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Minority Identity in African-British Muslim Diaspora: A Critical Analysis of Abdulrazak Gurnah's *The Last Gift*

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This study aims to explore the minority identity in diaspora by analyzing the portrayal of the African-British Muslims in Abdulrazak Gurnah's *The Last Gift* (2011). The aspects of transition and culture in both minority identity and cultural theories of reading literature are employed as a conceptual framework for this study. Themes of transition are conceptualized by subjective phenomena such as having a sense-of-self and space of knowing, which are usually explicable and defy balanced, tangible thinking. Through this study, the researchers have attempted to approach the minority identity in the novel shedding light on factors such as self-cultural contexts and expectations, self-consciousness and contestations, and how these notions play vital roles in the migrants' experience in their homelands and hostlands. The analysis concludes that the migrants' sense-of-self is often located within the constructs of culture and identity order and norms. however, there are other cases where the sense-of-self of the minority migrants demonstrates a desire to achieve an immersion and acceptance in the hostland in relation to their existence as a minority in a majority community, creating a new generation with a sense of self-consciousness.

Key words: African-British Muslim, identity, minority, Abdulrazak Gurnah.

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هوية الأقلية في الشتات الأفريقي البريطاني المسلم: تحليل نقدي

لرواية الهدية الأخيرة لعبد الرزاق قرنج

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الملخص

يهدف هذا البحث إلى استكشاف هوية الأقليات في الشتات من خلال تحليل حياة المسلمين البريطانيين الأفارقة في رواية الهدية الأخيرة المنشورة بتاريخ 2011م لعبد الرزاق قرنج، حيث وظف البحث جوانب الانتقال والثقافة في هوية الأقلية والنظريات الثقافية كإطار نظري لقراءة الأدب لاسيما الرواية المختارة لهذه الدراسة، ويؤكد الإطار النظري للدراسة أن موضوعات الانتقال والتحول تجسد ظواهر شخصية مثل الشعور بالذات والإحساس بالمعرفة والتي عادةً ما تكون قابلة للتفسير بالتفكير المتوازن والملموس. في هذه الدراسة حاول الباحثون الاقتراب من هوية الأقلية الموصوفة في الرواية، مسلطين الضوء على عوامل السياقات والتوقعات الثقافية الذاتية والوعي الذاتي والتنافس، وكيف تلعب تلك العوامل أدواراً حيوية في حياة المهاجرين في أوطانهم والمهجر. واستخلص التحليل إلى أن الشعور بالذات لدى المهاجرين غالباً ما يقع ضمن بنيات الثقافة ونظام الهوية والمعايير، ومع ذلك، هناك أيضاً حالات يُظهر فيها حس الذات لدى هؤلاء المهاجرين من الأقليات الذين لديهم الرغبة في تحقيق الانغماس والقبول في الأرض المضيفة فيما يتعلق بوجودهم كأقلية في مجتمع الأغلبية، خالقين جيلاً جديداً لديه وعياً ذاتياً.

كلمات مفتاحية : مسلمو بريطانيا الأفارقة، الهوية، الأقلية، رواية الهدية، عبد الرزاق قرنج.

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1. Introduction

Diaspora literature is a term that has been variously used in the discussion of works about people living outside their ancestral homelands while preserving a connection of some sort, mental or physical, with the ancestral homelands. Therefore, this study aims to explore the minority identity in African-British Muslim diaspora by analyzing the fiction of the Zanzibari writer Abdulrazak Gurnah particularly his latest novel *The Last Gift* (2011), which has been set on the East African coastal region and in Western countries, illustrating how migration and displacement play vital role in reshaping and redefining his African characters' identity. The author, Abdulrazak Gurnah, was born in the island of Zanzibar in 1948 and later on migrated to Britain where he completed his studies. After his graduation, he stayed in Britain working as a university professor. His literary productions are mostly about diaspora in which he portrays the sense of self. Indeed, diaspora writers usually suffer from living in between spaces. They neither belong to their homelands nor to the host ones. This situation is obviously embodied in the characters of Gurnah's novels. He depicts the struggle of the migrants with regards to diasporic phenomenon and accommodation in a strange social and cultural landscape. Gurnah has published nine great diaspora novels, in which he recounts his experiences in Zanzibar (his origin place) and in Britain as well. In his nine novels, Gurnah has addressed the most dominant issues such as racism, diasporic identity, belonging questions of Exile. These images are more explicit in Gurnah's *The Last Gift* (2011). Therefore, the present study explores Gurnah's *The Last Gift* (2011) by securitizing how the notion of Muslim migrant consciousness towards African and British cultures shapes the Muslim protagonists' sense of identity. In

