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**Aboulela's *The Kindness of Enemies* a Saga of Thematic and Moralistic
Evocations- Faith, Fate, and Family Divisions**

**Dissertation Submitted to the Department of Letters and English Language in Partial
Fulfillment of the Requirements for Master's Degree in Literature and Civilization**

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DECLARATION

I hereby declare that the dissertation entitled; “Aboulela’s *The Kindness Enemies*- a Saga of Thematic and Moralistic Evocations- Faith, Fate, and Family Divisions” is my own work and all the sources I have quoted have been acknowledged by means of references.

Signature

Chahinez Mezhoud

Date

15/09/2019

DEDICATION

This dissertation is dedicated to my beloved parents and my adorable sisters and brothers whose unconditional love, support and patience were vital in the completion of this work. Thus, it is dedicated to my dear colleagues, friends, and classmates who pushed me forward and helped me when it seemed dark and gloomy.

May Allah bless them all and protect them.

ACKNOWLEDGEMENTS

"Praise be to Allah, the Cherisher and the Sustainer of the worlds"

Foremost, all praises and thanks go to Allah for giving me strength and ability to achieve this humble work.

Throughout the writing of this dissertation we have received a great deal of support and assistance. Hence, I would like to express my sincere gratitude to my supervisor, Dr. Tayeb BOUAZID, whose intellectual guidance, precious suggestions, patience, and valuable pieces of advice were vital in bringing this work to fruition.

In addition, I am greatly indebted to all my great teachers who have been our source of support throughout this academic journey. I would like also to thank all the teaching staff for their precious lessons. Besides, I wholeheartedly thank the administration of the English Department for the facilities they provided us with.

Moreover, my warmest thanks go to the examining panel for taking troubles to read and examine my work. Your precious comments will help me enormously finalize this work.

ABSTRACT

Aboulela's *The Kindness of Enemies* portrays the distorted image of Muslims in the eyes of westerners. For this reason, the present research addresses the themes of unknown fate, religious faith, and family divisions of Muslims living in foreign countries, and they suffer owing to this distorted representation. To achieve this goal, the study resorts to historicism and the qualitative method so as to answer the why, the what, and the how of the depicted events in the aforementioned novel. This study is significant owing to the novelty of the novel and to the sense that it seeks to rectify and correct all the misrepresentations that associate all Muslims and the word Jihad to Al-Qaeda. After investigation, it has been revealed that Muslims suffer from different issues related to alienation, discrimination, and insecurity in western countries, and that the Islamic faith plays a central role in nourishing and enlightening the life of Muslims in the novel.

Key Terms: Distorted image, Muslims, unknown fate, alienation, historicism.

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General Introduction

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Postcolonial writing is derived from the broadest term of Postcolonialism, which revolves largely around the colonial period, its aftermath as well as the effects of colonialism on the colonised people. With a special regard to its growing importance, Post-colonial literature has become an active player in providing British novels with new styles, new uses of the English language, and bringing up into the scene new issues such as decolonisation, diaspora as well as cultural diversity.

Unsurprisingly, contemporary British fiction is inflected by multicultural and post-colonial perspectives that are deeply related to some historical events. In this respect, postcolonial writers always reflect the feeling of incompleteness that always occupies their lives and which, over time, leaves them uprooted from their soil and be newly rooted in a foreign land. The literature of this era reveals a specified complexity that colonized writers are continually struggling between their native cultures and the new world they face.

Leila Aboulela is a Sudanese African writer who is mainly concerned with defending Islam and the identity of the Muslim community. In fact, her works mostly deal with the issues of cultural clashes and space for migrants. Born in Cairo in 1964, she grew up in Khartoum with a Sudanese father and Egyptian mothers who were both pertained to British colonies. Aboulela, as a young writer, knew well how to dwell in Scotland and co-exist with non-Muslim people owing to the power of word, her poignant style, and her experience in passing her religious faith through *The Kindness of Enemies*.

The *Kindness of Enemies* depicts Muslims' distorted image in the Western sphere, which causes and forges an atmosphere of insecurity for Muslim migrants who still suffer from violence and indifference. The central dilemma that Aboulela highlights in the novel is about a struggle of finding and building her own identity and the need to be in line with her own beliefs, principles, and values. In her novel, she unveils in details her historical

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perceptions about Islam through the exploration of two concepts: *Jihad* and Sufism; two notions comparatively different in the past as well as in the present. The novel recounts two separate narratives: a contemporary one that takes place in Sudan and Scotland, and another one in an ancient saga on Imam Shamil's story and his resistance against the Russian invasion in the Caucasus. The novel, in its entirety, recounts jihad with Shamil, and his Sufism and the dislocation of Muslim families joined by Islam and culture.

Through her characters, Aboulela seeks to clarify the ambiguities related to Islam and how to fight the stereotypes regarding Muslims, and the concept of jihad that was and still be an integral part of the Muslim faith; a stepping stone in shaping the Muslim's self-identity. Take, for instance, Natasha, Aboulela discusses the struggle that migrants face in recognising their identity and keeping up with where they came from, their origins in exile and their belongings. When it comes to Osama, the novel offers a prime example about the difficulties Muslims encounter in the western world and how they misinterpret the word *jihad* and associate it with el Qaida.

The novel also emphasises the point of family division as a consequence of wars and colonisation. To some extent, it leads the characters to an unknown fate and uncertainty about one's real self and identity. Natasha moves to Britain with her mother leaving behind her childhood friends and her native homeland and her left-alone father. As for Jamal El-Din, another character, he flees his father when he is kidnapped by the Russians. Princess Anna, who is also a captive of Imam Shamil, finds herself in a different new world, which has tremendously caused confusion about her identity. Through this enigmatic social dislocation, Aboulela wants to relate modernity with tradition and to introduce the new real concept of *Jihad* which is strikingly different from the westerners' conception of it usually, used against Muslims.

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Aboulela is considered one of the founders of this new type of literature dealing with Islam and Muslims in the West. Hence, her work was a stimulus to the researchers who intentionally wanted to explore the novel and decipher its intricacies with the intent to unveil the truth about Muslims abroad and incite the westerners to put an end to the false image they hold. In *The Kindness of Enemies*, the Sudanese-British writer, Leila Aboulela, tackles the themes of identity, jihad and Sufism besides Islamophobia. Having all these pieces of information in mind, the researcher has found herself extremely motivated to work on this topic. Added to this, what has pushed this study forward is the fact that there exists a shortage of literature about this topic.

On this basis, the present research seeks to explore particular themes that are manifested in the novel, notably fate, faith and family dislocation. The Muslim community faces a lot of challenges and complexities as being a religious group abroad namely in the west. In truth, the West still trusts the distorted image given to them about Muslims as retarded, inferior and terrorists. Thus, for them the westerners symbolise modernity and development whereas Muslims are seen as primitive and backward community. Accordingly, the ignorance of others' beliefs prevents others from embracing common humanity as they only take the negative image conveyed by others, criticise and have prejudgements on people based on their skin colour, race, and religion. All of this together brings uncertainty about a person's identity, his place in the world and his real home. Based on the aforementioned factors, the significance of the dissertation lies in the sense that it gives more information and adds insights to the readers' knowledge about the challenges that face Muslims abroad throughout the critical reading of the selected novel.

With regards to the problems stated earlier, a set of objectives have been established. Firstly, to investigate how people struggle to reconcile their identity in a complex world in order to embrace their common humanity and respect other people's beliefs, culture

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attitudes, values and lifestyle. Secondly, to demonstrate how fate, faith, and family dislocation can, to a certain extent, unify people and make them understand the difficulties and the cultural differences. Thus, to highlight the differences between the contemporary perceptions of Islam in a way that does not evolve into stereotyping and racist assumptions.

In order to provide an intelligible study, it is vital to list the questions that this work seeks to answer. First of all, Can people, living in the British modern society, co-exist through the acceptance of their different beliefs, religions and family dislocation? And how can fate, faith and dislocated people set a common concord for divergent people that have no choice but to co-exist? In addition, how could we persuade people to accept Islam as a non-violent religion?

Until recently, many researchers have been intensively interested in studying the work of Aboulela. They have provided different perspectives about the Sudanese writer and her work which are going to be reviewed here.

In an interview held by Claire Chambers, Leila Aboulela stated that the 1950s were a fascinating and pivotal time in the Sudanese history. With the British rule coming to an end, “Sudan was a crossroad [...],an Anglo-Egyptian condominium [...]”. She says, “I become interested in this era because my mother, Egyptian, and I, myself, emigrated to Britain, therefore, the three countries that made up my identity – Sudan Egypt and Britain – were all coming together in this particular setup”. Here, it could be easily inferred that the British rule was paramount in shaping the personality and the character of the Sudanese writer. In this interview, Aboulela asserted that “with my coming to Scotland, I also moved from a religious Muslim culture to a secular one and that move was the most disturbing of all, the trauma that no amount of time could cure, an eternal culture shock” (87) Hence, her new

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environment, though it was a little bit uncomfortable, gave her a lot of motivation to write and produce. Radoua Achour, Egyptian novelist, confirms:

Women wrote about national struggle, civil wars, political and social oppression [...] relations with men [...] and their own experience [...]. This confused, often chaotic social reality is reflected in both men and women and the relationship they have with themselves, others and the surrounding environment. (8)

Indeed, the environment when it is cosy and comfortable can greatly favour writers to produce.

