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The Search for Self: Displacement and Identity in Aamer Hussein's *Another Gulmohar Tree*

¹Muhammad Waseem, ²Dr. Adnan Tahir, ³Akhtar Iqbal

1. Ph.D. Candidate, Azad Jammu Kashmir University, Muzaffarabad
waseem.linguist@gmail.com
2. Associate Professor of English, Emerson University, Multan
adnan.tahir@eum.edu.pk
3. Lecturer of English, Government College University, Faisalabad
akhtar_iqbal1990@yahoo.com

Abstract

Displacement expresses the human aspiration for dignity, safety, and a better future. It is part of the social fabric and our very make-up as a human family. History, in its broadest aspect, is a record of man's relocation from one environment to another. This displacement can be attributed to various factors, including education, employment, familial obligations, political exile, and economic pressures. The displacement process involves various identity-related issues for displaced individuals, including language, culture, values, and norms. This study examines identity-related issues faced by characters who relocate in Aamer Hussein's work, 'Another Gulmohar Tree.' Data were collected using a purposive sampling method. To achieve the targeted outcomes, insights have been drawn from Stuart Hall's theories on identity, ethnicity, and diaspora and Homi K. Bhabha's concept of hybridity. Hall asserts that identity is dynamic, continually evolving, and fundamentally a process of becoming, not being. Bhabha opines that living in-between is not only a matter of cultural exchange but also involves the creation of new cultural forms. The research findings indicate that individuals may consciously or unconsciously forfeit their true identity in response to the cultural environment of their new location. The research

shows that individuals, despite sacrificing their identities, experience feelings of alienation, nostalgia, and a sense of being homeless or homesick. Furthermore, their acceptance in society is limited.

Keywords: displacement, identity, crisis, culture, hybridity

Introduction

Aamer Hussein is a British Pakistani novelist and short story writer who effectively explores the identity crisis experienced by his characters. He was born in Karachi, and his parents came from various subcontinental regions. He relocated to London during his mid-teens and established residence there. He has traveled to India, Pakistan, and England. He is, therefore, aware of the challenges and concerns facing the diaspora. The presence of displaced and diasporic individuals characterizes Aamer Hussain's work. Many of his narratives address this phenomenon. Aamer Hussain, born in Karachi and based in London, has a history of migration. He has traveled to India, Italy, Spain, and Indonesia to acquire knowledge and learn about family matters. This is evident in the majority of his narratives. The characters' lives are influenced by displacement, partition, war, and military rule. The author illustrates the identity crisis through his characters. The selected work of Hussein, 'Another Gulmohar Tree,' addresses themes of displacement and identity crisis. Data were collected using a purposive sampling method to emphasize these issues.

Statement of the Problem

Residing in a foreign country as an immigrant presents various challenges and issues. Displacement, whether occurring between places, regions, or countries, results in multiple challenges. These issues must be addressed. A prevalent issue faced by displaced individuals pertains to identity. Individuals often experience a loss of identity when relocating from their homeland to that of another culture. Their true identity is obscured, resulting in a hybrid identity. Furthermore, the loss of identity results in individuals being perceived as alien, leading to identity crises that warrant exploration. This study aims to examine themes of identity crisis, alienation, nostalgia, homelessness, and separation as represented in the works of Aamer Hussain.

Significance of the Study

This research is significant as it aims to examine the impact of displacement on individuals and the challenges they face. The intention will likely awaken awareness among the common populace and immigrants regarding the diaspora's challenges. Migrants are likely to prepare for these challenges. The difficulties encountered by migrants represent a global phenomenon. This research project highlights the issues migrants face and may influence policy-making processes. Studying these topics, such as cultural studies and diaspora communities, encompasses additional fields. This study offers new insights into the circumstances of migrants. It benefits both students and future researchers. This study proposes a more appropriate theoretical model and aims to effect meaningful change.

Objectives

- 1) To highlight mental and physical traumas faced by migrants and their aftermath
- 2) To identify the factors that cause displacement and how different individuals cope with these factors
- 3) To analyze Amer Hussein's literary technique, which renders his diasporic vision valid.

