Addis Ababa University
College of Humanities, Language Studies, Journalism and Communication

Department of Foreign Languages and Literature

Dislocation and the Quest for Identity in Selected Postcolonial Caribbean Novels in English

By

Sintayehu Genet

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Declaration

I, the undersigned, declare that this dissertation is my original work, and that all sources used for the thesis have been duly acknowledged.

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Table of Contents

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Abstract

This study is an investigation into the life of dislocated immigrants depicted in selected literary works of Caribbean writers. The study examines the effects of dislocation, and how it pertains to the quest for identity. Drawing on postcolonial notions and approaches related to dislocation, the study explicates the various predicaments immigrants experience in their attempt to make a place belong. Thus, the study focuses on examining how the dislocated individuals (and people) in the literary texts are challenged by various forms of dislocation and its multifaceted discontents such as unhomeliness, racial discrimination, loss of identity, quest for identity, marginalization, etc.

It is not an uncommon fact that people get dislocated from their original socio-cultural environments ('home') due to factors beyond their control and/or due to reasons that they consider are important. Prior to their dislocation, people share several cultural elements as well as values that shape and determine their identity. Unfortunately, dislocation often results in a feeling of not belonging to the host country and loss of identity. It is in light of this argument that this study aims to explicate the interplay of dislocation and the quest for identity in selected Caribbean novels in English. Taking this major objective, this study specifically examines how dislocation with all its various forms is presented in the selected novels. It also analyzes the cultural and racial alienations as well as marginality that emanate from dislocation. Furthermore, the study explores how the issues of subordination, with all the impacts on one's identity, are revealed through dislocation in the novels. Finally, it presents thematic parallels and incongruities, with regard to dislocation and the quest for identity, in the novels.

The study qualitatively analyzes Samuel Selvon's ***The Lonely Londoners*** *(1956),* V.S. Naipaul's ***In A Free State*** *(1971)*, Joan Riley's ***The Unbelonging*** (1985), and Caryl Phillips's ***The Final Passage*** (1985). The novels are, first, separately analyzed in the fourth chapter to see detailed issues related to dislocation and the quest for identity as depicted in the unique social, cultural, and economic context of the story in each novel. Then, in the

fifth chapter, it has been attempted to compare and contrast the various thematic commonalities and differences among the literary works.

In its conclusion, the study maintains that the literary works reveal the strong relationship between the search for home and the quest for identity. In other words, the constant search for home through nostalgia oftentimes creates connection to the past. Moreover, the examination of the literary texts points out that dislocation often leaves the immigrants in the space of in-between. In this regard, the recurring feelings of loneliness, exclusion, and otherness depicted in the stories reveal the immigrants' position of unbelonging to the socio-cultural milieu of the host country. Hence, the study shows the importance of examining different contexts from the immigrant's position.

CHAPTER ONE

INTRODUCTION

1.1. Background to the Study

Africans and Caribbeans have experienced difficult challenges attributable to the influence of European colonizers over the course of history. The hard subjects of slavery, racial discrimination as well as problems related to identity are among the harsh plights of colonial experience. Colonialism alongside other forms of European encounter with defenceless local inhabitants has significantly affected the culture and identity of the colonized people. These dismal realities reveal the fact that "colonialism involved not only political subjection but also cultural depersonalization" (Appiah, 2005, p. 9).

It is not an exaggeration to say that slavery and colonial domination of the West have, to borrow Edward Said's word, "Othered" the colonial subjects. This 'othering' of Africans and the Caribbeans has negatively affected the colonial subjects by culturally dislocating them and thereby threatening their identity. It is also a point of fact that Europeans, for their own advantage, displaced black Africans forcibly from their native lands to distant places; consequently, making them lose their culture, language, dignity and self-respect. A quintessence for this is what Herder (1976), as quoted by Loughney (1999, p. 747), asks:

> Can you name a land where Europeans have entered without defiling themselves forever before defenceless, trusting mankind? [...] Our part of the earth should not be called the wisest, but the most arrogant, aggressive, money-minded; what it has given these people (the colonies) is not civilization but destruction of the rudiments of their own cultures wherever they could achieve this.

