

# History in Abdulrazak Gurnah's *Pilgrims Way* and Traumatic Memory: Migration, Racism and

"Life is not what one lived, but what one remembers and how one remembers it in order to recount it."  
G. Garcia Marquez<sup>1</sup>

**Khalid Y. Bekkasher\***

## Abstract

This paper discusses the representation of traumatic memory in Abdulrazak Gurnah's narrative *Pilgrims Way* (1988), from a postcolonial perspective, in relation to migration, racism and history. Daud, the protagonist, is a Tanzanian Muslim emigrant who encounters racism that makes him incapable of adjustment to his status duo in England. The coexistence of the past (via memory) and the present in England highlights facts of migration, racism and history. It is through memory, which revives the past and its catastrophes, that Daud condemns colonialist practices in his homeland. However, the traumas of the past have developed a homophobia complex in him. His involvement with the British white Catherine Mason is two-faceted: the first is to assert his worth in a racist society; and the second is to forget or, rather, repress his traumatic memories of his native Zanzibar's post-decolonizing catastrophic genocide and riot of 1964. Unconsciously, traumatic memories come, as the narrative proceeds, to haunt Daud's life. Moreover, the flashbacks to history have to be understood as undergoing a traumatic encounter. Yet, the protagonist attempts, on rare occasions, to recuperate nostalgically a vanishing pre-colonial utopian homeland to escape the discontents of the present meaningless alienation and displacement. However, memories recuperation may imply a traumatic operation, a recreation of painful colonial and postcolonial history.

**Keywords:** Abdulrazak Gurnah, postcolonialism, trauma, memory, migration, racism.

the 1960s as "the Hadhramis were possibly the worst affected in Zanzibar where Arabs (although more Omani than Hadhramis) became victims of racial xenophobic violent attacks during politically-motivated clashes in 1961 and on grand scale in 1964 just after the independence" (p. 43). Gurnah got his primary, intermediate education in public schools in Zanzibar (his first language was Kiswahili). Finding himself in a country torn by ethnic cleansing and uncertain over Zanzibar's political instabilities, he immigrated to England

Abdulrazak Gurnah<sup>2</sup> was born in 1948 in Zanzibar, an island nation in the Indian Ocean, off Africa's eastern coast. Zanzibar was declared a British protectorate in 1890 with the approval of the Omani Sultan; it got its independence in December 1963, followed by bloody internal political insurgency in 1964, got into a union with Tanganyika and became part of the United Republic of Tanzania.<sup>3</sup> Being of Hadhrami roots, Gurnah's family suffered the catastrophes of

\*Associate Professor Department of English \ Faculty of Arts \ University of Hadramout

success during their migration. In his study, unmanly to return home without achieving any tragically enough, they find it shameful and communities in which they find themselves, and the Africans cannot adjust to the new white racist (pt. in Lalam 38). As black citizens in diaspora, undergone, but as one of the stories of our times," not as a unique experience which I have another that has been my subject over the years, condition of being from one place and living in The Guardian, "I realize now that it is this country and in the diaspora. Gurnah writes in shadows of decolonized torn life of people in postcolonial African eastern coast and the Gurnah's eight novels deal with the colonial and (2002), and The Last Gift (2011). Silence (1996), By the Sea (2001), Desertion (1988), Dottie (1990), Paradise (1994) Admining Memory of Departure (1987), Pilgrims Way (1988), Dottie (1990), Paradise (1994) Admining first novel when he was almost forty years old. (Gurnah 2004, 26). However, he published his myself as someone aspiring to be a writer," playful, unserious tasks [...] I never thought of early writing attempts, "[B]ut those efforts were a schoolboy in Zanibar. He comments on these Gurnah began writing in Kiswahili when he was studies (Dewey I, Wikipedia).

he is a professor of literature and postcolonial accepted a teaching position there in 1985. Now the University of Kent, Canterbury in 1985. He doctorate in literature at Rutherford College at to pursue his education in 1964. He earned his

postcolonialism. facts of history, race, diaspora, colonialism and memory as an effective technique to highlight Wxy (1988), and analyzes Gurnah's use of in relation to migration and diaspora in Pilgrims theory, this paper will trace memory as a trauma motifs and tropes. In the light of postcolonial novels (giving them to a limited set of themes, biographical trend is running through Gurnah's unbearable existence, basically in Britain. The Mombasa in particular) and the emigrants, the African eastern coast (Zanibar and Gurnah's novels revolve around the history of postcolonial riot and bloodshed.

