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ISSUES OF MIMICRY AND ASSIMILATION IN CLIVE SINCLAIR'S "SMART ALECKS" AND "MY CV"

Mati TURYEL *

Abstract
Clive Sinclair's story collection **Lady with a Laptop** deals with contemporary diasporic Jewish identity. From this story collection, "Smart Alecks" and "My CV" particularly tackle the acculturation problems of Anglo-Jewish identity through the protagonists Alex from "Smart Alecks" and Cowan from "My CV", their attempt to purge themselves from their Jewish background and white wash themselves to be recognized only as English. To achieve that aim, the characters mime the English habits and ways of life. However, their wishes fail and they become criminals. Alex robs a safe deposit to finance his prodigal life style and Cowan kills a man. In this study it will be claimed that author Sinclair contradicts Homi Bhabha's theory of mimicry and regards assimilation and mimicry as dead end which finalize the dreams of white washing.

Key Words: *Mimicry, Assimilation, Anglo-Jewish İdentity, Diaspora, Diasporic İdentity, Acculturation*

CLIVE SINCLAIR'IN "SMART-ALECKS" VE "MY CV" ADLI ESERLERİNDE TAKLİT VE ASİMİLASYON PROBLEMLERİ

Özet
Clive Sinclair'ın **Lady with a Laptop** adlı yapıtı günümüz diasporik Yahudi kimliğini ele alan bir hikâye derlemesidir. Bu eserde yer alan "Smart Alecks" ve "My CV" adlı hikâyeler, İngiliz-Yahudi kimliğinin özellikle uyum sorunsallarını ele almaktadır. Bu iki hikâyenin ana karakterleri "Smart Alecks"den Alex ve "My CV"den Cowan, Yahudi kimliklerine dair izleri silerek Anglosakson, Hiristiyan ve İngiliz hayat tarzını taklit ederek asimile olmaya çalışırlar. Ancak her ikisinin de bu istekleri başarısızlığa uğrar ve birer suçluya dönüşürler. Alex müsrif yaşam tarzına para bulmak amacıyla bir güvenlik şirketini soyar; Cowan ise bir insanı öldürür. Bu makalede yazar Sinclair'in, Homi Bhabha'nın taklit naziresiyle çatıştığı ve burada ele alınan eserlerinde taklit ederek topluma uyum sağlama çabasının başarısız bir asimilasyon girişimi olduğu ve kişileri çıkmaz bir yola soktuğu tezi üzerinde durulacaktır.

Anahtar Kelimeler: *Taklit, Asimilasyon, İngiliz-Yahudi Kimliği, Diaspora, Diasporik Kimlik*

Clive Sinclair's work The Lady with the Laptop is a collection of stories that deals with various contemporary Jewish identities. Two stories from this collection, "Smart Alecks" and "My CV", tackle with problematic Anglo-Jewish identity in many issues like assimilation, multiculturalism, anti-Semitism and the difficulties of acceptance by the Christian English society as Jews. In the stories the attempts to be recognized as Jews through mimicry and the failure of the characters are seen. It can be claimed that Sinclair tries to display the narrowness of the bridge between assimilation and mimicry even in Homi Bhabha's formulation of mimicry.

The story "Smart Alecks" narrates the humorous story of Alex who is imprisoned because of his erroneous choice of friends and occupation. Alex is the son of a kosher butcher who lives both a conventional lifestyle and a liberal way of life. Such ambivalence in life affects his friend choice and pushes him to frequent with both Jews and non-Jews in other words Christians and Muslims alike. He gets into the drug business with his friend Pinkie and meets Fiona, a gentile girl whom he has an affair with. The reason of his imprisonment is the attempt to rob a safe deposit company together with an Arab called Bashir and his Jewish friend Pinkie. While he is in prison he also learns that Fiona is pregnant. During his imprisonment for five years, Alex questions himself, his actions and his identity through his cousin Noah. In this humorous crime story, Clive Sinclair questions

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the problems of assimilation and mimicry of the gentile life style in the younger generations and tries to observe how far the Jewish assimilation may proceed and claims that the end itself builds a criminal self.

