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Hybrid Cultural Identities in Elif Shafak ' s *The Bastard of Istanbul*

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Dedication

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ABSTRACT

Elif Shafak's *The Bastard of Istanbul* is a remarkable landmark in the English literature. It focuses on the subject of Turkish identity, Armenian Diaspora, historical memory and Hybridity as the major current themes. The novel prescribes how the Ottoman Turks forget the historical memory of the minority genocide which regarded as a backdrop of Turkey's gory history through presenting the conflict of characters identity of Turkish and Armenian American who carry on forgetting the past and escaping the present. The study aims to present the reconstruction of cultural identity by two generations, Asya and Armanoush who resolve to discover the truth about their family past while Mustafa and his sister Zeliha determined to hide their bastardy events and it also projected the importance of the way they changes when they face new traditions and beliefs crossing the bridge of Turkey, Armenia and America. From a sociological perspective, the present work employs Homi. K Bhabha and Stuart Hall's theory of hybrid identity and cultural studies. Thus, chapter one presents and socio-historical context a theoretical framework of the work, while the second chapter portrays the analysis of the characters' hybrid cultural identities and displacement. The study concludes that every person needs to form his own cultural identity, and that everyone has his own third space, in addition to the past is one of the processes in constructing an identity.

Key words: hybrid cultural identities, displacement, conflict, memory.

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Introduction

The American and Turkish literature are depicted in the form of Unusual women's creations and adornments that fight time and change history, Elif Shafak, the most talented and renowned author, her novel, *The Bastard of Istanbul*, tells a story of the tangled histories of two families, one Turkish living in Istanbul, while the other is Armenian divided between San Francisco and Tucson, those families are the central focus throughout the novel. The Turkish Kazanci family represents the cultural conflict and cultural displacement while the Armenian Tchakmakichkan family represent the Armenian Genocide and the Turkish side of the story.

Cultural displacement, it is to impose someone in a foreign culture, and to delete his native culture, it is the separation of someone from his native culture whether psychologically, physically or culturally thus it is considered as one of the most fundamental themes nowadays. Furthermore, literature from the 1980s till now witnessed the theme as central theme in postcolonial discourse mainly in the Diasporic writings. Those writers who have placed in more than one culture develop multicultural minds and perspectives. Globalization has a major role making the world small village; where homelessness, alienation, were approximately experienced by the majority of the population. In view of that, identity construction goes on the way to the quest for its reality.

Being integrated in a new culture means being imposed to the cultural practices of the host culture; this interprets having an identity that includes aspects of two cultures, the native culture and the host culture, in other words, having a hybrid cultural identity. The mixture of

different cultures also leads to developing a hybrid identity or. In fact, individuals with bicultural identities consider their ethnicities, identities and traditions as very important aspects of their self-identification.

The early years of twentieth century witnessed the emergence of diasporic literature which refers to the literary texts written by immigrant writers who lives in Diaspora. In order to deliver the message successfully, writers chose to write in English in order to reach readers from all over the world. These writers shared a common themes; home, exile, identity, hybridity and displacement.

This study is about *The Bastard of Istanbul* which is written by Elif Shafak., seeing that, critics claim that the sense of this novel will reinforce Elif shafak's writing career since it tuckles the most important issues including identity. Similarly Alissa simon in her article mythology, taboo and cultural identity in Shafak' s *The Bastard of Istanbul* explores the space created by physical bodies in the novel, it studies the characters cultural identities which creates through pressure of stereotypes by focusing on myths and stereotypes represented by the author.

Hussein Hasan Zeidanin's "Rethinking Hybridity from a Pluralistic Perspective in Selected Twentieth-Century Multiethnic American Fiction and Criticism" is a another doctoral study explores responsibilities with multiculturalism and hybridity; it reuses Bhabha's theory of hybridity reproducing ambivalence .Its purpose is to recreate hybridity on the standards of multiplicity which is related to the analysis of hybrid identities of the protagonists in the novel under study.

Several factors motivate the research undertaken in this Master study , first there is a dearth of research on Armenian Diaspora and the unexampled growth of hybrid identities is oftentimes disputable issue today , considering the significance of the subject , not only in real

life , but also in Elif shafak ' s reflection in *The Bastard of Istanbul* in way makes the novel worth examining .Furthermore the novel makes a perfect match and complement between characters , for each one throws light on a specific cultural characteristics. It makes an interesting set that opens up a dimensions bhabha and stuart hall hybridity theories. The cross cultural relationship and the spread of hybrid cultural identities reflects what we are going to deal with in our dissertation.

Recent critical stories depict the cultural hybrid identities and the increasing importance of identity 's dilemma, as well as the desire to gain an in-depth understanding of hybrid cultural identities specially the one that Elif struggles to shift, *The Bastard of Istanbul*, there has been previous researchers on this subject , but none of them has focused specifically on how the characters develop hybrid cultural identities .furthermore, as the debates of creating hybrid cultural identities has been particularly prominent in the twentieth century, however it is significant to build on previous works and expand scholarly knowledge of this contemporary phenomenon .

Throughout the novel, Shafak tries to address readers from several sides of the United States, Armenia and Turkey through the themes of exile and a portrait of a culture whose reactions are still profoundly felt in our worlds .Elif 's *the Bastard of Istanbul* is a novel where different cultures meet through different voices and different characters .

The Bastard of Istanbul, exclusively; explores the way Shafak depicts the resistance of Armenian Diaspora. Thus, this works solely deals with hybrid cultural identities in the novel which leads to trigger the following questions: how did the characters in Elif Shafak's novel change radically and psychologically to satisfy their inner stability? How did the protagonists construct new hybrid cultural identities? How does Shafak evolves characters with hybrid situations in her novel ? Is it possible that the past can be a positive spot for every single

person to construct a strong independent identity or vice versa? How modern adaptations of Elif ' s *The Bastard of Istanbul* dealt with the theme of cultural hybrid identity?

The Bastard of Istanbul depict the struggles of Armenian Diaspora. The aim of this study is to examine the way the characters develop hybrid cultural identities. The assimilation of the hegemonic cultures such as; USA and particularly in the novel Turkey , affects the characters development of “third space” ,it studies the characters who lost their identities to melt in a creative space or “in-between” because they lack the stability and suffer from loneliness .Thus , this thesis explores the way cultural hybridity and cultural displacement are the outcomes of identity crisis in Elif Shafak’ s novel ,it also portrays the main issues cause hybridity as the major complex in the novel in relation to the dislocation and identity lost and how these aspects highlighted in the *Bastard of Istanbul*.

Therefore in order to answer the research questions, pivotally; Homi Bhabha’s hybridity and Stuart Hall’s cultural studies theories are relevant methodology applied on *The Bastard of Istanbul* throughout introducing the novel, portraying the cultural identities, displacement and Diasporic experiences as well as providing examples from the story in order to reach the findings .And did Armanoush, Mustafa, Zeliha, and Asia lose their identities. The concepts of Bhabha and Hall are used to explain how two distinct cultures can occur in crossroad known as the third space or in –between along with hybrid identities.

This work is going to be structured into two chapters. The first chapter introduces a brief historical and social context in accumulation to the theoretical framework. The second chapter will be devoted to the analysis of the psychological changes of cultural identities of the characters.

CHAPTER ONE: SOCIAL HISTORICAL CONTEXT

Over and above, this chapter highlights the Genocide and Diaspora of the Armenian minority besides their cultural relationships with Turkish and Americans immediately after the hassle of 1915. Additionally, it demonstrates Homi Bhabha and Stuart Hall's critical thought as appropriate theories used to tackle hybridity and culture.

CHAPTER TWO: HYBRID CULTURAL IDENTITIES IN THE BASTARD OF ISTANBUL

In this part, we shall comprehensively analyze *the Bastard of Istanbul*. This practical side will be clutched out in the light of Homi and Stuart theories while using appropriate books that fetes the analysis, regarding "displacement", "In between" and multicultural experiences which are related to the protagonist characters concerning their crisis of identity .

CHAPTER ONE: SOCIO-HISTORICAL CONTEXT

The Armenian Genocide is one of the most dreadful and under-taught mass murder, due to several reasons including ethnical and religious ones in the Ottoman Empire. The Armenian Diaspora has come to refer impulsively the mass strewing of their families and communities; it affects the form of emigration and displacement.¹

1. The Armenian Genocide

The history of Armenian and Turkish marked in its grasp sound of their inheritance, struggles and current events that happened before, during and after the genocide. In Armenian Turkish and American's history books, the struggle for social identity is a recurring theme in each case , taking a glance throughout their history , Turkish government committed a crime in humanity level purposeful to eradicate Armenians ,divestiture them from exceptional valid identity and exiling them to a Diasporas world .² This empire has always looked at them as being oppressed, silenced, and inferior. The Armenian gave a big attention to reach European lands and most evidently the land of promises America, it turned to be their last hope that offers them a liberating opportunity to emerge as pretty strong voice, taking a good root for practicing their culture and to restore their rightful place in the global community, to be seen, to be heard and to be real.³

¹ Mathew Marasco, "What were the main reasons of the American Genocide" (April, 24, 2018), pp. 33-37.

²Raphael Samuel. Jones Mervyn "introduction to history, prison et asiles dans le mécanisme du pouvoir in Dits et Ecrits, t, 2 paris : Gallimard, 1994.4.Faucault (1974), p.523.

³ Avedian Vahagan, "The Armenian genocide 1915: from a neutral small state," (A perspective: Sweden, Uppsala, 2008), p. 51.

In 1915 in April , the Ottoman empire embarked a systematic tithing to eliminate the Armenian civilian population .The Ottoman government continued its persecution in the large scale until it marked its officially end and being replaced by Turkey republic years after . Armenians were reported immediately after the attack and over one million and a half had killed or starved mortally in Syrian deserts, furthermore some of them were burned alive while others were just stateless and homeless immigrants. Armenians marched extended distance from their land to Syria, America and elsewhere and said that they were murdered in Turkey.⁴

By 1923 substantially the entire population of the Armenian had disappeared from Turkey Anatolian, Richard Spencer in his report of “Armenian massacres” asked later a doctor named Rashid how as a doctor he justified his policies, he said “ *my Turkish identity won out over my profession , I thought : we must destroy them before they destroy us , if you ask me how I as a doctor could commit murder..... my microbes in body of this country and surely it is a doctor’s duty to kill bacteria* “⁵ .

The government desired to deport the Armenian minorities away. Trauma and panic showed up in very complicated manner that brought up with hatred toward Turkey nation and of course the need to constant worry about their injustice status.

In Istanbul , martial Turks were Muslims while Armenians were minority Christians belonging to the second class where they certainly subjugates to the strict laws which denied them a normal protection .For them nothing was guaranteed or safe guarded regarding both their lives and their properties no literature, no art, no production . They were treated as objects of history in which they remain silent and have no absolute right to participate, to vote

⁴ Ibid.

⁵ Ibid.

or to be a member in the government, this denied them to be safe and secured, thus the image of Armenians exhibit as a hiding nation.⁶

The genocide has caused tremendous domestic and total pressure which has exacerbated tensions between Turkish and Armenians in the large scale. The Turkish desires for representation and participation caused mistrust towards Armenians who saw themselves as a missing voice in their homeland. Since the government has decided in no way to solve the problem, the traditional system of governance will change. This inferior status made Armenians cloistered in the Anatolian and others were treated with brutality and atrocity.⁷

Eventually this minority could change nothing but waiting for aid, they barely could stand up, recharge their bodies and flee away searching for security in other lands seeking for something to call home or basically some place they possibly can settle. Reaching American rivers could give them a chance to rise up as one nation to fight back and restore their names through history.⁸

In termination, the major reasons of the Armenian Genocide were the political, religious, economic, and social issues of the Ottoman Empire at that time, more to the point the history of variance in the area. The events which stretched between 1915 and 1918 comprise one of the supreme assaults over humanity in the history of the globe; so far the

⁶ Rouben Paul Addlian , “Armenian genocide” Vol.56 (2018) Category 117. pp. 2-4.

⁷ Ibid.,p.7.

⁸ M.Dixo Jennifer, “Defending the nation: Turkey’s Narrative of the Armenian genocide” Vol 15. No.3 (Dec 08, 2018), pp. 467-485.

Armenian genocide relics under-quested and under-taught in several schools. It is significant that this leaning is busted.⁹

2. Armenian -Turkish Relations after the Immediate Attack

Despite the fact that Armenia and Turkey were nearly considered as neighbors but they ultimately practiced different concepts, customs and traditions. Yet no one could deny their exchanges during the Seljuk and Ottoman administrations, they took each other's concept, notion, folklore, language and further developing a standard life practices in towns, Turkish took over 800 words from Armenia and Armenians by verse took more than 4,000 words from Turkish lexicon. The influence of the Turkish language is also reflected in Armenian literature, Armenians spoke Turkish, the dominant language in everyday life and with Armenians alphabet many books including law and religion were written in Turkish literature.¹⁰

Despite those various cultural exchanges between the two communities but conflict was a super element of hatred continues toward them, their relations varied considerably since the disastrous attack of 1915, it caused mistrust between the two communities, so they no more gave to each other consideration but inadvertency and distance.¹¹

On this sinister day in 1915. Armenians were under control which forbid them to speak their own mother language or to establish their own schools and deport their national leaders to Siberia, that was a justified reason to cause a big rebellion against Turkish administration

⁹ Ibid., p. 37.

¹⁰ Prof. Dr. Kemalettin Kuzucu, "Turkish Armenian cultural relations," (Marmara University, 2019), p.145.