history caused by colonialist dominance and pain for it is a kind of retrieving the catastrophic However, memory intensifies the postcolonial instabilities, the direct consequence atrocities in the colonized territories and their evidence against the colonialist practices and homeland. Besides, it is inerasable condemnation serves as a bridge to the past and equally to the life is through memory. In this sense, memory way to escape the painful insulting humiliating themselves in" (Lusmann 22). Therefore, one is due to the new environment they find formatting newer identities for themselves which moving, they are constantly in the process of or the African mainland. When they are not Africa and Gurnah's country of birth, to England Zanibar, an island of southeastern coast of characters are frequently on move – from Harold Lusmann observes that "Gurnah's

confronted with a series of dehumanizing any heroic deeds. Rather, he finds himself "Named after the slayer of the Philistine living in Canterbury, in England, for five years. Muslim Tanzanian immigrant who has been narration. The narrative tells the story of Daud, a Pigrinis Wavy<sup>4</sup> begins in the third person the present (63).

disembled past to make sense of the trauma of painful re-membering, a putting together of the act of introspection or retrospection. It is a when he states, "Remembering is never a duty Bhabha clarifies the idea in Location of Culture texts (and contexts) is unavoidable. Homi link between trauma and memory in postcolonial from one's country of origin" (210). Thus the experiences of living through wars, displacement associated with (but not exclusive to) confirms the fact that "trauma has been often the cultural history of Tanzania. Dalia Mustafa experiences and memories have become part of homophobia. In this sense, these narrated of traumatic disorders that make him suffer of Pigrinis Wavy, experiences one or more forms stability of the individual. Daud, the protagonist can endanger the physical and/or psychological (Caruth 91). Traumatic experience is one which nightmares, and other repetitive phenomena," but return later in repeated flashbacks, events that are not fully grasped as they occur, unexpected or overwhelming violent event or is also described as "the response to an

repetitive after-effects" (Hermings 29). Trauma immediately, but in series of delayed and catastrophe to which the response occurs not Hermings as "an overwhelming experience of historical. Trauma is defined by Robert bridge the gap between the personal and the used in literary studies and cultural contexts to restore pain. The term 'trauma', has been recently with catastrophes which when remembered The traumatic memory is generally associated romantic way and is often mingled with pain. traumatic. Nostalgia is retrieving the past in a the present. Memory can be either nostalgic or past in the services of conceptions and needs of present. To remember is to retrieve a part of the Memory is the process of recalling the past in the references that enrich the argument.

process of "Othering" and other contextual whites/blacks antithetical relationships, the of the white's insinuations of the blacks, the Morrison's "memory", Franz Fanon argument Homi Bhabha's "projective past", Toni 936). There will be references to the notion of migration, and enforced settlement," (Walden intercultural and transnational conflict, of experiences and representations produced by "postcolonial" will be used "to identify a range to contemplate postcolonial trauma. The term comes back to haunt the main character, as a way and the shattered history of the homeland that investigate the troubled zone between personal postcolonial criticism. The argument will The theoretical framework I adopt in this paper is

trama of his isolation, and felt himself giving  
 mind [...] he could not resist the romance and  
 Flashes of warm golden beaches appeared in his  
 life there.

he remembers his home in Zanibar and his past  
 unwelcomed. Incapable of tolerating the present,  
 He finds himself an outsider, displaced and  
 Canterbury is neither peaceful nor comfortable.  
 Dand's 'new home' in  
 simile vanishes forever. The 'piano keyboard',  
 colonialist rhetoric is a myth; in reality, there is a  
 postcolonial times. He concludes that such  
 existence of nations, during the colonial and  
 equality of nations, human rights, and 'co-  
 begins to examine the colonialist rhetoric of  
 people in this way?', (Italics in original) (9).<sup>2</sup> He  
 keys on a piano, and then exploit me and my  
 co-existence of the races like the black and white  
 naive belief: "How can you say you believe in the  
 unbearable suffering leads him to question his  
 supremacy over the dark-skinned people. His  
 understand the British's hatred and sense of  
 dog to stop" (9). At the beginning, Dand cannot  
 hears "the man laugh and then whistle for the  
 and once he chased by a man and his dog. Dand  
 for the Africans. Dand is insulted repeatedly,  
 prejudice, hypocrisy and contempt of the British  
 and racism. It is a mask that represents the  
 used in the novel as a metaphor for British hatred  
 understood" (9). The word 'grin' is repeatedly  
 men; "he saw the grins all around the pub and  
 by the racist attitudes and 'grins' of the white  
 gestures and insults. He is troubled almost daily