"My CV" also deals with the issue of crime yet unlike "Smart Alecks" the reader meets a murderer and a murder. The conditions that emerge the crime in "My CV" display the hazardous nature of miming and thus losing the true identity of the self. The protagonist Cowan is a Jewish academician, and married with a child and he leads a double life; he works for a small advertising agency as a writer and he works for his MA thesis as a half time academician. This double life fighting one another finally turns his personality to a "double-goer" and a "miming self" of Bhabha's description. As Homi Bhabha states in The Location of Culture "mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference" (Bhabha, 2004:122).

The identity problem of the characters in "Smart-Alecks" and in "My CV" emerges due to imbalance, which emerges as the result of the Jewish characters' miming English gentile lifestyle. As for the Jewishness, which appears as an undercover part of their persona, lead the characters to experience disillusionment and conflict evoking a dilemma and a dangerous concern, a fight between Englishness and Jewishness. The attempt to create a hybrid identity and acceptance of assimilation is what Sinclair regards as a crime in these texts. In that sense, Sinclair agrees with Charles Taylor's idea about having been exposed to assimilation in Taylor's article "The Politics of Recognition" which states that "assimilation is the cardinal sin against the ideal of authenticity" (Taylor, 1994:38). Besides, Jewishness in these stories functions as a bomb ready to explode due to the shape, it has taken in centuries. The efforts to create and shape the Anglo-Jewish identity make Alex a robber and Cowan a golem who kills.

The title of the story "Smart Alecks" composes an irony for Alex who considers himself a "zeitgeist kid" and "improvisatore", yet he becomes the victim of his desire to be assimilated by leaving the conventional Jewish life. Having the educational background of a grammar school and being brought up in the suburbs, Alex tries to have the experience of the social mobility in a less painful way. However, apart from a few benefits of this school, such as the erasing of some elements of Jewishness, he fails in the process of white washing since he does not have university education like his cousin Noah who becomes white washed thanks to his university education.

In "Smart Alecks", Sinclair's protagonist Alex tries to escape into the free gentile world and to achieve this aim he commits an armed robbery to finance his break out. Alex leaves Jewish suburb of Mill Hill and moves to London, where he lives with his Jewish friend Pinkie, another outcast of the Jewish community dealing with drug trafficking, while they strive for acceptance by the English for which he realizes that he has to pay a price which he pays with his freedom.

Alex, as an ambitious person, unlike the other members of his Jewish community who pursue a life away from crime, daringly lives in crime to be the "King of the City" and helps his Jewish friend Pinkie to supply drugs to the rich upper classes. Pinkie, Alex says the story, is " a latter-day court Jew; his particular specialty being drug dependent debs and chinless scions with gambling debts, who purloined mummy's jewels and relied upon Pinkie's connections for their readies" (SA 64). Committing such a crime and calling Pinkie a "latter day court Jew" creates an irony with the social function of the court Jews. Court Jews supplied rudiments in particular to the nobility, for various purposes like war; betrothal presents of the royal families or the credit to build state projects. The phrase "Court Jew" is also an expression that conveys the meaning of less painful passage to the gentile society; a court Jew is a privileged Jew, even an emancipated one, and has the right to go out of his community; he is an assimilated Jew and is hence accepted (Biale, 1986: 98). Bearing Alex' words in mind, drugs as the requisites of the rich upper class take the place of money that Alex, Pinkie supply and thus they become privileged. However, this freedom makes him available to the hazards of the gentile public and renders him unprotected. Consequently, the kind of assimilation Alex and Pinkie desire have a price which finally put them into the jail.