its nature, *The Last Gift* reveals the disappointment of Abbas — a migrant Zanzibari who resides in England. The protagonist, Abbas, revisits the motif of in-between spaces. The novel reflects the protagonist's self-reproach and conflicting emotions that are produced through an account crossing back and forth from the past in their homeland in Zanzibar to contemporary day in Britain. Through the analysis of this novel, this study intends to reveal the influence of culture and identity on the protagonists' sense of self.

2. Literature Review

Gurnah illustrates that he left his homeland, Zanzibar in Africa, in order to escape from its political instability. According to Gurnah, the life in Zanzibar at that time was loaded with “hardship and anxiety” and full “of state terror and calculated humiliations” (Gurnah, 2004: 26-28). Gurnah (2004: 26-28) adds that “at eighteen all I wanted was to find safety and fulfillment somewhere else.” When Gurnah traveled to Britain he studied at Christ Church School in Canterbury. He was awarded by the University of London and then served as a lecturer at Bayero University Kano in Nigeria from 1980 to 1982 and later, “was appointed as a professor at University of Kent in 2004, where he is still based” (Hand, 2010: 1). Gurnah now lives in Brighton, East Sussex Britain. One of his latest novels is *The Last Gift* (2011) which has been selected for the current study.

Gurnah's early talent for writing fiction emerged while he was abroad. According to Hand (2010: 1), Gurnah has become “well established as an academic, a literary critic and a creative writer, his creative work is only beginning to receive the critical attention it deserves – despite the positive reviews his books has always

received.” Gurnah uses his experience as an expatriate and this experience has been reflected in his literary works. Hand confirms that Gurnah's texts have “no doubt been greatly inspired by his own experience as an African migrant in 1960s Britain” (Hand, 2010: 1). Henceforth, all his literary productions center on migrants.

As an African-British Muslim writer, Gurnah criticizes that the African writers in general who fail to recount the “postcolonial African circumstance” and unwittingly present colonial history as produced through the intraocular lens of the colonist. This is because the colonists indeed lack the knowledge and awareness of the “particularities of fragmentation within colonized culture” (Gurnah 2000: 85). In contrast, Gurnah's vital thematic concerns are migration, alienation, displacement and crossings within both the East African coast from Zanzibar to Europe specifically Britain. He is mostly concerned with the issues of identity and displacement of the Africans who suffered from colonialism and slavery. Gurnah condemns the colonial misrepresentation as well as he does not trust European writers who write about Africa and the East in general. As a result, he creates his own individual characters in his works to highlight the real experiences of the Africans. For instance, Erik Falk (2007: 25) argues that Gurnah's works depict “stories of migration” from Africa to England. This argument coincides with the study of Bakari (2012: 11-12) who illustrates that Gurnah concentrates on “his sense of being alien from a position of weakness and, four decades later, this sense of being an outsider has not left him.” Anyhow, the previous studied on Gurnah's fiction merely examine the historical conditions of the African Muslim diaspora and their sense of being alienated in Europe.

While many academic studies concentrate on the African Muslim diaspora in general, Gurnah's narratives tend to focus on his historical heritage. This can explicitly be seen when his works focus on “stories of migration and dispossession as characters move – voluntarily or not – from Zanzibar to the African mainland or England, or from the East African coastal area into the interior of the continent” (Falk 2007: 25). The depiction of migrants in his fiction is partly initiated by the British environment as part of the grand-scale demographic society. Nevertheless, Gurnah's fiction also shows that these images of migration “belong to a multi-faceted past that predates the intrusion of Western powers” (Falk 2007: 25). Falk (2007: 25) furthermore asserts that the history of the cultural experience is the central focus in Gurnah's writings. His writings usually produce clues of social instability and multiple overlapping identities that are representative of the characteristics of East African societies.

