts, an abrupt break from the preceding prose. In keeping with much spatial theory including Richard Phillips and Doreen Massey, this space is inherently ambivalent. Massey argues that by entering a space, we are also altering it (118). The space is central to the school, but at the same time mundane. These conversations become transgressive as the teenagers share in detail why they believe the school to be racist. As a result, Tahira is inspired to organise a protest in the school against their racist actions. Thus, spatially, the women challenge the establishment and the networks of privilege that come with it, from within, inside the walls. Looking at the particular generic associations of the novel, Amin Malak has described the form of the novel as a morality play with a confessional epistle at the end. We see this in *The Red Box* through the interview transcripts, shown by the static characterisations and question/answer format, followed by the last chapter, which is a letter from Raisa addressed to the teenagers, explaining her life story. As Malak notes, initially the 'interviewer-interviewee relationship seems tiresome and asymmetrical' but this is redressed in the final chapter in the form of a long biographical letter from Raisa (40). These movements in narrative style contribute to the affective potential of these women-only spaces. Even the letter is, in a sense, a women-only space.

Many of the conversations that take place in the cupboard now characterise current discourse surrounding Muslim women in Britain, including issues about

marriage, clothing and gender roles. Akin to intersectional feminist thought emerging at the time, their conversations map the complexity of these debates by connecting the particularities of both South Asian and Muslim experience to questions of class and gender. As their meetings progress, the cupboard is signified as a 'safe space' through Raisa's assurances about anonymity. Exchanges of thoughts, often followed by questions characteristic of uncertainty ('right?', 'isn't it?'), show how affect works in this space. In one instance, the women discuss the way they were brought up in Britain, compared to their knowledge of parent-child relationships in Pakistan. In a three part exchange, Tahira says that she goes to parties without her mother knowing, followed by Raisa recalling that she also 'had to lie and be secretive and all that . . . [because] as far as my father was concerned, just being there was wrong', to which Nasreen responds 'That's because it's the religion as well, isn't it? That girls should keep their bodies covered' (20). This progression of thought shows the relation of the micro experience to larger arguments about religious-cultural conventions.

Intimacy can also breed vulnerability. Raisa asks Tahira why her brother is allowed different freedoms to her, which causes an ensuing uneasiness:

> *Raisa*: Why is she like that with you and not with your brothers?
> *Tahira*: Well, er, with girls, like, er…
> *Raisa*: Go on, doesn't matter, say what you want.
> *Tahira*: Well, you know, girls, they might go out and get married, whereas boys, er…
> *Raisa*: Go on.
> *Tahira*: Well, if I wanted to go out and my mum said no, to tell you the truth, I'd really go, but, er, er…. (21)

The linguistic particularities of these transcripts display the affective rhythms contained within this women-only space. As a safe yet contentious space, the encapsulation of both mutual understandings of experience that creates a sense of coherence as well as clashes that cause awkwardness, this store cupboard serves as a spatial metaphor for how feelings of belonging work as a process.

The absence of men yet the continual referral back to how male relatives affect their decisions and actions evidences the way affective space cannot be rendered ungendered. These women are located within the patriarchal structure that sees women's existence only in relation to men. Thus, the store cupboard ties in with feminist critiques of affective spatial theory by showing that it is impossible to consider the 'more-than-representational' outside of the differentiated body. Rachel Colls describes the sexually differentiated subject as 'the provisional coming

together of a range of forces that are material, affectual, temporal, social, political, economic, technological' (431). All three women exhibit emotions, through conversation and bodily actions, as they relate to their gendered positions in life yet in a space where there are no men. This shows how the space is regulated through patriarchy as there is an almost ghostly presence of men. But this also does not necessarily entail passivity: indeed it is precisely the mobility of affective forces that enables negotiation of these structures.

Both novels hint at the way space changes affectively in the presence of men. In *Minaret*, Najwa describes enjoying the absence of men in the mosque because of the 'absence of the sparks they brought with them, the absence of the frisson and ambiguity' (242). In *The Red Box*, Raisa recalls how studying at an all-girls school led her to be terrified to talk to men who were not relatives (198). Therefore, how their gendered subjectivities are affected is different in this women-only space compared to the situation if men were present. The novel demonstrates that gender is not formed from pre-given characteristics but is rather 'draw[n] out in the "affective" realm of subjectivities' (Colls 435). By placing these novels in dialogue with feminist understandings of affectual space, we can see how they interrogate the relation between the subject and space. The female subject emerges precisely *through* the affective forces that continually circulate and pass through bodies. Ultimately this helps us to understand in more depth the way female collectivity works in the novels to create feelings of belonging for migrant women.

Domestic Spaces

Najwa's experience of intimacy in her place of work, as a nanny and housekeeper, shows this domestic female space as ambivalent. While she learns private details about the family she works for through material objects and personal routines, this is not reciprocated with the women of the family. Clearly this is precipitated on her position as an employee which places her experience in the capitalist exchange of labour. The space is an ambivalent, ongoing negotiation, and remains unresolved for Najwa as she leaves her work at the end of the novel. Najwa describes herself as 'upper class without money' (252) and has to perform the role of the docile, obedient servant with her 'eyes and head lowered like [she] trained [herself] to do' in order to 'become the background' to their lives (65). Najwa's situation in class terms is more complex than for the women in *The Red Box*.

Wealthy and well-connected earlier in her life, Najwa's change in situation means she now has a double vision in terms of her experience of class affects. For instance, on Najwa's first day, Lamya, the mother who works outside the home during the day, comes home 'a little breathless . . . but [with] her eyes merry' (73). Najwa describes her through her fleeting emotive outputs: Lamya is livelier in the morning, happy to see her daughter, 'she seems impressed' when inspecting Najwa's cooking (73). This leads Najwa to conclude, 'Is this how a young affluent woman feels, fulfilled in her work, coming home to a young child?' (73) Intimacy is shown through the knowledge Najwa gains from interpreting the affects of Lamya's embodied presence. This one-sided intimacy takes on further resonance when Najwa admires Lamya's beauty products and tries on her silk scarves, destined 'for her neck not her hair', as headscarves (97).