Muslims abroad, namely in Britain, have a negative image among the public opinion and the violence against them is constantly increasing. British people nowadays get a distorted image about Muslims, the veil and the Hijab. The Sudanese experience in Britain offered her a subject matter to write about. Claire Chamber claims that:

In Abdulla's fictional works to date, she is concerned to probe the ethical dilemmas faced by Muslims all over the world, and provides particularly nuanced descriptions of the British-based members of the transnational faith group, the Islamic *Ummah* [community]. Her fiction is linguistically composite, incorporating words from Arabic alongside English, Scottish street slang, and colonial discourse. (89)

The essence of *The Kindness of Enemies* enlightens the real faithful Muslim suffering from discrimination and inequality in the West because of his identity and religion. Aboulela tried to convince both Muslims and non-Muslims to treat one another under the principles of humanity which call for love, peace and being friendly. The story and the evocation of Shamil were but an idealistic depiction of such behaviour.

Underlying all these works, it is noticeable that they are limited to some extent. Hence, this study will be different; it will attempt to read the novel in the light of historicism and the qualitative method so as to detect and explore the major themes. All these writers have not

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reached the point to which people try to live in a peaceful world shaped by the principles of humanity and equality and being kind to each other for the sake of humanity.

Through the present work, the researcher believes that the study requires a historical comparison between the traditional notion of jihad for Muslims and the modern one. In *'The Kindness of Enemies'*, Aboulela tries to deeply treat and describe a complete different meaning of it. It also demands a more exploratory way to dig deeper into the profundity of shift between cultures, spaces and time. Historicism as a literary critic is also to be used for the existing three narratives working in parallel. In addition, a qualitative method is also adopted along this work through a historical dimension to answer the why, the what and the how of the displayed events.

Structurally speaking, the work is divided into three main axes. The first chapter highlights the historical perspectives of the novel: a contextual study about being Muslim in a complex world. Thus, making an introspective study about the author as reflected in the novel. The second chapter is devoted to the characterization and stylistic study which shed more lights on the main characters, the style and the main themes epitomized in faith, fate and family division all along the uncertainty about one's identity, one's place in the world and one's true home. The third chapter explains how *'The Kindness of Enemies'* is a saga of thematic and moralistic evocations; faith and Natasha's dilemma of Identity, fate a guiding thread in the growth of characters towards unification; family dislocation and diaspora between the past and the present, and Peaceful Jihad -a perfect image of Islam in modern time in the lenses of Aboulela.

CHAPTER ONE

Historical Perspectives about the novel a Contextual Study

Chapter one : ——— Historical Perspectives about the novel a Contextual Study

In her novel, *The Kindness of Enemies*, published in 2015 in Scotland, the Egyptian, Sudanese-British writer Aboulela realistically treats crucial themes of identity, jihad, and Sufism through selected characters that traveled via two parallel narratives and two periods of time in history; one set in contemporary Scotland and Sudan, the other in nineteenth-century imperial Russia and the Caucasus under Shamil; the great warrior who fought the Russians through fierce battles. The central plot continuum turned around Natasha, the protagonist, whose life is disturbed once she decides to study the history of Oz's Jihadist ancestry. Oz as unfortunately arrested and poorly treated. The story is based on real facts where Natasha, Oz, and his mother Malak's actions are utterly amplified.

Aboulela's linguistic prominence and characteristic stylistic features rendered a close relocation to the Caucasus mountain scene of the mid-nineteenth century to its great effect—a region where the Caucasus mountain tribes were engaged in fierce resistance against Russian rule under Shamil's auspice and which, in the present times encompasses three nation-states of Georgia, Armenia, and Azerbaijan.

1.1.The Background of the novel

1.1.1.The 19th Century's historical context: Shamil against Russians in the Caucasus (Russia)

Geographically speaking, the Caucasus is the region situated between the Black and the Caspian Sea. It is a part of the three nation-states, namely Georgia, Armenia and Azerbaijan. This area consists of multicultural, linguistic and ethnic enclaves that are divided into the North Caucasus (Circassia) which belongs to the European continent, and the Southern part (Transcaucasia) belonging to the Asian continent.

Historically speaking, according to Miackel Khodarskovsky, Islam was the dominant religion in the North of the Caucasus, especially in the two regions of Dagestan and Chechnya. However, it remained marginalized by the Islamic world. The failure of both the

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Ottoman and the Persian empires in overcoming the district and their satisfaction with gathering taxes and slaves paved the way to the Russian empire that was eager to include all the area of the Caucasus to advance and attack the north of the Caucasus. The Russian expansion in the North Caucasus became a violent confiscation of land by the mid-eighteenth century. As a matter of fact, Russians sent indigenous people away, sheltered native refugees, and imposed the orthodox Christianity. The indigenous elite could not remain silent on the Russian invasion; thus, they chose resistance instead of surrender (2).

The Russian applied many policies to make the north of Caucasus a part of Russia, starting with the system of divide and rule in which they tried to make disagreement between the elite and the local commoners. Then other policies among which the process of acculturation of elites and Russification (Khodarskovsky 4).

In the meantime, the Christianization policy of the Russian government pushed the natives away from Russia's imperial bosom and into a deeper embrace of Islam. However, the drop that over flooded the cup is considering the north Caucasus as a colony forced the stubborn resistance led by Imam Shamil to start against the Russian colonization. Shamil was a great warrior who withstood the Russian forces in the region. He was a celebrity in his own time and is of interest today. Shamil became popular in Britain, especially during the Crimean War, fought mainly to prevent further Russian expansion in the Near East. So, what Henze wrote in this respect- If it is true that Sheik Mansur and his successor, Sheik Shamil, were religious leaders, it is also true that they understood the political potentiality of Islam, which provided a social equality base and unity of purpose, transcending ethnic particularism, class differences and the characteristic tribalism. Moreover, the Russian conquest not only had no adverse effect on the expansion and influence of Islam, but it made it a form of passive resistance (qtd in Francesca Romana Bastianello 2).

1.1.2.Sufism in Aboulela's *The kindness of Enemies*

Before one delves into the analysis of Sufism, one ought first to define the concept. Sufism, in Arabic *tasawwuf*, is the inner dimension of Islamic faith a believer has to get; it is the spiritual path to mystical union with God. Muslims hold on and follow Sufism and seek to find the truth of the divine, love, and knowledge through direct personal experience in their actions and deeds towards God.

Aboulela's writings take a Sufi form. For her, the return of mystical approaches to history is necessary because it allows a view of both the past and the future as fixed, determined by the Divine, thus barring the secular mind from its assumed dominance. In an interview with C.E Rashid "*Islamic individualism and the logic narratives*". Aboulela declares: "Sufism and Sharia are one as they complete each other" (620). Aboulela illustrates that when she incorporates both notions in her fiction writings. For her, the inner, moral development of her characters is not so much a Christian or secular paradigm as analogous with the plot of the Sufi traveler (621).

In *The Kindness of the Enemies*, Aboulela highlights the concept of Sufism through her historical account and description of Imam Shamil as a Sufi leader of the nineteenth century and to Malak in the twenty-first century (45)

Sufism in the nineteenth century played a vital role in supporting and motivating Imam Shamil and the highland fighters to keep up their resistance and fight back against the Russian occupation. "Only the spirit was left and which belonged to Allah and was created to be free as the eagles that circled the mountains" (Aboulela 45).

Aboulela's novel depicts through Malak, the 21year-old British Muslim, how she embraces her Sufist ancestors to deal with the situation she is in and more generally speaking how Sufism reached the British secular modern society. Malak relies on Sufi teachings and principles of self-control and self-constraint by attending a Zikr meeting where he should

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imbibe from the religious moralistic teachings.” Malak invited me to a Zikr meeting which is performed by the same tariqat of Imam Shamil”(261).

The resistance of Imam Shamil was strongly spiritual and empowered by spirituality. For Aboulela, the fact that his political actions were guided by spirituality, it resulted in disciplined politics and a strong sense of determination. It is an important portion that the novel seems to convey equally to contemporary jihadists, whose resistance is described as no more than terrorism, and to contemporary Sufis, whose struggle is purely spiritual. Shamil’s ability to challenge the Russians with the little material he possessed is nothing but an indication that emphasized the spiritual dimension of his military resistance that he inspired from his faith in Sufism (Aboulela 364).

Shamil’s last defeat was a consequence of his arrogance and his high esteem because his belief in his teacher’s spirituality weakened. He rendered everything to mysticism which he did not believe in. Jamel El Dine said:”you began to believe in your own abilities and you said to yourself, what that dervish understands besides mysticism” (Aboulela 365). In those difficult moments of spiritual beliefs, Jamel El Dine relinquished to circumstances and stopped praying for Shamil’s victory; hence he was ultimately defeated. Shamil’s own conviction of such a defeat was attributed to his lack of spiritual support and a right sense of devotion.

Without spiritual support, nature took its course. Without blessings, without miracles. One and one made two and an object thrown up in the air fell down; a man couldn’t see in the dark, fire burned and bodies needed food. Without blessings, without miracles, the physical laws of the world govern supreme and those strong in numbers and ammunition sooner or later must defeat the weak. (ibid)

From the above quotation, one can conclude that going back to spirituality and Sufism are too important ideals to stick to. When Shamil began to distance himself from those principles and gave way to arrogance and high self-esteem, he lost the blessing and protection

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coming from that spiritual dimension of Sufism. Indeed, his faith shackled and he ultimately failed to pursue the struggles; a fact that provided opportunities for the Russians to capture him and put an end to his resistance.

1.1.3. The 21st Century (Britain/Scotland)

In her book, *Muslims in Britain: An Introduction*, Sophie Gilliat-Ray demonstrates how the understanding of Islam in Britain dates back to the eighth century (5). Gilliat Ray examines Islam and Muslims from the early medieval period through the seventeenth and eighteenth centuries until Muslim traders, seafarers, laborers and scholars began to settle in Britain from the 1840s (26). These early settlers were mainly Indians, Yemenis and Somalis and they settled in ports like South Shields, Cardiff and Liverpool (28-32).