Alex regards the era he lives in as a laissez-faire era. Therefore, he believes that his choice would not be questioned in the gentile world. In this unquestioning epoch, the risks that diaspora Jews might face requires a return to the biblical sources and to the metaphor that Jews in diaspora are in danger like a maiden in a brothel (Boyarins, 2002:72). As for Alex, living outside of Jewish community and his escape from the community makes him available to the hazards of gentile society. Parallel to the Boyarins' idea, in another context, Murray Baumgarten in "Dancing at Two Weddings" says that,

> *…within exile, there can be no individual action; to take action outside the fold of the community is to engage in a form of suicide. To stay from the four cubits of the Law, which guarantee the possibility of right action and guard against the misprision of exile, is to move into unmarked territory and lose your way […] to wander out of the homeland of the Halakha is to invite confusion, terror and death. (1996:101)*

Disillusionments that Alex experiences throughout the story urge him to find different solutions as it is seen in the case of the white washing since the more Alex tries to hide his Jewishness the more his Jewishness becomes visible. When he thinks that he is accepted as an English he is reminded of his Otherness as a Jew, either through the anti-Semitic references or direct utterances. For instance Pinkie's one of noble clients, refers to Alex and Pinkie as "Shylocks" which the most anti-Semitic stereotype implying not only their religious and racial otherness, but also their possible relation with crime (Felsenstein, 1999:158-186). Such implications about their difference are issues that Pinkie and Alex cannot avoid. It is seen that the change of occupation or status does not prevent their acuity as Jewish or rather stranger. From this point of view, it is seen that Pinkie and Alex are solely Jewish and their Englishness is a vague entity.

> *'That's what I appreciate about you Shylocks,' explained one nobleman,*
> *'you are really only interested in money.' As it happens, m'lord, Pinkie's*
> *antecedents were not Venetians, but came from Warsaw via Antwerp,*
> *where they traded in industrial diamonds and founded the company their*
> *errant descendant was destined to control when old man Straus retired. (SA 64-65)*

Alex' arrest because of the armed robbery makes him evaluate his past. Eventually he decides to return to his roots and thus the story becomes a confession for Alex' errant life. He recounts how he met Fiona Bullfinch and through her how he met Bashir his partner in crime. At this point, to clarify the nature of and the reason behind the crime, Fiona and Alex' relation must be put forward. In Alex and Fiona's affair, Alex hides his Jewish part for fear that she may humiliate him and he wears a mask in his relationship with Fiona, which materializes the affiliation on deceit. The mask Alex wears for Fiona is a mask of success he always wanted. Also, what Alex seeks in this relationship is its uncommitted nature which will free him in the end. Alex looks for free relationships with gentile women and thus in an attempt of achieving mimicry he impersonates a surgeon, which is a desirable occupation for him better than being a butcher. When Fiona and Alex meet he "had a vision of [himself] in [his] bleached hat and bloodstained coat and told a white lie, 'I'm a doctor, well, a surgeon actually' (SA 65). In this relationship Fiona becomes a representative of the suppressor and Alex becomes the suppressed "other" and ends his irresponsible period, making Alex pay the price of his impersonation of a surgeon and gentile habits with pregnancy. After Alex is sentenced to five years, Fiona pays a visit to Alex, claiming she is carrying his baby. With pregnancy Fiona makes Alex pay the price of his asking for "metropolitan longings" (SA 64). The pressure she puts on to Alex makes him obedient: Fiona] turned up unexpectedly a couple of hours ago, looking as beautiful as ever, although conspicuously out of place; an English rose on a dunghill. She handed me a basket of fruit, as if I were a patient and this prison a hospital.

> *'Fiona' I said, 'what a pleasant surprise.'*
> *'I've got an even bigger one,' she replied, 'I'm pregnant.'*
> *'Is this a matter of congratulation?' I enquired.*
> *'It depends upon the attitude of the father,' she replied.*
> *'Who is?' I asked.*
> *'You' she replied.*
> *'How do you know it isn't Bashir?' I asked.*
> *'Because that two-faced swine is serving twenty years,' she replied, 'whereas you'll be out in less than five.' (SA 99)*

Bashir, the biological father of the baby and Alex's partner in crime is a Lebanese terrorist, drug baron and a very dangerous man, as Alex understands later. Bashir is a double stranger who seeks refuge in England. The familiarity that emerges between

these characters emerges due to their seeking refuge in a society where their true identity is not welcomed. At the party in which Bashir and Alex meet, Bashir pretends to be the Prince of Iraq and Alex as an English surgeon. With such hidden identities from the views of Fiona and the others, Alex and Bashir live in the borders of society, and the search for a home makes them closer. As a refugee Bashir escapes from terrorism and a guilty past in which murder and rape are involved, while for Alex he flees from the dull life of a kosher butcher in Mill Hill.