The sense of intensity in the narrative recalibrates this mundane domestic scene as pivotal for Najwa's overall processes of belonging and coherence as a migrant. Deborah Thien's understanding of intimacy as 'space covered' is relevant here. Thien argues that 'dominant contemporary understandings of intimacy have a particular spatial logic . . . this logic recruits people to particular roles and rules, but . . . everyday lives also resist this logic' (192). Intimacy expresses the relationship of distance and affect as metaphorical or symbolic. Two women may be close physically but distant in feeling, and vice versa.

Najwa's relationship to Doctora Zeinab, Lamya's mother who is only present at the beginning and end of Najwa's employment, is characterised by a class difference that is less to do with affluence and more to do with mannerisms. Doctora Zeinab and Lamya are not affected by Najwa's embodiment of hardship, illustrating Thien's sense of intimacy as spatial logic that 'recruits people to particular roles and rules' (192) because they all settle into master/servant routines. Najwa's first impression of Doctora Zeinab is of intelligence and studiousness: 'She looks up and studies me, her eyes bulging and serious above her glasses' with a newspaper in her lap and with 'severely cut' short hair and a 'husky smoker's voice' (66). Similar to *The Red Box*, class identities are seen through affective bodies: the Doctora has all the signifiers of secular womanhood while the reader is continually reminded that Najwa is wearing hijab. On this first day of work, she spends time with the cold Doctora who explains to her the tasks required of her in the home. In this time, they discuss their shared heritage where Najwa's mobility is assumed to be economically motivated whereas the Doctora's family movement is by choice (71). On the second

day, she warms to Najwa and reveals her mundane frustrations over her children's' forgetfulness, causing Najwa to feel flattered that she is talking to her: 'I hang on to her every word, enjoying her Egyptian accent' (86). This faux familial closeness is still based on a structural inequality, yet Najwa nevertheless still relishes the intimacy inherent in this speech. This intimacy is different to that which she feels in the mosque, or of women-only spaces in *The Red Box*, but it is nonetheless a comfort to Najwa:

> I enjoy being in a home rather than cleaning offices or hotels. I like being part of a family, touching their things, knowing what they ate, what they threw in the bin. I know them in intimate ways while they hardly know me, as if I am invisible. It still takes me by surprise how natural I am in this servant role. (83)

Her sense of closeness to the family does not seem to require their bodily presence. Indeed, it is sufficient to be in a family home with its particular textures and feelings. Clearly this comfort through invisibility is problematic as it rids Najwa of her agency. As I will discuss later in the chapter, it contrasts with her communal feelings in the mosque where her individuality does not interfere with the overall collectivity as a site of belonging.

Domestic spaces within family homes are also a significant site for women's' collectivity in *The Red Box*. Like the store cupboard, these sites also contain the affective power of bodies in light of class distinctions. Raisa meets with both Nasreen and Tahira's mothers at their homes and becomes uncomfortable with the embodied affective power of her position as privileged Muslim woman in these domestic home settings. Affective bodies are the main way through which class differences are negotiated and thus how intimacy is created in these domestic spaces. Brian Massumi has theorised the capacity of bodies as the 'intrinsic connection between movement and sensation' in order to go beyond cultural theory's tendency to see the body as a discursive vessel of signifying gestures or an embodiment of ideology (1). The novel shows the particular way bodies can be represented as classed without these cultural meanings being necessarily contained within the body or attached to the body through contextual signifiers. Rather, it is only through the collision of feeling that these fluid and highly mobile notions of class become apparent. As Massumi argues:

> With the body, the "walls" are the sensory surfaces. The intensity is experience . . . The conversion of surface distance into intensity is also the conversion to the materiality of the body into an *event . . .* It is a relay between its corporeal and incorporeal dimensions. This is not yet a subject. But it may well be the conditions of emergence of a subject: an incipient

> subjectivity. Call it a "self-." The hyphen is retained as a reminder that "self" is not a substantive but rather a relation. (14)

This notion of 'a relay' between the corporeal and incorporeal is key to understanding how affect moves and how this relates to the self. The domestic spaces in *The Red Box* play with Massumi's sense of how feeling aligns with bodies by demonstrating the tension between meanings wrought from the body as 'movement and sensation', its interaction with the space, and the words spoken by each individual. These tensions interrogate levels of sameness and difference in the collective space as they intersect with class, gender and religious identity. Sameness has the capacity to create coherence and stability, leading to the feeling of belonging in collectivity. Yet the novel remains inconclusive on this question because it presents migrant experience as inherently changeable depending on each space.

There is a feeling of feminised similarity within an hour of Raisa stepping through the door of Nasreen's family house: 'She had known Nasreen's mother only an hour, and the woman was sitting close to her, almost touching. There was a softness between them. It was as if Raisa had known her all her life' (40). Unlike Najwa's one-sided intimacy, here intimacy is described through both physical and mental closeness; there is intensity in the sensory experience of their bodies. This closeness is connected to migrant experience, as the tea they drink, 'stewed in the pan, the desi way', reminds Raisa of her childhood in Lahore (40). Indeed, sitting with Nasreen's mother 'in a terraced house in a crowded street in Barking, she was being returned to the blue room in Gulberg' (40). The narrative evokes a sense of this closeness as produced through female relationships because Raisa's perception of Nasreen's mother continually reminds her of her mother through the affect in this space, from the 'physical nearness, her smile, the way her children moved around her' (40).

Closeness born from shared heritage is challenged by the affective nature of their bodies and objects within the home. This is conveyed through the switch from description to dialogue. The women switch between speaking in Urdu and English because they do not share a comfortable level in a single language. Nasreen's mother settles on Punjabi, her preferred language, which Raisa only understands partially because, as the narrative describes, her family's servants spoke it around her. Thus, we begin to see the clashes and nuances of class difference. As they discuss where their relatives live in Pakistan, Nasreen's mother says Raisa's

relatives must be a 'good family' so many times that Raisa becomes self-conscious: 'it embarrassed her, sitting there in that cramped living-room' (42). Although not articulated vocally, her embodied feeling in relation to the domestic space illustrates how class difference hinders female intimacy. In attempts to re-capture the closeness, Raisa discusses her 'God-fearing, hard-working, and still poor' relatives (43) and talks with faux familiarity about certain places in Pakistan. This scene suggests that intimacy requires being continuously reasserted through mutual affective understanding. That is what Raisa so desires: 'She wanted the Ehsans to approve of her, to accept her as one of their own' (42). Like Najwa, she feels the need to fit a lower-class role, but out of middle-class embarrassment rather than as part of a master-servant relationship.