As can be easily observed in the above quotation, Herder emphasizes the aggression of the West over the colonized people and the colonized peoples' cultural dislocations and identity. Furthermore, it is clear that European imperial contact with

Africans was predominantly forceful and aggressive in various aspects. Slavery, for instance, had compelled a large number of black Africans to move to the West Indies and Americas to work on plantations. Indian indentured labour had also contributed to the dislocation of native Africans. With the expansion of colonialism, the imperial masters forced the colonized people to be subservient on their own land. Thus, as Collins (2002, p. 71) puts it,

> Black studies scholarship and postcolonial theory both suggest that defining people of colour as less human, animalistic, or more "natural" defines African and Asian people's subjectivity and supports the political economy of domination that characterized slavery, colonialism, and neo-colonialism.

Boahen (1999) indicates that even though colonialism lasted for less than a hundred years in Africa, its social impact was huge. He further maintains that due to colonialism the native African was "looked down upon, humiliated, and discriminated against both overtly and covertly'' (p. 783). The social repercussions of colonial rule were "general depression of the status of Africans" (Afigbo, 1993, p. 489). The dominant position held by colonizers and neocolonizers affected the identity of the subordinate groups. According to Hooks,

> As subjects, people have the right to define their own reality, establish their own identities, name their history. As objects, one's reality is defined by others, one's identity created by others, one's history named only in ways that define one's relationship to those who are subject. (1989, p. 42)

However, the position of the colonized people in all realms of social, economic, political, and cultural perspectives was barely different from the status of slavery. In this connection, it is worth noting the burden of slave trade, racial discrimination and colonialism on the colonized subjects. Emphasizing the legacy of humiliation that was imposed on Africans because of these triple factors, Mazrui (1980, p. 142) points out that "Africans are not necessarily the most brutalized of peoples, but they are almost certainly the most humiliated in modern history." Put differently, the colonized people, in general, and Africans, in particular, were not only treated in a cruel or violent way, but they were also socially and psychologically degraded.

As a result, the impact of colonialism on the culture and dignity of Africans and the Caribbean was highly significant. Among other things, it made them submissive to European imperial subjugation. On top of that, it compelled African élites, through dependent colonial education policy, admire and yield to European culture; consequently, creating "individuals not with their culture and society, but outside them. It kept the educated élite separate from the mass of society and stifled their creativity" (Mazrui and Ajayi, 1999, p. 614).

Frantz Fanon (1967) further strengthens this point when he asserted the view that "the black soul is a white man's artefact" (p. xxvii). Fanon clearly demonstrates this problem of identity created for the colonized people by their imperial masters. He indicates that the psychological impact of racism in the dominant colonial culture identifies the black skin of the Negro with impurity. Indeed, similar instances justify why cultural dislocation, the quest for identity, the desire for one's own cultural recognition are the subject of huge body of postcolonial literature.

Like the mainland Africans, the Caribbeans had greatly suffered throughout their history. Despite their emergence from a history of forced migration as slaves and/or plantation workers, these people were the major forces for the formation and existence of their respective nations in the Caribbean. Though they had experienced colonization, suppression, deprivation as well as racial and colour discrimination by colonial powers, yet they struggled to shape the state of their culture and identity.