According to the 2011 census figures, England and Wales witnessed an increase regarding the Muslim population from 1.55 million in 2001 to 2.71 million in 2011, and hence, Muslims represent 4.8% of the population. In addition, there are 77, 000 Muslims in Scotland and 3,800 in Northern Ireland, making the Muslim population larger than all other non-Christian faith groups put together. UK-born Muslims who live in Britain are about 47% (qtd in Awad 73).

In *The Kindness of Enemies*, Aboulela portrays the prejudice and the discrimination that are facing Muslims in Britain in their daily life under the argument of fighting terrorism, resulting in a sense of frustration and alienation. As Pauly puts it, “the inaccurate perception of Islam as a radical religion has consistently fostered deep divisions between the majority and Muslim minorities in the United Kingdom” (119).

Hence, on the seven of July 2005, four Britain-born Muslims launched terrorist attacks in London’s public transport system, killing 52 people and injuring more than 700. The attacks were considered by observers as one of the worst terrorist incidents in recent British

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history. Therefore, as Scotland was part of Great Britain it was one of the nations that supported the war on terror. Thus, it imposed some legislation that affected the Muslim community in Britain.

In fact, Muslims abroad namely in Britain, suffer from a negative image and the violence against them increases on a daily basis. The British nowadays get a distorted image of Muslims, the veil and the Hijab. Muhammad Anwar has another view to add: Since 9/11 and the emergence of terrorist group Al-Qaeda and its affiliates, “there has been an intensification of anti- Muslim attitudes in Britain that sometimes resulted in attacks on individuals and property, and also marked direct religious discrimination” (31). Anwar explains that “[f]or many [British] Muslims, religious and racial discrimination and violence is a fact of life” (40). In Britain, this prejudice has increased after 7/7 attacks on London’s public transport system in 2005.

The 9/11 event was and still be a dark memory not only for the United States of America (U.S.A.) but for the entire West, among which the UK. As a record, in 2001, Al Qaeda committed a series of airline hijackings and suicide attacks against the U.S.A. These events mark a turning point in the vision of Islam in the western world as this group of extremists distorted the reputation of religion and Muslims.

In ‘Disorientation: Muslim Identity in Contemporary Anglophone Literature’, Esra Mirze Santesso highlights: “an irony inherent in the British Muslim experience” which she outlines in the following lines: “on the one hand, the religious community attracts Muslim immigrants in which they get rid of the sense of isolation in Britain. Yet, as they identify with a transnational community, and that community grows in strength, the culture itself attracts ever-increasing hostility” (9).

1.1.4. An Overview about Aboulela and her Native Sudan

Nostalgia for home and the Arabic culture led the Sudanese British writer Leila Aboulela to write about her homeland and religion. Most of her literary works are shaped by culture shock that faces Muslims in the west beside the differences between the western culture and the Islamic culture. She discusses crucial themes as identity, belonging, and alienation.

The false image drawn by the west towards Africa and Islam put Aboulela in a defensive position in which her main objective behind writing is to present the true image of Islam as a core element in Muslims life and to give background about Africa and the Islamic culture. Thus, she integrates her back home mainly in most of her novels. In this respect, Geoffrey Nash argues: “Aboulela’s residence in Britain provided her with subject matter: a terrain against which she could not only set her Sudanese heritage. But which she could employ to encapsulate a new identity: that of the Muslim Arab/African women in exile” (136).

As a Sudanese writer who lives in west Sudan is the central reference she used to refer to, and almost all of her protagonists are Sudanese. Sudan was colonized by Britain and governed under joint British and Egyptian rule between 1899 and 1955. Sudan’s colonial history is marked by the Battle of Omdurman (1898) between the Anglo-Egyptian force, led by Lord Kitchener and the religious leader known as the Mahdi. Later on ferocious civil wars have shaped the recent Sudanese history. However, Aboulela depicts Sudan as “a valid place” in order to counter these “stereotypical images of famine and war” (qtd in Chambers 86-87).

In her late novel *the kindness of Enemies*, Aboulela always refers to Sudan through her protagonist’s childhood memories. In addition, she devotes two sections of her novel for Sudan which is Natasha’s native land. During her journey to Sudan Natasha notices that the city of Khartoum has changed through years in this respect she said: “the city is larger than I remembered it to be” (299).

1.1.5. An Introspective Study about the Author as Reflected in the Novel

Anticipating many of the themes in her writing, Aboulela writes in an early essay, “*And My Fate Was Scotland*”

I moved from heat to cold, from the Third World to the First – I adjusted, got used to the change over time. But in coming to Scotland, I also moved from a religious Muslim culture to a secular one and that move was the most disturbing of all, the trauma that no amount of time could cure, an eternal culture shock. (189)

Most of diasporic writers write from the heart of the event, they explore some experiences that are related to their real life. Aboulela tackles themes in relation to her own experience using characters that are similar to her in identity. Aboulela’s identity is made up of a combination where she is the daughter of an Egyptian mother and a Sudanese father raised in Sudan then moved to Scotland.

In her novel, *The kindness of Enemies*, she uses the character of Natasha as the protagonist of the novel. Natasha Hussein is a half-Russian, half Sudanese lecturer of History, living in Scotland. The novelist shares a lot of common characteristics with Natasha, She is Sudanese just like Natasha, with a mixed identity as she was born to an Egyptian mother and married a British husband. She lives in Scotland, far from her homeland, where she feels homesick and alienated.

In an interview, Aboulela points out that she was inspired by articles in the British newspapers which reported that under new anti-terror legislation, university staff would be expected to inform on Muslim students vulnerable to radicalization (329)

Aboulela underscores the equivocal issue of observing radicalism in this regard she argues: “That frightened me as I have children,” Aboulela said. “Once you gotten to be a parent, you get into the propensity of stressing around them.” (1). in this context Aboulela the mother is seen through Malak. She adds “what she experienced and went through could happen to any parents.”(ibid). In addition to that she is Muslim that means she may face the

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same difficulties as the other Muslims: lack of understanding and seen as a descendant of a terrorist ancestor

Aboulela argues: “I made Natasha’s character to be ambiguous as I feel the circumstance with psychological warfare presently is ambiguous. There's a component of not being beyond any doubt what you'll say or do. There are changes in laws here each day.” (ibid). These characters long for a more unified, stable existence and a place that is unambiguously home. But they also show strength and resourcefulness in their struggles to adapt, as though the consolation for their outsider status is depth of insight and character.

Leila Aboulela (2015) in an interview by C.Chambers “Contemporary Women’s Writing (2009)” went on saying about her conception of a Muslim:

When I write I experience relief and satisfaction that what occupies my mind, what fascinates and disturbs me, is made legitimate by the shape and tension of a story. I want to show the psychology, the state of mind and the emotions of a person who has faith. I am interested in going deep, not just looking at 'Muslim' as a cultural or political identity but something close to the center, something that transcends but doesn't deny gender, nationality, class and race. I write fiction that reflects Islamic logic; fictional worlds where cause and effect are governed by Muslim rationale. However, my characters do not necessarily behave as 'good Muslims'; they are not ideals or role models. They are, as I see them to be, flawed characters trying to practice their faith or make sense of God's will, in difficult circumstances. (87)

Conclusion

In her narrative, *The Kindness of Enemies*, Aboulela evokes a vivid historical Islamic account by exploiting two pointed themes jihad and Sufism that have long been debated. These two notions were minutely detailed through a comparative set relating two different regions as well as two periods in time-the past as opposed to the present. Shamil, the main ancient figure fought the Russians in the Caucasus with plenty of inspiring principles. He absorbed Sufism and led himself through Jihad– a misinterpreted coined word with el Qaeda that Muslims fear and face in the western world today..Hence, Aboulela’s work came in the right moment to set clear the ambiguities related to Islam and to fight stereotypes regarding Muslims and jihad which were considered an integral part of the Muslim faith- a stepping stone in shaping his self-identity.



CHAPTER TWO

Characterization and Stylistic Study

This chapter will be devoted to the characterization study focusing on the six main characters who are struggling through the novel. In addition, the novel will be analyzed stylistically so as to demonstrate the writer's fresh style by examining the employed rhetorical devices.

2. 1. Characters Study

The novels run between contemporary characters and historical ones, yet all the characters meet at a common point. The contemporary characters are Natasha, Ossama, and Malak, and the historical ones are Imam Shamil, Jameleldin and Anna.

2.1.1 Natasha

Natasha Wilson was born as Natasha Hussein in Sudan. From a Sudanese father and a Russian mother, she moves to Scotland in her fourteens with her mother and stepfather. Natasha, the professor of history in a Scottish university was researching the life of Imam Shamil and his resistance against the Russian during the nineteenth century in the Caucasus.

Natasha, the protagonist of the contemporary story in Scotland 2010, is a single woman in her thirties. She is the narrator of the events. Natasha visits the home of one of her students to meet his mother Malak a descendant of Imam Shamil; she was invited to see the sword of Imam Shamil. Then she finds herself under suspicion after the police arrested her student Oz for terrorist activities. This incident changes Natasha's mind and life.

Psychologically speaking, Natasha has an internal conflict against her mixed identity; "I was failed hybrid" (Aboulela 55). Against her faith in which she is restless with her Muslim heritage, and against her fate, Natasha is the victim of an unsuccessful marriage that resulted in a divorce and sent a daughter away far from her father and from where she belongs. Natasha is always anxious and ashamed of her past. She always felt inferior because of her origins, past, and Skin.

The character Natasha is similar to the other characters in which they have things in common. The contemporary characters share the same experiences on the level of geographical position, religion, and culture. Moreover, all of them were under suspicion. Despite Natasha's intellectual level, she was treated as an outsider. Natasha was the bridge to the historical plot; she was the meeting point between the two plots. Both characters, Natasha and Jamel Eldin share the same fate.

Both have spent their formative years in a familial atmosphere, in a Muslim community then they moved elsewhere, far from family and Islam to live in a Christian society and to be one of its members. Both of them failed to belong neither to their homeland nor to the new world they live in. They remained as what is called "an outsider."