While speech can be used to cover up class differences, this scene displays the nature of bodily 'intensity' as disruptive. This suggests that intimacy in collective spaces can be based on negative emotions like discomfort as much as positive emotions. At the beginning of the chapter in which Raisa visits Nasreen's mother, Raisa is described as wearing a 'Jaeger jacket and trousers' (40). Not only are these branded clothes, they are also formal and Western. These signifiers of class have an affect: later on '[Raisa] thought she saw Rehana looking at her Enny handbag' (46). Although these disruptive moments bring to the surface the differences between the women, intimacy still remains. There is a similar affective power in clothing when Raisa visits Tahira's mother, who wears a 'flimpsy-thin shalwaar khameez that Raisa had come to view as an emblem of exile and poverty' in a damp house with peeling wallpaper (140-1). Objects that signify labour are also part of the layering of affect in this space of collectivity. In line with the affective power of Raisa's tape recorder in the store cupboard, Nasreen's mother's sewing is described several times. Mrs Ehsan works as a seamstress and often works at night in order to complete orders. While this tension emerges, that Raisa is effectively keeping Mrs Ehsan from her work, unspoken thoughts move between the women: 'A look passed between mother and daughter, and the daughter kept quiet. Suffering is shameful, Raisa thought, and so we hide our suffering' (46). Ultimately, 'Raisa felt uncomfortable. Without the research, she would not be in that house in Barking' (48). While this ambivalent domestic intimacy between women is less problematic than Najwa's 'servant' role, it remains unresolved, which ultimately mirrors the fluidity of spatial experience itself.

The mosque in *Minaret* presents a more stable image of women's space in response to the unequal domestic setting, fuelled by cultural practices in line with Tamer's sentiment that it is 'not very Islamic for a man and woman to be friends' (211). An intimacy specific to Muslim women is conveyed through the symbol of the veil in the novel. *Minaret* promotes the hijab as a religious-cultural convention of women covering their hair as an equaliser of material differences and, especially significant in the multicultural setting of London, of cultural and class background. *Minaret* reimagines collectivity as a feeling by showing that there is something affective contained within the space of the collective. Psychologists have conceptualised intimacy as follows: 'in a close relationship each person includes in the self, to some extent, the other's resources, perspectives and identities' (Aron, Mashek and Aron 27). These shared resources include working towards similar goals and motivations (e.g. going on Hajj) and shared points of view from being affected by a specific set of outcomes (e.g. Islamophobia and cultural pressures) (28). Intimacy works through affect between individuals with shared identities, beliefs or behaviours, suggesting there is a particular affective state collectively produced that cannot exist on an individual level.

While celebrating Eid with her friends, Najwa witnesses a new level of intimacy established through the action of the women taking off their hijabs. This religious space is also imbued with a specific feeling because of the time of year, as Najwa describes, 'The rest of the year I have hope but in Ramadan I have confidence, the certainty that, if I keep plodding this path, Allah will give me back that happiness again' (189). Eid brings a feeling to the space that exists outside of individuals: 'Around us the mood is silky, tousled, non-linear; there is tinkling laughter, colours, that mixture of sensitivity and waywardness which the absence of men highlights' (183). Atmosphere is described here through texture, affect that is quantified by sensuous experience that is both contradictory—non-linear and wayward as well as silky and sensitive—yet communal in the commonality of a single-sex space. In fact, intimacy in this novel can be understood primarily through texture. As Eve Kosofsky Sedgwick examines in her work *Touching Feeling*, there is 'a particular intimacy [that] seems to subsist between textures and emotions' and that 'even to talk about affect virtually amounts to cutaneous contact' (17). Texture and feeling are 'irreducibly phenomenological' which means 'Attending to

psychology and materiality at the level of affect and texture is also to enter a conceptual realm that is not shaped by lack nor by commonsensical dualities of subject versus object or of means versus ends' (21). Affect is the means for which Najwa comes to understand her surroundings, but in a way that does not privilege her objective experience over her affective experience. We see this in the mix of impressions, both abstract and specific, that hits Najwa in the mosque. This is characterised by spatial rhythms through which time is sped up or slowed down. This is exemplified when Najwa's Qur'an teacher speaks about Allah and Najwa gets 'a breakthrough in my understanding, a learning fresh as lightning' (185).

This fast affective impression of 'lightning' contrasts with the decelerating effect of having a scene almost entirely made up of description rather than dialogue. This differs to *The Red Box's* use of dialogue to create an intimate atmosphere. While describing the way the women look without hijab, we get a sense of a close narrative gaze evocative of Sedgwick's relational account of touching and feeling:

> the surprise – I almost squeal – of seeing a friend for the first time without her hijab. This one is all peaches and cream, this one is like a model, this one is mumsy with or without her hijab, this one in her smart jacket looks like she wants to chair a board meeting. This one with the glasses and unruly hair looks like a student and she is one, but this one looks like a belly dancer and she is definitely not . . . This one looks like a tomboy . . . This one looks Indian, as if the hijab had made me forget she was Indian and now she is reminding me…And the one who looks like a model confesses to me in a whisper, don't tell anyone else, Najwa, please, but she was actually Miss Djibouti long ago, before coming to Britain, before having children and covering her hair with a scarf. (186)

This passage is repetitive in terms of syntax and the resultant slow rhythm echoes Najwa's lingering gaze. Each woman is both part of the whole, the female subjectivity of 'this one', yet individual. In light of heteronormativity, the lack of male presence and thus male gaze, changes the way we may read this passage. It is not threatening or objectifying but celebratory. Identity is conceived as active: to chair a board meeting, the processes of being a mother or a model. Intimacy results from the collective uncovering: 'This is not a fancy-dress party. But it is as if the hijab is a uniform, the official, outdoor version of us. Without it, our nature is exposed' (186). The distinction between outside and inside selves here shows the convergence of their religious and gendered selves: as much as spirituality is to with their inner selves, so is this intimate sharing of their bodies.