The islands of the Caribbean were the first non-European lands to be conquered and subsequently colonized by Europeans. Many of these islands, especially through the production of sugar and other cash crops, remained for hundreds of years among the most profitable sites of colonial exploitation. Among the various historical phenomena that these countries experienced, colonization by European countries, extinction of aboriginal peoples, and importation of black Africans as slaves are the prominent ones. Odhiambo (1994, p.122) briefly summarizes the history of the Caribbean as follows:

> The history of the Caribbean has been perpetually marked by displacement, the after-effects of conquest, slavery and colonialism. European conquest of the region resulted in the decimation of the aboriginal population in most areas of the region, thus hindering historical and cultural continuity. The uprooting and importation of African slaves to toil in plantations, the introduction of Indian indentured labourers to replace African slave after the abolition of slavery, as well as the presence of European settlers led to the creation of a society of immigrants, all with broken cultures and history. This then resulted in what is commonly referred to as the "melting pot" situation that brought people of myriad cultural and linguistic backgrounds together without the real cohesion that could unify them. The lack of relation with past and landscape estranged peoples of the region from their ancestral pasts and cultures, robbing them of mythology, tradition, and a sense of origin.

The history of the Caribbean is worth a longer study on its own since individual islands have their own particular historical experiences,. However, here, it suffices to note that the region has experienced a complex history that binds the islands in the region together. In this regard, Figueredo and Argote-Freyer (2008, p. xiii) state:

> The history of the islands binds them as one: first encounter with Europeans, conquest and colonization, imposed European monopoly, slavery, the era of piracy, stirrings of a national identity, slave rebellions, abolition, wars of independence, economic dependence on outside sources, local political fragmentation, strong rulers, and dependence on tourism.

The Caribbean, as used in this study refers to the islands of the Caribbean Sea. According to O'Reilly (2001, p.48) the region is an archipelago, a stretch of islands between the northeastern coast of South America and the North Atlantic Ocean. It ranges from Trinidad off the Venezuelan coast to the Bahamas, west of Miami. The countries of the Caribbean include Jamaica, Cuba, Haiti, Trinidad, West Indies, and others. Figueredo and Argote-Freyer (2008) further state that the Caribbean "stretches over 2,500 miles, descending from the north toward the south" and "consist over 700 isles, islets, cays, and atolls" (p. xiv).

Three groups of indigenous people occupied the Caribbean islands. These are namely, the Ciboney, the Taino, and the Carib (Kent, 2009). Figueredo and Argote-Freyer (2008, p. 1), however, argue that it is not the Cibony; they are rather the

Guanahatabey. These indigenous people migrated into the West Indies from the northern part of South America. The arrival of the Spaniards in the West Indies in the late 15th century was among the major historical events that affected the indigenous habitats, in particular, and the region, in general. As Kent (Kent, 2009) puts it, "After the European settlers arrived, the indigenous population dropped dramatically. The settlers forced the indigenous peoples to labor under brutal conditions on agricultural estates. Many Native Americans also died from newly introduced European diseases to which they had no immunity".

The colonization of the West Indies that began with Spanish control was followed by the British, French, and Dutch settlements. Sugar plantation and slave labour were introduced by European settlers; thereby making 'the slave-plantation system' the major economic pattern of the region. The slaves were obviously brought from Africa. This is historically known as the trans-Atlantic slave trade.

European colonization and the trans-Atlantic slave trade had greatly affected the socio-cultural intricacy of the Caribbean region. As Savory (2004, p.711) puts it "Caribbean tradition is thus a complicated interaction of old custom with new modes of being: old traditions being fragmented and often lost by the violence of history". In other words, the islands in the West Indies had not only experienced the wiping out of indigenous peoples, the region had also passed through historical violence as well as demographic, social cultural, and racial effects.

Savory further elucidates the crucial role of history particularly in the study of West Indian literature by quoting Antonio Benitez-Rojo's words as follows: "The Caribbean…was shaped by Europe for the plantation, the generalized historical convergences shown by the different territories in the region are always related to that purpose" (Benitez-Rajo, 1992, p.39).