On the one hand, the feeling of belongings back to Natasha only after she visited Oz home in which she felt home "the days I had spent with her and Oz were special Days in which I needed neither drink nor medication" (Aboulela 217). On the other hand, she left Malak alone in her trouble fearing to be more involved. Natasha felt guilty towards Malak and her son because she was writing reports about "vulnerable students." After Oz's release, Natasha suddenly decides to go to Sudan to see her ill father. Natasha's visit to the Sudanese embassy in London makes her in an embarrassing situation; Natasha Wilson versus Natasha Hussein.

Natasha's attendances The Zikr meeting, the death of her father, and the trip to Sudan have impacted the character's life. Having a brother granted Natasha a sense of belonging and identity. The court experience in which Natasha is obliged to attend is a new course for her to regain her lost identity. Natasha's does not want the heritage but to belong. "I come so that I would not be an outcast....i would even in a small way, faintly marginally, tentatively,

belong” (Aboulela 345). Natasha is a dynamic character; she changed through the events she passed by at the end of the Novel, Natasha decided to fight her weakness.

2.1.2. Oz

Ossama Raja known by Oz is a British young Muslim citizen from a Persian mother and an African father from Cape town. He is a descendant of Imam Shamil; leader of the anti-Russian resistance in the Caucasus. Oz is a university student in Scotland. He befriends his teacher Natasha Wilson. Oz was close to Natasha he might feel that they share common things such as the divorce of their parents, the African Arab origins, Islam, they both live in exile far from their homeland in addition to Natasha’s interest in Imam Shamil who is Oz’s grandfather.

Oz is a brilliant student researching the types of weapons used in jihad afterward, and He sent an Email under the user name “The sword of imam Shamil” for his teacher to check his work. Both of them were put into trouble after this Email. Oz seems to be an angry, violent character provocatively beheading snowmen with a sword. He is harsh in treating his mother unsatisfied about her profession as an actress. The incident that faced oz is the central issue of the contemporary plot that influences the action of the plot; the anti-terrorist police arrest oz because of his research. This happening changes Oz’s life radically and affects him psychologically.

After his release, Oz entered a psychological state, and he was traumatised, chocked, and felt humiliated. He had an internal struggle against his fate, and he lost his faith in the British government. Thus, he decided to quit university and move to Cape Town to join his father. Oz lost the sense of belonging and started to look for his real home his real place where he would feel in peace.

Oz was a victim of the legislation of the war on terror. His arrest is similar to some extent to the kidnapping of Imam Shamil’s son by the Russians in the historical plot.

2.1.3. Malak

Malak Raja was born in Baghdad, a descendant of Imam Shamil, and has Persian Russian roots. She works as an actress, a divorced Muslim woman who lives with her young son Oz in a British community. From Malak's home decoration, the sword of Imam Shamil is well preserved. The latter indicates that she is proud of her Muslim heritage and her great grandfather Imam Shamil. She is a hospitable, generous, and a kind person. Malak is great full for Natasha's visit, and she told her much information about her ancestors in the Caucasus. Malak seems to be a peaceful and woman with moralities. Her career is modest she had minor roles like; one of Macbeth's witches, an auntie in Bombay barista, a mother in the BBC's new Conan the Barbarian. Also, for this she had a diverse range of accents.

After Oz's arrest, Malak suffers a lot. The scene of taking her Son away touched her, the feeling of weakness killed her that she could not save her son. Malak's sense of belonging was shaken; she felt marginalized, alienated and isolated. Even her career was in damage. Malak's human struggle started from that incident. She portrayed Muslim woman struggle in a secular world. Malak, the faithful, courageous mother, gathered her strength to save her son from his trouble. "If I did not have my faith I would go mad" (Aboulela 259). She was an active mother for the release of her son. Even though Malak succeeded to get back her son Oz, but that experience has changed many things inside her. She embraced her grandfather's Sufi principles; Malak became religious. Attending the zikr meeting grant her patience to cope with the trouble she faced. Her spirituality gave her courage and peace. That later she would help Natasha and take her hand to safety with the spiritual force she has.

Malak's experience in the contemporary plot is similar to the one of Imam Shmil in the historical plot. Both of them have experienced the pain and the grief of their children remote.

2.1.4. Imam Shamil

Imam Shamil of Dagestan and Chechenya is the leader of the anti-Russian resistance in the region of the Caucasus during the nineteenth century. He is a Sufi Muslim who fought against imperial Russia to liberate his territory from the invasion. This character shows the real meaning of jihad and Islam in the nineteenth century. He was a noble hero, a great warrior and courageous who hates treachery. He was known as the generous defender of liberty against the brutal forces of the Russian empire. His reputation reached all of Europe, especially during the Crimean war. “I was interested in Imam Shamil for quite some time. I wrote a radio play about him, and I was interested in what he did. He reunited the tribes of the Caucasus and announced jihad against Russian expansion,” Aboulela said in an interview with *The Arab Weekly*. She adds: “I was interested in him fighting jihad from a Sufi aspect. This kind of jihad is different from what we see practiced by ISIS and al-Qaeda.

“Imam Shamil was eventually exiled in Moscow. He did not fight until death. He accepted peace, and he accepted he lost the war,” Aboulela said. The author described that when he went to Russia, the Imam marvelled at the advances Russians had achieved, and he admired the Christian compassion towards him and his family.

“When the Russians fell into his hands, he mistreated them whereas the Russians treated him well in their country,” Aboulela said. “He knew there were political motives behind that, but he was fair-minded, he was educated, hard on himself as a Sufi. He questioned his motives, his feelings of pride.”

Speaking about the way Shamil would have perceived ISIS brutality, Aboulela said he would be ruthless against them. “He would have fought and killed them and be totally unforgiving towards them. He would be a huge Muslim supporter of the war on terror,” she said.

Shamil was the protagonist of the historical plot, and unlike the contemporary fictional characters, Shamil is a real historical famous character in both Islamic and Russian history. He was described as a tall, slim man with fierce eyes and a thick dark eyebrow, bearded he used to wear the highlanders' long cherkesska over leggings with a white turban. Madame Drancy would describe him "As a lion with eyes in the shape of scimitars" (Aboulela 152). Shamil was polygamous, at first, he had two wives Fatima the mother of Jamel el dine, ghazi and Mohamed sheffi and Djawarat, the latter martyred during the fall of Akhulgo in 1839.

Shamil was obliged to hand over his elder Son Jamel El Eddine to the Russian as a symbol of peace, but the Russian kidnapped his son and took him away. The loss of his second wife with her baby, and his son affected Shamil emotionally; he could not bear the situation; sadness owned his heart. Thus, he moved to Dargo to restart his resistance, and he swore to get back his son from the Russians.

Shamil was a faithful man and was spiritually strong; he believed that everything happened to him was Allah's will. The latter helped him to have the patience for fifteen years of the loss of his son. Shamil kidnapped the princess of Georgia Anna to exchange her by his son. He treated her as a guest instead of a hostage; she stayed at his household with his wives: Zeidat, Chuanat, and Ameena. Shamil the fighter was a kind, moral, religious person who loved children and who was respectful to his teacher.

After the back of his son, Shamil has a mixture of feelings from one hand he was happy to see his son again, from the other hand he was sad because his son has changed a lot on the level of faith. Afterward, Jameleldin falls ill and died. Shamil lost his son again and forever. Shamil was obliged to stop fighting and surrender himself to the Russians to protect his family and villagers. He was noble in his defeat.

Shamil is a dynamic character. After his days in S.Petersburg with the Russians, He admired Russian life and was thankful and great full for their excellent treatment and

kindness. He even regretted the years of war. Shamil view of the Russians changed when he has seen them closely. Shamil was exiled to Kaluga and stayed there with his family where he built a mosque and organized the gathering meetings. He believed that Allah is everywhere.

After ten years from exile, Shamil was permitted to go on Al Hadj, but his son ghazi was not allowed to accompany him. Later Shamil settled in radiant Medina; he was eager to be joined by his son Ghazi. However, the Russians did not permit that. He sent many letters to his son Ghazi asking him to come. Shamil died with his sorrow without seeing his son. His fate was to long-absent sons. His death was honorable.

2.1.5. Jameledin

Jameledin is Shamil and Fatima's elder son; he grew up in Akhulgo the Caucasus within his family. He had been named after his father's teacher, sheikh Jameleldin al Husayni. The child Jameledin who is only eight years old was proud of his father, Imam Shamil. Jameledin was raised in a state of wars, danger, and fear. After the negotiation, Jameledin's fate took an unknown path; he had been given to the Russians as a hostage. He symbolised peace and ceasefire he felt necessary.

From one side Jameledin expected that the Russians would give him sweets and cheese and from the other side he could not imagine himself away from his parents and his homeland. The day Jameledin was leaving all Akhulgo was sad, and Jameledin tears fall of anger. He moved towards the enemy confidently putting his kinjal at his side. Jameledine, the child, moved to a different world than his world, new people, understandable language, new customs, and new faith.

After Jameleldin has passed his formative years in Russia, this impacted his future. He became a young officer in the imperial escort and even volunteered to fight in the Caucasus in order to prove his loyalty to the Tsar. He fell in love with a noble Russian princess girl Daria Semyonovitch, and he would do anything to marry her. He believed that; his captor's values

must be his values. Jameleldin wanted to delete his memory and forget his past. He wanted everyone would know him only as of the Tsar's Godson.

Jameleldin adopted the Russians' lifestyle in which he had accomplishments included astronomy, painting, fluency in both English and French and horsemanship. The Tsar did not allow Jameleldin to marry from Daria since they have neither the same Background nor status. Jameleldin's identity was shaken.