Research Questions

The research tries to locate the answer to the following questions:

1. How does Hussain's work explicate loneliness, homelessness, nostalgia, and identity crisis caused by displacement?
2. What nuances does Hussein inspire in his crafty characterization to reveal and deal with migration issues, like study, labor, family, and economic and political exile?
3. How does Hussein's handling of creativity and discourse on migration and displacement play out to add to the verisimilitude of his work?

Delimitations of the Study

This study focuses exclusively on Aamer Hussein's work, 'Another Gulmohar Tree.' The analysis centers on identity crisis, alienation, nostalgia, homelessness, and separation. I have chosen five samples of text that accurately represent the issues being addressed.

Literature Review

Displacement indicates the movement of people from their home or country of origin to another place or country. It is also exchangeable with migration. Displacement might be a consequence of multiple and different factors. It can occur to living things. However, when applied to human subjects, it is the most dominant with, apparently, a list of numerous reasons. Movement due to large damage caused by some calamity or environmental change is called disaster-induced displacement, which hinders the support network required for human existence. If individuals are displaced due to the continuing development going on all around the globe, it is said to be development-induced displacement. When the displacement results from one group's conflict with another, it is called conflict-induced displacement.

McLeod (2000) illustrated Homi K Bhabha's concept of displacement in terms of borders as important verges full of paradox and ambivalence separating and joining different places simultaneously. These are the middle locations where moving beyond a hedge is considered. Dev (2002) believes that the host community is also affected by the socio-cultural effects of migrants through their active presence. Hence, they can change the ethnic equilibrium of the receiving community. Abro (2012) exposes the experience of displacement and identity crisis through Hussein's novel, *The Cloud Messenger*.

According to Blistein (2016), displacement involves movement or removal from one's native place. Displacement may be categorized as self-imposed (voluntary) or forced (involuntary). Its forms depend on the ambient circumstances that cause displacement. Different synonyms for displacement are migration, exile, desertion, diaspora, travel, banishment, travel, and escape, among others, and these states might share many characteristics.

Cherry (2019) explored the term 'identity crisis' coined by Erikson. However, identity is described as a subjective faculty and a discernible quality of personal humdrum and continuation, as well as having faith in the similarity and continuation of some shared people counterparts.

Suleri (1989) defined the identity crisis when she explained to her students at the university that in the third world, a woman plays the role of a daughter, a wife, a sister, or a mother. She is known for these relationships. She does not have an identity of her own. That's why she articulated, 'There are no women in the third world' (Meatless Days, p:20). In the view of Markova and Swann, if a person's identity is secured and firm in its relationships, only then, it might be recognized, admitted and appreciated by a targeted audience in the society. (Markova, 1987; Swann,2005)

Woodward (2004) claims that identity is produced in a social context and through individual thoughts about what connects them to the world. This process is executed through symbolizing. We stand for that type of person that we desire that others would think we are through our clothes and behavior. Thus, it can be worked out that outsiders will identify through some social attributes as a social element fabricating identity, such as the dresses and behavior of the person they try to recognize.

Olson (2011) investigates that the 9/11 attacks still hold great importance for the whole globe's evolution. All around the world, writers are also influenced by it. Through the story and discourse of the novel, 'The Reluctant Fundamentalist,' Olson examined the portrayal of identity. She observed the protagonist's identity change due to the 9/11 attacks. In conclusion, Olson describes that it is essential to understand personal, social, or national identity to explain the novel.

Damor (2015), in his research article, stated that many literary works are based on oppression, difficulties of adjustment in the state before and after marriage, domestic ferocity, and shifting images of women due to increased awareness. Due to globalization, literary works are now going beyond borders and crossing the boundaries of nations. Chitra Banerjee Divakaruni is a South Asian female writer who fully uses her diasporic experience through her novel, '*Arranged Marriages*.' Her characters with double identities sway between two cultures in her writings.

Riaz (2017), in her research article, examined how Sara Suleri's personal story is tied with the political history of Pakistan, and her tales are not of family relationships but indirectly hint at her view of gender and displacement. Srivastava (2016) investigated the influence of displacement on the political, psychological, social, cultural, and economic life of characters in the novels of Amitav Ghosh. Lobo (2018), in her research article, investigated various issues related to memory,

identity, and settlement in a foreign land culture, society, gender, and organization of homeland and alien land through Shamsie's novels, namely '*Burnt Shadows*' and '*Cartography*.'