The literatures of the Caribbean Islands, like many postcolonial literatures, reflect several issues akin to African literature since they passed through similar experiences during the course of slave trade and colonialism. The continental African literatures and Caribbean literatures, thus, share similar historical and social perspectives. Put

differently, African and Caribbean literatures raise historical and cultural issues that people experienced in their historical and spatial contexts. Consequently, many of the literatures of the Caribbean reflect common postcolonial themes shared by Africans. Among the common themes, the following are frequently called forth: longing for original root of culture, quest for identity, cultural dislocation, condition of exile, injustice of colonialism, and so on. Hence, the literatures of Africans and the Caribbean have a profound linkage, for they are concerned with issues related to the black people who have passed through the aforementioned colonial experiences.

Commenting on this strong relationship of Caribbean literatures to Africans, Abiola Irele states:

> One of the ironies of modern history has been the unfolding of a process by which Africans, who were carried off to the Caribbean as slaves, have today assumed a significant position in the area. [...] Caribbean literature is of immediate interest to Africans, for there is a sense in which it reflects an important dimension of the African experience, considered in what must now be seen as a global perspective. (Vol. 25, no. 2.)

In short, African and Caribbean literatures consider the historical, cultural, and social references of people with black descent. The continued experience of the multiple crises of dislocation and cultural representation are among the sorts of thematic features that postcolonial African and Caribbean literary discourses reveal.

The literatures of the Caribbean islands, as has been mentioned earlier, reflect the commonality of themes and of subject matter. This is mainly due to similarities in historical and social developments. Caribbean literatures, seen from postcolonial perspectives, are thematically concerned with revealing problems related to slavery, race and colour, denunciation of colonialism and imperialism, racial discrimination by white Europeans, and white supremacy. Protest against economic exploitations and discrimination as well as the theme of Africa appear in many literary works of the Caribbean. The African tradition is strong among the people and writers of the Caribbean. In line with this, Booker and Juraga (2000, p. 4) state:

> [T]he issues that surround Caribbean literature are similar to those that inform African and other postcolonial literatures. For example, Caribbean literature takes on a particular urgency and importance because it plays a central role in the attempt to construct new cultural identities that escape the domination of the colonial past. Moreover, because of the conscious understanding of the need to exorcise the ghosts of the past and find ways to draw upon that past in an attempt to build a new and better future, Caribbean writers, like other postcolonial writers, quite often engage history in their work.

It should, however, be noted that Caribbean literature is not just a section of African or European literatures. As Booker and Juraga (2000, p. 4) point out, Caribbean literature has to be "approached on its own terms" for certain historical and cultural backgrounds of the region dictate the literature. The above authors, for instance, stress that Caribbean literature differs significantly from African literature based on historical background. That is, African postcolonial writers can draw upon indigenous African traditions that date back thousands of years, while the indigenous cultures of the Caribbean (primarily those of Arawak and Carib Indians) were essentially wiped out by European colonization in the early years of Caribbean conquest.

Caribbean literatures, like many African literary works, are concerned with postcolonial matters that function in the historical processes of respective nations. Many literary critics agree that the Caribbean literature has been a literature of themes or of subjects that focus on socio-political problems that the people experience.

Perhaps, it is pertinent at this point to note that writers from Africa and the Caribbean contributed in revealing the colonial cruelty in both regions and the subsequent fight for equality. A typical illustration for this is what Achebe (1966), in Mazrui (1999, p. 556), referred to as the 'black writer's burden'. In Achebe's words:

> [...] we must never agree to bargain away the right to be treated like full members of the human family. We must seek the freedom to express thought and feeling; even against ourselves, without the anxiety that what we might say might be taken as evidence against our race.

It is understandable from Achebe's argument that it was one of the major duties of the writer in Africa to reveal colonial injustices. These may include cultural dislocation, subjugation, marginality, racial discrimination, just to mention a few. Hence, the fact that European colonialism had negatively affected Africa, in particular, and all colonized people, in general, has been absent from the mind of the African as well as the Caribbean writer.