Jameleldin has an internal struggle against his fate and his identity he is lost in between he does not know where he belongs. Is he Russian? Alternatively, Caucasian? His memory was vivid he had an internal voice of his past, but he lived as the Russians, and he wanted to be a Russian, but he could never let people forget that he is a barbarian. He is Shamil's flesh and blood.

After the news of kidnapping Princess Anna, through knew that his father was back for him. The past quickly came back to his mind and the dreams of Akhulgo. However, he could not also imagine his life away from Russia. He gets used on his life in S.Petersburg, but he had no choice. The Tsar ordered him to sacrifice himself. He never had a choice neither in his childhood nor now. Destiny and fate were playing with him. He recognized that he was always a hostage who did never own his life. When Jameleldine backed to his family in the Caucasus; it was a different world for him. He could not understand their language nor eat their meals.

Even his faith weakened. He kept his faith but never practised it. It was difficult for him to adopt a new life in the Caucasus. His father ordered him to learn his lost language, Quran, and shari'a rules. Jameleldin wanted to be a link between Shamil and the Russians he tried to convince his father for peace, but he never convinced.

Jameleldin is related to both contemporary and historical characters, and he had the same experience as Natasha in which they have grown up in a Muslim community then moved to

live in the civilized Christian world. They have both forgotten their old lives and adopted their new lives. Faith did not matter for them. They forgot their mother language and lived as Europeans. They always had an internal conflict because of identity loss, hybridity, belonging, faith, and family division. Jameledin and Natasha considered the west as civilised and modern where Muslims territories as uncivilized and back warded that is the reason they wanted to get rid of their origins.

Jameledin is similar to Anna both lived and adopted the Russian's lifestyle but failed to be pure Russians in which they were distracted, confused and awkward. Both were innocent and experienced what it means to be a hostage. Tuberculous ended the life of Jameeldine. He died in soul Akadi in the presence of his father.

2.1.6 Anna

Anna Alichnina is the princess of Georgia, David chavchavadze's wife. She has two children Alexander and Lydia. They live in Tiflis, but Anna prefers to spend her summer in Tsinondali where she can talk with her mother tongue, Away from the social rounds of S.Petersburg. She often suffers homesickness. Anna can not bear her life in Russia away from Georgia. She does not believe that Georgia has become a part of Russia, unlike her husband, who considered himself a Russian. Imam Shamil kidnapped Anna, and she lost her baby Lydia along the journey to Dargo, The princess was traumatized and choked, she was dreaming about her baby daughter, and she wished her daughter came back, but Lydia has died.

The household of Shamil, where Princess Anna had passed six months, has changed her life; Anna became the narrator of her experience in the household with Shamil and his family. Anna had an internal struggle against her fate, identity, and family dislocation; she believed that she is Georgian, not Russian and was sad and angry about her fate and because she lost her baby, besides, to her separation from her husband. Anna was a victim of war and hate.

Her experience as a hostage changed her view towards Imam Shamil She could understand him. The character of Anna is similar to the other characters in the novel; she had similar experience to Imam Shamil and Malak in the feeling of children's loss. Moreover, similar to Jameleldin in the experience of kidnapping and being a hostage. Like Jameleldine and Natasha, Anna had identity and belonging trouble.

2.2.Aboulela's Style in The Kindness of Enemies

Aboulela is a fascinating novelist popped up by her unique style of writing and narrating. Her books received a great response not only in the Arabic world but in the British world either. Aboulela, as many British Muslim writers used writing as a tool to discuss some controversial issues such as immigration, exile, displacement, identity, faith. Hasan Majed maintains that Aboulela's writing not only portrays a riposte to the stereotypical images related to Islam in the West, but also it attempts to "replace negative misunderstanding by positive appreciation" (202).

Stemming from this stance, some critics hold a high view that Aboulela's fiction is a novelty in literature. The findings indicate that: Aboulela's style reflects rich vocabulary and increasing flexibility of prose. Although the form of her writing is organized according to the formal patterns of prose, it has a sense of rhythm, repetition, and balance.

Aboulela's prose is impressive, smooth and clear. She writes with powerful emotions tenderness, and sensitivity. She carefully chooses words in order to evoke her readers. Aboulela's lyrical and poetic style makes her unique. Jane Charteris declares: "Aboulela writes with a light touch, She uses words to powerful and sometimes surprising effect, language that seems to spring naturally from the very environment she is describing" (1). Many critics testified her literary abilities that she is a master at teasing the extraordinary out of the ordinary. (McDowell, 01). In this light Aboulela is a great novelist in the contemporary British African literature.

Her fifth novel, *The Kindness of Enemies*, is a contemporary novel which tackles issues of religion in parallel with the complexities of modern-day life. Wonderfully Aboulela travels through time and continents to take her readers from Scotland to the Caucasus incorporating history in her work in which she gives a sufficient Background about the religion of Islam and its values with authentic details and vivid description. She succeeded in covering two centuries in this work. Lateu writes in *The New Internationalist*; “A wonderful journey across time (1839 to 2011) and continents (Scotland to Chechnya to Sudan)... Leila Aboulela is a writer of flair and compassion, and *The Kindness of Enemies* is a thoughtful, Insightful exploration of Muslim values”. (1).

Aboulela’s *The Kindness of Enemies* written in an elegant, bright, and subtle style. She carefully selects her words, uses lyrical taste. Aboulela employs daily life words to transmit the proposed meaning to her audience. The art of word choice is of course diction. This technique makes her written material evoke sense-impressions by literal or figurative reference to detectable or concrete substance, scenes, actions, or states, as distinct from the language of abstract evidence or exposition. Also it evokes a given mood or emotion by producing a beautiful rhythm and making the passage vivid. She creates a unique literary work with her poetic style by using fresh words that express the subject matter, through synonyms, antonyms hyponyms and synecdoche.

Aboulela, in her literary work, uses sensory details, figurative language by her vivid description of everything along the whole novel; she accurately selects both the words’ sound and the diction. In the first part of the novel; When Natasha is describing Malak’s house. She uses a rhetorical device which is Alliteration “a banner carried by a charging horseman” (Aboulela, 13). She also uses the rhyme; “the Arabic alphabet had become hazy, and the letters were not easy to distinguish” (ibid). Another rhetorical device is used; amplification “great, great, great- not exactly sure how many greats I should say” (19).

Aboulela uses quotations in her novel;” to have what you love, you must first be patient with what you hate” (82). In this quotation, there is an oxymoron in which the author is allowed to use different words. Like many writers, Aboulela uses some figures of speech such as simile when describing Imam Shamil “when he is not speaking he looks like a lion” (219). Metaphor in this quotation “The world is a carcass and the one who goes after it is a dog” (82), she also uses personification in this quotation “without spiritual support, nature took its course” (365). Dialogues shape the novel as it is a useful tool in fiction. She employs it to clarify, make debates and find solutions.

The tone is always present in Aboulela works in which she portrays the characters’ emotions. In this light we can give the example of Anna when she meets with Imam Shamil there was changing in the tone, it said; “her voice was a pitch higher” (153). Aboulela was among the writers who rely on flashbacks in her literary works, in her novel the kindness of enemies includes a flashback to narrate the story of Imam Shamil in the mid of nineteenth century as an actual plot. FlashBack is also used when Natasha remembered her childhood in Sudan.

She also uses the juxtaposition to compare between the time of Imam Shamil in the historical plot nineteenth century and the contemporary plot in Scotland, also between the two landscapes of Khartoum and Aberdeen. Like John Conrad in the heart of darkness, Aboulela uses plot within plot technique.

Aboulela inspired her fiction from reality, writing her novels with a poignant style. The way she is concerned with the words’ sound, the selection of her diction and the combination of this diction, in addition to the use of the different genres of rhetorical devices and figures of speech all of this in a coherent manner depicts the literary capacity of the writer.

Conclusion

This chapter has attempted to give a nuanced analysis of the major character of the novel. First of all, the characters have been approached from different tokens so as to extract the similarities and the differences between them. Moreover, this chapter has attempted to explore Aboulela's literary style of writing through her novel *The kindness of Enemies*. The rhetorical devices used by the writer have been examined. Aboulela is capable of creating this particular fantastic writing style. The author uses the rhetorical devices to evoke emotional responses in the readers

CHAPTER THREE

How is The Kindness of Enemies a Saga of Thematic and moralistic Evocations

Chapter Three : ————— How is The Kindness of Enemies a Saga of Thematic and moralistic Evocations

The last chapter discusses the main issues in the novel; faith, fate and family division. The first point to be tackled is the importance of faith in shaping self_identity. The second point we will discuss is the role of fate in guiding the characters towards unification and last, but not least we will examine the issue of family division and find out its causes moving from the past to the present in the novel. Additionally, this chapter attempts to clarify the meaning of real Jihad by giving enough historical background from the past and demonstrates that it is different from nowadays terrorist activities.

3.1. Faith as a stepping stone in shaping self-identity in AbouLella's Kindness of Enemies

3.1.1 The dilemma of Identity in The Kindness of Enemies

Recently, the issue of identity has been a matter which is hotly debated in cultural studies and postcolonial criticism. Aboulela was among the writers who discussed the problematic of identity as one of the most striking themes in her literary works. The core dilemma highlighted in her controversial novel *The Kindness of Enemies* (2015) is of identity and the need to be at ease in one's own skin. A number of previous studies show that the novel deals with the quandary of identity and the necessity to feel inclusion and secure in a space of alienation and dislocation.