Sinclair's representation of Bashir favors him more than Fiona, and compared to Fiona, Bashir's presentation takes more space in the story which becomes an advantage for Bashir to be understood as a persona. Although he is a stranger, his position in the narrative is clearer than Fiona. Throughout Bashir's deceit as the Prince of Iraq produces a respectful air towards him from the English and circumvents his overt otherness. Alex's deceit about his origin saves him from the generalizations of Fiona and other people. What Sinclair criticizes in "Smart-Alecks" is the material world view of the English society and their overvaluing titles fake or genuine. Title gives the person the privilege and a person like Bashir can be whitewashed with a title. Bashir from the moment he appears is singled out as a threat for Alex. However; for a period of time Alex identifies himself with this foreigner, due to the common feature, that is both lives in the borders of English society. During the party, the immediacy between them urges them to reveal each others' mask of pretense.

> *'… Just now, when I felt your eyes upon me, I knew at once that you had seen through my façade. You probably even guessed that I am not an Iraqi. I am sure you recognized a Maronite from East Beirut when you see one. I doubt Fiona even knows there are Christian Arabs, as far as she is concerned, an Arab is an Arab. Why, I'll wager she doesn't even suspect that you're a Jew.' He raised his hand. 'Please, my friend, don't insult me by denying it.'*
> *There was an implied threat in the words which led me to believe that my new chum Bashir didn't take insults lying down.*
> *'Why should I deny it?' I said. 'Of course I'm a Jew.' (SA 81)*

Bashir like Fiona usurps Alex and Pinkie in order to get the money he wants to lead a luxurious life that his fake title requires. Bashir convinces Alex and Pinkie to rob a safe deposit bank. Thus with this step in his comical crime career Alex accomplishes his assimilation as an Anglo-Jew as he mimes the English felon. With this robbery Alex thinks that he will be free from the imperatives that the society holds over him. He sees this robbery as his renaissance:

> *Obviously I wanted the money, which would free me from my thraldom to the fleshpots of Mill Hill, and finance my independent status. But was that all? Perhaps each destructive blow aimed at the locked boxes had also been a contraction, a labour pain, the birth pangs of a new, improved Alexander; no longer a smart-aleck Jew boy, but a bona fide member of high society. (SA 87)*

During Alex' arrest, the police illustrates the prejudices of the society by generalizing Jews in Alex's personality as "Fagin". "Well, well, well,' said one of the officers, rubbing his nose in time-honoured fashion, 'it seems that you people can't alter the habit of centuries, any more than a leopard can change its spots'" (SA 129). Alex eventually sees that most of the people still have the Victorian perspective and therefore they see him as the wicked Jew that is associated with Shylock and Fagin and not even an impersonator of a gentile criminal. In his book Anti-Semitic Stereotypes, Frank Felsenstein explains that this observation is an uncut tradition which, even the rational Age of Christian Enlightenment failed to conclude (1995: 6).

Alex' relation with crime is a result of his education. Although there is little evidence on the relationship between education and crime there is a latent connection between crime and education. As Ann Dryden Witte puts it in her article "Crime" education is a substitute activity which affects "the level of criminal activity by encouraging good habits (e.g., industriousness), discouraging bad habits (e.g., drug use), and increasing future orientedness" (2000:222). Education systems are also systematized and formed in order to ease the way for the person's integration into the society through teaching native language and stressing the history and culture of the society to increase the sense of belonging. Starting from the nineteenth century onwards, Jewish children who have had scientific western education together with Judaism also received a sense of Englishness; hence education has become a means in Anglo-Jewish identity creation. (Jeleniewski-Seidler, 2000:4) Alex's abuse