By the same token, Gurnah's fiction examines the ambiguities and the nuances of these aspects as his characters are homeless. This is because their rootless state is a result of a complex and mismatched overlap between notions such as geographical home, social collective belonging and cultural identity (Lewis 1999). According to Falk (2007: 35), “Gurnah's novels not only complicate the notion of exile. The evocation of an extremely complex and volatile social reality also blurs the distinction between exile and other forms of migration.” For instance, Gurnah's *Memory of Departure* (1987), *Admiring Silence* (1996) and *The Last Gift* (2011) consider the variance between migrants, refugees and exiles that appears highly arbitrary in this context. The current

concern of Gurnah's novels, which the previous readings do not address, is the synthesis of identity and cultural belonging on the migrant protagonist's sense-of-self based on both the homeland experience and the new land's encounters.

The situation in Africa in 1960s was socially and politically instable. Thomas Burgess (1999) investigates Gurnah's novels with a special attention on the historical framework of his writing as well as the circumstances surrounding his voyage from East Africa Zanzibar: the social and political situation after independence in 1964. Just like his *Memory of Departure* (1987) and *Admiring Silence* (1996), Gurnah's *The Last Gift* (2011) depicts a complicated integration of social codes and emotions and that constitute the unstable subjectivity of the migrant protagonist living in a multicultural society. The cultural bewilderment, the sense of migration and the efforts in establishing the notion of home in its social and narrative stability are central themes in the three novels. Furthermore, *The Last Gift* reflects diversity and a paradox of the African historical background, which in turn provides a means to figure out the state of anxiety and alienation of beings and the "loss of identity" (Abdul Saleem, 2014: 1). However, the focus of the current study is on the impact of diaspora on the African Muslim migrants and their sense of self-identity based on some concepts such as identity, culture and religion. The influence of the host culture on the migrants' sense-of-self is quite apparent.

3. Theoretical Framework

The aspects of transition and culture in both minority identity and cultural theories of reading literature are employed as a conceptual framework for

this study. Themes of transition are conceptualized by subjective phenomena such as having sense-of-self and space of knowing, which are usually explicable and defy balanced and tangible thinking. Furthermore, these phenomena are often portrayed as experiences coalescing together which simultaneously involve the outer and inner self, and the secular and spiritual self. Robbie Goh & Shawn Wong (2004) argue that the experience of transition which consists of 'similarities and differences' often require a new naming of self with other groups or individuals. Hence, the overarching discussion in this study consists of tracing and delineating such events of transition in the chosen Muslim migrant's fiction in relation to the interesting constructs of nationality, minority culture and minority religion. In addition to that, in this study, the self is conceptualized as being parallel to the identity of African-British Muslims.

In terms of minority, culture usually represents an advanced phase in human studies particularly in the discourse of minority culture. Larry Samovar et al. (2012: 12) state that "culture is an extremely popular and increasingly overused term in contemporary society." This is because it is linked to "cultural differences, cultural diversity, multiculturalism, corporate culture, cross-culture, and other variations continually" (Dayal 1996: 54). Therefore, the cultural difference is considered as an important and useful theoretical concept because it pays attention to the construction of differences in cultural identity such as the intermarriage of two different cultures. In this study, the notion of influence is not merely among the cultures; it presents the causes of self-consciousness either in the motherland or the host culture. In other words, the Muslim migrants reflect the

influence of cultures in such a way that they find themselves misrepresented within two different cultures. This makes the migrants live in between spaces. Therefore, the concept of cultural difference has a theoretical significance because it portrays the idea of "discreteness of one culture from another" (Dayal 1996: 55). In other words, the individuals in a migrant community generally converse with their own world which represents their perspective of the cultural differences and that culture reflects the view of the world and the collective reality of its individuals.

The concept of life space refers to any objects in the environment surrounding the migrant in the host land. David Lester (1995: 144) points out that life space refers to the "person himself as the 'object' that is the perceived environment". The concept of life space includes the physical environment in which a person's sense of self-identity is influenced by the migrant's temporary experience as well as the social state. Besides, life space as an aspiration for a better future can help migrants from experiencing alienation. Migrants who leave their homelands to search for wealth never truly find enjoyment in their accomplishments as they realize the reality of life that all lives will end in death.