Class in Collective Muslim Space

Muslim space as a site for the negotiation of identity as progress, what Stuart Hall calls the 'constant transformation' of 'becoming' as well as 'being' (236), also shows the struggle for collective understanding between women from different class backgrounds. *The Red Box* shows how identity as process needs to be thought of intersectionally, as the confluence of class, gender and religious/cultural background. Tahira makes repeated comments throughout these scenes that Raisa is different to them, which shows the abrasive way these class differences affect their conversations. Tahira initially describes Raisa to her peers as 'a Paki woman, [but] one who don't look or sound it' (9). This imagining of authentic Pakistani female identity in terms of appearance and accent is in keeping with Raisa's initial worries about her clothing when she first meets the girls: 'She had wanted them to approve of her, to feel pride in her breaking of the myth of the "plain, austere, humourless Asian teacher", yet she feared that approval would be withheld' (18). Whereas this particular stereotype is associated with the trope of the hard-working Asian immigrant, it also circulates within a system that gives collectivity and stability in lieu of certain behaviours. In another instance, Tahira says to Raisa 'You ain't really like us, are you?' Asked to explain, she formulates this difference as 'You look different. You speak posh. I reckon you had more freedom' (93). Class is articulated here through the way that manners relate to socio-cultural behaviours, in that Raisa has more freedom as a Muslim woman than Tahira and Nasreen. This equation of privilege and freedom ties in with feminist concerns of cultural honour systems that dictate women's behaviours in exchange for belonging within a community. Aside from verbalising these differences, they are also affectively felt and exchanged. Shame is affectively conveyed through body language. At one point, Tahira talks about how 'the posh, rich Pakistanis . . . [think] the uneducated ones – the poor ones – are cheap and lazy' (132) then breaks eye contact with Raisa. As Sara Ahmed discusses, 'it is through the movement of emotions that the very distinction between inside and outside, or the individual and social, is effected in the first place' (*Cultural* 28). The social system of class is negotiated in these scenes through the affects given off by body language.

Class differences amongst Muslims are articulated differently in *Minaret*. Najwa's experiences of the mosque as an equalising space illustrates how class distinctions between individuals come into being *through* contact as intrinsically affective. The mosque as a site of collectivity, therefore, is not seen as an

ambivalent place where differences are contested as they are in *The Red Box* or, indeed, in terms of the power dynamics of Najwa's working environment. Rather, they are incorporated into a wider schema of Muslim collective identity in Britain and celebrated in their multicultural form as particular to British Muslim identity. They embody what Ahmed has articulated as 'global nomadism' where the 'giving up' of locality is grounded in traditional notions of belonging, and most significantly, is reliant on the imaginary: 'Globality becomes a form of attachment; one can be moved precisely by the imagined form of globality itself' ('Collective' 38). Within this sense of collectivity, global nomadism 'involves forms of *attachment to movement,* such that "movement" becomes a new ground of membership in a collective, and a new way of differentiating between others' ('Collective' 38). While Ahmed is thinking about collective affectivities in light of the processes of racism and discrimination based on how we come to know other bodies or groups in comparison to our collective body, I believe we also need to consider these collective processes as sources of agency and engagement. Although many of the women that Najwa encounters are British, they still embody this sense of a Muslim identity as mobile and thus not dependent on particular national spaces.

Collectivity as coherent and enabling is best exemplified with a pivotal scene in the novel where Najwa goes to the mosque after work for her Qur'an Tajweed class. Here she learns how to read the Qur'an in Arabic alongside other women. In keeping with Aboulela's intimate writing style, Najwa's experience is described as a series of affective images that are intertwined with her subjective positioning and memories as a migrant. When she arrives before everybody else, the first person narrative describes how, 'I close my eyes. I can smell the smells of the mosque, tired incense, carpets and coats. I doze and in my dream I am small and back in Khartoum' (75). This dream dissipates when other women arrive for the class, women of different ages, languages and backgrounds. The ladies area of the mosque becomes a place of comfort where differences are acknowledged and accepted. For instance, Najwa's friend playfully mocks her use of the Arabic term of endearment 'habibi'.

As focalised through Najwa's sensitive point of view, the differences between the women are affectively felt. The Syrian teacher Um Waleed is described as having an 'excitement [that] seems to come from within her or from perhaps a turbulent domestic life I know nothing about' (76) and her daughters impart 'businesslike' kisses as a greeting. As younger women arrive, we get a sense of

their lives through objects. One woman holds the baby while still holding her car keys, while another discusses the latest fashion in how to tie one's headscarf, learnt from a satellite TV channel. Najwa formulates her sense of self through her contact with these women, through their pronounced differences and similarities:

> Usually the young Muslim girls who have been born and brought up in Britain puzzle me though I admire them . . . They strike me as being very British, very much at home in London. Some of them wear hijab, some don't. They have an individuality and an outspokenness I didn't have when I was their age, but they lack the preciousness and glamour we girls in Khartoum had. (77)

Najwa feels differences through emotional impressions; individuality, outspokenness, preciousness and glamour. In comparison to the abruptness of class differences in *The Red Box*, here they are merely Najwa's impressions, particularly characteristic of the fluidity of the affective rhythms of the mosque. The mosque functions here as a counterpoint to Najwa's experience of unequal intimacy in her domestic role as a nanny.

Religious Migrant Identity

Najwa's comparisons between Britain and Sudan are pertinent for considering how collective religious identity is negotiated by migrants through the simultaneity of identities. This is reminiscent of Thomas Tweed's spatial theorisation of religion as a system constructed through the tropes of 'crossing and dwelling'. In a section of the novel set in Sudan before she is exiled, the narrative details Najwa's perception of religious behaviour as emotive and imagined through a spatial image. Coming home from a friend's house in the early hours of the morning, driven by her brother, Najwa describes hearing the azan (call to prayer):

> The sound of the azan, the words and the way the words sounded went inside me, it passed through the smell in the car, it passed through the fun I had had at the disco and it went to a place I didn't know existed. A hollow place. A darkness that would suck me in and finish me. (31)

Hearing this while they are in a mobile vehicle, coming into their property, is significant for the uncanny feeling it inspires in Najwa. It imagines spirituality at once mobile in its capacity to cause affect, yet stable in the sense that it is omnipresent, able to exceed the recent memories and the affect they had on her. If we compare this to the connection of religion and feelings of stability in London—Najwa describes how religious programs about Hajj on the Arabic TV channels make her

feel ‘solid’ (98)—there is a clear difference in her religious feeling depending on where she is located.