¹¹ Ibid. p. 168.

and against what one can call “Turkishness”, they adapted a vicious response toward Turkey which in return caused an unstable environment there.¹²

Armenia became a battle zone for Turkish armies and fear became a stated mind for Armenian cases, with the so grew up power of the “young Turks “, Armenia and its stateless people became even more an affront to pan-Turkism, the movement of uniting Turkish and Russian empires and all the Islamic religion with the diverse of Turkish people and their heritage, it announced to neglect the Armenian nation and make them disappear from the Anatolian. So the brutality of Turkish increased towards Armenians with violence which aims at provoking them to develop a character of insurrection , this kind of maltreatment designed to smash Armenian into pieces , thus the bloody cycle continued as a rolling ball reaching up its goals, it marked the blackest pages of their history.¹³

In her replaying question of what do Armenians think of Turkish people? Joelle Abrahamian says that her grandmother witnessed this black attack at an early age of seven or eight years old complaining the Turks ignorance of the Genocide, “*my grandma was in her backyard playing (she had big orchard) after a while she returns home and she finds her mom lying in her blood*”, so her grandmother didn’t teach them hatred but in staid of she was for reconciliation “*never again! We will never stop demanding recognition; my children will fight for it and my grand children*”.¹⁴

¹² Royal Grey, “Why do Armenians hate Turkish people,” (The vintage News Nov.22.2017), Quara p. 01.

¹³ Ibid.

¹⁴Joelle Abrahamian, “what do Armenians think about Turkish people,” (Vintage News November, 30, 2017, Np.

Armenians were denied even the right to state a history. The Turks ethnically cleansed Armenians, the resilient nation. A survivor describes his first inklings at a shelter complaining, “I soon reached the concentration camp, where twelve thousand Armenians had already been herded-hungry, thirsty, naked, dirty, and exhausted, already near death”.¹⁵ Eventually the aggressive elimination of Armenians from their land has had implausible impact over the culture. The Genocide survivors past the test and attempt to change the way it was, their standard estate plows them to have a hearing voice weather themselves repeating their history or their coming generation saying “and we will never stay silent never again “so the one million and a half of the massacred Armenians and the survivors who coped a tribulation and a deep sorrow will rest in peace. Armenians had no place to share their sorrows, their pains, and their fears but other countries including America.¹⁶

The Armenian Diaspora has more negativistic views. Historians declared that Turkey had relegated the genocide and continue its authority of unwilling desire which is the endless tragic destined on Armenians, but; not for all Turkish since there are those who open a page of empathy and consolation with Armenians who lost their lands, their homes, their children and basically their voice. Their personal touch toward their empty hearts could bellyful them with at least a smile. The peaceful coexistence could play a little by small group of Turkish before eventually most of them fled away and others died.¹⁷

Anger at Turkey sustain with a plenty of animosity hearts that shifted in each and every Armenian person because killing one million and a half of your brothers, sisters and

¹⁵ Hartunian and Abraham H, “Neither to laugh nor to weep: An odyssey of faith: A memoire of the Armenian Genocide” (1999).

¹⁶ Vahe Sahakyan, “Call for papers: Armenian Diaspora in the UnitedStates:communities, politics, culture,” (17/ 18. Nov, 2016).

¹⁷ Ibid.

predecessors is not that easy , they no more wanted to live one single moment with them. Life after the genocide persists as creepy shadows of Turkish walking around Armenians, planning how to deal with such catastrophe. The only available way to do so is to reject the massacres. So the rejection becomes less tenable in the community, which made turkey insisting that the Armenian's death resulted from the war, isolated murdering or simply because of the starvation.¹⁸

Armenian massacre survivors 'stories vary from a story to another in famous saying "*my dreams cannot morn, they are deferred*". Those survivors marked a centenary of the genocide aims at remembering the legacy of mass killing and to show the world how their lives now are highly affected because of the deportations in every part of the globe, pointing out the finger of guilt toward Turkish specially who committed the crime, their stories contribute in the large scale to an overwhelming tales of death, destruction, instability and loss, claiming that their one million and a half screams will be heard.¹⁹

Armenians still live in Diaspora hole around the world and others were pushed to adopt a Turkish identity to live in peace while some Armenian girls dedicated their lives to remain the Armenian literature and poetry while living far away from their lands. In a way they wanted to live in one community to regain their composure and face the world and experiencing their homeland while they chronicle painful narratives to give themselves sense of remembering where they came from, this is known as a collective morning.²⁰

¹⁸Ibid

¹⁹ Maeve Sherlaw, "Armenian genocide Survivor's stories: My dreams cannot morn" The guardian (April, 2015), p.1.

²⁰ Ibid.

The Armenian issue buried in silence. Rubina Peroomian In her book *“And Those Who Continued Living in Turkey after 1915: The Metamorphosis of The Post-Genocide Armenian Identity as Reflected in Artistic Literature”* stated the image of the minorities right in Turkey and how the government persist the denial existence of Armenian case and the continued pressure toward them, the book addresses the psychology of the survivors who remained in Turkey , she talked about their lifestyle after the massacre and the struggle to maintain their identity.²¹

The experiences and interactions of Armenians and Turks have not worked in the right way in 1908 since the attack, the political and social stand point affected their relationships, it has been stated that the times of 1915 Armenian Diasporas carried along with hardship, wrench and the bad experiences in the Anatolian. Turks and Armenians have never developed any harmonized cooperative relations after the immediate attack, instead they have experienced most intense period in history which mobilize Turkish behave as race henpecked and treat this ethnic race as an outsider pointing at them as others not even as a persons.²²

Fear never ceases Armenians instead they lived in Turkey in shadow of years old genocide hoping to forget and step further, those who were not able to leave their land, they fundamentally hold their faith and tried to sustain their legal place in Armenia, they kept remembering the mass killing by Turkish authorities and afraid to get deport to other places more willingly than their homeland. Ayla Jean Yackely in her statement of being terrified from the exile, works as nanny in Turkey *“we live in fear, they can kick us out if something happens”* and *“when I get home from work, I thank god thousand times nothing happened”*,

²¹ Roubina peroomian, *“And those who continued living in Turkey after 1915: the metamorphosis of the post-Genocide Armenian identity as reflected in Artistic literature”* (2008), pp. 4-8; p.277.

²² Prof. Dr. Mehmet Emin Arat, *“Turks and Armenians: collective essays,”* p. 61.

so what makes them feel at ease is the century day which is on Sunday willingly to make their ethnic race departed rest in peace.²³

Turkish novelist stated the fact that the two nations must come together and create a moment of peace. Mehmet Aksoy has been one of the rare novelist who badgered for banding of the two communities in one hand “*it will stretch out between them like a ray of hope, trying to bring the two together*”, thus acceptance is the best therapy for their aches.²⁴

2.1. Armenian Americans

The genocide was going like a bullet heard loudly almost in every country, reaching American lands, on the 11 January 1915 the New York Times publicized a purview that cautioned of “A Massacre of Christian Population” in the Ottoman Empire in Istanbul, it stated that Turkey can no longer hide its emotional feeling toward the Christian matter. Henry Morgenthau, the United States ambassador to the Ottoman government described this subject as a “race murder” of course US took into consideration this issue and pave it the way of aiding , it managed to support the Armenian refugees and distributed the appropriate help through the American embassy and the missionaries in Constantinople.²⁵

The United States attitudes toward migratory is indurations , Americans really welcomed the Armenian seekers and think they have responsibility to allow refugees entering and opine that the United States should do more to aid them. The citizens managed an

²³ Ayla Jean Yackley, “Armenian Migrants in Turkey Live in Shadow of century – old Massacres” (April.23.2015), Np

²⁴Nick Birch, “Novelist to go On Trial for Insulting Turkey,” (Istanbul: Wed.20.Sep, 2016), P.03.

²⁵ Harold, “Armenian Immigration to the United States: Today from the Middle East,” (1987), pp. 55-133.

unprecedented help for Armenian relief and the government admit about eighty thousand Armenians by setting up sufficient orphanages, hospitals and camps as well as giving them financial support and offer them jobs, both of them rallied to welcome this race and clearly the other king-size numbers have been admitted willingly time after .The Armenian distressful issue stasis out for the terrific outpouring of goodwill and help that it extracted from the American crowd.²⁶

The Armenian crisis and American generosity developed a good relationship; the Armenian could acclimate with the well stated conditions that the United States provided, its response to the massacre created a mould for United State charity to come. Today Americans still deem that philanthropy a personal trust, the genocide become somehow a part of the Americans conscience, Utter Gregorian, states that their adversity amidst the vernacular, with Words like “*finish your meal, think about the starving Armenians*”, this humanitarian issue kept wondering America and people in America because it is the first time to face such murder of that horror and size.²⁷

Although American efforts saved lives of many but humanitarian succor alone could not end up the mass killing of Armenians. The desire of Turkey sustained of murdering this ethnic minority, some of Turkish members promised to sign a document to look at the matter; unfortunately this document was just ink on papers.²⁸

Despite the military absence of the United State to end up the genocide but it offered unconditionally a great help and support and respond to the Armenian relief with welcoming hands. It banded an extraordinary relationship with the refugees so by verse all orphans at

²⁶Annalia Mevelli, “America’s extraordinary History with Armenian refugees: The one time Americans really Rallied to Welcome Asylum Seekers,” (Nov.30.2018), p.01.

²⁷ Ibid., pp. 92-119.

²⁸ Harold, “Armenian Americans and Armenian Encyclopedia,” (21 July 2018), pp. 33-85.

near east Alexandrapol spell out “*America we thank you*”, so the case for all Armenians migrants is that they could stable the instability they had in Turkey.²⁹

History is best witnessed on the Armenian Americans ongoing development, organizations such as (ANCA) “Armenian National Committee of America” (AGBU) “The Armenian General Benevolent Union “ is formed for the financial support and establishing the Armenian culture, language and schools.³⁰

Early Armenian refugees were described as one of the most literate minorities entering the United States with a very high percent of literacy and many schools were founded in the early centuries including “Ferrahian Armenian School “, time proves that Armenian Americans compose a greatly educated ethnic group. They rebuilt Churches from the aftermath and deem it their second home. In away America let Armenians constitute whatever they need in their daily life. Their relations stand for respect, harmony and collaboration.³¹

The Armenian refugees, states about themselves that for many of them the land of promises has become the second home, that is to say the United States of America where the biggest Armenian Diaspora is sited. Armenia planned to hold its relation with America very deeply due its responding among the seventy-four countries to the Armenian crisis and sending aid to them and those who lost their houses and lived in temporary sanctuaries, Armenians never forget the charity and great support they got to recapture their composure, willingly they intended to work and give the United State a new impression as if it was their country.³²

²⁹ Ibid., p. 60.

³⁰ Ibid., p. 73.

³¹ Paul David, “Ethnic Lobbies and United States Foreign Policy,” (2019), P. 126.

³² Ibid.

Armenians made the possible to create a second American identity, they shared almost the same rights, for them the United State is the place where they are able to practice different cultural spheres, so they became what they wanted to be doctors, writers, civil rights, defenders, singers, musicians, fusionist, athletes and other functions they aspired to be, this ambition power made them stronger than ever before. Armenian Americans excellently worked out to prosper two kind of relationship with American people, the first one is love and the second is confidence.³³

Anatole France French author 1 views the genocide as starting point for Armenians “Armenia is dying, but it will survive. The little blood that is left is precious blood that will give birth to a heroic generation, a nation that does not want to die; does not die”. The purpose of such organizations is to make the United States of America general viewpoint in favor of them and using it as an impact over the administration to understand and be aware of the Genocide . The Armenians migrated to the Promised Land to assemble their spiritual and secular requirements, to freely set an identity, Churches and organizations which serve them in the future and try to acquire a coexistence with other nations.³⁴

Armenian and American are expressing a model of successful relation with three major concepts faith, freedom and friendship. This relation is very long and deep having been strengthened during the Genocide over a plenty of help and sympathy to hand, America’s ties with Armenians have a powerful amity, together shared a portion of peace and flourishing.

³³ Ibid.

³⁴ Anatole France, “The Armenian Genocide,” (Museum Institute foundation: frame work, 1916), pp.1-3.

Armenian officially started to participate and be part in the government, the United States of America can reckon on Armenia as a dependable friend and regional partner.³⁵

Armenian Americans are very simple people who could adapted in almost country of non them due to their prodigious relationships with Americans, in fact they become best of friends, brothers and sisters worked in the same factories and share everything; Americans willingly encouraged them to have a discovering trip over their land and to have their own culture despite the fact that they already have one. In her article “Finding My Armenia, a Century After the Genocide” Lila Raptopoulos an Armenian girl traveling with her parents to find their missing parts of the world, their Armenia. In few words she said after being there having a good time with plenty of things her father asked her mother, the genocide survivors “*It was our final meal in Yerevan: kofte, dolma, tourshi, Manti, so Debbie do you feel like is your country?*”, she blinked and reply “*I feel like I have a culture, and that culture has a country*”.³⁶

2.2. Turkish Americans

The Armenian genocide created a deep sense to the world to be recorded as a sensitive issue in documents, books, letters, articles, dissertations and newspapers that tender eye view of Turkish Armenian Americans relations. This bizarre act offers inconstant relationship between the three nations, sometimes assimilate friendship and other times business. In 1586 about two hundred Muslims flee to America; few of them were liberated from the Spanish colonial services where they had to work as slaves. During the 1902 Turkish started immigration with Armenians, some of them escaped for the same reasons as being silenced

³⁵ Aram Hamparian, “America and Armenia: Faith, Freedom, and Friendship,” (Dec.30.2018).