of education system prepares his ending up in jail. The imbalance between Alex's Englishness and Jewishness is a misapprehension of this identity. He does everything to be recognized as Alexander a respected member of the society and not as Alex "a smart-aleck Jew-boy" (SA 87). Although Alex has had grammar school education, he believes that his qualifications can provide a better life than the university education can provide, and by becoming a robber Alex wastes his luck. He also envies his cousin Noah who is an academician and whose public acceptance is represented as less problematic than Alex's. Thus, schooling provides security and recognition to Noah, while insufficient education leads Alex to crime and thus his failure in acculturation. Although Sinclair locates his character Alex within a crime and into a pseudo-muscle Jew representation as a reaction to the passive diaspora Jew type, he does not approve such assimilation and views it as a catastrophe.

Alex' Jewishness in "Smart Alecks" appears lexically when Yiddish words come to Alex's mind to define the world around him. Uses of Yiddish aid him when English is not enough and also this vernacular language reminds him that Jewishness is embedded into his self and it is indispensible. The haunting of Yiddish is also the haunting of Mill Hill where he flees from and tries to find refuge in other parts of London. Besides the elaboration of Yiddish is a sign of resistance against assimilation in the subconscious. The employment of French produces an air of an educated person and decorum, as Alex says this is his credo "le style et l'homme meme" (SA 79) which functions as a means for Alex to hide his Jewishness. While words in French are outspoken and act as the indicator of acceptance, words in Yiddish, as the marker of otherness for the gentile English society, remains hidden in his mind. The armed robbery, however, reveals everything about Alex and he finds himself in the middle of everything from which he escapes. In other words he escapes from his otherness, his Jewish origins, and his responsibilities.

When Alex is arrested the irony given in the title, becomes more visible. Before imprisonment, Alex considers himself as a smart-aleck with pride. His actions, on the other hand, disprove his self perception. The armed robbery turns out to be the end of his deeds. The motive behind Alex's acts is his desire to be known and recognized as English and not as a "smart-aleck Jew boy". When he is put on trial, he remains silent which is the only smart action he takes during the story. This sudden change in Alex is a signal that whatever he does he will remain as a Jew living in England. Court develops as the place where the loyal Jew appears. During his testimony, he confesses everything from how he met Bashir and how he convinced them to rob the safe deposit company. Finally, he sees that he was not that smart and utters the following words: "So it proved. I joined because I was a smart-aleck. However, I didn't feel so smart when the charges were listed and I realized that I was facing fifteen years in jail" (SA 103).

In all the actions of Alex, particularly in his mimicry, the aims of Alex justify his means thus Alex is observed as a Machiavellian mockery. His desires to be accepted by the English society and his impersonations all serve for the white washing of Alex. These aspects in Alex's creation are also reflections of the Christian creation of the negative images of the Jew and especially the devilish materialist Jew stereotype who usurps the Christians (Felsenstein, 1995:27-39). Through such an articulation of anti-Semitic stereotypes, Clive Sinclair plays the devil's advocate like his American counterpart Philip Roth does. By locating Alex in a criminal position Sinclair severs him from passivity. Alex eschews wearing his father's shoes when Sinclair places his character to an active position first in Pinkie's house and then when he robbed the bank with Bashir and Pinkie. Thus Sinclair locates Alex into the conflict between Jewishness and a criminal English self. Such a clash leads Alex to *mentshlikhkeyt*[1], the cultural code that is presumably the conscious or subconscious "ability to choose between good and evil and it involves a will to good as the prime aim of existence" (Sicher, 1985: xiv). Alex consciously chooses evil for getting public recognition. Besides, Sinclair's conscious placement of his character as an outsider from both the English and Jewish communities again is described by Sicher as a reaction to the post-Holocaust writers to the "sleepy complacency of the Jewish community, its spiritual and cultural poverty" (1985: xv).

[1] Mentshlikhkeyt: Yiddish. A moral standard of conduct.