The articulation of Najwa’s experience of Muslim collective space in relation to her feelings of stability and belonging evidence Sara Ahmed’s notion of a new type of collective identity based on global and shared mobility. Ahmed argues that global feelings change the way affect is understood as something locally felt:

> To think of ‘the globe’ as ‘having a skin’ is to suggest that emotions are not simply directed to nearby others: a feeling for and with others can also occur when others are remote or distant. Such distance is transformed into proximity through the very ‘impressions’ we make of others, which transforms others into objects of feeling. Others do not have to be nearby to make or leave an impression. (‘Collective’ 34)

Thinking about how affect works through distance in light of spirituality and religious feeling is significant in terms of how collective identity actually works as a process. Collective bodies relate to ‘discourses of fellow feeling or feeling-in-common’ (Ahmed ‘Collective’ 36). In contrast to *The Red Box* where class differences interrupt collective feeling, *Minaret* imagines a global Muslim feeling through these particular local spaces and through Najwa’s comparative religious feelings in London and Sudan. Yet global feeling is not wholly positive as it relies on recognition based on likeness, which means that the conditions for being welcomed as global entails giving up local attachments (Ahmed ‘Collective’ 36). This is precisely what happens in *Minaret* through Najwa’s foregrounding of her Muslim identity above particular Sudanese or Arab attachments. Once she starts working as a nanny and cleaner for an upper class Arab family, it becomes clear that she does not relate to them over their shared heritage. In one instance, Lamya has a party attended by only women, many of Arab heritages. Najwa becomes upset when one of Lamya’s friends arrives in hijab then proceeds to do a ‘striptease’ (223). This cements the differences between Najwa at this particularly devout point in her life and these young women that greatly resemble the social circles of Najwa’s secular childhood in Sudan. Indeed, her identification with Tamer is also based on shared religious devotions and beliefs rather than Arab commonalities.

In one instance in Sudan, Najwa feels a ‘stab of envy’ while watching people pray at her University, as she narrates ‘It was sudden and irrational. What was there to envy?’ (44). In contrast, while in London, after becoming increasingly religious, Najwa describes trying to take ‘the feeling of Eid’ to her brother in prison (193). The significance of migration, of forced movement from a Muslim majority country to a minority country, to her increasing religious identity cannot be overstated. Migration

enables her to connect with a 'global feeling' related to religious devotion through the way the global body is *felt*. While in Sudan she expressed the different attitudes towards religion amongst the people she knew: the religious girls wearing tobes, praying outside the classrooms, while her communist professor did not factor in prayer time in his classes (45). In London, her religious development is related to her desire for coherence in the form of collective identity. Indeed, whereas Muslim identity is articulated vis-à-vis the everyday lived racism of the characters in *The Red Box*, in *Minaret* the comfort of this collective spiritual identity is a buffer to the particular emotional repercussions of trauma. This can be seen in a particular sequence of events after Najwa leaves her Qur'an lesson at the mosque and gets on a bus home. In the mosque, 'the concentration on technique' soothes Najwa, even though discussion makes her feel fragmented, and she leaves with 'a new energy' (79). She describes how, in the middle of the prayer, that she does not know who is next to her (79), which shows how this collectivity allows comfortable anonymity. On the bus home, she is victim of an Islamophobic attack, which she copes with by reciting prayers to herself repeatedly (80). Two men throw a soft drink at her and call her 'Muslim scum'. Her reaction is bodily: her eyelashes ache because of the stickiness from the soft drink and she laments having to wash her hair at night, as the dampness will affect her sleep (81).

Najwa's reaction to Islamophobia in her everyday life may show her reflecting inwards, but that does not mean that the novel is not also political. Eva Hunter argues that in the novel 'Aboulela appears to wish for her characters that they subsume, within a life of pious quietism, the social, political, and economic aspects of their existence' (93). This reading assumes traditional or conservative religious life cannot be a different form of the political. Najwa's rejection of the consumerism characteristic of her privileged life in Sudan, and at the beginning of her life in London, is as much a public choice as a spiritual choice. The connection between spirituality and affect as described throughout *Minaret* evidences a wider shift in postcolonial literature. Ileana Dimitriu discusses how the recent move towards affect and the spiritual in postcolonialism reacts to the perceived anti-humanism of, for example, deconstructionism, which is 'inadequate [in] account[ing] for the subjective/experiential life, especially as manifest in conditions of the diaspora' (120). *Minaret* exemplifies this reimagining of contemporary migrant identity which values spiritual life as part of a specifically collective feeling. In her reading of *Minaret*, Dimitriu contends that the novel suggests alternative forms of

belonging that are anchored in 'geographies of faith' (119). Najwa's life becomes a 'reversal of the usual exilic story' with the move from secularism to religious devotion, resulting in a new 'state of mind' (122). I suggest that it is primarily feelings associated with belonging and stability that gives buoyance to this new state of mind. For instance, Najwa discusses Hajj in terms of transformation: '[the pilgrims] seem so ordinary now and when they come back they will be transformed, privileged' (209). This shows the nuances of feeling associated with religious practices, which are particularly resonant when compared with her former collective identity in terms of class when she grew up in Sudan, where she learnt about giving to charity 'appropriately' because 'you can offend people by giving them too much' (49).

Conclusion

This chapter has sought to explore the relationship between affective space, intimacy and collectivity as concomitant to migrant subjectivity. I have brought together more abstracted spatial theory that seeks to explain the 'more-than-representational' with Ahmed's conception of collective feeling in order to examine Muslim collectivity. *Minaret* illustrates the affective nature of the mosque as a site for collective belonging that ultimately equalises individual differences as a counterpoint to the unequal power relations in Najwa's place of work. This is especially highlighted by the contrasts presented in the non-linear narrative between religious life in the UK and in Sudan. In *The Red Box*, the central space of the school store cupboard is reconfigured as a possible Muslim space because it is a site for ongoing collective negotiations. This chapter has also considered women's spaces through the lens of intimacy. Both novels describe women-only scenes that are both private areas within larger public spaces and domestic spaces. The novels show that affective intricacies need to be understood through the intersectional relationship of gender, heritage and class, as the relationships between Muslim women in both novels shows the complex ways these identity traits are dependent upon one another.