To sum up, the migrants experience the sense of alienation as "the process of working collaboratively with and through groups of people affiliated by geographic proximity, special interest, or similar situations to address issues affecting the well-being of those people" (Center for Disease Control. 2011: 9). Therefore, the aims of community engagement are generally to build trust and allies so as to create better

communication through the members' community. The combination of literature definition and the critiques on community engagement is derived from the overarching moralities of "efficiencies and deficiencies" (McCabe et al. 2006: 19). The principles of good community engagement do not mean that all community engagements are the same, nor are the factors, reasons and circumstances necessitating it. The hypothesis engaged in this study is that good community engagement requires all community members to be mutually respectful and to have empathy towards each other. For instance, if the migrants come from different backgrounds, good community engagement will depend on their attitudes and community perceptions. Thus, meeting with community groups in their surroundings help migrants to build a sense of respect and trust so as to form true relationships.

This notion of community engagement is not only for members of the same ethnic group but also includes members and migrants from various cultures and backgrounds as they all can relate to one another as fellow migrants. For instance, migrants from Africa could relate to one another as they came from the same continent with a similar language, religion and culture; being minorities in the host land, this point of similarity helps them to relate to one another as one community. In other words, the self will be examined according to the sense of the African Muslim migrant's identity and how it is developed from the stage of conflict to transition. Within this process of transition, this analysis investigates how the consciousness and identity are developed, either subconsciously or consciously, by the main Muslim migrant characters. Thus, in the selected Muslim migrant's fiction, the intersecting

construct of minority culture plays a pivotal role in “their roots, their land, their past” (Said 2000: 173). This framework will be applied to the current study as to examine the minority identity in the African-British Muslim diaspora in Gurnah's *The Last Gift*.

4. Minority Identity in African-British Muslim Diaspora

With a special focus on the protagonist's sense-of-self, *The Last Gift* highlights the trauma of the African Muslim minority in Britain. This can be obviously seen when the events of the story deliberates the interiors of the characters' dwelling and the sense-of-self and personality attributes of the characters. Each character, that the protagonist describes, contributes to the construction of minority as being dissimilar or hybrid and accepted as a norm in the minority society.

The African Muslim migrants' sense-of-self is conceived in the novel as a period marked by the presence of minority and majority, which involves the host culture, religion and self-identity. In his emphasis on this argument, the narrator indicates that: “Little biographical sketch of distant but not unfamiliar origins” (*The Last Gift*, p.117). This sense of self-consciousness can also appear as the impression of things that are not coalescing, which involves the external and internal self, or the psychological and spiritual self. In other words, the self that encapsulates the communal psychological and cultural one-ness is principal. His African Muslim identity is very important for him and he cannot discards it for his new British identity and culture as a migrant. Diasporic consciousness functions subconsciously as the protagonist's internal voice as he undergoes self-

diasporic consciousness in navigating his tripled African British Muslim identity. The protagonist shares unique transitional relationships with both the African Muslim migrants and the new generation (Abbas' English born children, Hanna & Jamal).

The notion of influence in migration is not merely among the cultures; it presents the causes of self-consciousness either in the motherland or the host culture. Muslim migrants reflect on the influence of cultures in such a way that they find themselves misrepresented within two different cultures. This puts the migrants in a life space that creates separation from the mainstream society. This has clearly been illustrated in the series of Hanna's criticism of a migrant African family as opposed to the image of the white surrounding community. Hanna's encounter with the family has been more of a discomfort and thus, she tries to question them in the novel “because she wanted to know about these people” in the private space or being seen with them in public (*The Last Gift* 43). However, this kind of hatred towards the habits of the family actually reveals another perspective when Jamal confesses for the first time what he actually feels about that family. He uncovers a deep feeling of shame towards “the oddness of his father's silence” whom he has for so long derided for his strange African ideals and traditions (*The Last Gift*, p.39). This perspective develops in the excerpt below:

He told them about Idd and gave them a travelogue: how Idd was celebrated in that country as opposed to another one, in which month of the lunar year it occurred, what a lunar year is. When

they asked him about his home country, he said he was a monkey from Africa. (*The Last Gift* 43-44)

The quotation above marks another point of inferiority for Abbas within the space of minority as he contemplates further on the plight of misrepresented Africans. He talks about the religious celebration but not of his country of origin, just being a "monkey from Africa". The migrant then experiences a kind of misery and loneliness which reproduces his conception of humanity. The migrants thus try to conserve some of their own ritual culture, which to some extent is already lost, creating their own space and a fractured sense-of-self. The sensitive depiction of Abbas, the African migrant and his history of coming to Britain marks the protagonist's first overt negative association with the African minority. Before this, the Africans are always portrayed as the unbearable "darkie" (*The Last Gift*, p.276). This makes Hanna feel embarrassed to be seen with him in public. Her relationship with the Africans is often laced with such shallow transition and reservation. A similar transition was initially portrayed below about Abbas:

'My father is from East Africa,' Anna said, hating Uncle Digby for being an oily old fake and hating herself for being intimidated into a disclosure that she had no faith in. She had almost said I think but she had managed to suppress that. (*The Last Gift*, p.116)

From the discussion above, one can explicitly notice that Hanna hates herself for having to tell the history of her father

because she does not belong to her father's origin. In fact, she seems uncomfortable. In contrast, Jamal is more ready to discover his cultural heritage: "Jamal had not got to where she was yet, but perhaps prudence let inevitably there. He could not quite make himself say *home*, when he meant England, or think of foreigners without fellow feeling" (*The Last Gift*, p.47). Hanna wants to be British and move in with her white boyfriend. It may appear that the protagonist's realization revolves more around the African others and the cultural expectation of the role and status of the African minority within the African Muslim community in Britain. However, Jamal seems to be emerging from the rich and multi-layered African history, and their indispensable role and status actually marks the rediscovery and reaffirmation of their own simultaneously multiple African-British-Muslim identities.

In *The Last Gift*, the identities are perplexing as a result of being a mixture of the nature of the protagonist's location as a minority in a majority white non-Muslim country. Through the process of diasporic consciousness, there is a reconciliation and reaffirmation of his cultural African Muslim identity within the space of minority. This sense-of-self has transitioned from the migrant-minority, either-or self to the holistic self that integrates the triple migrant's African, British and Muslim identities and marks the point for Jamal's process of triple consciousness. Throughout *The Last Gift*, the sense-of-self within the borders and boundaries of minority has always been estimated by Abbas as an African Muslim migrant and discomfort where religious and cultural practices abound, revealing his every day, internal and external sense of consciousness. Critically, it is within these minority

spaces that Jamal experiences a series of transition and agency that leads to his sense of being a Muslim, an inhabitant in Britain.

Therefore, in *The Last Gift*, the protagonist's stage of minority is experienced within the internal sense-of-self in the host land. Specifically, the pain is embedded within the cultural norms that are practiced by the African Muslim migrants. The actual point of a spiritual sense-of-self for the protagonist comes during an episode with his daughter Hanna and his son Jamal. This episode also reveals how the protagonist's sense-of-self is related intricately with his two relational axes. First, is the sense of being an African Muslim – the true self as he convenes in the spiritual sense-of-self and is reminded of the history of life as he faces African Muslim migrants in Britain. Secondly, is the sense of fracture, being a minority in the majority white, the self-others as he finally confronts his issues and life-long bone of contention with the new African generation.

Given this line of argument, it is indeed crucial that a broader and more inclusive framework of self and identity is deployed to ensure a more accurate reading of self-consciousness. This is particularly true in the case of the protagonist and his minority others in *The Last Gift*. In the protagonist's experiences, the constitution of multiple self-identity results in self-construction and self-recreation. This is made evident by analyzing the protagonist and his minority others and how they access the minority space, and go about restricting and reconstructing the new generation's sense-of-self within these confines of minority, space, culture and religion. These actions of reconstruction and recreation prove that this new generation is by definition, active agents and this

strongly debunks the triple diasporic consciousness notion that the new African Muslim generation is bound by the minority within the majority white. Another strategy of maintaining the differences between the protagonist's African society and his Western readers is by describing the minorities' domestic activities carried out in Hanna and Jamal's interior spaces by giving elaborate details such as "European foreigners" (*The Last Gift*, p.35) and cultural practices that contribute to the exoticness of the novel.