The level and quality of crime that is presented in "Smart-Alecks", raises to a higher degree in "My CV" and murder involves in it. The association between assimilation and crime becomes a recurrent theme for the story "My CV". In "My CV", Clive Sinclair tells the story of Cowan, who is an assimilated Hassidic Orthodox Jew, a part-time PhD student and a part-time copy writer for a small advertising agency. He is also married with children. He has a son named Pippin, who is unaware of his Jewish heritage. The shift in Cowan's career as a copy writer and a student also suggests a shift in his own identity, in that while copy writing is hidden scholarship is overt for the public. Moreover, to eschew public attention he tries to teach his son the sense of Englishness, which is painful for Cowan seeing how English culture and products of this culture is mould with anti-Semitism.

Associated with murder "My CV" embodies both the elements of Jewish and gentile culture and conveys various features from the myths of werewolves, Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde to the Jewish myth of Golem. In the interim of these monsters Cowan recaptures Jewishness, which establishes hazardous events for himself. As for the elaboration of murder motive in "My CV", constructs a reference to Judaic issues. The fifth of the "Ten Commandments" forbids murder by saying "you shall not kill" (Ex. 20:2-17). When Cowan commits murder he also attempts to kill the Jew living in himself who tries to come out during the heritage tour. Cowan's tour for his son turns out to be the trigger for a coming out of his true identity. During that tour Sinclair makes is reader question the nature of Englishness through questions like what is being English? is it a xenophobic or anti-Semitic identity or what? Such questions lead Cowan to both the heritage tour and insanity. His attempt to become an English man only generates an imposture of English man and hence a monster out of the oppressed Jewish identity emerges and leads Cowan to lose the control of his mind.

The story begins in the middle of a murder investigation. When the police come for investigation, Cowan is worried about his secret career which is associated with his secret Jewishness. Copy writing is his secret profession from which he earns money. Yet he does not declare it which is "defrauding the government" and "if the authorities found out that [he] was moonlighting they would stop [his] grant immediately" (CV 107). Cowan's two CVs signify two opposite aspects of Cowan's life: the social English part and the private, hidden Jewish side. Cowan teaches his son the sense of being English. As Bryan Cheyette in **Contemporary Jewish Writing in Britain and Ireland** differentiates Britishness from Englishness by claiming that "opposed to a more inclusive Britishness, […] this identity is based on a fixed and homogenous sense of self that is rooted in the past" (1998:xiii). Yet, such a duality causes imbalance in his life from then on, and his obsession to keep the secret in his life drags him to mental disorder and the loss of sanity in the end.

Sinclair presents to his readers the inner conflicts of Cowan, who is assimilated by the WASP society. Early in the story, when the police come for the murder investigation the inner conflicts appear when Cowan regards the police officers as officers of inquisition. The coming of these officers urges a sense of guilt together with fear in Cowan. The effects of this fear are displayed during the interview and he bemuses about the places he had been at the time of the murder. Cowan's appreciative bearings of English culture, his thesis on the English bards and even eating non-kosher food becomes a pretence when his ignorance in geography appears as the sign of problematic Englishness. His unfamiliarity to the map signifies Cowan's estrangement to the English soil and a sense of not belonging to the country he lives in. The absence of such primary school knowledge makes Cowan a refugee and a stranger in his own country. According to Alfred Schuetz's article "The Stranger: An Essay in Social Psychology" this problem is related to how the stranger perceives the world around when he or she is in a strange land. Schuetz claims that:

> *He who wants to use a map successfully has first of all to know his standpoint in two respects: its location on the ground and its representation on the map. Applied to the social world this means that only members of the in- group, having a definite status in its hierarchy and also being aware of it, can use its cultural pattern as a natural and trust- worthy scheme of orientation. The stranger, however, has to face the fact that he lacks any status as a member of the social group he is about to join and is therefore unable to get a starting-point to take his bearings. He finds himself a border case outside the territory covered by the scheme of orientation current within the group. He is, therefore, no longer permitted to consider himself as the center*

> *of his social environment, and this fact causes again a dislocation of his contour lines of relevance. (1944: 504)*