Muslim collective spaces have a particular sense of urgency considering the political contexts of racism and Islamophobia which intersperse much of the women's everyday life. As Sara Ahmed stresses, emotions are key to understanding how collectivity works. For migrants who psychologically encompass different

geographies, a shared cultural-religious identity brings stability and coherence. Ahmed stresses how collectivity can also be an 'attachment to movement' ('Collective' 38). Muslim identity as a moveable category not based on geography can be seen in both texts not just through the convergence of women with different backgrounds, but also in the transformation of mundane spaces into scenes of agency and self-understanding. These spaces as intimate are also political: in *The Red Box*, the teenagers talk about taking part in protests against racism, and in *Minaret*, Najwa sees the hijab as a way of controlling the sexism she receives from men, suggesting this form of clothing as also a form of personal protest.

Women's spaces in both texts exhibit how integral the body is to experiences of affective space. Signifiers of religious-cultural identity and class through clothing change the way individual women interact with and feel towards each other. *The Red Box* shows Massumi's understanding of the self as relational and affect as the 'relay' between the corporeal and incorporeal because it shows the store cupboard and domestic spaces as inevitably places of both understanding and tension. While *Minaret* offers the mosque and the veil as a solution to the existence of difference amongst the individual women because of their equalising potential, *The Red Box*'s negotiation of difference remains unresolved. Class difference plagues the interactions of Nasreen with the teenager girls and their mothers. Rather than concluding that *Minaret* is overly optimistic, I suggest that this says more about how the affective states of collectivity and intimacy have to be constantly re-established. This evidences identity as process, as Stuart Hall famously argued, rather than reflecting the particular circumstances of the plot. Collectivity and intimacy, then, need to be conceived of as necessarily ambivalent because they cannot exist otherwise. They are also reliant on each other; collectivity is the sum of small intimacies between individuals and a belief in a wider schema as it relates to one's self.

Conclusion to Section Three

In line with much recent postcolonial literary criticism, this section has demonstrated the centrality of space to experiences of colonial and postcolonial power dynamics. The narration of the particularities of identity traits such as religion, gender and class in relation to space shows the mobility both of identities and of space itself. While certain locales, such as public places in London, reflect and endorse the societal hegemonies of the nation, this does not mean that every individual experience of space is necessarily passive. Buildings, for example, are made by humans and so relate to the social structures of the context. But an individual's perspective on this building and use of it can change how they relate to it. We can see this with the way the women in *The Red Box* reformulate the school stock cupboard as an arena for discussion and mutual understanding. Specific emotional states can also be produced by specific places. Domestic space as triggering anxiety features heavily in Fyzee's narrative, while the mosque causes feelings of stability in *Minaret*.

Clearly, a migrant perspective alters the experience of space. In *Minaret*, Najwa's differing experiences of religious space in Sudan and England informs her present day life as she moves around London. This sense of a 'double vision' also illuminates Sultan's understanding of cleanliness and productivity, where her upper class position changes her consideration of the way time relates to space. Time as divided up via the movement of capital, into work, leisure and rest, is a way for Sultan to comprehend this new culture. Mobility as part of migratory subjectivity is important for both Edwardian texts because it enables them to move through spaces, giving them an agency in such movement. The contemporary texts, on the other hand, are characterised by the stasis of their Muslim women's spaces.

This section evidences the importance of the relationship between space and bodies: the proximity of bodies enables intimacy or distance, or collective bodies that can be affectively felt in a personal location. As well as being of central importance to the articulations of intimacy and collectivity in *Minaret* and *The Red Box*, proximity is key to the migratory gazes employed by Fyzee and Sultan. Bodies are, of course, closely related to gender. This section continues the gendered themes of section one and two, which consolidates the importance of analysing the gendered nature of affective experience. It is impossible to analyse these texts without thinking about how their narrations are refracted through the experiences of

sexism and gendered behaviour, let alone their specifically affective and everyday experiences.

Both chapters explore how each text uses symbols and signifiers as part of their engagement with spaces. Fyzee, for instance, employs Indian food as a mobile cultural symbol in order to reconfigure colonial hierarchies in spaces of the home. Symbols of class, including clothes, change the way women relate to each other in domestic spaces in *The Red Box*. Overall, then, this section shows the triangular association of objects, space and bodies in representations of everyday affect. This has been a familiar affiliation throughout these three sections. Even though I have argued for the prominence of space in this section, I have continued to show how these entities need to be seen relationally to each other, as this is the most comprehensive way to understand affect.

Thesis Conclusion

Theorising Migration

In Hanif Kureishi's ground breaking *The Buddha of Suburbia*, the protagonist Karim is cast as Mowgli in a production of *the Jungle Book*. As the theatre director Shadwell muses while trying to reconcile Karim's seemingly exotic heritage with his mundane life as a London teenager: 'an Indian boy, how exotic, how interesting, what stories of aunties and elephants we'll hear now from him. And you're from Orpington . . . The immigrant is the Everyman of the twentieth century' (141). The tension of exoticism and ordinariness haunts the reception of migrant literature in the UK, despite the fact that immigration can be considered a common activity of the 'everyman'. If Shadwell is right, the assumption of difference in the term 'immigrant' should be outweighed by its overwhelming ordinariness. As I have argued throughout my thesis, the ordinary as a category of experience features heavily in all my primary texts. It centres on quotidian spaces: streets, public transport, shops, spaces within the home, as well as habitual feelings: homeliness, stability, consistency, and their absence. It is important to think about these places and feelings concomitantly because, as my thesis has demonstrated, life is experienced through affect.