the myth of the 'European dream'. Therefore, he  
 the misunderstanding of his generation regarding  
 the racial reality of Europe, he becomes aware of  
 taught at the colonies. When Dand is exposed to  
 the colonial rhetoric and imperial textbooks  
 false assumptions and speculations originated in  
 young generation in Africa has been built on  
 the ideal image of Europe in the minds of the  
 prestigious life in Europe. Seen from this angle,  
 in Tanzania believe wrongly in the decent and  
 the suffering of Africans in England, his friends  
 pleasure. Being away from the harsh realities and  
 memory is more of disappointment than  
 consequently displacement. Thus the nostalgic  
 mingled with the sense of fear, uprootedness, and  
 vanishing image of the paradisiacal home is  
 dominant at the moment. In other words, the  
 because his present troubled existence is being  
 nostalgic memory', in a sense, is not romanticized  
 on which memory is nostalgic. Even this  
 This is one of the rare occasions in the narrative  
 not so. (10)

taken for mockery, although he knew that was  
 the humiliating truth of his life that they could be  
 embarrassing. They were so far removed from  
 full of optimism about England that he found  
 with that. Letters from old friends were always  
 He rarely heard from anyone and he was happy  
 old friends came to chide him his neglect.

Then he knew he had gone too far as the faces of  
 the shops and the people he would have passed.  
 himself straining for every step, for a picture of  
 way. He remembered the walk to school, and felt

want any weakling to cut your cane and pick  
to understand what you left behind you? You  
that you arrogant imbecile? Can you even begin  
were too old or too thin or too fat. Can you gasp  
how many others were slaughtered because they  
were kidnapped from their homes ... God knows  
Fifty million black people, fifty million Africans  
Lloyd:

and exploitation of Africa. Once, he rages at  
Lloyd is a reminder of the whole Western racism  
aggressive in his dealings with Lloyd. For Karta,  
suspect that Lloyd is a racist but Karta is very  
friend, is never peaceful. Both Karta and Dand  
relationship with Lloyd, Dand's white British  
different countries and religions. Karta's  
between them, though they belong to two  
Blackness (Africa) is the common ground  
of exiles from the black homeland" (31).  
develops steadily as they "celebrate the reunion  
back" (29). Between Dand and Karta a friendship  
gaining for the mother land and some sun on my  
result, he yearns to the homeland life, "I am  
alienated, racially treated status duo, and as a  
he finds himself struggling hard to adjust to his  
student whose residence in England is temporary,  
(29). In spite the fact that Karta is an MA  
sets on their cowardice and hypocrisy" (PW 28-  
condemners, who, as he believes, "the sun never  
country has been defeated by the 'the  
he is now treated as an inferior individual whose  
Britain's," before breakfast at school. However,  
colony where he was forced to sing daily "Rule

England. Karta has come from a former British  
Leone), suffers from the crisis of identity in  
Like Dand, Karta, his African friend (from Sierra  
key to personal identity" (Douglas et al 10).

emerged as the core of the psychological self, the  
of a past event. In the modern era memory  
experience, a continuous living available version  
conscious recurrence of some aspect of past  
of memory on the personal level was that of  
conception of memory, the most common notion  
state, "Before the recent expansionist moves in  
for an identity. Douglas et al are right when they  
result, Dand's memories are, in a way, a search  
identity that is incorporated into memory. As a  
him to interrogate the basis of his existence and  
inconvenient situation he has been facing leads  
direct personal relation with the whites. The  
alienation and displacement is intensified by the  
clash of cultures" (28). Dand's sense of  
am I doing here?, he screamed, tormented by a  
ask himself the questions: "Who am I? What  
chase them with racial comments, he begins to  
Lusts After White Flesh". But when the whites  
nature of his attraction to her as "Black Boy  
distance. At the beginning, he questions the  
to assert his worth and narrow down the racial  
British nurse. The involvement with Catherine is  
acquainted with Catherine Mason, the white  
and the furniture" (13). However, he gets  
scrubbing the bus and why off the instrument  
job included cleaning the theatre after use, and  
humbled himself to such an extent; where "[h]is  
work in a hospital as an orderly who "had  
When Dand fails his exams, he is obliged to  
get to France" (10).  
is so sorry for the Malagasy poet, Rabearivelo,  
who has committed suicide "when he failed to