Sinclair reveals the Jew hidden in Cowan through the marks embedded in English cultural products and stereotypes such as Shylock and Fagin. He sees them as illusions which signs to the loss of self-control. The murders at night and Cowan's inability to explain his absence to the police and to himself is a further reference to this deprivation of control of the conscious. Allusions to Mr. Hyde, werewolf and golem in the story appear from then on. Parallels between Dr Jekyll and Mr. Hyde and the Golem myth reveal the true monstrous identity of Cowan. The problem with Golem is its oppressed and silent nature since its appearance as a Jewish legend and these features also tally Cowan's hushed characteristics. As Alden Oreck in his article "The Golem" informs that, Golem originally comes from Hebrew meaning "shapeless mass". Cowan's mimicry of Anglo-Saxon identity urges such an imperfect self hidden in Cowan that is associated with golem in the Talmudic sense. The Old Testament (Talmud) as Oreck states uses this word to define the first 12 hours of Adam's existence " meaning "body without a soul" (Oreck, 2008: 1). The uses of golem and its English counterpart Mr. Hyde as the figures associated with strangeness and de-territorialization suggest Cowan's dislocated stranger type. Besides, the displacement of these two figures of monstrosity makes these characters living between borders of society; entities that do not tally to a place or culture.Besides the usage of Mr. Hyde and the werewolf themes as references to insanity provides the story with gothic elements in which the dislocation of the character paves the way for a change in Cowan's character and turns him into a monster. In other words, when Cowan leaves his home he dissociates with the reasonable Cowan. Peter K. Garret in his **Gothic Reflections** explains the impartiality with a confused mind that bears the "questions of responsibility and control" as issues of double-goers (2003:103). Garret explains the structure of narratives that bear the issue of double-goers as follows:

> *…a scientist produces and loses control over a creature who is both his double and his antagonist; again they are caught in shifting relations of dissociation and conjuncture, the denial and reassertion of a bond that tightens into mutual destruction, and again, the questions of responsibility and control implicate the author and reader as well. (2003:103)*

In "My CV" the missing element between Garret's explanation and the story is the outer creator who generates the monster in him. However, in the story Cowan's environment plays the external creator that urges shift in Cowan's troubled mind.

References to Hyde and the story of golem in the story in terms of responsibility and the loss of control establish the two layers of the story. As mentioned before, everything in Cowan's life has a double and among these doubles every pair has a vocal and hushed side which calls for a duality of Cowan's genuinely assimilated Jewish identity. This dangerous duality lead to the emergence of two lives: one is surviving and the other is delusion, so the intermingling of these and the dominant wish of taking control of everything impinge on his mind and impart him from reason. Therefore, Cowan becomes a vigilant character, and this is reflected in his subconscious throughout the story. The heavy weight of guilt causes him to say many lies; however, the quality of crime he committed, is an unsolved mystery for Cowan which he comprehends in the end.

When they stay at the Hotel George, Cowan's restlessness at night directs him to reach for his wife, and she refuses him. This refusal causes disillusionment in Cowan and he goes out. Thus the birth of the monster in Cowan is realized. He feels the coming out of the monster. Like Golem, he becomes mute and he starts seeing himself as a werewolf:

> *Actually I was furious. I quit the bed, dressed and wandered the streets of Stamford in a frenzy of frustration. I felt out of time and out of place, like a werewolf or some other horrible anachronism. The local limestone glowed eerily in the moonlight, as I marched from All Saints' Place to Barn Hill, without meeting a living soul. Clocks in church spires struck midnight, one, two… When I eventually returned my wife and Pippin were both fast asleep.*
>
> …
>
> *That night I was afflicted yet again with insomnia, and once more turned to my wife for comfort. Again she slapped my hand. 'What are you, an animal?' she snapped. 'Can't you control your urges for a couple of nights?' (CV 112-114)*

Cowan's return to his wife arouses doubt over the ellipses which creates a gap in the time

and narration. The reader is not acknowledged about the events between the clock's strikes and his return to his wife which suggests his transformation from frenzy to calmness. This alteration calls for Jekyll and Hyde. Like Jekyll and Hyde, the monster and Cowan are one and when he returns to his wife he also returns to his self, the educated and civilized Cowan who has a place to live and not a stranger.