³⁶ Lilah Raptopolos, “Finding my Armenia: a century After the Genocide,” (Nov 16 2018), p. 01.

and their identity vanished and others due to political issues mainly because of China threaten, these conditions had led Turkish to reconnoiter with their ethnic and spiritual brethren outside their territory toward the United States of America, in New York, most of them feared that they would not be welcomed in a Christian land because of their Islam religion and often registered and adopted under Armenian names in order to get effortless right to enter the country, they were listed as Armenians, Bulgarians, Greeks and Albanians.³⁷

Turkish Americans started working in diverse fields, early immigrants were mostly male worked in industries and economic dominant, and they listed from the lower classes. Others were concerned with difficult and lower paying works in iron, wire, tanneries, leather and automobile industries , Turkish refugees generally depend on themselves when comes to work and place to settle , they lived in almost environment of isolation because they knew little about English but they were identified to American culture, folklore, traditions and customs. Ultimately, the refugees' number increased to perhaps twelve-thousand or thirteenth-thousand or more years after. There was no reason why Turks should not enter the United State or even the Genocide regardless of America's assistance to the Armenian refugees. The fact that they were allowed to enter the United States was the key concept of business.³⁸

By 1970 Turks were highly educated and so intelligent in the profession, identified to the English language. Accordingly, most of the refugees became familiar with the adopted language. The nature of work largely changed due to the increasing number of skilled Turkish which prepared unskilled refugees typically work in hair salons, restaurants, grocery stores,

³⁷Norman Stone, "Turkish American Relations: Past, Present, and Future: Psychology Press," (2004), pp.149-170.

³⁸Ihan Kaya, "Turkish Americans: Identity and Space, The case of Turkish Americans," (2005), pp.425-440.

gas stations and construction sites. All refugees seeks the notion of living together and shared moments of good and bad, they took the way for establishing one community , their relationship with Americans was fine , in fact it is based on respect, understanding and the exchange of views.³⁹

Turkish Americans community serves as a central connection between America and Turkey, this nation make vital inputs to the United States all the way through their capacity and stiff work. The United States of America authorities identified this community as a “*key heritage community*” and as “*critical language*”. On or after historical perspective, relations between America and Turkey are multidimensional based on alternate interest and respect, their mutual relations transmit the basis of common values including freedom, social equality and respect, human civil rights and free-market economy.⁴⁰

The two nations cooperate in common issues despite their different religion. In her article “Identity and Space: The Case of Turkish Americans” Iihan Kaya Geographical reviews 2005 states that the loyalty of Turkish Muslims toward USA and their incorporation into the superior culture have repeatedly been questioned by the media. Muslims American political, social and cultural experiences drawn little concern from geographers, they often use general point of view of them as being terrorists, but stereotypes play little since their great efforts and band connection with others and their vital place in making activities in the United States.⁴¹

³⁹ Fusum Turkmen, “Turkish Relations: A challenging Transition,” (Turkish Studies10 <01> 2009), pp. 109-129.

⁴⁰ Ibid., p. 437.

⁴¹ Ibid.

Having cultural exchanges with the United States unlock the way for Turkish to have more engaging festival activities and exciting performances in Chicago, the eyewitness of Turkey solid work to make this festival richer than ever before, it attempts to draw a panoramic images of Istanbul as if it really exists in this town side by side, opening an enormous opportunity for Chicago's people to get introduced and shared to this exhibit culture, so the participants can experience the city of Turkey by observe "*Chicago meets Istanbul*" subject matter throughout the ages. It has been introduced as the unique festival over the globe "Chicago Turkish World Festival", this festival organized by Turks to reveal the desire of experiencing Turkey and the Ottoman Empire culture, food, folklore, language, arts, wonderful music and of course its nice people .Their aims is to band deeply their relationship with Americans as well as exchanging culture and the beautiful view points about the two countries. This seems to have a positive overview about Turkish people regardless the Genocide.⁴²

Micallef Roberta (2004) "Turkish Americans: Performing Identities in a Transactional Setting" article, pointing out the Turkish purposes of this kind of festivals which is to call attention to their real personality, she says "*celebrating unique Turkish, republican heritage above of that of a larger Middle Eastern or Muslim identity*" the message indicates their desires to be unified, "*to unite in front of the stranger and to show a strong presence*" yet the question remain whether stereotype played little in their common life and if Turks could bring a coexistence with American people ?.⁴³

⁴² Girit Ozge Heck, "Representing Turkish National culture and Turkish American identity in Chicago's Turkish festivals," (2011), pp. 14-20. p.266.

⁴³Micallef Roberta, "Turkish Americans: Performing Identities in a Transactional Setting," (2004), P. 237.

Girit Heck Ozge a philosophy doctor point out the fact that Turks have the absolute power to make the United States encounter with, in his thesis “Representing Turkish national culture and Turkish American identity” asserts that the Orientalist discourse of the Anatolian pave the way for Turks to have a good relations with Americans in large scale and extensively practicing while exposing their cultural items in front of Americans, as Holly Edwards identified them:

The orient was a useful construct that enabled people both to revisit the past and envision the future. It allowed people to declare their convictions and affirm their values. It also offered opportunities to imagine, vicariously experience, and ultimately incorporate new options into their lives. Thus the orient was both a tool for self-scrutiny and a foil for social change.⁴⁴

It seems that Turks have a great impact to draw the positive images in each and every one of American’s eye, subsequently to have a nice relationship based on respect, peace and cooperation. .⁴⁵

Despite the fact that Turkish American relationship sometimes characterizes in stable connection, but it is hard to steer clear of the sense of deterioration and the gloomy relationship of the two communities when taking a glance of their inside relations specially with some harsh citizens, taking their racial and religious differences as well as the Armenian genocide which plays a difficult time for Turkish in the case of searching for a larger role to Islam in political life. Soon after Americans who started stereotyping and generalizing the Turkish about massacring and slaughtering Armenians with each and every means possible, could accept living with them and basically shared their American culture. The genocide

⁴⁴ Ibid., p. 16.

⁴⁵ Ibid.

took a dreadful time in Turkish history, but in due course it played little with them because their common concern is to keep their follow thorough line of investigation for peace and acceptance among the American nations. Some of Americans called for the recognition, since they felt responsible for the Armenians mass killing, in essence to make their conscience at ease. ⁴⁶

The case for Turkey was clear, it kept its rejection of the Genocide but in the long run the two nations talking about Armenians and Turks subsequently they could adopt the normal living in the Ottoman Empire and pursue searching for the right way to forget. Armenians started new life outside the territory while Turkish did the same thing traveling, presenting culture and obviously covering best of relationships with Americans. Even though they are considered refugees and despite their religious differences, but they are adapted to the outside environment. ⁴⁷

The Americans are very fond to the Turkish language and speak it a lot and using it as a home language, even though it is not taught in private or public schools because the Turks could not allocate any of them. A thorough study has authenticated the efforts of language and cultural-unfurling schools of the Turkish American community and it is obtainable as a doctoral thesis, journal essays, book courses and books. ⁴⁸

Recent Turkish refugees have a tendency to be more religious in the United States because years before during the 1940s to the 1970s Turkish Americans had little significance for Islam. In 1980s, the folk of Turkish refugees has been fairly varied and have integrated a

⁴⁶ Ibid.

⁴⁷ Halen Dempster and Karen Hargrave, "Understanding public Attitudes towards Refugees and Migrants," (June 2017), pp. 13-20. P. 27.

⁴⁸ <https://en.m.wikipedia.org/wiki/Turkish-Americans> . (12 Feb, 2019).

wide-ranging mixture of secular and religious citizens. Consequently, due to the variegation of Turkish Americans since those years, religion has become more essential identity pointer within the society. Particularly following the 1980s, religious associations, Islamic cultural epicenters, as well as mosques were established to serve Turkish Americans interests and needs.⁴⁹

Diverse of organizations and associations of Turkish Americans were primarily cultural rather than opinionated, they were founded for celebrations that would bring Turkish immigrants together in common places during national and spiritual which encourage speakers to inform the community concerning Turkey and Islam. Loads of Turkish Americans have made remarkable contributions to the American social order for the most part of education, science, medicines, art, music, media and business.⁵⁰

Madeleine and Stephen's "U.S.-Turkey Relations a New Partnership" thesis viewed that the relationship of Turkish and Americans developed along with formal relations, carrying great weight for changing

The united states goal, which has long-standing diplomatic, political, and military ties with turkey, based in the large part on the vestiges of the cold war, is to modernize the bilateral relationship in a way that reflects not only common American-Turkish interests but also turkey's new status as an economically and politically successful country with a new role in changing Middle East .⁵¹

⁴⁹ Kanat Kilic Bugra, Jackson Hammon and Jack Durkee, "Turkish American relations," No.21, (Sep 2016), pp. 13-22. P. 44.

⁵⁰ The Armenian Genocide: The Turkish Side of the Story (Stanford University Turkish Association), P. 2.

⁵¹ Madleine.K. Albright and A. Steven, "cook: Project Direct, Us- Turkey Relations; A new Partnership," No.69 (1995), pp. 24-85. P; 101.

Turkish American cultural relations despite of their diverse in principals, religion, and the Genocide it survived along with passion and patience. It distinguished with the cultural awareness of the two nations as well as circumvents the foreseeable act as Turkish being third world country citizens. Keeping those principals working would not make their relationship at harm. .⁵²

3. Theoretical Framework

This study is guided by a theoretical framework that depends mainly on “hybridity ”. Using Hybridity theory, which is developed by Homi Bhabha and other theorist; Stuart Hall can be a relevant tool for examination of the characters’ identities. Bhabha asserts that those who cross cultures and considered as “other” develop an “in-between space” or “third space” in which they struggle between their native culture and the new culture.

At every period in history, writers tend to narrate their experiences whether through imaginative or real stories in which words reflect their minds and their psychologies. Since the mid of twentieth century , the world has witnessed a migratory movement especially after the independence of many colonized countries , the spread of human rights and Globalization link the world together under one hegemony . Diasporic writing which the world has known since 1980s arises the number of immigrant writers, they start to write about their experiences and how they interact when they integrated in more than one distinct culture. Though , there were kind of marginalization , these Diasporic writers demonstrate the struggles between two

⁵²Randall Elizabeth Sherwood, “Generating Momentum. For a new era in US- Turkey relations,” No.15 (June 2006), pp. 22-29; P. 53.

cultural identities and they express through their writings the great amount of traumatic feelings that the migrant may countenance during the journey toward self-recognition .⁵³

Exile as an awful experience, must be considered as a separate idea .this is the incurable enforced separation on the self from its native place and culture. The indispensable sadness of the separation persists forever. (Reflection on exile, Edward said Harvard university press, 2001.p.78)⁵⁴.

Broadly speaking, the migratory movement across the world, expatriation and multiplicity of exiles that portrayed postmodernism creates various crushes and struggles between individuals and general cultures as result established that Diasporic experiences which are totally related to culture, history, traditions, customs, and practices of individuals. Since the second half of the twentieths Century, “home” has become important point of serious dilemma and attractive discussion. The concept of homeland is fundamental theme in Diasporic literature texts, a place from where, exclusion and inclusion connected to human emotions, feeling and intimacy. Hence, Diaspora is concerned with human beings attached to their homelands .Their desires for coming back to their homelands, a curious missing to its traditions, religion, and language give birth to Diasporic literature which is primarily connected with individuals attachment to their homeland.⁵⁵

It is remarkable that most of the writers of modernism and post colonialism are immigrant writers. Their disordered social and political conditions, forced them to migrate to those countries which were once their colonizers. They moved to these countries looking for a

⁵³Hasan Zeidanin Hussein, “Rethinking Hybridity from a Pluralistic Perspective in Selected Twentieth-Century Multiethnic American Fiction and Criticism,” PhD Thesis, Pennsylvania: Indiana University of Pennsylvania, 2011.

⁵⁴Edward Said, *Reflection on Exile* (Harvard University Press, 2001), p. 78.

⁵⁵ Fransesco Ragazzi, “A comparative Analysis of Diaspora Politics,” (2014), pp. 47-89.

opportunity to express themselves freely .They were looking for freedom that they would not find in their home countries .So they get on telling stories and portraying images out of their memories illustrating their experiences .They wrote about The issues of “identity” as a broad term, not easy to define since it differs from one language to another. They tried to portray the ambiguity of identity. The term represented in the everyday uses in order to study social sciences, philosophy, phenomenology, anthropology, psychoanalysis and other several areas of study⁵⁶.

In fact ,Globalization offers several opportunities to people from all over the world to exchange their ideas culturally , politically, religiously and ideologically through migration, global trade, student exchange programs, tourism, , technology development and internet chatting. People find themselves obliged to deal with cross-cultural experiences facing new attitudes, beliefs and practices of a different culture. This diversity of the beliefs might touch the stability of the identities and it touches also the sense of belonging, so individuals find themselves in difficult situation either to develop a sense of “culture-clash,” or to accept the new culture and become accustomed to the new beliefs⁵⁷.

In addition, Globalization makes the world small village, People from all over the world start to live together and exchange their cultural heritage; the mixture of these diverse cultural identities creates hybrid society. Hybrid society contains both people who have hybrid identity and people who have the anti –hybrid identity as well.

3.1. Definition of Identity

It goes almost without saying that every person of any partial society has specific identity within the same characteristics with other individuals. However features of

⁵⁶ P. Gary and Nikola Mirilovic, “Immigrant writers Shain Yossi,” p. 284.