The realms discussed above supply background to analyze migration, displacement, and identity crises among the diaspora. The loss of one's identity is a big issue among the diaspora. Whatever the reason behind migration, issues arise and affect the migrants. The discussion about displacement and identity crises will unite and provide a standard for analyzing the textual data from the novel *Another Gulmohar Tree*.

Research Methodology

Research Approach

The present research is qualitative. Qualitative research is exploratory. It is used to understand basic reasons, motivations, and opinions. It provides perceptions of the problem or helps to elaborate ideas or hypotheses for implicit quantitative research. It also unfolds trends in opinions and thoughts and plunges deeper into the situation.

Data Sampling

The purposive data collection method is employed by thoroughly examining the text in Aamer Hussein's novel *Another Gulmohar Tree*. The researcher's discreteness shapes the judgment of purposive sampling. The researcher's aim and the targeted audience's apprehension are understood.

Population

Out of Aamer Hussein's many works (*Insomnia*, *Cactus Town*, and *The Cloud Messenger*), this novella, *Another Gulmohar Tree*, has been chosen for this study.

Theoretical Framework

Stuart Hall's concept of identity and Homi K Bhabha's concept of hybridity have been employed as a theoretical framework. Hall (1994) asserts that identity is a dynamic and always-evolving phenomenon. It is a matter of becoming, not being. We can say that identities are like teeth that are hard to maintain and easy to lose. On the other hand, hybridization is one of the most

prominent concepts of Bhabha, which is taken from Said's ideology. The theory of cultural hybridity and the production of new multicultural patterns have become extensively employed and questioned in current literary-intellectual discussions and other disciplines like science, sociology, and philosophy. Bhabha (1994) states that living in between is not only a matter of cultural exchange but involves the creation of new cultural forms.

Data Analysis

The analysis of '*Another Gulmohar Tree*' has been carried out by eliciting elements depicting displacement and identity crisis through diction, characterization, narration, and other intrinsic elements. It is essential to know about the summary of the selected works before proceeding to text analysis.

'Another Gulmohar Tree' is a novella by Aamer Hussein. It is the story of Usman and Lydia, who choose to live with one another despite all the differences in religion, culture, age, and region. The story is divided into three parts. The first third of the story is tinted with a touch of traditional fairy tales. The second part is set in post-war London. It is the time when the Subcontinent is freshly free from its colonial reign. Usman and Lydia met for the first time in London in 1949. The third part is the main character's journey in Karachi, Pakistan.

The fairy tale section is intriguing. In the first narrative, Usman feeds an eccentric frog and always gets a gold coin. However, the frog vanished after many days. Keep singing to call the frog back, but it doesn't come. In the second story, a girl is sacrificed to crocodiles and marries their king. Her parents visit and move in with her. Strangely, they become crocodiles after eating their bread. The third story has Rokeya finding a deer in her front yard. She enjoys its company and friendship. One day, the deer disappears, leaving her distraught.

The chapter "Puzzled Angels" jumps between fairy tales to reveal the plot and two key characters. A University of London symposium brings together 40-year-old Pakistani writer and journalist Usman Ali Khan and 10-year-old illustrator and painter Lydia. Their company comforts them. They become friends, not lovers. Both had bad marriages. They parted after a year, promising to exchange messages.

Upon the finalization of Lydia's divorce after two years, she embarks on a ship to Karachi. She arrives at the Metropole Hotel and communicates with Usman. He rushes and greets her with warmth. They marry after two days. Lydia converted to Islam before her marriage. She adopts the name Rokeya. She learned 'Hindustawnee' in London over the past two years. She discards Western attire and embraces Pakistani clothing. She embraces Pakistani culture. She forms friendships with the educated and middle class within Usman's environment. She studies the Holy Quran. Tabinda, a friend from Pakistan, instructs her on how to prepare traditional Pakistani cuisine. She learns stitching and embroidery from her as well. Jahan Ara, also known as Jani, is a close associate of Rokeya. Jani received an education in Britain and runs a literary magazine, where Rokeya subsequently assumes the role of editor.

Rokeya engages in painting, writing, editing, and raising her three children. She frequently contemplates that had she been in London, she would not have accomplished as many tasks.