canteen during the lunch period, hoping that of truth: "I used to stand outside the college response to this failure highlights the other face instable revolutionary endangered state. Yet his have spared nothing for themselves in time of failure in his exams is a shock to his parents who your life's savings to me" (PW 59). Daud's of thing this kind of thing when you handed over bet you never thought I would be doing this kind "The work is dirty and my position is humble. I when his father has given him his "life savings," contemplates his present occupation and his past Daud has intensified Daud's pain. Daud father's unfulfilled ambitions and aspirations. Daud's humiliating work in England and his Pilgrims Way discloses the dichotomy between (Hall 44).

one way trip. There is no 'home' to go back to" reminiscent of Stuart Hall's words: "Migration is his country. His tragic traumatic memory here is his feeling of loneliness as being uprooted from indifference to his family at home, and second is his guilt complex that has been the result of his Daud's exile sense is two-faced: the first is abandoned me. I wanted to tell you this." (PW 52- about the guilt I feel that they seem to have you about my separation from my people, and mother's obsession with hygiene. I wanted to tell Catherine ... I wanted to tell you about my cleanness, justifying that to Catherine: "Dear will like to retrieve the memory of his, at home Now Daud works in the middle of the dirt and "time lag or the projective-past" (Bhabha 200).

projection or what Homi Bhabha has termed of colonial mimicry is trans-continental ironical with castor oil and dinnine" (PW 52). This kind hygiene: "My mother boiled our water, dosed us him to remember his mother, obsession with Daud's awareness of his dirty inferior job urges memories" (60).

ourselves turning into memories. We are these Forgetfulness, "...as we move away, we can see the Palestinians, diaspora, in Memory for after Israeli bombardment of Beirut in 1982 and identical with what Mahmud Darwish says, forgetfulness. The Africans, living memory, is as a "collective memory" that resists demerits, origins, and laziness have been living spread by the white scholars regarding their the enslavement of the Africans, and the myths Chambers and Curti 201). The exploitation and subject speaks the past in the present" (p. in an iteration, of that position from which the Morrison has called "memory: an incarnation, unforgettable outcomes of it. This is what Toni uprootedness and the severe exploitation, and the the traumatic memory of slavery trade, the Africans, caused by the West, over centuries, Karta's words encapsulate the entire tragedies of class. (42)

your allotted and self-bessotted kith and kin and ... You and your fathers and grandfathers and our names for us. You made monkeys out of us how we are lazy and stupid. You even changed taught us how ugly we were, how we smell and your cotton, and produce your bastards ... You

do what they've always done, and what their  
 think they are? Comedians making jokes? They  
 comments, he replies bitterly, "What do you  
 bother about the white passerby's racial  
 When Catherine calms Daud and asks him not to  
 isn't fair to them really" (204).

children when you mix the blood. They seem to  
 children. Something seems to happen to the  
 relationship, "I think it's worst of all for the  
 comments racially on Daud-Catherine  
 former colonial agent in Africa and elsewhere,  
 Mr. Marsh, Lloyd's father and a  
 accept white/black homogeneity and  
 lovers face the attacks of the whites who cannot  
 encounter racism for his color. Now, the two  
 racial society. He has been accustomed to  
 Daud-Catherine relationship is set against a rigid  
 survive on rice and peas" (80).

Look at the way they live sixteen to a room and  
 his family. "They need much less than us...  
 pain is doubled the time he tells Catherine about  
 money and he cannot help his poor father. His  
 addiction. Therefore he is always in need for  
 driven by his sexual passion and alcohol  
 However, being racially annihilated, Daud is  
 ditted his studies, he gets his 'dirty job'.  
 and a poor father living in a torn country. Having  
 between, an imperialistic materialistic system  
 have a share of mine" (79). Daud is caught in-  
 would say Come in, I'll pay for you, or you can  
 what I was doing there. Hoping that one of them  
 somebody I knew would walk by and ask me

background. Zanzibar, "the island of Paradise" is  
 other justification, I would say, is of historical  
 experienced..." (Mirmotahari 96). Moreover, the  
 Tanzania is a result of the trauma that he  
 concluded, "Daud's silence and erasure of  
 reticence and avoidance is what Mirmotahari has  
 take sugar?" (19). One justification for this  
 come from, he replies with an answer: "Do you  
 114). Previously she asks him where he has  
 and caressed her face with both his hands" (PW  
 "[p]e sat beside her on the uncomfortable settee  
 misses his country, he does not answer; rather,  
 questions about home. When she asks him if he  
 homeland. He avoids answering Catherine's  
 (pages), has never mentioned the name of his  
 Daud, throughout the narrative (until the last fifty  
 the postcolonial riot he still remembers.