African and Caribbean literatures also reflect variety of the negative effects of white supremacy. White supremacy boasts a superior humanity, and reproaches the black race for its savagery. The literatures of Africa and the Caribbean, therefore, manifest the prejudice and hatred the black people experienced. They also show how people of African descent were made inferior, and forced to lose their identity. Many argue that colour discrimination is the prominent feature of white supremacy. Consequently, African and Caribbean literatures maintain how the black people were discriminated due to the colour of their skin, and found themselves in a position of social and economic inferiority.

In the same context, dislocation is the experience of the colonized people in which the subservient group developed a sense of unbelonging and, in turn, loss of identity. Put differently, their indigenous cultures are "metaphorically dislocated, placed into a hierarchy, that sets their culture aside and ignores its institutions and values in favour of the values and practices of the colonizing culture" (Ashcroft, et al. 2007, p. 66). Likewise, Kulavkova defines dislocation as:

> synonymous with the Latin term luxatio (luxare—to dislocate; luxus dislocated), [...] it focuses, on the one hand, on a sudden and often violent displacement of an object or entity from its primary setting, as a consequence of a contusion/fracture; on the other hand, it implies a state of' luxation' (displacement), of lacking one's place/home, of exodus and exile. There are certain physical and metaphysical dislocations as well—the first take place in a real geographical and historical space, while the other take place in the area of fiction, in an imaginary space (2012, p. 29).

One of the most challenging experiences of Africans and the Caribbean is the physical dislocation of individuals from one's native culture as highlighted above. The other is the colonizing imposition of a foreign culture on the colonized subjects.

That is, colonial policies as causes of cultural dislocation. The imposition of European concepts on Africans and the Caribbean through colonial educational policies and arts are typical instances here.

In general, examining the notions of dislocation and culture in literary texts is obviously among the various concerns of postcolonial theory. This notion emanates from the vast historical experiences of Africans and the Caribbeans since their encounter with Western colonial powers. This study-*Dislocation and the Quest for Identity in Selected Caribbean Novels in English*- is, therefore, set against the background so far discussed. Hence, the study examines the effects of dislocation, how dislocation contributes to the quest for identity, and how it can be reflected both in socio-cultural as well as the historical and spatial settings of postcolonial Caribbean novels. The researcher believes that dislocation and its effects on the identity of immigrants portrayed in the novels deserve a thorough literary research.

1.2. Statement of the Problem

Culture and literature have been at the centre of the critical discourse of literary criticism both in the colonial and post independence periods. This is mainly because people of any racial background are culturally located beings, for they cannot escape the influence of their socio-cultural environment. In such environment where they have spent a significant amount of time in their life, people share several cultural elements as well as values that shape and determine their identity.

However, it is not an uncommon fact that people get dislocated from their original socio-cultural environments due to factors beyond their control and/or due to reasons that they consider are appropriate. Some of the factors that make people get dislocated from their place and their cultural settings could be war, invasion, and natural catastrophe such as drought, earthquake, etc. Besides, people may be willing to leave their cultural space in search for a better life. Dislocation could be the result of movements and migrations both physical ones and cognitive ones. Thus, dislocation often results in sense of not belonging to the host country and loss of

identity. With this regard, Ashcroft, Griffiths and Tiffin explain how place and displacement affect one's identity as follows:

> A valid and active sense of self may have been eroded by dislocation, resulting from migration, the experience of enslavement, transportation, or "voluntary" removal for indentured labour . . . Beyond their historic and cultural differences, place, displacement, and a pervasive concern with the myths of identity and authenticity are a feature common to all post-colonial literatures in english. (1989, p. 9).

When cultural dislocation is raised as a topic for formal scholarly discussion, the quest for identity often emerges as the subject of concern. Thus, the real dangers that dislocation poses on one's identity need to be investigated and analyzed in literary research. Therefore, this study is interested in thoroughly examining dislocation and the quest for identity in the works of Caribbean writers in English. Accordingly, the problem centers on examining how the dislocated individuals (and people) in the literary texts are challenged by various forms of dislocation and its multifaceted discontents such as unhomeliness, racial discrimination, loss of identity, quest for identity, marginalization, etc. Moreover, the literary works need to be examined to show the contribution of the novels in artistically revealing the harsh realities that the postcolonial Caribbean societies have experienced.