⁵⁷ Ciaraniene Ramune and Vilmante Kumpikaite, “The Impact of Globalization on Migration Processes,” (Kaunas University of Technology, 2008). Pp. 42-48.

identification can change through time, since history, culture, and several characteristics can be changed from one person to another, shake the one's stability. Who am I? Why am I? Where am I? To whom I belong? Are questions everyone is curious about? On the other hand when the conditions changed and displace the person from one place to another, immigrant may find dissatisfy answers, hence his double consciousness may shake his/her reality⁵⁸.

Identity is the collection of informations that prove who a person is, these characteristics that distinguish someone from others, considered as specific to everyone's self-awareness. When someone struggles to express his/her desires and struggles to maintain his/her own beliefs this represent his/her identity. Hall argues that the self have kind of contradiction since it is defined from a historical perspective. Scholars agree that identity is dynamic which change according to the situation that the person is in, however one who has several identities they function all together at the same time⁵⁹.

There are three types of identity: human identity; social identity; and personal identity. Human identity is "those perceptions of self that link to the rest of humanity and set one apart from other life forms." "Social identity is represented by the various groups one belongs to, such as race, ethnicity, occupation, age, hometown, and others. Social identity is a product of the contrast between membership in some social groups and non-membership in others⁶⁰.

Whereas, Hall states that everyone has three categories of identity which are; personal, relational, and communal. In fact, identity makes someone different from others, it is

⁵⁸Frantz Fanon, *Moving Beyond Identity Based Solely on Binary Opposition* (1952), p.210.

⁵⁹ Weeks Jeffrey, *The Value of Difference* (in Rutherford 1990), p. 89.

⁶⁰ Turner, cited in Larry A. Samovar, Richard E. Porter, and Edwin R. McDaniel (eds.), *Communication between Cultures*, Boston: Wadsworth Cengage Learning, (2010), p. 155.

considered as personal identity while the relational identity is the one that describe what kind of relationship is someone with others. In other words , is he/she manager , student, husband, wife and so on ,whereas communal identity is related with the community , takes into consideration ethnicity , religion, nationality and other characteristics that make the one belong to any specific group⁶¹ .

Furthermore, the social, cultural, economic, political and religious norms form identity, according to the conditions where he /she grows up. Through his /her entirely life will be influenced by others. Stuart Hall in this context believes that history and social structures affect the construction of identity, especially the “socio-cultural baggage” that identifies someone’s identity.⁶²

3.2. Definition of Cultural Identity

Cultural identity is the sense of belonging to a group, it is a part of both self conception and self perception and it is related to nationality, ethnicity, social class, locality, religion or any kind of social group that makes someone culturally distinct. Various modern studies have investigated cultural identity; it is defined accordingly as the sense of self in relation to a culture of origin and who one is within and without that cultural context⁶³.

Jean Phinney defines cultural identity as “*an individual’s self-concept related to membership in a particular social group(s) and the behaviors, roles, norms, values, and*

⁶¹Stuart Hall, David Held, Don Hubert, and Kenneth Thompson *The Question of Cultural Identity* (eds.), *Modernity: An Introduction to Modern Societies*, Oxford: Blackwell Publishers, (1996), p. 155.

⁶² Ibid.

⁶³ Schwartz Seth J., Byron L. Zamboanga, and Robert S. Weisskirch, “Broadening the Study of the Self: Integrating the Study of Personal Identity and Cultural Identity,” *Social and Personality Psychology Compass* 2.2 (March 2008): p. 637.

emotional significance associated with that group membership".⁶⁴ Cultural identity can be defined in terms of one's heritage-cultural group and to the whole society in which one lives. In addition, Mary Fong defines cultural identity as: The identification of communications of a shared system of symbolic verbal and nonverbal behavior that are meaningful to group members who have a sense of belonging and who share traditions, heritage, language, and similar norms of appropriate behavior. Cultural identity is a social construction, it can be classified according to ethnicity, lifestyle choices, age, class, and group membership⁶⁵.

Besides, Stuart Hall, contends that Cultural identities is a matter of belonging; one real identity melts in the others having common cultural backgrounds and the same cultural codes. More to the point, Identity reflects the cultural heritage and the cultural codes that a group of people share. In ancient time , due to the successive generative process , cultural identity keeps fixed but nowadays the qualities has changed , dynamics circumstances shake the stability of cultures thus cultural identities became unfixed and changeable .Hall confirmed in his view of cultural identity: Cultural identity... is a matter of "*becoming*" as well as "*being*." It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history, and culture. Cultural identities... have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialized past, they are subject to the continuous "*play*" of history, culture, and power. Far from being grounded in a mere "*recovery*" of the past, which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity, identities are

⁶⁴ Maria P.P. Root (ed.), *The Multicultural Experience: Racial Borders as the New Frontier*, London: Sage, (1996), p. 115.

⁶⁵ Mary Fong and Rueyling Chuang, "Communicating Ethnic and Cultural Identity", (New York: Rowman & Littlefield, 2004), p. 6.

the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past⁶⁶.

3.3. Definition of Hybrid Cultural Identity

Life changes through time, thus people's cultural identity is changing as they move from one place to another. The environment and the circumstances surrounding them control both their personal and cultural identities. As cultures mix together, limits between self and other become unclear, and people no longer have an obvious sense of their cultural identities. As Rueyling Chuang notes: "*Cultural identity becomes blurry in the midst of cultural integration, bicultural interactions, inter-racial marriages, and the mutual adaptation processes*".⁶⁷

In fact, historians agree that hybridity is the process of mixing two or more cultures, individuals reform their personal and cultural concepts according to the new culture, and thus, they created new hybrid cultural identities. One can maintain his original culture and be influenced by other cultures. Stuart Hall in his view claims that every cultural identity is hybrid, for him identity is always in process of becoming, in other words hybrid cultural identity is everywhere in everyone.

Likewise, Bhabha affirms that identity is never fixed. For him, identity is always related with a sense of place, time and a relationship with others. Hence, he confirmed that hybrid cultural identity is constructed in process of "*displacement and correspondence in the act of translation*", in which two distinct cultures interact in one form.⁶⁸

⁶⁶ Hall, "Cultural Identity and Diaspora," (Dec. 19, 2011), p. 225.

⁶⁷ Fong and Chuang, 2004, p. 52

⁶⁸ Homi. K Bhabha., *The Location of Culture* (1 Sep 2004), p. 15.

4. Development of the Notion of Hybridity

As Bhabha explains previously that because of migration and through the inter-cultural relationships, people may develop a mixed identity .In order to deal with hybrid identities; it is necessarily to explain what the theory of hybridity is about.

Going back to the seventeenth century; the word hybrid comes from Latin origins “*hybrida*”, which means: the offspring of two dissimilar animals, specially a tame sow and wild boar. Now the term is used in all fields of study such as anthropology, sociology, history, cultural studies, literary and postcolonial studies. The notion of hybridity , is a very difficult to define, according to Oxford Dictionary “hybrid” means something of mixed origin and composition ,in other words it is mixture of two different things, producing something that has little bit of both⁶⁹.

By time , the notion refers to the individuals who were born from parents of different races ,later on, the word became a problem of racism because it seen as abusive ,children of mixed races were considered as “*children of freemen and slaves*” so they feel inferiority and non purity. Hybrid people or racially mixed offspring were rejected by early societies and were referred to as morally degenerate and considered a shame to all human beings. During the twentieth century the notion of hybrid associated more with cultural discourses especially within emerge of postcolonial criticism and ethnic groups, so the word became familiar with cultural issues. Merriam Webster dictionary defines the “hybrid” as; a “*person whose background is a blend of two diverse cultures or traditions*”⁷⁰. In other words hybridity is the production of two cross cultural backgrounds; that is, something heterogeneous in origin or composition.

⁶⁹ <https://www.merriam-webster.com/dictionary/oxford> (cited 15 April 2019)

⁷⁰ Ibid.

4.1. Homi. K Bhabha ; The Theorist of Cultural Hybridity

Homi K. Bhabha is an Indian major post colonial theorist; he wrote the location of culture 1994 in which he made a contribution to the notion of hybridity. His concept developed through the postcolonial theory and gained currency in explaining that cultures are correlated. At first, hybridity developed by Bhabha to be used to depict the colonial discourse, afterward; it was emerged to tackle both the heterogeneous in modern life and ways of living with difference⁷¹.

Through his career of writing he tries to analyze the relationship between the colonized and the colonizer and how they exchange their cultural values. Absolutely, the colonizers imposed their cultural beliefs on the colonized in which they try to transform and delete their identities, however the colonized were made to imitate the culture through the practice of the original culture. The process of imitation resulted the hybrid environment as Bhabha states : *“hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized (the Other) within a singular universal framework, but then fails producing something familiar but new”*⁷². He also sheds light on the experience of the migration; he argues that immigrants are citizens of two countries that open the spaces of mixing which represents hybridity.

It seems needless to say that, *“cultural translation”* is way of negotiation between two different cultures, Bhabha believed that translation is a tool used to link the original and the simulacrum; he exposes the notion of hybridity as *“a form of liminal or in-between space, where the cutting edge of translation and negotiation occurs and which he uses the term of*

⁷¹ Hall, *New Ethnicities*, cited in Papastergiadis, in Werbner and Modood,(1997), p. 275

⁷² *Ibid.*, 279.

*the 'third space'*⁷³. Bhabha states that : *"The importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the third space which enables other positions to emerge"*⁷⁴. In other words, hybridity does not necessarily lie in the combination of two original identities or cultures; rather, it emerges in a *"third space"* that allows various elements of different cultures to interact .Bhabha asserts that the interweaving of characters of the dominant and the inferior identities shapes hybridity *"from testing the strength and validity of any essentialist cultural identity"*⁷⁵.

This stresses the point to the fact that a *"third space"* appears to effect political changes between rulers and ruled. *"In between"* is the space between the two, desperate cultures, it is the construction of the new identity that connects between two opposites upper and lower, black and white. This passage between fixed identifications led to the creation of a cultural hybridity that entertains difference without an obligatory hierarchy.

In fact, *"third space"* is the production of two processes translation and negotiation which *"opens up the possibility of articulating different, even incommensurable cultural practices and priorities"*⁷⁶. The term *"third space"* is known as *"the inter"* according to Bhabha, the changes of identity happens nowadays through migration, political displacement, or inter-cultural relationships. In other words, Diasporic experiences arises cultural displacement he also agrees that the misbehavior of hegemonic countries and the limits created to maintain their hegemony, conditioned the chance to hybridity.

⁷³ Homi. K Bhabha., *The Location of Culture* (1 Sep 2004), p. 15.

⁷⁴ Ibid.

⁷⁵ Paul Meredith, *"Hybridity in the Third Space"*, (New Zealand, July 1998), pp. 1-7.

⁷⁶ Bhabha, *The Location of Culture* (cited in Rutherford, 1990), p. 211.

Peoples who have experienced more than one culture are hybrids, they create “counter narratives” that destroy the borders and restrict cultural boundaries, as Bhabha sees the concepts of “third space” and “in-between” defines someone in the middle of inside and the outside, this is the case of someone fall on the limits and he /she is obliged to develop a new identity.

Moreover, Bhabha points out to the fact that migrants during their Diasporic experiences feel loneliness and homeliness. Migrants usually sense that the borders between the home the rest world are unclear, since their private lives become part of the public, this is what Homi Bhabha called displacement. The hybrids persons get confused thus they get shocked and struggle at the same time to maintain double perspective on their reality where they live in kind of displacement. This feeling helps in the construction of the unstable identity through unstable process.

Therefore, Diasporic groups face cultural problem. For instance when they live in a new culture, they discover the cultural differences that exist between them and the other culture. Thus, they react differently toward these differences and their reaction is based on various factors of a political, social, religious, historical, and racial nature. Some might categorize themselves and choose to define themselves with the new cultural factors so they would have to construct their identity in the tension between the already known and the new culture. They would face problems to keep their original culture and trying to assimilate into the new culture at the same time. Thus, what Homi Bhabha stresses “in-between” space or “third space,” in which the migrant find another space to express his new identity in-between his source cultural and religious beliefs and those of the new culture. However, others feel that their cultural identity would be deleted if they consider the host culture. Thus they try to reject and resist defining strongly their ethnic tradition.

Different notions are adopted which developed by Homi Bhabha in order to analyze characters' identities in *The Bastard of Istanbul* by Elif Shafak. These notions are as follows: "in-between" space or "third-space". Bhabha claims that migrants live in an "in-between" space or "third space" ultimately, they get confused between their native culture and the host culture. The "unhomely" experience drives them to feel that they do not belong to one culture only, thus; they feel "culturally" homeless.

4.2. Hall's Concept of Hybridity

Hall also argues that Diasporic identity is always hybrid, always in process and is not stable. He states: "*We all write and speak from a particular place and time, from a history and a culture which is specific. What we say is always 'in context', positioned.*" In other words the hybrid is related to displacement, hybridity includes emphasizing on the relation between the "centre" and the "margin", thus; it is a matter of "positioning" rather than "mixing" cultural features. Hybridity according to Hall is with "Otherness" in the same position. Both touches the purity of identity, in addition to that, both tests the quality of belonging. Moreover, Hall believes that migrants and refugees are the ones who are capable of occupying a transgressive position vis-à-vis conventional cultural categories, and are the ones who face cultural challenges as they move to new cultures. He states:

You have to be familiar enough with it [the centre] to know how to move in it. But you have to be sufficiently outside it so you can examine it and critically interrogate it. And it is this double move or, what I think one writer after another have called, the double consciousness of the exile, of the migrant, of the stranger who moves to another place, who has this double way of seeing it, from the inside and the outside⁷⁷.