After a decade, Usman realizes he is falling behind in his writing career. His political ideas have become outdated. He transitions between roles as a writer, journalist, and editor. He perceives an increasing distance between himself and Rokeya. She is actively involved in her routine activities. She favors her children over him. He considers himself accountable for it. He recalls that he occasionally exhibits rudeness towards her, particularly when experiencing frustration. Recognizing these factors, Usman attempts to repair their relationship. He proposes that they tour England, another foreign country, or, at the very least, the mountains of Pakistan. However, Rokeya responsibly declines and provides a list of tasks that remain to be completed. She recommends postponing the foreign tour until next year.

'Another Gulmohar Tree' explores various themes, with displacement being the most prominent. Lydia represents displacement and identity crisis accurately. Lydia relocates to Pakistan for Usman. She changes her religion, culture, nationality, language, attire, and food. Despite appearing content, her identity remains obscured. She assumes Rokeya's identity; however, she continues to be perceived as a foreign woman by those in her vicinity. Her altered lifestyle is incompatible with English society. Furthermore, her children have to cope with the derisive attitudes of their peers due to their mixed heritage of English and local parentage.

The Gulmohar Tree is found in Pakistan, India, and Nepal. However, it is not the native tree in these countries. The origins of this species can be traced to Madagascar. However, it adapts and thrives in these regions effectively. Lydia's origins are in England, yet she adapts and thrives in Pakistan. The novel's title, 'Another Gulmohar Tree,' is pertinent to its overarching theme. Rokeya serves as an exemplary representation of the Gulmohar Tree. Thus, she represents another Gulmohar Tree.

Displacement is the central theme of Aamer Hussein's "Another Gulmohar Tree." This novella depicts displacement and related issues, such as identity crisis, loneliness, homelessness, and nostalgia. Here is a list of some events that show how displacement affects the people who face it.

Data Analysis: Sample 1

- (1) "But what had touched him most were the accounts of the ignorant and the simple who traveled enormous distances, sometimes on foot, to make their homes in a new land, some chased away from their native places, but many, too, who'd come in pursuit of their dreams. "

(Hussein 2014:44)

The partition of the Indian subcontinent exemplifies significant displacement. Although Usman did not experience the calamity of partition firsthand, he extensively documented it with a nuanced approach. In 1947, he observed affluent Hindus from Sindh relocating to Bombay, the United Provinces, and Hyderabad, abandoning their homes and status. The partition of the subcontinent into India and Pakistan engendered numerous challenges. The affluent abandoned their possessions and relocated to a desired homeland. They disregarded their asset loss and continued to pursue their ideal residence. He informed Lydia that he had authored a brief book

concerning the migrants of the partition and their bravery and persistence in the face of contemporary opposition.

In 1950, Usman attended a meeting at the Senate House near Russell Square. He was one of the principal speakers at a symposium representing Pakistan, a newly established nation. Scholars from Egypt, Ireland, India, and Indonesia discussed the prevailing situations in their respective countries. The discussion indirectly addressed the ethical rights and damages associated with the partition of India and Palestine. As a single Pakistani, Usman discussed his country's aspirations on the platform. He wore traditional attire: a white shalwar kameez and a black sherwani. His black shoes, laced and of Western design, exemplified a hybrid culture.

Usman articulated his country's position with fervor at the forum. His public demeanor exhibited dignity. He defended his country's honor against his foreign-educated Indian counterpart, who viewed the emergence of Pakistan as a conspiracy orchestrated by a group of extremists. He contended that the establishment of Pakistan was necessary in the contemporary era, with the common people and the elite striving collectively for its formation, akin to the unity of kings and pawns in a chess game. He was resolute in his decision to begin his life in a new country, Pakistan.

Data Analysis: Sample 2

"And during those four years in the imperial capital, he acquired many of its refinements of nuances and gestures, just as he'd learned, in Lahore, to wear Western clothes with an air of unstudied elegance. " (Hussein 2014:42)

Usman has spent his life traveling both domestically and internationally. He experienced displacement for the majority of his life, resulting in multiple crises of identity. When Lydia enquired about his life, he gave her all the information she sought. Usman was born in a village in Punjab, India. His maternal grandparents raised him in Multan due to his father's refusal to care for him. He lacked formal education and received instruction at home from his grandfather, a herbalist with knowledge of Persian and Arabic.