couple, a family to include his island history and  
 moves from the narrow circle of an individual, a  
 into man" (17). Noticeably, Daud's memory  
 Negro is a stage in the slow evolution of monkey  
 various theories that have tried to prove that the  
 major artery is fed from the heart of those  
 of doubting that its [colonialist subjugation]  
 Fanon who observes, " ... No one would dream  
 the whites, theories. This is confirmed by Frantz  
 blacks are dehumanized and depersonalized in  
 psychoexistential complex" (Fanon 12). The  
 the white and black races has created a massive  
 casual; rather, it is "the fact of juxtaposition of  
 monkey" (101-2). Daud's bitterness is not  
 'Next time somebody tells me my mother is a  
 fathers and grand fathers have always done...

centuries will rise up and cut the throats of their laborers. You and I, a bit of this and a bit of the businesses. The black are the skivvies and the Arabs and the Indians own all the land and cultured and multi-ethnic Zanzibar:

Bossy is a point of departure to retrieve the for his cruelty and ill-treatment. The tragedy of terrified child had never forgiven his dead father a darkened room for two days” (102). The assaulted by the shopkeeper who “locked him in was six years old.” The child was sexually appointed [Bossy] to a shopkeeper when he family. Rashid’s ignorant father, “had sea were set against the tragedy of Bossy and his the town’s marvelous scene from the shore. The beauty of the weather, the blueness of former’s friend, was watching them from the in a boat while Yunis, the Indian idiot boy, the day” (132). On that day, Daud and Rashid sailed Karim’s letter and the memory of that December homeland. In vain “[h]e did his best to hide from been completely haunted by memories of his Since the reception of Karim’s letter, Daud has death news.

that has been brought back, paradoxically, by transformed into a mythical symbol of the past proceedings of the narrative, Bossy is his death, his non-existence” (141). In the not forgotten him, but I have learnt to live with a letter came to bring him back to life. No, I had

when we were both seventeen, I lost him. Today much and more. One morning in December, friend. I called him Bossy. It doesn’t matter very “... I called for you tonight to tell you about a this moment of distress, he thinks of Catherine, been struggling to forget or at least to repress. In Rashid (Bossy) is the past of Daud that he has as to escape the traumatic memory. The story of alienated than before; he thinks of Catherine so Daud, after the letter reception, feels more memory of the love that he has felt for Rashid.

and history submerge in Pilgrims Way. It is the atrocities of the 1904 revolution, where fiction innocence of childhood is overcome by the news is a kind of revival of whole past where the were not there to care for her” (129-131). This tells me your sister is a prostitute... because you with all the news from our dear homeland. He “... One of our friends from the past has written sorrow for the letter recalls his entire past, drift into prostitution. Daud sinks into deep poverty that forces Amina, Rashid’s sister, to friend, and the families, disintegrated and the nickname is Bossy), Daud’s intimate boyhood news of the death of the disappeared Rashid (his to the west of Zanzibar. The letter conveys the lives now in Tangar, an island town twenty miles transmission in the flow of memories. Karim The letter of Karim, Daud’s friend, forms a keen no deep roots in his memory.

entity that has come to existence recently and has Tanzania, for him, is merely a new political the exclusive setting of his memory (PW 129).