⁷⁷ S. Hall, and Sakai, *Identity Formation and Cultural Studies* (Tokyo dialogue on Marxism 1998), pp. 360-378.

1. Living in two or more cultures, speaking more than one language, negotiating and translating between them this, According to Hall, is displacement. In addition, he declares that hybrids keep reminding their origin traditions, however they may refuse to go back to the past, and they even do not allow their memories to recognize the places, the moments that they spent there. Thus, cultural factors are very important in quest for identity and self, especially for immigrants. Stuart Hall maintains that people use the resources of history, language and culture in the construction of identity; according to him identities are constructed within representation.⁷⁸

2. Displacement

Displacement refers to the act of being put out of the usual original place; this literary phenomenon is applied to immigration, Diaspora and exile situations. Scholars label three reoccurring types of displacement ; physical displacement which occurs when the individual is physically placed in inappropriate location , psychological displacement which occurs when the individual has beliefs that are inappropriate for his /her nature , it obliged him/her to change from one situation to another but just in his mind and finally , cultural displacement which occurs when individuals has values and morals and obligations that are inappropriate to his/her characteristics .

⁷⁸David Morley, "Identity and Diaspora Stuart Hall," Essential Essays, Vol.2, (London 2019), p. 8.

Chapter Two: Cultural Hybrid Identities In *The Bastard of*

Istanbul by Elif Shafak

This chapter attempts to study the characters' hybrid cultural identities in Elif Shafak's *The Bastard of Istanbul* from the viewpoint of Bhabha and Stuart Hall according to the concept of hybridity. Indisputably, by examining the notion of "third space" or "in-between space" in relation to terms of displacements and multicultural experiences. It is cardinal to discuss what Bhabha means by this notion and to point out how the novel modulates them.

The Bastard of Istanbul tells a story of two girls from different families within different cultures; Armenia, Turkey, and America. Shafak is a novelist, academic public speaker, and activist of women's rights. She was born on 25 October 1971 and she is still alive. Elif wrote *The Bastard of Istanbul* and published it first in Turkey 2006; she was the first writer to be jailed in Turkey because she used fictitious words humiliating Turkishness⁷⁹.

The novel opens with the lines "*whatever falls from the sky above, thou shall not curse it, that includes the rain (01)*". Water is considered as a linguistic device at critical times in the story, in order to draw attention to the implicit cultural identities, throughout the novel, Elif Shafak plays with time and place, she moves intricately between past and present, between America and Turkey.

A critic says "*the warmth of the Turkish kitchen emanates throughout the Bastard of Istanbul*" in other words, the novel represents ethnicity through food, in many places in the novel, Shafak makes a strong argument in the favor of cultural understanding across historical devices, it portrays food as cultural feature mirrors and transcends cultural processes at large.

⁷⁹Geraldine Bedell, "The Bastard of Istanbul," (28 July 2007), p. 357.

Throughout the novel of *the Bastard of Istanbul*, the characters continuously find themselves in situations that prove to be unsuitable for their state of being; the Diasporic exilic experiences put them in inappropriate bilingual environment. Even though they were in their homeland, Globalization and internet give them several opportunities to be integrated in other cultures, for this reason identity construction occurs in which the clash of ethnicity, religion and race are taking place.

In *the Bastard of Istanbul*, an optimum definition of “displacement” associated with all the characters related to exile, leading characters to “multiple belonging” .Indeed this can be noticed in the way Elif Shafak portrays Armenian-American family, having immigrated to America as physical displacement, for searching of peace she says:

When they had to come to America, they had left another life in another country and they knew that, however often and well, they would evoke the past. Certain things they would never be able to say⁸⁰.

From now, readers understand that characters in the novel need to preserve their lost identity conversely, they want to forget their painful past. Moreover, Frello states “*could be that hybridity is not about mixture only, since purity never existed anyway, rather, hybridity is about displacement*”. This is completely what Homi Bhabha thinks about hybridization that it can be defined in form of displacement, about to introduce “Otherness” as “impure” who displaces the idea of purity. Accordingly, when migrant insists on belonging, he/she displaces his pure belonging in another situation named hybridity⁸¹.

The Bastard of Istanbul carries elements of places and displacement, which develops from migration experiences and puts the character in different aspects of culture. Furthermore, Bhabha depicts “in-between” space or “third space” as the space where Individual locates

⁸⁰ *The Bastard of Istanbul*, p. 12.

⁸¹ Birgitta Frello, “Cultural Hybridity,” (5 Nov 2012), p.45.

him/herself in more than one position. “In-between” is the outcome of two diverse cultural heritages cross in hybrid space lead to the establishment of new heterogeneous cultural identity. As a consequence, hybrid person uses “cultural translation” in order to negotiate and interpret the two cultures, this process is considered as a bridge links two different cultural characteristics in one point called “third space”. Bhabha maintains “(..... hybridity is precisely about the fact that when a new situation, a new alliance formulates your principles, rethink them and extend them”.⁸² As he explains it, “third space” is the “interstices” which means the crevice between two things.

Elif Shafak is turkey’s most read woman writer and an award-winning novelist. She writes in two languages: Turkish and English. Hence, Shafak blends Western and Western traditions of stories narration. She brings out the voices of minorities, subcultures, immigrants and refugees. She also introduces “in-between” concept as the major factor which positioned her language and her work. She is like her characters, experiences migration, since she lives in between America and turkey, she is multicultural person thus, she claims:

Turkish contexts are unable or unwilling to come to terms with the notion of “in-betweenness” this zone that belongs to neither “here” nor “there” , neither “inside” nor “outside” ; neither “East” nor “West”).

(Interview with Shafak. 2014)⁸³

Actually, Elif Shafak believes in plurality, she meant to be both English and Turkish person, she explains that she creates a space where she can practice every possible culture, she says: “*I believe it is possible to be both*”⁸⁴. Elif best and most noticeable piece of work are collected in 16 books and novels, including “*Three Daughters of Eve*”, “*The Gaze*”, “*The*

⁸² Bhabha, *The Location of Culture* (1990), p. 201.

⁸³Elif Shafak, “Turkey’s most –read Woman Writer,” (Interview, 29 Jul 2014.

⁸⁴ Ibid.

Forty Rules of Love” , “*The Architect’s of Apprentice*”, and *the Bastard of Istanbul*”. Shafak’s works have been translated into more than four languages, thereby she has been bestowed the prestigious “chevalier de l’ordre des arts et des letters”⁸⁵.

Hybridity according to Homi k. Bhabha is the plurality of one’s cultural identity. It forms the conflict between two separate cultures and describes the weakness of someone to maintain one single identity therefore, he/she displaces his/her identity in a inventive space which is known as the “ in between” space⁸⁶.

Basically, most characters in the *Bastard of Istanbul* interact between extreme of polarities, accept the case being in special environment. Armanoush for example accepts the fact being both Armenian and American, however Barsam and Mustafa rejected their native cultures and they want to delete their original traditions. Not only Armanosh but all the characters in fact try to put themselves in specific zone, all of them are “in-between” their past and their future that is why they sense culturally “homeless” .Asia, Zeliha , Armanoush ,and Rose as all the characters in the *Bastard of Istanbul* feel that they are homeless despite the fact that they are existed somewhere.

Thus Bhabha asserts:

The most creative forms of cultural identity are produced on two boundaries “in-between” forms of difference, in the intersections and overlaps across the class, gender, race, nation, generation and location in the modern world.⁸⁷

As it has defined ,the “third space” or “in-between and “displacement” as the most approachable aspects to analyze the novel of the *Bastard of Istanbul* by Elif Shafak .This part

⁸⁵ Arpi Atabekyan, “City and The Self in the Novel *The bastard of Istanbul*,I” No258/6 (Feb.2015), p.63.

⁸⁶ Bhabha, *The Location of Culture*, (2004), p.257.

⁸⁷ Ibid.

will show each character's hybrid experiences with the application of these notions. Cultural hybrid identity of the major characters in the *Bastard of Istanbul* will be analyzed in addition to the places and the factors which played an important role in the evolution of hybridity.

3. “In-between” and Hybridity in Café Kundra and café Constantinopolis

Elif shafak's *the Bastard of Istanbul* studies the quest for identity as a central theme in the novel, it appears in two opposite places; Café Kundra and Café Constantinopolis. Two contradicted places symbolizes “third space” in the novel and represent the general clash between East and West, and portraying the conflict between Turkish majority and Armenians as minorities.

The frustration expressed by café kundra's customers at the country's unsafe position between the East and the West and at its internal clashes and binary decisions creates a stark contrast between the café and the city around it, qualifying café kundra as indeed the “negation of the whole city”⁸⁸.

Elif tends to stress the point to the fact that the conflict between the East and the West is nowadays a matter of clash civilization, and each part is definitely identified by its opposites.

This reminds us of Samuel P. Huntington in his essay *the clash of civilization who confirms*;

People define themselves in terms of ancestry, religion, language, history, values, customs, and institutions. They identify with cultural groups: tribes, ethnic groups, religious communities, nations and, at the broadest level, civilizations. People use politics not to advance their identity. We know who we are only when we know who we are not and often only when we know who we are against.⁸⁹

⁸⁸ *The Bastard of Istanbul*, p. 83.

⁸⁹ Samuel P. Huntington, “The Clash of Civilization and remarking of The world order,” (1996).

(Samuel P. Huntington. The Clash of Civilizations and Remarking of the World Order .1996)

Precisely, both Cafes considered as communities, each one of them have clients, a group of people share the same needs and the same cultural belonging. In the one side, Café Kundra is the destination of Turkish peoples in Istanbul. They are Turkish representatives who experience “in-between” , since the conditions there are based on the internal division that lacks from the Turkish values , most of them there deny the Armenian genocide and most of them were against the social structures of Turkish culture . In fact, Hall’s second approach to “*cultural identity recognizes that, as well as the many points of similarity, there are also crucial points of deep and significant difference which constitute ‘what we really are’; or rather – since history has intervened – ‘what we have become’*”⁹⁰

In the other side, the café of Constantinopolis , is an imaginary café that represents the power of Globalization in creating new hybrid spaces ,it is a chat room in which group of pessimists Armenians-Americans meet. They search for hope to make Turkish people recognizing their mistakes about the elimination of Armenian existence. Elif shafak believes that through these cafes, she sets up the “in-between” she says: “*the inside and the outside and the turkey’s inherent hybridity as well*”⁹¹ .

Hall in this context, argues that there must be a space to every human being, especially Diasporic persons to express their first footsteps toward the birth of new hybrid identity Frantz Fanon asserts that :

... A national culture is not a folk-lore nor can an abstract populism that believes it discover a people's true nature. A

⁹⁰ Stuart Hall and Paul du Gay, *Questions of Cultural Identity* (Ed, London, 1996), p. 225.

⁹¹ Ibid.

national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence.⁹²

This is a very familiar with Café Kundra , there were group of pessimists meet to displace their feelings of belonging to nowhere ,in fact ;Elif Shafak was very intelligent , she embodies the “in-between” in the walls of the café that was covered by pictures of landscapes from all over the world .The images of the forests and the wild places that are in the café represent the atmosphere of escapism .Additionally ,the pictures reaffirm the desire of every client to escape from reality, everyone comes to escape and isolates in his/her own “ third space” alienates from society. Elif shafak tends to express “in-between” in both cafes; by introducing Asia and her friends who have a common desire to leave their country, a hope to live in other life different experiences. They meet in order to utter their dissatisfaction about their society their unwillingness to change things besides their opportunities and inclusive conversations is a kind of “third space” they construct in order to escape to.

Customers would pick a frame; (...) gaze on the chosen picture, little by little taking off to that faraway land, craving to be somewhere in there, anyway but here”⁹³.

In contrast, the café of Constantinopolis is an imaginary place where Armenian-Americans used to escape to a safe place , where they can discuss their hatred toward Turkish people because of the genocide of 1915. They also discuss their American cultural practices and how they mix both Armenian and American cultural components.

⁹²Frantz Fanon, “On National Culture: In *the wretched of The Earth*, Trans. Constance Farrington, penguin: Harmondsworth,” (1967), pp. 99-166.p. 193.

⁹³ *The Bastard of Istanbul*, p. 77.

If they are oppressing you here, you can always come to America. There are many Armenian communities there who would be more than happy to help you and your family.” Aram did not laugh this time. Instead he gave her a warm smile, warm but somewhat tired. “Why would I want to do that, dear Armanoush? This city is my city. I was born and raised in Istanbul. My family history goes back at least five hundred years⁹⁴.

Homi Bhabha views that there are in every culture places outside are the society, in which group of people can express their especial desires, these places precisely differ from the normal environment, structurally characterized by isolated psychologies. Elif shafak introduces both cafes as “outside all the places” one unreal (Café Constantinopolis) and the other is real, part from the Turkish society (Café Kundera) which never represent it. According to Hall, in postcolonial and Diasporic contexts

Identity may be regarded as “a sort of collective ‘one true self, hiding inside the many other, more superficial or artificially imposed ‘selves’ [...]. This ‘oneness,’ underlying all the other, more superficial differences, is the truth, the essence.” The task of the Diasporic individual is therefore to “discover, excavate, bring to light” this identity⁹⁵.