3.1.2 The definition of Identity:

A wealth of studies was produced related to the meaning of the word, mostly within the domain of sociology, but there is no universal definition yet. Identity is a vague, contested and fluctuating concept. A key reason for this is simply that it is seen as an intangible term. The most simple definition of Identity is "who or what somebody or something is or the characteristics, feeling or beliefs that distinguish people from others" (Wehmeier et al. 770). However, identity turns out to be an issue or a crisis when "something assumed to be fixed,

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coherent and stable is displaced by the experience of doubt and uncertainty” (Dizayi 100). That is to say when a person is asked “who are you?” he cannot give a clear, direct, and fixed answer

3.1.3 Natasha’s State of In-betweenness:

One’s identity resembles a puzzle, not a whole. This puzzle contains different parts which are the outcome of a person’s communication with many people in diverse social contexts. That is, participating in different social affairs is the primary factor behind constructing one’s identity. A person inhabits numerous identities, such as being a teacher, a mother, a friend, and so on. (Hooti & Arejmand 40).

Muslim Arab immigrants in Diaspora find themselves located between two different cultures, the native and the Western. Therefore, the construction of identity becomes very problematic for those people. In this context by hybridity, Homi Bhabha means the positioning of a person between two different cultures. It refers to “any mixing of east and western culture” (Singh). Aboulela’s protagonist in *The Kindness of Enemies* seems to be affected severely because of her contradicted mix roots that lead to the sense of loss and dilemma. Natasha half Sudanese, half Russian is made of two opposite cultures, finds herself in an identity loss. Natasha’s immigration to Europe in her fourteens makes her acquiring new experiences therefore, new cultural differences however, feels disturbed and sees her divided, fractured and liminal self-unable to incorporate and negotiate. In this regard Natasha points out:

I was seeing in these awkward composites my own luminal self
The two sides of me that were slammed together against their will,
That refused to mix. I was a failed hybrid, made of unalloyed
selves.
My Russian mother who regretted marrying my Sudanese father.
My African father who came to hate his white wife. My atheist
mother

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Who blotted out my muslim heritage. My arab father who gave me up To Europe without a fight. I was the freak.(Aboulela 55).

Majed Aladaylah indicates that the identity of Natasha is framed of two axes, the axe of difference in religion, origin and culture, the axe of rootlessness, instability, and without horizon. These shocking struggles play a vital role in the psychology and consciousness of our protagonist(1).

Natasha was always wondering where she belongs? She could neither admit her African identity nor deny it; Natasha was lost between her childhoods memories in Sudan and her life in Scotland. Once she said:” over the years I had tried to rid myself of such baggage but never fully succeeded” (Aboulela 91, 92). This quote shows the anxieties, the in-betweenness, and the chaos which Natasha suffers from in Scotland despite her educational and intellectual level but still confused with the identity position she occupies. She always felt ashamed, inferior about her origins, skin, and Muslim heritage, however, never felt a part of the western world purely. Whenever she tries to feel at home, as a part of the British community Natasha feels more isolated from her society. She feels that something is missing in her life. The feelings of loss, insecurity, and not belonging increased by the arrest of Oz which makes Natasha questions who is she. She returns to Khartoum for the first time in 20 years, perhaps to help her find herself. In this situation Natasha supposed: “I was confident that there was a home, there, ahead of me.” (Aboulela, 374).

3.1.4 Faith as a turning point in Nathasha’s self identification :

Faith has become a dilemma that needs to be discussed in contemporary fiction as a core element in the construction of identity. People sometimes are confused about their faith, especially Muslims living in westernized society. In this light Leila Aboulela focuses on the issue of faith in most of her works through her characters. She aims to portray them as

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rational human beings with pros and cons, but different in the way they struggle to practice their faith in a secular society and keep it inside them. In this context she argues:” firstly, although they are not good, they aim to be good by “trying to practise their faith or make sense of Allah’s will, in difficult circumstances”

Unlike the other Muslim British writers who mock religion, Aboulela does not condemn and ridicule religion, but instead, she portrays faith as a source of relief and power. According to her, faith is a crucial element in identity formation. This is mainly because the religious background offers a person an opportunity to perceive the world from a different angle and gain a collection of fundamental values and ideologies to live and build his own identity (Majed 198). Aboulela presents faith as the cornerstone of building the identity of the individuals. In this sense we can notice that the writer focuses on the spiritual aspect of her characters in most of her novels, as this side is the one that leads them to safety and determines their identities. In this context Tina Steiner suggests: “she portrays her characters’ spirituality as a liberating force, which affords them the room to construct transnational identities as Muslim women” (qtd in majed 1).

As mentioned above, Aboulela’s fiction depicts the lives of Muslims in Britain and portrays how the Islamic faith plays a decisive role in shaping their identities. In her recent novel, the kindness of Enemies, Aboulela interweaves some British Muslim stories with the issue of faith and its position in their lives. She attempts to throw light on the issue of faith as one of the central themes of her novel, digging deep into the psychology and emotions of someone who has a religious background. Islam for Aboulela is not a cultural or political identity, but more an indispensable constituent in identity self determination. In this perspective she declares:” instead of having Islam as a culture, I am consciously presenting it as a faith. (qtd. in Chambers 108).

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Moreover, for this she always discusses the issue of religious identity in her works. In much of this output she argues that religious identity provides more steadiness than national identity. She said: “I can carry [religion] with me wherever I go, whereas the other things can easily be taken away from me” (ibid)

Aboulela in her novel *The Kindness of Enemies* provides the reader with an adequate background about the Islamic faith and an overview about Sufism and mysticism, weaving two plots in parallel. Natasha, the protagonist of the contemporary plot, is a non religious Muslim who grew up in Sudan and moved to live with her Russian mother in Britain. As Natasha has a mixed identity, she was uncertain about both her faith and identity. She said “Safia wanted to prove that I am not Muslim, I am not even sure if I am.” (p334).

Natasha’s attitude towards religion was characterized by neglect and ignorance; she never identified as Muslim. Even though she has grown up in a Muslim country, she lived in a secular atmosphere.

The sense of non belonging and alienation never left Natasha, and much worsened after the police interrogated her about her student Osama and her research about Imam Shamil. This episode has broken her identity which she worked durable to construct since she has moved to England as a child. Natasha started to feel insecure and rootless about her identity; therefore, decided to re-think and re-position her identity as a British Muslim. Shamil’s history and Osama's arrest have impacted Natasha in which she started to look for her lost identity and religion. In this process of identity quest Malak has played a vital role in helping Natasha to embrace religion and to see Islam from another point of view. Natasha’s experience in a zikr meeting took her into another world; a spiritual world, it helped her to find her identity in religion. In this context she said: “ it was powerful, heady, it haunted me” (374)

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Natasha discovered that faith is the only healer for anxiety and the only therapy for her trauma. She could confirm that through Malak's experience who was able to handle her trouble because of her strong faith. Eventually, she planned to go to Sudan where she finds home. She appreciates the sense of belonging it gives her. In this light she said: "I relaxed without the need to prove, explain or distinguish myself. Nor squeeze to fit in" (310). Natasha turns to religion, and faith becomes the only release to the unexpected difficulties and great solitude in which she finds herself.

Majed Aladylah suggests that the idea of spiritual revolution is to shift from broken and shattered self to realize a unified and stable self. This overlap of multiple spaces achieves a new self and identity of human nature. Moreover, it builds a model search for identity and quests for coexistence and acculturation (5). In this regard Natasha found her place in a spiritual identity; she felt that all that she experienced was spiritual. Malak even becomes Natasha's spiritual teacher; she helps her plot a route for a new reality. As the last few lines of the novel suggest:" perhaps it is time to acknowledge that all I was after was spiritual." Faith is seen in the novel as the rock in a chaotic world where identities are tested and re-constructed.

3.2 Fate as a guiding thread in the growth of characters towards unification

The idea of fate has been subject to a series of transformations which may also be of some interest according to comparative religion. Recently, British Muslim writers stressed the concept of fate in most of their literary works to shed light on how it is essential in the Islamic faith. Fate is defined as a power or agency that predetermines and orders the course of events. It is considered as an essential component in the Islamic faith and the religious identity.

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The issue of fate has always had a special appeal in religious, mystical, and philosophical thinking. In the Islamic discourse fate is to believe in your destiny and see it as Allah's will. Lane notes: "The Muslim psyche is endowed with a unique sense of repose, derived from submission to God's will". (qtd in Cohen –Mor p,14).

Leila Aboulela is among the British Muslim writers who stress the inspiration of fate in Muslims lives. Also, she draws attention to the importance of the later in determining their course of life. In order to show how fate influences both character's thinking and the process of the events in the novel, Aboulela moves confidently from the past to the present, Knitting two plots in parallel, Aboulela gives her readers an overview about the religion of Islam through her legendary character Imam Shamil , she spots light on the belief of fate and portrays its value in the Islamic faith and its importance in coping troubles and tribulations. In this light, Monica Ali declared:" Fate will decide everything in the end, whatever route you follow" (p.16). From the quotation we can notice how Muslims believe in their destiny and learn how to be patient and satisfied on god's will.

3.2.1 Fate in the historical Plot:

Aboulela's *The Kindness of Enemies* as we have mentioned earlier is divided into two plots; a historical plot and a contemporary one. Fate was present in both; each character in the novel has its own story with the matter of fate. The state of war, the procedure of exile and hostage let the historical characters in the novel uncertain about their fate; their lives were in danger.

Imam Shamil, the Sufi leader of the anti Russian resistance, was satisfied on his destiny, even though his suffered but never opposed Allah's will his belief and satisfaction on fate allowed him to live in a peaceful state of mind despite the state of war he lived in. Shamil wanted to fight and defend his homeland until the last breath, but he was fated to surrender. In this discourse he said:" sThis was defeat and that defeat was Allah's will. (p, 358). Shamil

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saw his failure from a positive perspective because he trusts Allah and believes that everything set by Allah is good. He also said:” it was a command from the almighty to stand aside and worship because the years were running out.” (361).