originally a Hadrami (an Arab from Gurnah, for the first time narrative, states that his protagonist is not a Negro, purely African, rather that Daud and Rashid are of mixed blood. Here Besides, the above quotation discloses the fact cleansing.<sup>6</sup> basically the victims of violence and ethnic of 1904 came, the Arabs and the Indians were that had been living on the island. When the riot was now to be directed to peaceful communities and non-European dominance and exploitation deprived. The legacy of centuries of European subjugation, felt the pain of being enslaved and blood-shed. The Africans, after centuries of fundamental causes of the revolution and the (Omani\British collaboration) was one of the of the colonization that had ended.<sup>7</sup> That counted, by the revolutionist, as inseparable part established a sultanate for centuries. They were directed against them. Besides, the Omanis and hatred (after Zanibar's independence) were richest as they worked in business. The prejudice island. The Arabs and the Indians were the many other places to find living on the green people came from India, Persia, Arabia, and active societies on the Indian Ocean where the society of Zanibar was one of the most as well as personal ones. Historically speaking, These words reveal ethnic visionary facts what will you and I do? (197)

oppressors. Then the Indians will go back to India and the Arabs will go back to Arabia, and

raped her" (180). The post-decolonizing fourten. "They threw her on the ground and agony the scene of raping an Indian girl who is He remembers with sorrow and deeply-rooted for his home and people in Zanibar (PW 197). nature of his split-identity. Yet, he feels the fear belonging. He realizes, through memory, the present, overshadowed Daud's sense of home and 'translational, phenomenon" (224). The 'past-not only a 'transitional, reality, but also displacement – postcolonial migration – that is 'borderline, figure of a massive historical, consequently, becomes, in Bhabha's words, "the and being welcomed as a native citizen. Daud, Arabia, at the same; he cannot stay in Zanibar present and go back to an original home in (Bhabha 9). Thus, Daud cannot escape the between home and world became confused..."<sup>8</sup> invasions. In that displacement, the borders space become sites for history's most intricate liminal space as "The recesses of the domestic the people, like Daud and his friend, who are on Homi Bhabha pinpoints the crisis of identity of England. It is only surprising for us as readers. hybridity makes no difference in his daily life in (Fanon 32). Thus, For Daud the confession of his to the process of "colonialist subjugation," features. Fanon attributes this fact of "othering," for their too dark color and their unfamiliar situations. Yet Negroes are much more despised people and Arabs are being "others," in racial African), Daud is a hybrid. Yet Negroes, colored (an

the black/white antithetical relationships through England. His traumatic memories reflect facts of Africa in general are brought into prominence and consequences on Zanzibar in particular and The British colonization and its tragic narrative where fiction and verisimilitude merge. history of his homeland is highlighted in the motifs and tropes that interact with them. The of migration, racism, history and many other Whites. He succeeds in revealing his conceptions emigrants in England and the racist treatment of the in exile, Gurnah portrays the agonies of Based on his own real experiences at home and memory in his second novel *Pilgrims Way*. Investigate Gurnah's employment of traumatic In conclusion, this paper has been an attempt to because he has failed them.

a letter to his parents asking for forgiveness troubles. By the end of the narrative, Daud sends remain at home to pick the fruit of postcolonial not welcomed on the white soil. They must powers. Now the citizens of these colonies are that have been sucked to the bone by the colonial the white man against the citizen of the colonies awareness of the hypocrites and prejudices of mission" (203). Daud's anger is the result of his [...] before you set off on your civilising blows at him, "You should've thought of all this they have been invited to be insulted. Daud angry at Mr. Mason's one-sided logic. They feel your people." Both Daud and Catherine feel brought to England, "We've done enough for

not want the chaos of these ex-territories to be because he cannot live at home. Mr. Mason does chaos". He hints that Daud is here in England recent time is "Nothing but starvation and had a bit of order." Africa in the postcolonial time, "[T]he only time in its history when Africa comments. Mr. Mason considers the colonialist and Mrs. Mason's colonialist and racist Daud and Catherine are obliged to listen to Mr. narrative shifts to Lloyd's home. As guests, on his colonialist attitudes toward the blacks the To give an idea of the white man's persistence has left behind.

his own sister and who reminds him of what he thinking of the poor Aminah, whom he regards as Daud's escapist attempts. Now, he keeps nothing about finding his body, puts an end to being alive. But Karim's letter, though mentions Daud a false feeling, an unreal hope of Bossy where his body is, and this might have given "beyond recognition" (181). Nobody knows because, as Daud tells her, the found bodies are Catherine has got no answer to her question imagine in your wildest dreams" (180). orgy, and spulor, and humiliation you could not killing going on [...] For three days there was an were held in the camps for days. There were says, "There were many bodies [...] Thousands Bossy has been found; he shakes his head and When Catherine, later, asks Daud if the body of the narrative.

back and the facts of history are incorporated in genocide and mass displacement are brought

the present in an attempt to search for an identity that has been torn between a hegemonic colonial past and a racial postcolonial present.