At the age of twelve, he returned to Rawalpindi to his father, who finally accepted him following the death of his grandfather. He experienced discomfort and loneliness in that environment due to his aversion to his stepmother. He did not feel any sympathy for his younger siblings. "In this house that ought to have been his own, he experienced the sensation of being an unwelcome guest at a meal or a stranger."

His education concluded when his father required him to enter the workforce at fourteen. He possessed his grandfather's books, thus maintaining engagement with Urdu and Persian literature, including the verses of Momin, Meer, Ghalib, Ferdausi, Nizami, Jami, and Ameer Khusrau. He generated income by instructing affluent children and adults in literacy skills. Usman's father aimed to eliminate his minor expenses. He arranged for Usman to marry the daughter of an older cousin. Usman's identity was scrutinized due to his sole position as the son-in-law of Sharif Din, who assured him of comforts such as food and lodging and an esteemed social status in exchange.

When Usman was twenty-one, he left his family and moved on to try his luck. He began to write poems in Urdu conventionally and sent them to magazines in Lahore. Fortunately, the poems were accepted for publication. He also started a job in an Urdu newspaper and kept writing. He took 'life' as his subject and wrote his first book, a sentimental novel about the people around him and his own difficult circumstances.

Usman was from Punjab, India. Consequently, his accent and manners lacked refinement and were inappropriate for the literary sphere. Upon relocating to Delhi, his rough accent and rural demeanor became a target for humor. Despite his indigenous wisdom and access to folklore, he was regarded as a naif storyteller, originating from Punjab. He needed to modify his literary devices and his external appearance. Consequently, he relinquished his authentic identity and embraced a hybrid culture.

Data Analysis: Sample 3

"the new name, the ease with the words. He hadn't asked her to convert. She'd quite simply taken the step herself, in London, and chosen a name she knew he loved. (Hussein, 2014:61)

A name constitutes an individual's true identity. The loss or alteration of a name results in the erosion of one's identity. Lydia changed both her religion and her name. Displacement resulted in a loss of identity and the erasure of her name. Usman discovered that she had altered her name from Lydia to Rokeya at their marriage.

Upon their initial meeting in London, Lydia presented herself to Usman as 'Lydia Javashili.' Usman struggled to pronounce Javashili and instead said, 'Miss Joshili.' She requested that he call her Lydia, her first name. However, he did not permit her to address him by his first name. Lydia observed that his Pakistani colleagues refer to him as 'Usman Sahib,' which translates to Mr. Usman. She also learned that "Joshili" means "courageous" in his language. During their marriage, Qazi asked Lydia if she would consent to Usman as her husband. She stated in clear Urdu that I, Rokeya, acknowledge. Usman was greatly surprised to hear her new name. She was introduced to the exiled English society as Mrs. Usman Ali Khan, the wife of a locally renowned literary scholar. Consequently, her identity was defined not by Lydia or Rokeya but rather by the name of her male counterpart.

Data Analysis: Sample 4

- (4) How would things be in London now? Would she feel at home there? Her father sent her courteous missives on special occasions, Jake wrote from time to time , but even he couldn't convey what she wanted to know. “ (Hussein, 2014:85)

Often regarded as a yearning for the recent past or homesickness, Nostalgia is perceived as an emotion that detracts from present living. Nostalgia among immigrants is viewed as a less potent form of escapism, reflecting an inability to adapt and progress. The nostalgia experienced by protagonists in immigrant literature is not rooted in an idealized or perceived version of the past, nor is it motivated by a personal, individualized experience. Nostalgia is a complex psychological

condition influenced by socio-political and cultural isolation. Rokeya, the protagonist of "Another Gulmohar Tree," experiences nostalgia regarding her life in England.

Determining identity poses challenges for individuals experiencing cultural dislocation as they navigate dual worlds simultaneously. Displacement complicates the diaspora's quest for identity, rendering it increasingly challenging and bleak. The diaspora's distress is exacerbated by the contemplation of returning to their homeland. The home they desire to return to undergoes a complete transformation, evolving into a romantic illusion. An immigrant longs for the world of their homeland yet struggles to find a sense of belonging in either context. When observing a new location, he identifies connections to the previous one. He perpetually seeks his former residence within his current dwelling. His faithfulness, affection, and cultural identity represent a blend of traditional and contemporary elements, existing in a perpetual state of ambiguity. He leads a dual existence. He seeks to integrate into the new world beyond his home. While in his new residence, he attempts to replicate his previous home. The success ratio in both instances is notably low.