The Ottoman utopia in Shafak’s writing applies to both the American context – where minorities have found a rich soil to reform Ottoman multiculturalism – and to the Turkish one, call for political model. In Shafak’s vision, Café Constantinopolis symbolizes an example for Turkey once the cradle of Ottoman coexistence to release its own possibility for

⁹⁴ *The Bastard of Istanbul*, p. 245.

⁹⁵ Stuart Hall, and Paul du Gay, *Questions of Cultural Identity* (Ed, London, 1996), p. 223.

multiculturalism. Its ability to connect the United States and Turkey makes the Ottoman utopia an international story⁹⁶.

Shafak's Diasporic conflict makes her aware of "a necessary heterogeneity and diversity" and helps her to write about "a *conception of 'identity' which lives with and through, not regardless of, difference*"⁹⁷. This becomes obvious in Shafak's cafés, those spaces that can be exchanged through the access of the colonial Other: an Armenian in a Turkish café and a Turk in an Armenian one.

Physical Hybridity in *The Bastard of Istanbul*

From dexterous designs and contrastive forms, blips, colorful or unpigmented symbols, Tattoos come in all shapes and sizes. Inking the body with etching by the very common genre and tools, usually they symbolize some particular or general opinion of some body's culture and of course due to many of causations that the patron confronts, their main aims are to view their cultural differences as well as changes. Their physical appearance react as voice and responds in very positive way that shapes their manners, attitudes, and most perceptibly their creation of the new culture. Thus the human body becomes the fifth language to satisfy their willingness through expressing their thoughts and may be escaping the present and this unerringly what Zeliha and her parlor of tattooing stand for, freedom of speech throughout the body.⁹⁸

⁹⁶ Furlanetto Elena, "Towards Turkish American Literature Narratives of Multiculturalism in Post-Imperial Turkey," p.203.

⁹⁷ Stuart Hall and Paul du Gay, *Questions of Cultural Identity* (Ed, London, 1996), p. 204..

⁹⁸ *The Bastard of Istanbul*, pp. 26-27.

Elif in *The Bastard of Istanbul* tries to shape the concept of hybridity and how it can be used physically to expose and then span beyond the world of modernity from most inventive manner, chiefly when characters remembers the past which is connected to the quest for migration .⁹⁹ Zeliha's tattoos shop located in the center of Istanbul where the customers get attractive to, generally they ask for animals, monsters, snakes, and legendary beast's tattoos. The tattooing of the animals is a primitive one, radicalized to the countries past:

At the beginning of the 1990s, explorers found a well-preserved body in the Italian Alps. It was more than five thousand years old. It had fifty-seven Tattoos on its body. The world oldest tattoos..... Often they tattooed animals, the ones that were their totems...probably donkeys, deer, owls, mountain rams-and snakes, of course, I'm sure snakes were always on demand¹⁰⁰.

The physical hybridity can express the way of going through discourse with local traditions and history, but most outstandingly is a way for the novelist to state the Istanbulites's personal displacement, by viewing the Istanbulites as displaced individuals, as refugees in their own motherland, she states that this kind of displacement is rooted to the last century of Turkish history, particularly when the modernization of the west world started to resurges and distress Turkish Muslims encouraging them to separate themselves from their originals and Islamic traditions, ottomans found themselves trapped between the loyalty to their past norms and assimilations to turkey and between the westernized identity.¹⁰¹

The tattooing parlor of Zeliha according to the author is transcendence for turkey and people of Turkey, importantly it represent the cultural displacement discovered through the measure of a hybrid bodily appearance. The tattooing practices express their attitudes of

⁹⁹ Ibid., 204.

¹⁰⁰ Daria Tunca and Janet Wilson, "physical hybridity in Elif Shafak's *the Bastard of Istanbul*," pp.25-27.

¹⁰¹ *The Bastard of Istanbul*, p. 03.

cultural hybridity, through their hybrid bodies, that hints the existence of two natures in one person, thus the different tattooing motifs such as animals is a sign of both physical body and hybrid culture which is related to migration problem and escaping the present as well as the existence of more than one culture in the body.¹⁰²

Through those symbols, Shafak affirm how the identities are doubled or simply split and Zeliha's character always looking for new ways of radical changes, therefore she acts through her body in her parlor according to her needs, she create a space for her own, forgetting the past and try to assimilate with the future.¹⁰³

3.1. Zeliha's Hybrid Cultural Identity

The youngest audacious, apathy, and inconsistent woman, runs a tattoo salon and has an illegitimate daughter, Asia the "Bastard of the novel's title. Zeliha described as the stunning, miniskirts, strong-willed and towering high heels woman. Elif points on her with a finger of contumacy, thus the hybrid character had always being against social protocols and against the patriarchal kin. Zeliha unlike the traditional Turkish woman versus both, her family and her city of Istanbul, outer of the Islamic standards "*there is no power on earth that could prevent Zeliha*" (3) and "*she was the only woman in the whole family and one of the few among all Turkish women who used such foul language so unreservedly, vociferously, and knowledgeably.*"¹⁰⁴

The Bastard of Istanbul begins with Zeliha and her rebellion against nature in the first Friday of July "*and yes, at the rain...this damn summer rain*"¹⁰⁵ the drops from the clouds

¹⁰² Ibid.

¹⁰³ Haji Yazdiha, "Conceptualizing Hybridity: Deconstructing Boundaries through the Hybrid," Vol.1, No. 1 (2010), pp.31-36.

¹⁰⁴ *The Bastard of Istanbul*, p. 4.

¹⁰⁵ Ibid., p. 1.

was agony for her that forms dark notions in her own savage world, particularly when she attempted abortion “*because I need to have an abortion*” (10) but up to the circumstances and sound of “*Adhan*” that she heard during the operation, she could somehow save her baby girl “*Another call to prayer from another mosque joined in*”¹⁰⁶ . It is quite shocked to be against the norms, religion, and culture, quite simply like Zeliha did, “*Among all the Kazanci women she was the only one who was openly irreligious.*”¹⁰⁷

Zeliha never loved her baby daughter Asia, in fact her relationship with her characterized in distance and bleakness, same for Asia, feel no sense but remoteness and acedias with her mom’s relation, once she was having a whom talking with Armanoush about this kind of relations, Armanoush responding to this only like: “*what sin are you talking about*” and Asia was like, “*giving birth to an illegitimate child.....the warrior rebel who gave birth to a child out of wedlock*” and also “*I suspect I might have been encouraged to call her auntie*”¹⁰⁸ . Zeliha’s rape and the illegitimate girl made her more cold and mutinous than ever before and through her tattoos parlor she is able to practice any kind of work she desires to, so her physical body has the capacity to change her culture and to be more hybrid character.¹⁰⁹

Zeliha, like Bhabha points out the fact that the absence of original identity makes the one confused so he respond rebelliously against his norms, in due course, he no longer have an obvious sense of his cultural identity, likely what Zeliha did, cursing the rain and killing her baby reflect who she really is. Viewing Zeliha’s desires of digging in Taboos will be quite the opposite of her traditional society. And as Stuart Hall views his theory, that the hybrid

¹⁰⁶ Ibid., p. 11.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid., p. 345.

¹⁰⁹ Daria Tunca and Janet Wilson, “physical hybridity in Elif Shafak’s *the Bastard of Istanbul*,” pp. 25-27.

persons tries to delete their original identities by transformation and creation of new ones, through imitations and practices, and Zeliha for the most part tries to transform her cultural concepts throughout her parlor of tattooing, eventually, she is a great model of melting the origins of man and creating another one.

Elif takes a great achiness to explain character's cultural and societal prominence, she uses different workplaces, as teaching, fashion, and a tattoos parlor; the one that Zeliha owns "*her mother operates a tattoo parlor*"¹¹⁰, Zeliha's character stand for a specific concept of society and her words, descriptions and dealings with the family, views her as a rebellious against her culture and the traditional of the social order. Particularly when she dresses the miniskirts and high heels, never shows up in a devoutness manner "*...woman in the city, from donning miniskirts of glaring colors, tight-fitting blouses that displayed her ample breasts, satiny nylon stockings, and yes, those towering high heels*"¹¹¹Zeliha's physical body and tattoos parlor developed as two hybrid sections in her entire life, the fact that she uses them as a disposing of her original culture and escaping the present, In reference to Bhabha, this largely build up the concept of physical hybridity, which consist on the same perceptions that effect the hybrid characters, being in unfixed identity, is trying to solvate your origins through the hybrid one.

The body of human being has the capacity to draw a physical presence into a significant culture fraught with symbols and enigmas by tattooing dark paints in different places of the body that signs to the character's social and cultural changes, those drawings and descriptions, obviously represent their disparate identities, simply their creations of the diverse forms into their own bodies allows them to express the inconstant identity. This is exactly what Zeliha has experienced in her tattoos parlor, clients comes to her attempting to

¹¹⁰*The Bastard of Istanbul*,P. 204.

¹¹¹ Ibid, pp. 3-4.

have a tattooing of their imaginary desires like animals, snakes, beasts, and others “*often they tattooed animals, the ones that were totems... probably donkeys, deer, owls, mountain rams-and snakes*” .¹¹²

Inside it was like a museum. Across from the entrance there was a huge framed photograph of a woman of uncertain nationality, her back turned toward the viewer to better expose the intricately detailed tattoo on her body. It was an ottoman miniature. It looked like a scene from a banquet, with an acrobat above the diners walking a tightrope from one shoulder to the other such traditional miniature tattooed on the back of a modern woman was startling. Below was a phrase in English: A tattoo is a message sent from beyond time¹¹³.

Stuart Hall in this context believes that history and social structures effect on the construction of identity, especially the “socio-cultural baggage” that identifies someone’s identity. This is exactly what the customers have been through, the cultural changes, nothing less, their identities are split, correspondingly what Elif shafak signify, the bodily appearance; all the way through characters by stating their positions of cultural hybridity through their hybrid bodies, those physical symbols indicates the coexistence of two different cultural structure in one body, similarly to the physical presence of both Zeliha and her daughter, as if they are trying to send a message.

2.1. Mustafa ‘s Hybrid Cultural Identity

Mustafa is Turkish man, Culsum’s son and brother of four sisters, “*king in his house*” and “*precious from the day he was born*”¹¹⁴. Mustafa was sniff, bold, and gutsy; no one likes him but his family. Due to the fact that he is doomed as men of the following curse that all his male relatives are inevitably to death before turning fifty, for undoubtedly super natural

¹¹² Ibid., 204.

¹¹³ Ibid., 248.

¹¹⁴ The Bastard of Istanbul, p. 31.

reasons “*Mustafa had grown up as the only boy in a family where the men died too soon and too unexpectedly*”¹¹⁵. Culsum and her daughters planned to send Mustafa far away to a school in Arizona “*after a while it seemed like a good idea to send Mustafa abroad..... Left for Arizona*”¹¹⁶ sending him there was a way of protection. Mustafa existence in the Kazanci male household allows him only silence as if he is throttled by women.

Therefore, a series of actions had been taken to protect him, keeping him alive from the ominous destiny awaiting all the men in the Kazanci tree. Eventually, he resides in the united state in Arizona and his feet never reached Istanbul again till the last trip with his wife and step daughter. In coming to understand Mustafa’s character, Elif discusses him, substantiate that he is scrimped by his weaknesses and overcame by furious women “*....until age eight, his hair was kept long like a girl.....they would say girl.*”¹¹⁷

In the novel Mustafa remains as a silent figure defied by his sisters, for that reason he endures as a voiceless, can be seen only through his sisters little talking about him and his future wife ambitions “*I wish your grandma the witch could have seen me flirting with that Turk*”¹¹⁸.

The body of men is considers as the fifth language that expresses significant culture filled with enigmas and symbols. In coming, Mustafa had never use his own body as an element of power or as existence of culture but as raping section in his whole life. Taking a glance throughout his aforethought death, he obviously exposures certain events that happened in the past. In the novel Mustafa is more of a riddle than a character or a product of

¹¹⁵ Ibid, p. 45.

¹¹⁶ Ibid, p. 32.

¹¹⁷ Ibid., p. 32.

¹¹⁸ Ibid., p. 46.

oppression and upheaval. He disappears and instead he becomes the framework of hybrid identity¹¹⁹.

The hybrid identity according to Bhabha is those who cross cultures and considered as “other” develop an “in-between space” or “third space” in which they struggle between their native culture and the new culture. Mustafa never wanted to return to Istanbul, instead he make it work in Arizona, marries an American women and being a stepfather to her daughter “*He knew he had to make it in America not because he wanted to attain a better future but because he had to dispose of his past*”¹²⁰, Living in more than one culture, speaking more than one language, discussing and translating between them this, According to Hall, is displacement, he affirm that hybrid people keeps harking back their original traditions, however they may going back to the past. Mustafa comes to prove Hall’s perception; he never wanted to go back to Istanbul.¹²¹

The way of his belonging to another country for him is better than being in place of his own filled with the absence of his body and the absence of personality. To be a man in household fall of women, typically they would reckon on him in certain business and make him the boss, but this case did not reach out with Mustafa the voiceless with the hybrid identity “*Mustafa would catch himself thinking about Istanbul, how he wished he could remove his memory, restart the program, until all of the files were deleted and gone*”¹²². So he lives between his future thoughts and past and wanted to create a new life with a new

¹¹⁹ Za’imil Alivin Moh.. Identity Construction of Istanbulites in Elif Shafak’s *The Bastard of Istanbul*.2017.pp.45-89. P.110.

¹²⁰ *The Bastard of Istanbul*, p. 45.