These relationships are looked at with suspicion and prejudice on the part of the whites. Memory, then, is used artfully to project facts of the past in which he represents cross-cultural encounters.

1890 and ended with the Independence in December 1988. The British Protectorate in Zanjibar was declared in <http://en.wikipedia.org/wiki/History-of-Zanzibar>. For details on the history of Zanzibar see: original.

Therefore, unless noted, the italics, used in the text is expresses unvoiced thoughts and/or memories. Gunah shifts the narrative to italics the time he use PW as an abbreviation of the source.

Cape Ltd, 1988. All citations are from this copy. I will Abdulrazak Gunah, *Pilgrims Way*, London: Jonathan Encyclopedias.

For further details of Zanzibar see online Wikipedia Migration and Navigation History, Abdul-Rahman Hadhrami historian, a specialist in Hadhrami Mukalla. I am indebted for this information to the eastern coastline, from the capital of Hadhramaut, still live in the town which is situated 60 miles, to the Zanzibar and other parts of East Africa. Some of them Gunah's family emigrated from Hadhramaut to Indian sub-continent and South India. Members of and they are famous for their emigration to Africa, The people of Hadhramaut are known as 'Hadhramis'; town in Hadhramaut (on the Arabian Sea in Yemen). 'Gunah' goes back to "al-Dees al-Sharqiyah," a family". More precisely, the origin of the family origins, my father descends from a Yemeni 2008. In this interview Gunah says, "As for my ALMADA CULTURE, Baghdad: No. 12178, May, Al-azal fi Dawam al-tareekh", an interview, See Said Farhan "Abdulrazak Gunah: Maseer Al-fard York: Knopf, 2003, p. 1.

G. Garcia Marquez (ed.), *Living to Tell the Tale*, New **Notes:**

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## ولجمعال قبيح : ورنه قان بالعبد قياو ربه خيز لتاله قيسنعاله ة بھوا : قميالاه ة دانا

يشغلب ماسي ماله

نخله

(8891) **ولجمعال قبيح** : ورنه قان بالعبد قياو ربه قميالاه ة دانا سفيلتو \_ رالبنو ما ذلا عباله عفلا ر بلفنه نم \_ ثنبالا انه ثقلنا ربيذ حنلعل رتلا حنيقما قيسنعالا نم رتثا لفلنعا \_ قياو رما ربه قيو صما قيبضتلا \_ ولسما رتا ننتا بولوما ءهء عجاو شيبه د سخلعا (ة دانا لكة نم) رخلما روعنما عمارتا ثعلبا ثقلنا رفللنعا انه نم . ا تلجنا ربه الصا وقا وم سفيلتلا رلح راق وللقتسا ديسلما رسخلما ولتنا بيعت رتا ة دانا سفيلتو لكة نم . قيسنعالا ة بھوا رقلق رلقتا لمولك نم نينلا شيعما حناء نم نعتا رتلا دلخيلا قينلجنا ا ثمن ممال ءهء ، قفكد نأ لم . رلحا هلموم ربه قيسنعالا نلسلما نيبو نأ ورنه هلبم حنا وقله نلموم (لياننتا ربيحتا لقينلجتت وم لهتصره رلبق) رلبق ربه حنا هلموما هتلي رلحا رخلما نلسنسا قليس وم قريغا ربه شيعال ريلسبو ة رومث ربه ايبتو لالقتسالا بقدة بينصا رلح حنيقما تلجالا رنعبا عيسنالا رخلما رتقا الحمد نم ة بينصا حنيشلد لم رلختا حنالا لصم رتلا لنه وم دسالا لكة ءهء رلحا لوئس قيس ة دانا ءلعت راع ربيذ لاشبه نلا . لقا ا ربه حنبا و ا 4911 تسيرف وقا حنلا عيسنالا دلمتلا ا رعبا سلسلا ومبالا حعقا نم ببوللا حنا صم ربه واما هلب نم حليم قيو رللم ة دانا نم رقتله نم رقلق ربيحتا قميالاه ة دانا سفيلتو ربه قياو رما ولج رلا ثنبالا رخلما ائوب . ءسالا لكة هيلد رليست رتا قميالاه ة دانا . دهء نحل نم حفلموم هفين وم لمعتسالا نم ء خيز لتاله قيسنعالا ة بھوا