Another story of fate in the novel is of Shamil’s son Jameleledin who was brought up as a Caucasian Muslim but when he took as a hostage and kidnapped by the Russians his life took another direction. Jameleledin was fated to grow up away from his parents, homeland, and religion. During his time in Russia he got influenced by the Russians’ system of life. jamel el edine adopted the Russians’ life style. But his fate was weird, after a long struggle to live in the Russian secular community he was obliged to go back to the Caucasus. Jamel El dine whose life was full of doubts and sacrifices, Destined to die in an early age. In this context Aboulela said:”he wanted to live more, but death pulled him against his will” (329). From the quotation we conclude that fate goes against what a person wants. No one is certain about his fate.

Fate is not only present in the life of the people who have Islamic faith, but it shapes the life of every human being. There is always a superpower that controls the path of your life. Anna’s fate is quite similar to Jamel El Edin. She was a victim of war. Anna the princess of Georgia was a hostage in Shamil’s household. She suddenly was fated to be away from her husband and to lose her baby Lydia. In one night she found herself in another world; the world of Imam Shamil, after she, However, in her castle. Anna despaired about her fate. In this context she said:” I’ll pray for Alexander’s fate to be better than mine” (p, 269). We can see that Anna was unsatisfied about her destiny. Even though Anna was going to be released she was restless about her fate, she recognizes that fate is changeable but not stable. It can change in a moment. In this light she said: “This unknown future, this hope now dangled close.” (275).

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The aforementioned, from war to exile to hostage, helped the characters to interpret their experiences and to adjust themselves, Aboulela wanted to portray that fate is never meaningless, but carries a lesson in which we can learn from it. The exile of Shamil made him to rethink about all his years of fight against the Russian, if he did not surrender, he would not have seen the kindness of the Russians in this discourse he said:”. The same for Anna who thought that The Caucasians were primitive and barbarian, but her experience as a hostage changed her view towards Shamil. This fate brings the characters together to see the world from another perspective. To be unified under one thing, which is; the human experience.

3.2.2 Fate in the Contemporary Plot

Aboulela wants to demonstrate the importance of fate in shaping the course of people’s lives. She does the same in the contemporary plot; Natasha the protagonist was fated to leave Sudan and to move to Britain. Natasha, the professor at a Scottish university, was searching the life of Shamil Imam suddenly; she meets with Oz and his mother Malak are the descendant of Imam Shamil. Malak and her son granted Natasha the sense of home that she lost from the moment she left her homeland.

The thing that brought the three characters together in the novel is the arrest of Osama, the latter let them face the same fate and meet at one point. They were fated to be under suspicion, to pass through a difficult experience as Muslim British immigrants, and to be discriminated. The response to the incident was different according to the characters, everyone reacted on how much they believe in fate; for example Natasha was not content on what happened Osama though but Malak response was different because she trust God and believe that god predetermined our fate. In this context she said: “if I did not have my faith, I would go mad. If I did not believe that I am following my destiny”. (p, 259). From the quotation we can notice that Malak was a believer and recognize that the one should be satisfied on his fate. The common fate brings them together. The sense of alienation, Diaspora

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and trauma in addition to the incident of osama that draws them to be investigated and suspected take the characters in the novel from isolation to unification.

Fate is double edged sword it can be seen as a trouble or a bad experience but the one can not see its positive side.

3.3 Family Dislocation in The kindness of Enemies:

Family is the essential component in the community, and in every individual life. The causes of family dislocation vary, but the pain and nostalgia is the same. One of the common causes of family dislocation is divorce, but there are several other reasons to separate families. We can mention among it; wars, captivity, displacement, exile, immigration and so on.

People can feel alienated in their own, not to mention the people who live in exile away from their families for various reasons including study, work... The sense of alienation in exile leads some Muslim British writers to shed light on the issue of Diaspora and family dislocation in their literary writings where they express their experiences in Diaspora away from their families and relatives, and tell the stories of individuals who are victims of various dislocations.

Exiles or immigrants are haunted by some sense of loss, the loss of home and family, the absence of family atmosphere and family warmth. This gap draws Leila Aboulela to stress the dilemma of family dislocation resulted by many causes and lead to hard experiences. Aboulela's *The Kindness of Enemies* focuses on the subject of family dislocation and the loss of relatives. In both plots it mentioned how the characters were victims of family division because of several causes. In which it illustrates how wars and the cultural differences lead to the separation of families, and how immigration and living in a new cultural space put individuals under certain hard circumstances.

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3.3.1 Causes of Past Family Dislocation:

The novel emphasized the point of family division resulted by multiple causes. In the historical life time Aboulela draws attention to the fact of loss and Dislocation through The character Shamil whose son has been kidnapped by the Russians, here the writer wants to throw light on war and colonisation that happened because of the cultural, ethnic and religious differences between the Russians and the Caucasian as the main causes of family dislocation. Djamal Eddine, who fled his father, was an innocent child. He became a victim of war. In this context Shamil Imam said:” my son jamel El Edin was innocent too when the Russians captured him. You are a mother and you have a young son. Tell me is it right, is it fair to pull a child away from his parents” (153). From the quotation we can see the grief of a father who lost his son because of war and captivity.

The legacy of captivity in wars considered as a cause of family dislocation, in much of this output we have Princess Anna who was an innocent mother, who has been kidnapped by Imam Shamil and lost her daughter during the journey of kidnapping, she was a captive with her child son Alexander in Imam Shammil’s household. The war and the legacy of captivity lead Anna’s family into dislocation.

Exile was another cause of dislocation, in this context Aboulela tells the story of Shamil’s exile to Kaluga away from his relatives, and how the exile’s rule leads Shamil to die without seeing his son Ghazi whom the Russians did not permit to accompany his father to pilgrimage.

3.3.2 Causes of Present Family Dislocation:

As we have mentioned above, divorce is seen as the first cause leads to family dislocation. Aboulela’s in addition to divorce she stresses the fact that Cultural differences are

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the main cause leads to divorce, therefore, the family dislocation. She portrays this through the failed marriage of Natasha's parents; a Sudanese man with a Russian woman ends with an unsuccessful marriage. The mixed race couple could not agree because of the differences between them on the level of religion, ethnicity, culture, and the lifestyle. Africa or the middle east are always seen as a symbol of passivity, whereas the west is seen as a symbol of modernity, this clash of civilization that ignore human experience lead to the failure of human relations in the world.

Aboulela in addition to cultural differences spot light on the issue of Immigration as one of the crucial factors to participate in the family dislocation. Natasha's Immigration to Britain kept her away from her father. In much of this output immigration keeps people far from their beloved and separate families. It made individuals undergo hard experiences. Natasha was victim of Family dislocation, she immigrated with her mother left her father behind, and she lived as an orphan despite her father was alive but she never felt the sense of having a father or family. In this light she said:” I could not reconcile the idea of forgiveness with my own parents” (91).

Wars and colonization give rise to the family displacement geographically as well as culturally, moreover the later causes family dislocation in this light Malak said: “They should follow al Fatwa after the collapse of Muslims rule in the Caucasus. They should immigrate to the Ottoman Empire, others stayed “. (90). Malak wants to stress the point that wars and Cultural differences oblige people to displace, even though members of families some immigrate and others stayed, therefore they were dislocated.

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3.4. Aboulela's message of Jihad in the book –a comparative outlook between the past and the present

One of the most widely discussed issues is the stereotypical image of Islam as a fundamentalist religion that calls for Jihad and terrorism. Muslims living abroad were mostly affected by this negative and erroneous view towards the Islamic religion, some Muslim writers in Diaspora took a defensive position to portray the real image of Islam, and the true meaning of Jihad through their writings. In this context we may add

Muslim narrative writers [...] project the culture and civilization of Islam from within, and many of the texts epitomize this notion of an insider's view of Islam. By removing Muslims from the position of the other, these novelists create various possibilities for Muslims' depictions. In this century's climate of Islamophobia, wars of questionable legality, and oppressive counter-terror legislation, many writers are exploring Muslim identity.

accordingly, with the late eighties Arabs and Muslims witnessed a negative depiction and a rigid grid of stereotype in the western media that allows a particular image of Islam to filter into western consciousness, This latter lead to the rise of Islamophobia, and the conflict between the east and the west. In this regard ArunKundnani (2015) argues:

Islamophobia has become “a form of structural racism directed at Muslims [. . .] sustained through a symbiotic relationship with the official thinking and practices of the war on terror” (2014: 10-11). In other words, Islamophobia has generated individual prejudices, but more ominously, it has wider political consequences, particularly, “its enabling of systematic violations of the rights of Muslims and its demonization of actions taken to remedy those violations” (205-208).

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Consequently, many Muslim British writers including the Sudanese Leila Aboulela aim to unveil the truth and give the right view about Islam and the real meaning of Jihad. In her late novel *the kindness of Enemies* the writer provides us with a comparative outlook between the real meaning of Jihad through Imam Shamil resistance in the past, and the current false interpretation of Jihad fabricated by the west, and by some islamist political parties.

3.4.1. The Western View towards Jihad

The perception of Jihad in the contemporary time doesn't fit the real meaning of Jihad. After the 9/11 attacks, Jihad has become equivalent to terrorism and to the violent Islamist radicalism. Jihad in the western's eyes, is the order to kill every non Muslim, for which essentially is not true. Instead of ignoring these negative discourses about Muslims and Arabs, Aboulela's *The kindness of Enemies* alert the problematic of jihad in the west, its real meaning and its affection on British Muslims individuals pointing out some incidents of discrimination against Muslims exposing the prejudice of certain individuals, and revealing the catastrophic consequences of negative discourses about Arabs and Muslims. In this sense she claims:"

"Many Muslims in Britain wished that no one knew they were Muslim. They would change their names if they could and dissolve into the mainstream, for it was not enough for them to openly condemn 9/11 and 7/7, not enough to walk against the wall, to raise a glass of champagne, to eat in the light of Ramadan and never step into a mosque or say the shahada or touch the Qur'an. All this was not enough, though most people were too polite to say it" (6).