Rokeya desired to visit her birthplace and wished for her children to accompany her. At times, she experienced feelings of homesickness. She desired for her children, Rabia, Saadi, and Shamy, to accompany her on a visit to England. She aimed to present her birthplace and where their mother spent her childhood. She longed for England and its late spring weather. She frequently considered that she had substituted numerous items she had abandoned. If she had stayed in London, her life would have differed significantly from here. She questioned whether she had undergone complete transformation or merely adaptation.

A limited social circle characterized Rokeya's social life. As a foreigner, her social life, while ongoing, consists of activities within the displaced community and the British Council. She communicates with her friend Jake in England; however, he cannot alleviate her loneliness. Each year, her father sent her a birthday card. She could not control her tears upon receiving her birthday card, which her father traditionally sent three weeks late each year.

Data Analysis: Sample 5

"She had encountered some slight hostility at first, but in the end a mixed group of like-minded women, one among them the Italian wife of a Pakistani and another, the daughter of a Pakistani father and an English mother had succeeded in establishing their credentials as teachers in their liberal but righteous neighborhood, and overcoming prejudice. "

(Hussein, 2014:74)

An immigrant or diasporic individual must undertake significant efforts to gain acceptance within the local community. They must assimilate into the local lifestyle to avoid feelings of awkwardness or loneliness. Rokeya made every effort to assimilate with the community. Shortly thereafter, she altered her Western attire to integrate into the local population. She cycled to the stores located twenty minutes from their lane. Retailers and fellow customers were similarly delighted by her amiable demeanor. Clad in cotton attire, she independently conducted her shopping and placed them on the bicycle after filling her baskets with various items.

In the evening, she occupied herself with domestic tasks. She prepared lentils, bread, and veggies and accompanied her meal with a salad. She also prepared several desserts and salads that Usman enjoyed. Rokeya taught at a primary school, initially instructing in art before advancing to teach English composition and grammar. Despite the British Council's invitation to put her at a prestigious and lucrative institution, she opted to teach at a nearby, small school just a few minutes walk from her residence.

Her acceptance by the local community was not effortless. Instead, it required time for her to establish herself. Initially, she encountered resistance and animosity from the local ladies at the school where she taught. However, over time, those women cultivated amicable relationships with her. Those women, too, possessed a history of exile and dislocation. They transcended their biases for the benefit of their children's education. The English instruction at the school where Rokeya

taught was of superior quality. Consequently, residents were urged to enroll their children in the school where Rokeya instructed.

Usman's male acquaintances readily accepted Rokeya. They referred to her with warmth and respect as sister-in-law. Their adoration stemmed from her hospitable disposition, her eager desire, and her intrinsic motivation to engage in their lives. Additionally, while Usman attended the Press Club for discussions or other male-dominated events, she would accompany friends to watch theatrical performances at the British Council or productions by provincial Shakespearean companies. On these occasions, she was attired in Western garments created by her neighbor, Tabinda. Nonetheless, many in her vicinity exhibited respect and fondness for Rokeya from the outset. One such associate was Tabinda. Rokeya experienced a profound sense of belonging with her. Tabinda was proficient in needlework. Rokeya also acquired the ability to articulate the terms *zardozi*, *carob*, and *Salma Sitara* about golden embellishments and sequin craftsmanship. She additionally instructed Rokeya in using herbal cures for her hair and skin, utilizing sandalwood and gram flour. In addition to this, she also imparted her traditional cooking recipes, including savory fritters and sweet dishes prepared with carrots or pumpkin. In exchange, Rokeya instructed her to prepare Western cuisine, including baking cakes, cheese twists, shortbread, and lemon curd tarts.

Jahan Bano Jami, known as 'Jani' by her friends, was another neighbor at home with Rokeya's split identity. She lived on the parallel lane to Rokeya's. She watched Rokeya's chalky drawings of children against dark settings displayed at Tabinda's boutique. Jani asked to meet Rokeya and assigned her to illustrate stories, articles, and features for *Endeavour*, an English magazine that was run with her funds. She also asked her to write reviews of art exhibitions and related events under a pseudonym.