Sexual frustration continues as Cowan's wife rejects and accuses him with savageness which is a criticism in terms of decorum, raises the tension for Cowan's inner-self and evokes the beast in him again. This typical Kafkaesque reflection of the Jew also embeds the edge of representation of the Jewish evolution and assimilation in accordance with the expectancy of the gentiles. Like Kafkaesque Samsa's metaphorical evolution to a giant insect as a non-human entity, Cowan turns to a beast in the name of assimilation and expectancy of the others. Unlike Kafka's Samsa the readers do not hear the voice of the monster since this monster like golem is dumb or silenced.

The monster Cowan describes is a werewolf, one of the metaphors to show the concept of "Otherness" the society which he lives in. Werewolves as Gina Wisker states in Horror Fiction "represent bestial others lurking beneath the civilized self" (2005:210). As Wisker states the uses of this creature in literature in the nineteenth century is seen with the identifications of the Eugenics who defines the races other than white "as inferior and less developed, and figure beastmen as throwbacks to an earlier stage of development" (2005:211). The designation of Eugenics continues in the story when Sinclair leaves Cowan in the Midlands in order to rediscover his Jewish identity which creates a split in Cowan's self causing the restless sleep.

Rural England and the Midlands depress Cowan and make him suffer from insomnia. There is no place which makes him feel like home even though he tries to get into a symbiosis with the genuine English culture. Problems of assimilation of the character are revealed as solid facts when Cowan rediscovers his Jewishness. The non-existing balance between his Jewishness and Englishness establishes a slippery identity that is about to cause Cowan's collapse, which makes him suffer from paranoia about anti-Semitism in the end. Thus, Cowan also understands that the monster in him, this Anglicized Jew, has no place to live and the failure due to the imbalance in the identity is inevitable. As Bryan Cheyette in his article "Diasporas of the Mind" claims that, "Sinclair's protagonists are often made delirious by their impossible displacement of an 'English' identity onto an extraterritorial diaspora" (2003:72).

As stated above, Clive Sinclair in both of his stories discussed lets the characters fail and pay the price for too much desire to be Anglicised while abandoning their Jewish identities. Both of the characters Alex and Cowan leave their Jewish communities and get into a relationship with non-Jews to be assimilated and to find a place for themselves. In their clash between their English and Jewish identities both of the characters experience Pyrrhus victory in which both English and Jewish identities do not win. Sinclair himself expresses the difficulties of being an Anglo-Jew and the clash of his identities in his definition of himself as an "Englishman with a thin coating of Jewishness" (Brauner 2000: 171). In **Post-War Jewish Fiction** David Brauner explains how Sinclair figures Jewish identity:

> *In the work of Roth and Sinclair, then, Jewish identity is figured not primarily in terms of difference from host culture - from Americannes and Englishness - but in terms of differences between Jews. For both novelists, to be Jewish writer is something of an oxymoron, and many of their best fictions attempt not so much to reconcile the competing demands of Jewishness and writing, as to dramatize the conflict between them, incarnating the claims of writing in the form of solipsistic Jewish artists and the claims of Jewishness in the form of Jewish Others, who themselves reflect distorted images of these artists. (2001: 83)*

To conclude, contemporary diaspora Jewish identity particularly in the post-WWII is still in debate within itself. As it is seen in the stories of Clive Sinclair, the crucial point about this dilemma is the imbalance in the hyphenated diasporic identities. Moreover, the unevenness between these identities urges the public identity to oppress upon the sub-identity which causes to silence the latter. Thus, Sinclair as reflected in his characters sees assimilation through mimicry as a dead end for the Jews; a hybrid identity brings only crime and disaster for the Diaspora Jew. As

it is also observed in the characters, too much assimilation causes the loss of authentic Jewish identity of the characters. Moreover, attempts to relocate the assimilated Anglo-Jewish identity bring only ruin to the characters. Sinclair's perspective, to persevere the Jewish identity in diaspora can only happen through keeping the authenticity of the identity and vocalization of the culture, because the assimilated Jew can only be an embodiment of otherness.

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