In much of this output chambers illustrates: "Sometimes it seems as if every Arab and every Muslim is living with an eye on their image in the West, and that is hampering (p, 249-250).

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Overall, the misconception about the notion of jihad in modern times, and relates it to terrorism and violence distorts the religion of Islam and put Muslims who live in the West under pressure and suspicion. *The kindness of Enemies* offers enough understanding about the sense of jihad and its effects; in which Aboulela clarifies the meaning of jihad in the west through osama who sees it as a violent and aggressive act. Jihad, for Oz means having the power to defeat the enemy, it is a guerrilla warfare. In much of this idea He argues about jihad: “It is not something we should be ashamed of” (21). Moreover, mentions its effects by the random arrest of Oz as involved in terrorist activities. Oz was depicted as a victim of excess sensitivity towards British Muslims.

3.4.2. Aboulela’s real meaning of jihad through *The Kindness of Enemies*

In an interview with *The Arab weekly* Aboulela denounces about the true meaning of Jihad:

” this kind of Jihad is different from what we see practised by ISIS and al-Qaeda.”(p, 1)

In ‘*The Kindness of Enemies*’, Leila Aboulela incorporates History in her novel to comment on the present day situation, and differentiate between the contemporary radical Islamist groups and the real meaning of jihad in Islam’s history. She asserts that Jihad an inner struggle, taking the example of Imam Shamil, a noble character who fought against the Russian expansion in the Caucasus in the nineteenth century. Shamil used the word Jihad that means defending the homeland. Therefore, she confirms that Shamil, as a jihadist, was fighting only for defensive reasons, so that Muslims could continue their way of life instead of being invaded by the Russians and Christianized. Imam Shamil was eventually exiled in Moscow.

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Natasha, Oz, and Malak have a debate about the definition of jihad; one of the novel's central concerns: what is the meaning of being an enemy? Natasha informed Malak about the royal support Queen Victoria had given to imam Shamil. She believes that Shamil's jihad was for defensive reasons and describes him with generosity in his fight for freedom. Natasha's argues that radical Islamist organizations were inspired by Hegel and Marx as it follows the Trotskyist parties in the suppression of disagreeing political opinions unlike Shamil and his followers whose beliefs, spirituality and Sufism made them the founders of the political Islam: traditional and passive. Al Qaeda is a modern phenomenon as opposed to Shamil's traditional spirituality and never took his as an example to be followed.(260).

Malak argues that Jihad is an inner struggle that needs a spiritual guide like her grandfather Imam Shamil who was fighting to preserve his homeland, family and his villagers against the brutal Russians. He fought for their religion and traditions. If not, he would have lost everything; in the sense that fighting was his duty not something he had chosen. Malak told her son that "the door of the real jihad is closed "long time ago. Because "jihad needs an imam and there is no imam now." (21). She explains; "jihad is not for land or wealth, not for power and political issues but it is to follow the values of Allah and the rules of Shariaa." Malak sheds light on the fact that "not every Muslim war is jihad. Not suicide bombers or attacking civilians" (21). She draws attention on the fact that the real jihad is totally different from what the contemporary extremists of al Qaeda claim it to be and that jihad is innocent from the crimes committed by al Qaeda.

According to Malak, if imam Shamil was still alive;" He would have seen these militants thus they fulfil neither a contract nor a covenant. That they call to the truth, but they are not it's people." (259,260). Shamil "would absolutely fight these people who are

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spreading hate, violence and radicalism, those who are pushing young people to go out for jihad. Hence, he would be a supporter of the war on terror". (260)

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Conclusion:

Throughout this chapter I have focused upon the thematic and moralistic study of The kindness of Enemies, trying to answer on how faith through Aboulela's novel determines self-identity. Moreover this chapter has also explained how fate was the reason behind the division and unification of the characters. Additionally, it has attempted to give the true image of peaceful jihad through the legendary Imam Shamil.

General conclusion

General conclusion :

Using Leila Aboulela's *The Kindness of Enemies* as a case study, this research has aimed at discussing the complexities migrant Muslims face because of their Islamic identities. The themes of faith, fate and family dislocation are highly tackled in this literary work. The Western discourse has created a negative picture about Muslims in the literary sphere, particularly in the aftermath of the 9/11 attacks. Male Muslims are identified as cruel, barbaric, domineering as well as fundamentalists and terrorists, while Muslim women are viewed as helpless victims in need to be rescued. As a riposte, British Muslim writers such as Leila Aboulela feel responsible to refute and challenge these stereotypes by means of their fictional works.

The Kindness of Enemies gives a peaceful Image of Islam and Jihad to aid people understand the differences between the real meaning of Jihad in way does not devolve in stereotypes and racial assumptions. It urges people to respect the other's beliefs and culture for the sake of reconciliation and co-existence in a complex world

Faith is mainly stressed in the novel as a core element in individual's life. Digging deep into the archives to reconstruct Shamil's story along with her personal experiences following the arrest of Oz on suspicion of terrorist links have substantially influenced Natasha's personality and made her re-think and re- evaluate her priorities.

The research was conducted regarding the questions asked earlier in the introduction. We know we got open the issues and challenges of the British Muslim community and the misinterpretation of Islam seem not to an end and the problems will persist whether externally or internally and this will open the gap for research in the future to better and deeply study .the subject matter. Other researchers might give better things are supposed to change in the future.

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Appendix :0 1

Leila Aboulela's Biography

Leila Aboulela was born in 1964 in Cairo, Egypt, and grew up in Khartoum, Sudan. She studied Economics in Khartoum University and graduated in 1985. She moved to London to acquire a master's degree in Statistics. While in Sudan, she was a daughter of a wealthy family. Her character and personality were strongly shaped by her Egyptian mother and her Western education. Aboulela's mother provided her with the basic Islamic teachings and principles.

Aboulela's real, spiritual understanding of Islam began when she went to London. The turning point in her life was wearing the Islamic hijab; thus, she was in the position of the Orient, just because she is a veiled woman. Although Aboulela chose the Islamic identity, she does not discard the western culture. Rather, she tries to link between the two.

She lived in several countries such as Scotland and the UEA. Because of her displacement, she negotiated multiple identities.

Aboulela's motivation to be a novelist is inspired from her continuing migration. She is the author of *The Translator* (1999), *Lyrics Alley* (2011), the collection of short stories *Coloured Lights*, *Minaret* (2005) and *The Kindness of Enemies* (2015). Many of her works were shortlisted for several prizes such as the Orange Prize, the Scottish Book Awards and the Caine Prize for African Writing.

Appendix :02

Summary of the novel :

The Kindness of Enemies braids together four narratives: one in modern-day Scotland and three in nineteenth-century Russia and the Caucasus. The stories overlap thematically, informing and building on each other until a larger picture emerges: a picture of what it is like to live in exile and to wonder where one's true home lies.

Natasha is at the center of the Scottish portions of the story: she has a Sudanese father and Russian mother and an uneasy relationship to her Muslim heritage. As a professor of history, she researches the life of Imam Shamil, a nineteenth-century Muslim leader fighting against the Russians in the Caucasian War. Among her students is a descendent of Shamil named Oz, short for Osama, a name he wishes to avoid. The nineteenth-century sections of the novel tell Shamil's story, as well as the stories of Anna, a Georgian princess captured by Shamil's men, and that of Jamaleldin, Shamil's son, given over to the Russians as part of a peace treaty.

Résumé :

The Kindness of enemies' d'Aboulela dépeint l'image déformée que les occidentaux ont des musulmans. Cette recherche aborde donc les thèmes de la foi religieuse, des divisions familiales et du sort réservé aux musulmans vivant dans des pays étrangers, et les souffrances dont ils font l'expérience qui sont liées à cette représentation déformée. Afin de mener cette étude nous avons eu recours à l'historicisme ainsi qu'à une méthode qualitative pour répondre au pourquoi, au quoi et au comment des événements décrits dans le roman susmentionné. Le caractère récent du roman et le fait qu'il vise à rectifier et à corriger toutes les fausses représentations qui associées aux musulmans et le mot Jihad à Al-Qaida rendent cette étude très significative. Les recherches menées pour le compte de cette étude révèlent la souffrance dont sont victimes les musulmans et les différents problèmes liés à l'aliénation, à la discrimination et à l'insécurité dans les pays occidentaux. Enfin, la foi islamique joue un rôle central pour nourrir et éclairer la vie des musulmans dans ce roman.

Termes clés : Image déformée, musulmans, destin inconnu, aliénation, historicisme

المخلص:

أبو العلا في روايتها " كرم الأعداء " تصف الصورة المشوهة للمسلمين في أعين الغرب. لهذا السبب ، يتناول البحث الحالي موضوعات المصير المجهول ,الإيمان الديني ، والانقسامات الأسرية للمسلمين الذين يعيشون في الدول الأجنبية ، ويعانون بسبب هذا التصوير المشوه. ولتحقيق هذا الهدف ، تلجأ هذه الدراسة إلى التاريخية والطريقة النوعية للإجابة على سبب قيام الأحداث المذكورة في الرواية أعلاه، و كيفية حدوثها. هذه الدراسة مهمة بسبب حداثة الرواية بالمعنى أنها تسعى إلى تدارك و تصحيح جميع التحريفات التي تربط كل المسلمين و كلمة "الجهاد " بالقاعدة. بعد التحقيق ، تم الكشف على أن المسلمين يعانون من قضايا مختلفة تتعلق بالعزلة والتمييز وانعدام الأمن في الدول الغربية ، وأن العقيدة الإسلامية تلعب دوراً رئيسياً في تغذية وتنوير حياة المسلمين في الرواية.

الكلمات المفتاحية : صورة مشوهة ، مسلمون ، مصير مجهول ، اغتراب ، تاريخانية