¹²¹ Stuart Hall and Paul du Gay, *Questions of Cultural Identity* (Ed, London: SAGE Publications, 1996), p. 4.

¹²² *The Bastard of Istanbul*, p. 45.

identity. As Bhabha analyze it, “*he exposes the notion of hybridity as a form of luminal or in between space where the cutting edge of translation and negotiation occurs and which he uses the term of third space*”¹²³. Throughout the novel, Mustafa’s voice exist only through his physical shape, his sister rape and his forced death. He remains silent, that is why his sisters intended to remove him from turkey for how long God knows¹²⁴.

Mustafa tries to forget his past and create new measures of life, characteristically like Bhabha says about the concepts of “Third space” and “In between” that it define someone in the middle of inside and the outside, this is the case of someone fall on the limits and he or she is obliged to develop a new identity, likely what happened to Mustafa, living in between space and exactly escaping the past and searching for assimilation in the United state¹²⁵.

Along the story, Elif largely tries to investigate the ongoing inquest for Turkish identity, portrayed and produced throughout Mustafa and other characters as a clash of opposites that needs to be overshadowed. Mustafa lives the conflict of the East and west and yet he desires to become someone else, focusing on how he replaces his attitudes, goals, culture, and Turkish identity through construction of imaginary spaces in Arizona¹²⁶.

Mustafa’s Turkish identity melts in the west, he no longer wants to be him thus he begins to imitate their habits, food, clothing, and gestures because he obviously conformed to new “identitarian narratives” that erased his Turkish as well as his Eastern culture,

¹²³ Bhabah, *The location of culture* , p. 57.

¹²⁴ Simone Drichel “The time of Hybridity,” (July 2008), pp.588-604; p. 615.

¹²⁵ Perin Gurel, “ Memory, History, and Folklore in the Bastard of Istanbul,”(2009), pp.60-72;p. 79.

¹²⁶ Arpi Atabekyan, “City and The Self in the Novel: The bastard of Istanbul,” No258/6 (Feb2015), p.63.

ultimately; he cannot remember his original identity any more. As a reference to what Stuart Hall contends, that Cultural identities is a matter of belonging; one real identity melts in the others and this is likely what happened to Mustafa. Arizona becomes the healing city to his aches and to his ominous fate “*Arizona was to have spared Mustafa the bad omen that fell upon every man in the Kazanci family*”¹²⁷.

Shafak overrides the view of America as a subversive outsider; in doing so, America becomes an essential component of Turkish identity, Thus the United States appears as the best destination that allows ottoman characters to break away from the present, redeem themselves from the onus of times of yore or chiefly get rid of their national identity; similarly what Mustafa desires to.¹²⁸

Life changes through time, thus Mustafa’s cultural identity is changing when he moves from one place to another. The environment and the circumstances surrounding him control both his personal and cultural identity. Likewise, Bhabha affirms that identity is never fixed. For him, identity is always related with a sense of place, time and a relationship with others. Hence, he confirmed that hybrid cultural identity is constructed in process of “*displacement and correspondence in the act of translation*”, in which two distinct cultures interact in one form.¹²⁹ Mustafa’s native identity vanishes in America’s air and street¹³⁰.

¹²⁷ *The Bastard of Istanbul*, p. 45.

¹²⁸ Anderson Warwick, “Racial Hybridity, Physical Anthropology, and Human Biology in the colonial Laboratories of the United States,” *Current Anthropology* Vol.53, No.S5 (April 2012), pp. 95-107.

¹²⁹ Bhabha, *The Location of Culture* p. 15.

¹³⁰ Alissa Simon, “Mythology, Taboo and Cultural Identity in Elif Shafak’s *The Bastard of Istanbul*,” (January 9, 2015), pp. 3-7.

The physical body of man symbolizes everything, the same; Mustafa's body correspond to his sister raping and Asya ' s fathering which he never talks about, and through the novel it is very attached to the fact of the Turkish denial of the Armenian genocide, as if Elif Shafak tries to investigate the past in Turkey likely what is happening to Mustafa, Turkish authority remains silent about the distressful hassle and Mustafa stay behind his silence about the fantasy life of his sexual desires and what is behind breaking the role of taboos as well as his wishes to disposal his guilt¹³¹.

In the shadowy nights and the sound of guilt never ceases Mustafa's mind and his felling of lowliness begins:

Mustafa had hoped that if he had a housemate, he would feel less lonely in Arizona, but the result had been quite the opposite. At night, alone in his bed and thousands of miles away from his family. He couldn't fight back the voice inside his head. Voices that questioned and blamed him for who he was ¹³².

As Bhabha points out to the fact that refugees during their Diasporic experiences feel loneliness and homeliness in a country that it is not theirs.

It might not be surprising that the physical body can be attached with the fantasy world in a front of make-believe spirits and objects; the soul is the meeting point, it is the boundary between human and Genies. On the hand, Banu; Mustafa's sister, in *The Bastard of Istanbul*, described as schizophrenic lives in fantasy world, discovered herself as clairvoyant, she communicates with "the djini" and collects major precedent events that happened to

¹³¹Iulia Waniek, "Identity issues in Elif Shafak's *The Bastard of Istanbul*," (Analele Universitatii Crestine Dimitrie Cantemir, Seria Stiintele Limbii, Literaturii si Didactica predarii 2, 2014), pp. 132-138.

¹³² *The Bastard of Istanbul*, pp. 44-45.

Mustafa, including his atrocious action, “Zeliha’s rape”. By doing so, it is no way to confide the secret, so the only way to weed of the foul reality is by murdering Mustafa and bury his own body with his secret, by preparing a poison “Ashure” dish:

Seconds after he finished the Ashure, he was seized with the abdominal cramp so sharp he couldn’t breathe. Two minutes later his breath stopped completely. That is how Mustafa Kazanci died at the age of forty and three-quarters.¹³³

They would believe that Mustafa kazanci exactly died at the age forty and three quarters just because he could not escape his ominous fate.

Even though, Elif wants to reveal the secret of Mustafa through the mysticism Banu, but also she points out the fact that Banu is against her nature and her traditional Turkishness, her Islam, through believing in the Djini, because being a Muslim, one should not walk in the field of Taboos. The physical bodies of the Kazanci family play a significant position in presenting the physical culture¹³⁴.

It is momentous that the novel ends with Mustafa’s body leaned in the Kazanci family circle, unburied, whelmed, quite similarly as his entire life: ringed with women, voiceless, lifeless and yet, significant. “*The body was cleansed with bar of Daphne soap, as fragrant and pure and green as the pastures in paradise are said to be driven directly back to the Kazanci domicile*”¹³⁵.

¹³³ Ibid, p. 337.

¹³⁴ Daria Tunca and Janet Wilson, “physical hybridity in Elif Shafak’s *the Bastard of Istanbul*,” pp. 25-27.

¹³⁵ *The Bastard of Istanbul*, p. 338.

2.2. Asia's Hybrid Cultural Identity

A Native Turkish Istanbulite teenager with nineteen years old, lives with her Aunties in an extended household in Istanbul city, another rebellious girl in the Kazanci family, she always makes comparison between herself, her mother, and her aunties. Elif describes her as a strong and valiant teenager, full of rage and her main worries is that she feels like an outsider in the Kazanci household. Likely as Edward Said stress that “Other” rooted to something different from the “self”. To be different: conditionally and qualitatively is to be strange, to be different is to be separate from the social group. Thus Asya starts to impetrates her attitudes on the other of society, particularly on her friends, she is always listing to the west music, like Johnny Cash which became a habit for her, it largely reflects on her own disconnect mental state. She believes that she is too suffers like Johnny “*Asya had decided she too was born in the soul of misery and was going to bring trouble wherever she went*”¹³⁶.

In the novel, Asya seems to have a character similarly as her mother as if Elif proves the isonomy of “*like Father like son*”, thus she rebels against everything and particularly when she act against her family and her culture. Asya become a fast friend to Armanoush, together they form a friendship based on secrets and discussions about cultural and ethnic histories throughout digging the past In Istanbul. Shafak typifies Istanbul as a city that located on two continents, linking Europe and Asia, but as muddled, mystifying, and diverse “*Istanbul is hodgepodge of ten million lives; it is an open book of ten million scrambled stories. Istanbul is waking upof the rush hour*”¹³⁷. Therefore Istanbul, it is a connection spot of Turkish

¹³⁶ Ibid., p. 63.

¹³⁷ Ibid., p. 243.

cultural central point and as a world city that views identicalness to multi-million cities across the world and history and Shafak makes America as a focal point to this culture¹³⁸.

In the *Bastard of Istanbul* Asya is the illegitimate girl, ignorant of her father's identity and ruptured between her desire to know the truth of her past and fleeing herself toward a future that is built autonomously of her origins. Thus she starts to change radically throughout time, the more she grows up the more she becomes alienated from her Islamic Ottoman identity, simply because of her past, always remembering that her father is an enigma which never going to be unbridled at the same time, she is a bastard and no one shall accept her as being her. Asya dislikes her birthdays because they routed to her unlikeable truth "*I warn you, I don't want a birthday cake this year*"¹³⁹.

Identity according to Bhabha is defined as people's provenance of concept and experience they have during their life.

To live in the unhomely world, to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity: "I am looking for the join... I want to join... I want to join."¹⁴⁰

As Asya Kazanci experiences her orphaning in tragedy way, because she always feels loneliness and ungodliness in the Kazanci household, besides she don't belong to their savage globe, particularly her missing father as she complains "*I don't even know who my father is*"

¹³⁸Moh Za'imil Alivin, . "Identity Construction of Istanbulites in Elif Shafak's *The Bastard of Istanbul*," (2017), pp. 45-63. p. 110.

¹³⁹ *The Bastard of Istanbul*, p. 63.

¹⁴⁰ Bhabha, *The Location of Culture*, p. 18.

¹⁴¹ and her rebellion against everything made her wish to be pastels " *I wish I only I could have no past you know, if only I could be a nobody, start from point zero and just remain there forever , as light as a feather, no family, no memories and all that shit.*¹⁴²

Asya's main wish is that she could have swallow her past memories even through a decease, thus she adds " *I envy my petite-Ma, she is almost a hindered years old now, how I wish I had her disease sweet Alzheimer's, memory withers away*" ¹⁴³. Asya just like her mom wants to step further, to be independent subject with a new identity.

All I knew about my past is that something wasn't right. And I can't attain that information, for me history starts today, you see? There is no continuity in time. You can't feel attached to ancestors if you can't even trace your own father. May be I will never be able to learn my father's name, if I keep thinking about it, I'll go nuts, so I say to myself, why do you want to unearth the secrets? Don't you see that the past is a vicious circle? It is a loop, It suck us in and makes us run like a hamster on a wheel, then we start to repeat ourselves, again and again. ¹⁴⁴.

Although she dislike remembering the past, but also desires to find her father in the same time, Asya finds herself in swirl, in an absolute inexistent door, finds herself in between, between escaping the present and digging the past just like Bhabha stresses out that the concept of "in between space", consist on the human existence and their tensions between life and death, order and disorder, time and timelessness, as well as past and future¹⁴⁵. Asya is

¹⁴¹ *The Bastard of Istanbul*, p. 146.

¹⁴² *Ibid.*, p. 148.

¹⁴³ *Ibid.*, p. 147.

¹⁴⁴ *Ibid.*, p. 180.

¹⁴⁵ Paul Meredith, "Hybridity in the third Space : Rethinking Bi-cultural Politics in Aoteroa/New zeland," (7-9 July 1998), pp. 2-3. P. 7.

living the present by remembering the past, ultimately find herself between, thus she tries to create a space of her own throughout her contumacy, being out of her social order and her culture. Her listening to Johnny cash west music make her zestful all the time and her Cafe Kundera step by makes her craving filled, but taking a sip of smoking make her only a resistant against the norms and traditions of the Ottoman Isanbulites¹⁴⁶ .

Through her rebellion actions, the young teenager could gave a wrong image about Islam in front of her friends, family, and stepsister Armanoush. West mimicry swallow Asya's original identity, she no more recognize herself, nor her family. During her father's funeral, Asya almost was having a conversation with her mother, particularly when Zeliha, desires to have a conversation about the past, she was about to discover the truth that her uncle is her father. Zeliha cerebrates that this would be the right time to tell Asya, her father already dead, it would make no difference any way. But Elif wants to keeps the events' stream just like it is, Mustapha remains as an enigma which never going to be unbridle, similarly to the Genocide of 1915 , in due course Aaya' s identity melts and another one appears that is a chaos of teenager made, it is a hybrid identity. Asya comes to proof Homi's viewpoint that hybrid identity is construct in historical context.¹⁴⁷

2.3. Armanoush's Hybrid Cultural Identity:

Armanoush is the daughter of an Armenian-American father “Barsam Tchakmakchian” and American mother “Roze” who divorced from Barsam to get married with Turkish man “Mustafa Kazanci” as an act of revenge. Armanoush undergoes cultural hybrid experiences in United States, her homeland, as she was involved into two cultures: Armenian and American

¹⁴⁶ *The Bastard of Istanbul*, p. 180.