Rokeya's power of character helped her settle in the world she chose to live in. She molded herself according to the requirements of the new country.

Findings

Research questions raised at the research's beginning are answered concisely and precisely. How does Hussain's work explicate loneliness, homelessness, nostalgia, and identity crisis caused

by displacement? What nuances does Hussein inspire in his crafty characterization to reveal and deal with migration issues, like study, labor, family, and economic and political exile? How does Hussein's handling of creativity and discourse on migration and displacement play out to add to the verisimilitude of his work?

Aamer Hussein's works explore the themes of displacement and identity crisis from multiple perspectives. The research questions encompass issues about study, labor, and family, as effectively illustrated by the novel's author through its central characters, Usman and Rokeya. Usman experienced familial problems. His grandparents raised him. He was unable to obtain a formal education as well. He also did not receive financial support from his father. This explains his continual relocation and attempts to seek fortune. He began his journey in a village in Punjab and, after traversing several cities, arrived at the imperial capital, Delhi. Throughout his journey, he encountered numerous challenges. A significant issue was the identity crisis. During his childhood, he was acknowledged through his grandfather, as his father had declined to raise him. In his early years, he was recognized as the son-in-law of Sharif ud din following his marriage. In Delhi, he was regarded as a naive storyteller from Punjab despite possessing indigenous wisdom. He altered his external appearance and literary techniques to gain acceptance in the scholarly community.

Nostalgia resulting from displacement is evident in Hussein's work, illustrated through characters who recall their past experiences. Usman, residing in London, reflects on his home in Karachi and experiences a profound sense of loneliness while walking through the streets of London. He did not appreciate the weather in London, and the feeling of being an outsider troubled him. Lydia experienced occasional homesickness and reflected on London. She maintained correspondence with her friend Jack in England, who wrote letters but felt he could not convey the information she sought. The study indicated that Lydia experienced significant nostalgia for her life in England, expressing a desire to visit London and to share her birthplace with her children.

The study also examines local populations' humiliation and degradation of diasporic families. Generational identity issues result from displacement. Lydia's father was Georgian. Despite being a respected English banker, he never achieved English status. Lydia said her father's diaspora caused her unhappy childhood and detachment from the world. Lydia's children had this problem.

They had challenges from their mother's immigration status. Her oldest son, Saadi, was teased by older boys at school for resembling Lydia's Scottish mother and speaking Urdu inconsistently. Due to their mother's displacement, they were seen as foreigners and degraded in Pakistan.

The dilemma of displacement is that migrants often experience a sense of alienation upon returning to their native lands. They are considered foreign to the local community. Strangeness is observed in both foreign and local communities. Individuals experience discomfort in their places of origin. They continue to experience loneliness and alienation even in their place of origin.

One of the research questions concerns Hussein's specialty of creating diasporic characters and situations in his works. His themes are migration, identity crisis, hopelessness, and separation. He has said significant dialogues through the mouths of his characters that aptly portray displacement issues, which is apparent in the data analysis of this study. Besides his employment of tenements of magic realism, he also adds beauty to his works. The fairy tales included at the beginning of the novel 'Another Gulmohar Tree' also show his display of displacement, identity crisis, homelessness, loneliness, and the in-between situation of the displaced people.

The study also reveals that migrants face hardships adjusting to a foreign land. As far as Lydia's case was concerned, though she migrated from the center to the periphery, she suffered difficulties adjusting to a relatively less developed country. It shows that the psyche of the natives and their attitude towards immigrants are almost the same all over the world.

The reason behind Hussein's creation of diasporic characters is that he is the victim of displacement and identity crisis. His life has been divided between India, Pakistan and England. That's why he has an experience of living a diasporic life and all the sufferings of migrants.

Conclusion

The study concludes that the characters in *Aamer Hussein's Another Gulmohar Tree* are confronted with challenges such as questioning their beliefs, lives, and positions in their respective jobs. The research demonstrated that protagonists face various challenges when integrating into the host country. Displacement, uncertainty, and disappointment are the characters' experiences.

The characters, despite sacrificing their identities, experience feelings of alienation, nostalgia, and a sense of being homeless or homesick.

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