In my thesis introduction, I posed the broad question, what does it feel like to migrate? My primary texts have answered this in a variety of interconnected ways in terms of descriptions of journeying whether physical or psychological, narrative structures that employ chronological or non-chronological time, or through employing a narrative style that moves succinctly between a character's thoughts and actions. Migration causes a multitude of feelings and emotions, but as my thesis has shown, there are some particular experiences that can be seen as characteristically migratory. Negotiating difference, for instance, is often done via power dynamics of guest and host. The experience of hospitality reconfigures migrant experience as it is contained in affect: racism is transported through looks, actions, speech acts, and we can see how this travels by a narrative that moves inside and outside of an individual's thoughts and their context. Melancholia as an emotional state specific to being a migrant is refracted in the texts through experiences of the world as gendered, racialised, and classed. The ambivalent nature of space as an entity is both a site of attrition and agency which connects

these particular contexts to wider questions about society, such as the capitalist division of time into work and leisure. My thesis has demonstrated how all these experiences are affectively conveyed *and* conditional on the social, political context.

The layered structure of my thesis, considering hospitality in the first section as a sense of arrival, melancholia as an emotion felt in the process of living as a migrant in a new culture, and space as the manifestation of the wider implications of migrant narratives for society as a whole, overall gives a sense of movement that I hope echoes the fluid nature of both affect and identity. This gives some grounding to a theoretical topic that is famously difficult to describe. By looking at the different ways of approaching the question of affect, I have attempted to incorporate what Brian Massumi has described as the difficulty of analysing affect precisely because of its tendency to resist concrete analysis: 'It is the perception of this self-perception, its naming and making conscious, that allows affect to be effectively analysed – as long as a vocabulary can be found for that which is imperceptible but whose escape from perception cannot but be perceived' (36). By discussing representations of affect in their different manifestations, as the movement of feelings, as particular emotional states, or as larger affective environments, I have presented a layered sense of this type of knowledge.

Affective Knowledge and Style

By considering how this group of texts can aid a theoretical approach to migration, my thesis has shown that affective knowledge is a major concern for migrant writers. Affect as a type of knowledge is demonstrated by the narrative setting and detail, where ordinary domestic scenes or descriptions of work and leisure are described with particular attention to emotions and feeling. Affective knowledge is a comprehensive way to narrate migration because it gives a more illustrative, rounded narrative to the themes traditionally associated with migrant and diaspora literature, namely home-making, disorientation, integration and multiculturalism. This is especially pertinent in light of the valorisation of migration in postcolonial studies in the form of cosmopolitanism. My primary texts stress the ambivalence of these experiences through affect. This is best exemplified with the use of collective space in *The Red Box*, where gendered and cultural belonging is imagined as a constant negotiation rather than a constant state gained or lost.

These representations of affect are primarily found in accounts about daily life. The texts are concerned with walking around cities, daily rhythms of work and leisure, the working habits and social lives of others and observing cultural habits like playing tennis or going shopping. Concentrating on affect in the realm of the everyday has, I hope, helped alleviate any tendencies to homogenise Muslim women's experience. As we can see with section three, all four texts have a concern with space and feeling, but each experience is distinct and affected by levels of privilege. There are common experiences, such as the tendency to look to collective Muslim identity for stability, but this is reflected through issues that are very particular to each context. Even the relatively short difference in publishing dates of *The Red Box* and *Minaret,* 1991 to 2004, shows a distinction between uses of the signifiers 'Pakistani' and 'Muslim' and social xenophobias that show the specific political climate of each time.

Affect as a type of knowledge about the world is complemented by a particularly affective writing style. I define this with particular reference to Leila Aboulela, as her work is characteristically concerned with the way characters feel their way through the world. Each text shows a narrative from the point of view of an individual woman, with her feelings and thoughts taking precedence in narrative descriptions. While differing greatly to Aboulela's novels, the Edwardian texts still demonstrate a particular style that is comparable. They are more noteworthy for their use of silence and absences, often conveyed through sentence structure or punctuation, such as Fyzee's use of exclamation marks, or through exaggerated emotionally inflected language, as we see in Zeyneb's text.

The literary forms of each text complement their affective writing styles. The contemporary novels are generally written in a realist form. This is often accompanied by floating narrators that move between characters' thoughts as well as giving an outsider perspective. *Honour*, for example, shows us the motivations behind both the protagonist Pembe and the man who makes racist remarks to her, by employing a narration that uses free indirect discourse. While all of my primary texts can be described as realist in so far as they depict worlds based on known locations and events, the Edwardian texts differ with their diary entry formats. Each text holds one narrative voice that reflects the experiences of one individual. This creates a sense of intimacy, most notably in the tone of Aboulela's *The Translator* and *Minaret*. Ternar's *The Book and the Veil* is written as a confessional monologue, which shows a different type of affective style. The inflection of emotion in her voice,

by way of sarcasm, rhetorical questioning and clear-cut anger builds a narrative that is also affective.

Critical Stance

My thesis speaks to postcolonial literary studies in terms of the texts analysed and the themes covered. I have shown that a critical stance that values the abstract is a productive avenue into this body of literature that is already receiving substantial academic attention. While there is a growing interest in the ways in which postcolonial life has the ability to affect and be affected, my thesis gives a sustained insight into the way affect theory, in its differing manifestations, can be an important tool for understanding social and political life. As affect can most simply be understood as a type of knowledge about the world, it follows that affect is everywhere and in every part of human existence. From a more critical perspective, affect is also a type of knowledge or experience about the social, cultural and political world. It would be a detriment to politically motivated scholarship to ignore affect.

Affect as a critical framework also helps alleviate some of the issues of exoticism and homogenisation that are often associated with contemporary discussions of Muslim cultural outputs in Britain. Thinking through these texts in relation to affect gives a space where we can consider heterogeneous experiences at the same time as drawing together the commonalities of experience. My thesis, therefore, builds upon work in the field of British Muslim literature by showing the importance of a more abstract critical approach, which seeks to go beyond contextual, sociological approaches.[32] Esra Mirze Santesso, for example, uses contemporary novels written by and about British and American Muslim women to define a process she calls 'disorientation' as 'a confused reaction to the liminal instability inevitably experienced in the transition from a Muslim homeland to a new, secular home in the West' (15). This concentration on feeling aligns with my thesis, demonstrating the move towards focusing on less tangible, concrete experiences in this literature. It is no coincidence that Santesso's monograph and my thesis share

[32] An example of overtly sociological approaches to this literature can be seen with Yasmin Hussain's *Writing Diaspora: South Asian Women, Culture and Ethnicity*. This monograph uses sociological theory and contexts to analysis texts such as Monica Ali's *Brick Lane*, which brings up issues of realism and authenticity because these texts are seen to reflect society.

feminist motivations, as this affective experience has traditionally been ignored in favour of events based contextual analysis.