¹⁴⁷ Satoshi Mizutani, “Hybridity and History : A critical Reflection on Homi K. Bhabha’s ‘post Historical Thought’ ”, No. 41. (2008), p. 4.

one. If truth be told, home is important space for identifying anyone's identity. The Armenian-American girl, Armanoush, in the *Bastard of Istanbul* tries to situate herself in one home; therefore she continuously is in need to know about her father's background. Armanoush is in between her mother and her father, she spends holidays in Arizona with her father and live the rest of the days in San Francisco with her mother Roze and her step father Mustafa the Turkish man, accurately Barsam's family is not satisfied about the fact that Armanoush lives with a Turkish man, they are afraid that she will be brainwashed by Mustafa and their great fear is about that she will forget the crimes Turkish people did in the genocide 1915 killing more than one million Armenians.

In an ideal world, you could say, well, that's her life, none of our business. If you have no appreciation of history and ancestry, no memory and responsibility, and if you live solely in the present, you certainly claim that. But the past lives within the present, and our ancestors breathe through our children and you know that¹⁴⁸

Barsam's sister contends blaming him that it is something unbelievable on such Armenian girl raised by her enemy Mustafa.

It is remarkable that Armanoush already living "in-between" state in her native land, she was is from the life styles of Armenians and American. This emphasizes why Armanoush refuses all the cultural belonging, she always feels that she exists in all, following Stuart Hall's definition of cultural identity:

cultural identity, identities — those aspects of our identities which arise from our "belonging" to distinctive ethnic, racial, linguistic, religious and, above all, national cultures.¹⁴⁹

(Hall and Held and Mc Grew .1992.p.274)

¹⁴⁸ *The Bastard of Istanbul*, p. 55

¹⁴⁹ Hall and Held, *Modernity and its Future* (1992), p.274.

Armanoush in America adopts a destabilizing “hybridity” in which she rejects to belong to only one culture, thus, she joins the hybrid group of the café Constantinopolis in order to escape and displace her quest for identity. Elif Shafak contends that Armanoush ‘s development of hybrid identity due to her family ties which explores her wish to reconstruct a special personal cultural structures for herself at her stage of life . In an action that involves her in self-awareness in developing her own individuality. When Armanoush told her friends in the chat room that she wants to discover Armenian history , she assumes an “assimilationist hybridity” that approves her desire to enter the center . “*Madame - My. Exiled. Soul*” this was the fake name of Armanoush in the café of Constantinopolis which meant that she is affected by the exilic issue as a great problem in her life. She took the responsibility to seek her roots, Armanoush says:

Indeed to find my identity....this is a journey into my family’s past, as well as into my future, the janissary ‘s paradox will haunt me unless I do something to discover my past ¹⁵⁰.

Shafak aims to dislocate Armanoush from one place into another ,while she is chatting with Armenians she was haunted by stereotypes , a collection of prejudices that impulse Turkish people , Armanoush is a very clever girl at her age ; courageous to the point that she quest for her identity ,identity , in which it is far from her family , their cultural boundaries make her tired to satisfy both of them . It also reflects Bhabha’s point of view:

....The borders between home and world became confused, and, uncannily, private, and the public become part of each other forcing upon us a vision that is divided as it is disorienting ¹⁵¹.

¹⁵⁰ *The Bastrad of Istanbul*, p. 117

¹⁵¹ Hommi Bhabha , *The location of culture*, (London: Routledge, 1994).

So, Armanoush gets confused when her private life becomes part of her relatives' lives as a result, she wants to get away to Turkey in order to understand the lost part of her life. Initially; Armanoush feels that she has the ability to take decisions related to her inner personality; she recognizes her capacities to be responsible to highlight and change her cultural identification. Armanoush's yearning to go far from her American space emphasizes her strong personality. Moreover; when she moves to Turkey she adjusts considerably because she adopts completely new culture, which causes a shift in her cultural identity. Armanoush has followed, by traveling to Turkey, the roots to discover her grandmother's house.

Strongly enough, a strange mixture of discourses that matches with reality and third place is produced, by desire to live the future. Armanoush established imaginary lives in Turkey based on prejudices formulated by her grandmother and her friends in the *café*, *Constantinopolis*. However, this story opposed with Armanoush's experiences when she arrived at Turkey. When she arrives at Turkey she initiates a friendly relationship with Asia Kazancı the daughter of Zeliha. She was welcomed by her step father's family, nearby she totally changed her attitude about Turkish people, mainly when she noticed that they deny the genocide (Armenians). Hall's representation of Diasporic cultural identity, in this second sense, as something that "*belongs to the future as much as to the past*"

Armanoush gains Turkey's reality through the residence there, as well as knowing the reality of Armenians when she is involved with Asia in the *café Kundra*, she starts decoding the secrets one by one from scrutinizing the smallest things surrounding her in Istanbul.

Almost every smell made Armanoush recall some sort of food, so much so that she had started to perceive Istanbul as she edible¹⁵².

¹⁵² The Bastard of Istanbul, p. 246.

The same as Hall mentions that memory is correlated with Diasporic experiences; their memories play a vital role in the construction of cultural identity, the hybridization process is in parallel with the ongoing process of remembrance of the past and the process of living new circumstances.

For all intents and purposes, Armanoush's Armenian family takes a great part in reflecting and reworking of a collective historical sense, they bestow the possibility to Armanoush to live a cultural assimilation and cultural displacement as well. Still, Armanoush in turkey refers to herself as part of a "*Diaspora people*"

Being the grand child of genocide survivors who lost all their relatives at the lands of Turkish butchers in 1915, but I myself have been brainwashed to deny the genocide because I was raised by same Turk name Mustafa !¹⁵³

Hence, Armanoush is the center Diasporic character in the novel that is confused and contradicted about her belonging; she solves later on the complex of her belongings by creating hybrid identity. Certainly, this is what Stuart Hall argues, that the self is not fixed; and it is impossible to cope with just one identity.¹⁵⁴ Hall discusses identity as unstable since it formed in Diasporic context, Armanoush in the *Bastard of Istanbul* is the outcome of Diasporic conditions that shared the debates of cultural identity of both Armenian and American people . Likewise, the novel of Elif shafak deals with the plurality which can be derived to any immigrant, where Elif emphasizes on putting both, the characters and the setting from the Diaspora, exile and immigrant circumstances. Especially in Armanoush who mixed cultural heritage of both American and Armenian, she detects her ethnicity throughout the events in the hybrid space of "in-between". She tries to feel her presence throughout

¹⁵³ Ibid., pp. 53-54.

¹⁵⁴ Stuart Hall and Paul du Gay. *Questions of Cultural Identity*, (Ed, London: SAGE Publications, 1996),p. 15-16.

transformational process. Her failure to achieve a “pure” identity opposed her to create a new space under the state of being more than one:

Plurality means the state of being more than one, but there that was not the case with me. I have never been able to become an American in the first place Armanoush confesses to the other members of café Constantinopolis ; I need to find my identity¹⁵⁵ .

Armanoush is from the generation who involved in world of immigration , travel , multiple ethnicities , Diaspora , experience , hybridity , and the quest for identity as Elif Shafak contends;

I am strong believer in the responsibility of having multiple identities rather than a strict, frozen sense of identity¹⁵⁶.

¹⁵⁵ *The Bastard of Istanbul*, p. 52.

¹⁵⁶ Elif Shafak Talks to the London book, (April 2013).

CONCLUSION

The problem of cultural identity is significant issue in literature in our time. Some individuals are still confused about their originality Just like most of Diasporics, immigrants, refugees and writers classifies as modern authors who impose new techniques in style and themes. Instead, they devoted themselves to write about matters related to identity within the sense of cultural displacement, fragmentation, immigration, Diaspora and exile. This thesis studies the cultural hybrid construction and discourses which the conflict of belonging and the quest for identity reshapes new heterogeneous cultural classifications. Thus “Mustafa”, Zeliha”, Armanoush and Asya are the main important cultural hybrid identities in the novel.

The *Bastard of Istanbul* tells a story of the tangled histories of two families, one Armenian divided between San Francisco while the other family is Turkish living In Istanbul. The two families are the central focus of the novel and the major themes are Hybrid cultural identities, displacement and memory in a multicultural society, the *Bastard of Istanbul* describes turkey’s denial of the Armenian genocide which is well thought-out as drastic history. The characters present the conflict of their hybrid identities as Turkish and Armenian-Americans and how they ought to live in a multicultural places and culture. For the two young intelligent protagonists, Armaoush and Asia knows that there is something wrong in their past, yet they can’t attain that information and inquisitively they find themselves digging the past. Ultimately, Asya finds nothing worthy but Armanoush reveal the secret of the Genocide. While Shafak presumably uses Mustafa’s crime, to symbolize turkey’s long –denied history of the genocide and Zeliha keeps covering the past in the most possible manner

The dissertation discusses how Elif shafak dealt with the Armenian and Turkish historical hybridity and displacement as well as its extremely affection on characters’ relations and identities, over and above how she portrayed the multicultural society and the

need for both Armenians and Turkish fleeing away the country toward America. A lot of issues were tackled in *the bastard of Istanbul*, yet Diaspora, hybridity and displacement of the two communities were the major current. The hassle of 1915 described in Elif's novel as the spinal column that blights every character's identity.

This work drew on the importance of the social historical context of the Armenian and Turkish nations and how it is linked to the novel. Istanbul has always been the magical city that Shafak inspired all her writings from. Elif's novel sets in the United States and Turkey; it was listed a long time for the "orange prize". The novel addresses the Armenian genocide which highly plays little with Turkish government since their denial. Shafak speaks about "Turkish penal code, for discussing the massacre of 1915. This was the reason led Elif almost enters prison, maximum convicted for three years in jail because it caused a big ado in Turkey administration. This novel is perhaps her first novel to deal directly with the Armenian genocide; slaughtering and deportation in the last years in Ottoman.

The study is worthy, since it dealt with a novel which crowded with a lot of figures that can be a little hard of keeping track of, it is these two families conspicuous by their national and cultural differences that come with the gist of the conflict. The two families at the center of the novel are determinably still affected by the aftermath of the genocide.

Knowledge and critic pave the way for Shafak to reveal most intense politicization of literature in Turkey and most problematic issues of Turkish and Armenians torment and oppression, so as novelist she passionately portrayed the human tribulation and complexities for assuming the responsibility on the hand of Turkey.

In fact, the majority of Elif Shafak's works depicts themes of hybridity and cultural belonging attached to her personal experiences as an immigrant lived between the East and

the West (America and turkey) *The Bastard of Istanbul* portrays the clash of civilization between the East and the West through two symbols ; café Kundra and café Constantinopolis. The present study shows the role of binary opposition in representation. Moreover it presents the painful experience of immigrants, and individuals in their homelands under historical series of events. It describes in between concept, past and future. A cultural bridge by which, the reader discovers the secrets of both families through metaphysic character of Banu's Jinni.

The appropriate theory used to discuss this thesis is the one of Homi Bhabha; in which the notion of "hybridity" goes in parallel with the examination of the Bastard of Istanbul. Bhabha introduces in his book "*The Location of Culture*, 1994" that hybrid identity comes from the linking of two cultural elements that challenge the solidity of any essentialist cultural identity. He believes that all identities can be in form of third space, with new construction of the diverse identities.

As hall argues that history and culture are very important to form unsettled identity, since Elif has experienced many cultures that affect on her identity. She displaced her feeling of the biculturalism in her novel through her characters in *the Bastard of Istanbul*, due to her multicultural background as American Armenian and Turkish intellectual; she always deals with hybridity in the Diaspora discourse. As all diasporic writers; she explores the feeling of pain of the immigrant lives in foreign lands.

All in all, Shafak in *The Bastard of Istanbul* explores how the obscure past makes both of female and male protagonist suffers from identity crisis and makes their life harder. Besides she sheds the light of how the characters changes the more they faces a new culture with new traditions, this would be much similar if one wants to discover more and more about the worthy concept of identity crisis, Islam phenomenon and the past in her notably great

work such as the *Saint of Incipient Insanities* *Life*, the *gaze* and other worthy literary works on her own. Crossing the bridges of Istanbul and America helps Shafak to reveal a lot of aspects in the Anatolian, hereby the city of nexus spot through which all the themes of the novel are attached and finally the new people with their new identity.

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المخلص

تعتبر رواية لقيطة إسطنبول للكاتبة إليف شافاق رواية أدبية نقدية و إحدى المعالم البارزة في الأدب الأمريكي، حيث تركز على موضوع الهوية التركية و الشتات الأرمني و الذاكرة التاريخية ناهيك عن التهجين كأهم الموضوعات الحالية. تصف الرواية كيف ينسى الأتراك العثمانيون الذاكرة الاجتماعية و التاريخية للإبادة الجماعية للأقلية التي تعتبر خلفية موحشة لتاريخ تركيا من خلال تقديم صراع الهوية للشخصيات التركية و الأرمنية الأمريكية حيث أنهم يستمرون بنسيان الماضي و الهروب من الحاضر. تهدف الدراسة إلى تقديم نظرة حول إعادة الهوية الثقافية عبر جيلين، آسيا و أرمانوش، مراهقتان عازمتان على كشف حقيقة ماضي أسرتهما، بينما يقرر مصطفى و زليخة إخفاء أحداثهما الغير الشرعية. كما أنه من المهم جدا تسليط الضوء على التقاليد و المعتقدات الجديدة التي يواجهونها في بلادهم الترك و أرمينيا و أمريكا. الفصل الأول من البحث يضع الرواية في إطارها الاجتماعي و التاريخي ، بينما يعالج الفصل الثاني قراءة نقدية للرواية في ضوء أفكار المنظرين ستيوارت هال و هومي بحبا، و عليه ما يمكن استخلاصه هو أن كل شخص يحتاج لتشكيل هويته الثقافية و أن لكل فرد فضاءه الثالث لان كل الثقافات مختلطة