The sense-of-self is in fact referred to by the protagonist in various parts of his life symbolizing the family or the African Muslim community and their communal act or spiritual piety in the British Muslim community. A closer examination also reveals that the family plays a significant imagery in portraying the new African generation's self-consciousness. This is illustrated during a family conversation when Jamal asked his father Abbas, "Why do you never talk about your family?" (*The Last Gift*, p.42). In his moments of physical and psychological fatigue, this sense-of-self is manifested: "But never about his family or even about where he came from" (*The Last Gift*, p.42). Later in the narration, this self-diasporic consciousness extends to reappear in the African Muslim family where the new African generation, the family, produced this sound while "living a life of hiding and shame" (*The Last Gift*, p.44). It is at this point that the importance of self-identity crystalizes. In this context, the sense of strangeness symbolically represents Hanna's psychological sense of fractured self:

When they were younger
Hanna and Jamal asked, in
the uncomplicated way of

children, about where their grandparents were or what they were like, or other questions of that kind, but most of the time their father brushed their questions aside, sometimes with a smile and sometimes without. (*The Last Gift*, p.43)

As discussed above, the worst outcome of migration is the alienation of the migrants from their motherland and from the people who signify their childhood and history. Hence, in this fragmented world of the migrant community, the protagonist experiences the most crushing “isolation-alienation from the self” (Collier 1982: 53). Being in the midst of this recitation, Hanna describes her mixed feelings of having to bear her pain and loss of self while at the same time she feels isolated and obdurate among the family members and she considers them as “a strange family, an odd family” (*The Last Gift*, p.38-39). Hanna’s point of self is specifically marked by the culture, the discord of sound produced by the family’s historical background. In her account, Hanna explains:

At times she thought she understood how difficult it must be for her father, still a stranger after all these years, coping with that strangeness all his life, so much older than Ma and unable to share the enthusiasms of his children or to make them truly share in his. She stood still for a long moment, thinking about him and begging pardon. (*The Last Gift*, p.119)

In the case of Hanna and her sense of relationship with the family, her bouts of conflict and transitional self finally arrive at a turning point of recognition as she acknowledges the points of convergence between herself and the family. Her “true self” i.e. the African-British-Muslim self is finally able to recognize the similarities and differences between them. This marks a transition in the protagonist’s parallel relational axis, diasporic consciousness, with the migrants and other related notions of traditional markers of proverbial African, cultural expectations. This transition stands as a stark contrast to the protagonist’s previous self during the stage of conflict. Before, Hanna is only able to feel a sense of estrangement from the family because at that time, she perceives the family as somewhat different and strange and therefore deems them as the others. However, during this stage of transition, Hanna’s self-identity progresses from a point of alienation from the family to a point of recognition and bonding with them. At this stage, Jamal is also able to form a connection with and empathy for the family. Moreover, based on Hanna’s previous revelation, it seems that she perceives the family and herself to be on par with each other, and it is at this point that they simultaneously become the others within the context of the majority Whites.

From this representation of Hanna’s psychological sense-of-self and her being a minority self, to this remarkable turn of attitudes stand testimony to the notion that only a non-Muslim host can tell about the experiences of a minority exactly the way it is experienced from the insider/outsider viewpoint. It has been argued that broadly, non-Muslims do possess the level and breadth in criticizing the strangers who claim to be British. A case

in point, Hanna's cultural hybridity is seen as a distinction between supposedly pure cultures. It has also been conceptualized that the Muslim sense-of-self is weaved by stories that provide linkages between culture and religion of the self. In other words, the environment that Hanna is put in reproduced two different cultures, particularly her father's ancestral land and the host land: "I feel myself suspended between a real place, in which I live, and another imagined place, which is also real but in a disturbing way" (*The Last Gift*, p.278). This depiction usually reflects the life space's classification of morals, standards and desires. This sense of disturbance emerges because Hanna considers herself as either African or British. That is the third space that assumes an essential condition in the psychological conflict against the hegemonies of the host culture i.e. the West. In short, Hanna has a conscious "sense of being alien from a position of weakness" (Bakari 2012: 11) losing her stability in the world like hundreds alike.

5. Conclusion

As illustrated at the beginning of this study, this study has aimed to explore the minority identity in African-British diaspora by analyzing Abdulrazak Gurnah's *The Last Gift* (2011) with a special focus on the minority identity that has apparently been embodied in the characters of the novel and reflected in its events. This study has attempted to examine the depiction of minority identity in the diaspora in the novel shedding light on factors such as self-cultural contexts and expectations, identity ideals and minority concept and the self-consciousness both the archetypes and contestations where migrants play vital roles as a minority, in their homeland and the host one. This

study has concluded that the sense-of-self for the migrant is often located within the constructs of culture and identity order and norms. However, there are also cases where these minority migrants' sense-of-self demonstrates a desire to achieve immersion and acceptance in the host land in relation to their existence as a minority in a majority community, and to create a new generation of youth subjects with a sense of self-consciousness.

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