Historical Approach

My thesis is significant for its comparative historical approach. I build upon the growing tendency to look at this area of literature historically, for example as in Claire Chambers' *Britain Through Muslim Eyes: Literary Representations, 1780−1988.* Like Chambers, I bring together non-fiction and fiction through the commonality of being by and about Muslims in Britain. While Chambers structures her monograph chronologically, I organise my primary texts by theme. My use of both historical and contemporary texts satisfies my critical motivation to understand how the experience of and attitudes towards contemporary immigration is informed by Britain's imperial history. Some links are more concrete: for instance four of my primary texts feature protagonists from India/South Asia, a former British colony. Indeed, the Turkish texts, those of Zeyneb Hanoum and Yeshim Ternar, are directly linked as Ternar writes back to Zeyneb.

Through my structure of one historical and one contemporary chapter in each section, I show how these affective themes are characteristic of texts that deal with cultural difference and movement. A heightened awareness of difference comes with migration and this changes the way each narrative engages with more abstract concepts of space and feeling. Comparing these contexts has illustrated that there are emotional experiences specific to Muslim migrant women, but that these commonalities also contain a range of particularities. For instance, the narrators of all the texts describe racism and xenophobia during their experiences of living in Britain. In *Minaret*, Najwa has a soft drink thrown over her on a bus because she wears hijab. In Sultan's travel narrative, she describes the newspapers publishing 'very silly and amazingly ridiculous' stories about their party, including that they 'ate live chickens and . . . had an astrologer in attendance' (100). These instances differ depending on gender and class connotations: Najwab is attacked because she is wearing gendered clothing; Sultan can call stereotypes as merely 'silly' because of her royal status.

Overall Themes

Some overarching themes relating to the narrative contents of the texts can be seen across the chapters. The texts employ narratives of self-discovery and growth as part of the process of migration. This is in keeping with the conventional tropes of feminist writing, European travel literature and *bildungsroman*. Self-discovery is presented as ambivalent rather than necessarily positive. Indeed, all three sections deal with ambivalence. Hospitality frameworks in society oppress Pembe in *Honour,* but her ability to 'play the host' in domestic settings is a source of agency. Melancholia plagues Salma's life in *My Name is Salma* but when used collectively is a source of stability. Domestic and work spaces cause anxiety in Fyzee's text, but by manipulating the location of symbols of Indian culture, like food, she disrupts the colonial discourse that structure these same spaces. These ambivalences echo the fluidity of affect itself.

Many of my texts also demonstrate the importance of the relationship between space, the body and objects when it comes to affect. Two examples stand out the most: the bakery scene in *Honour* where Pembe encounters a racist assistant when trying to buy some eclairs, and Najwa watching her female friends unveiling in the mosque in *Minaret*. Both these instances have implications for the way we understand how affect is narrated. As affect theorists often discuss, there is an inherent difficulty in defining something which is fleeting and changeable. My thesis analysis has shown that while affect is indeed fluid, what remains constant is the structures in which it surfaces, namely the existence of bodies, spaces and objects as relational. Feeling comes to exist and move through the collision of these physical and imaginary entities. It follows, then, that we can qualify affect through contexts and frameworks while still accommodating its fluidity.

As well as showing concerns with more conceptual categories of experience like space, the texts show that there are migratory states of feeling. As already discussed in chapter six, collective identity is an important element of migrant life in *The Red Box* and *Minaret*. This can also be seen in chapter four with communal melancholia. The search for feelings of belonging is a common trope in literature about migration, as can also be seen in my primary texts. But this is also made complex by the varying degrees of privilege. Sultan, for example, describes her travelling party's performances of belonging in England as a symbol of their attachment to the British Empire, a state that differs from Fyzee's anxious narrations of space. Similarly, the texts all describe the pursuit of coherence and stability,

whether in the form of religious rituals as in *The Translator* or transnational feminism in Zeyneb Hanoum.

Implications for future research

There are several potential avenues for future work in this area. The use of affect is growing in postcolonial literary studies, and I hope my thesis will complement this interest. The study of emotions, particularly the history of emotions, is also an increasingly important topic in history and literary studies, and so there is much potential for the convergence of this with postcolonialism. Considering that there are affective experiences particular to migrancy, it follows that there are emotions typical of other aspects of postcoloniality identity politics. Studies in gender and critical race studies that draw on affect, such as Sianne Ngai's *Ugly Feelings* and Sara Ahmed's *The Cultural Politics of Emotions* evidence the importance of affect to the relationship of power and identity, one of the key concerns of postcolonialism. It follows that future work on emotions and postcolonialism would be an important avenue into thinking about how both the legacies of empire and neo-imperialism are conveyed, negotiated and resisted through emotions.

Another possible route for future work on affect in this body of literature is thinking about affects that are specifically Muslim. Rich Dwor's *Jewish Feeling: Difference and Affect in Nineteenth-Century Jewish Women's Writing*, for instance, conceives of midrash, a classical rabbinic interpretive form, as a site of Jewish feeling in this body of work. Following this critical structure, we could conceive of particular emotional states based on Islamic practice, such as with Hajj, the pilgrimage to Mecca, or during Ramadan. My thesis has touched upon this, for example with Sammar's fasting in *The Translator*, but it is worthy of further exploration from a more theologically informed perspective.

As my thesis has demonstrated, all social experience is gendered. It is impossible to situate experience outside of global patriarchy. My thesis has focused on women's experiences and their relationship to both patriarchal societies and, critically, their formation as traditionally feminised emotional knowledge. Thinking about men's experiences and masculinity through affect would complement the growing work on masculinity in British Muslim writing, as seen with Peter Cherry's thesis 'British Muslim Masculinities in Transcultural Fiction and Film (1985–2012)'. This would be especially significant considering the widespread stereotypical

depictions of angry extremist terrorists. Similarly, considering my consideration of the subversive potential of collective emotion, using affect to analyse queer depictions of Muslim literature would serve a productive addition to recent projects such as Alberto Fernández Carbajal's 'Queer Diasporas: Islam, Homosexuality and a Micropolitics of Dissent'.

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