Looking at the studies that have been conducted so far and reviewing them thoroughly, the researcher believed that dislocation and issues related to it have not been well addressed and adequately studied from postcolonial perspectives, particularly in the Caribbean novels selected for this study. Even though there are some literary studies that touch upon some aspects of postcolonial themes, and these have been reviewed in *Chapter Two*, the current researcher is convinced that their emphasis is different from dislocation and the quest for identity as presented in this study.

This study attempts to examine the experiences related to dislocation, identity and cultural issues alongside the socio-political and cultural contexts that the novels under study call forth. Therefore, focusing on the Caribbean literary works, the study

poses the following questions and attempts to answer them in the analysis of the texts:

- How are dislocation and the quest for identity revealed in the novels?
- How does the socio-cultural milieu of the dislocated people relate to their quest for identity?
- How are the notions of space and place employed in the novels to reveal dislocation and the quest for identity?
- What common features and differences are observed in the novels with regard to dislocation and the quest for identity?

1.3. Objectives of the Study

This study has one major objective and four specific objectives as stated below.

1.3.1. General Objective

The general objective of this study is to explicate the interplay of dislocation and the quest for identity in selected Caribbean novels in English. Taking this major objective and the postcolonial perspective in mind, this study attempts to meet the following specific objectives.

1.3.2. Specific Objectives

The specific objectives of the study are:

- → to examine how dislocation with all its various forms is presented in the novels,
- → to analyse the cultural and racial alienations as well as marginality that emanate from dislocation,
- → to explore how the issues of subordination, with all the impacts on one's identity, are revealed through dislocation in the novels, and
- → to compare the presentation of dislocation and the quest for identity in the novels.

1.4. Delimitation of the Study

The scope of the study is limited to an investigation into the notion of dislocation and the quest for identity in four purposively selected Caribbean novels in English. These include: Samuel Selvon's ***The Lonely Londoners*** *(1956)*, V.S. Naipaul's ***In A Free State*** *(1971)*, Joan Riley's ***The Unbelonging*** (1985), and Caryl Phillips's ***The Final Passage*** (1985). The first two authors are Trinidadian whereas Riley is a Jamaican-British author, and Phillips is from Saint Kitts and Nevis. Although the researcher may deal with some other important related issues in passing, the study is primarily concerned with examining dislocation and the quest for identity as reflected in the literary texts. Thus, the study focuses on analyzing and interpreting the aforementioned literary works in light of postcolonial reading strategy in order to meet the general and specific objectives of the study.

1.5. Significance of the Study

As the notions of dislocation, culture and identity are frequently raised in postcolonial theory, it is worthwhile to reconsider these notions in literary texts from different perspectives. Such an investigation into the novels helps to deepen our understanding of colonial and postcolonial experiences. Moreover, it helps us appreciate literary works from wide range of perspectives. This study is, therefore, believed to have the following significances.

- → It helps to contribute to the knowledge in the field of literary research concerned with dislocation and quest for identity. Hence, it helps researchers interested in themes involving cultural dislocation and the quest for identity.
- → It may also help as a supplemental resource for teaching Caribbean literature in higher institutions.
- → It also helps to grasp the interplay of racism or colour prejudice and dislocation as well as their implications on current global manifestations.
- → It helps readers appreciate literature, thereby contributing to the conversation about dislocation and its effects.

1.6. Methodology of the Study

This study focuses on dislocation and the quest for identity in postcolonial literary works of Caribbean writers in English. Since the data of this study are literary works, qualitative methodological approach best suits for answering the research questions of this study. The research questions in this study are designed to investigate and reveal the socio-cultural implications of dislocation and the search for identity as reflected in the novels in light of qualitative approach.

Sherry (2008) (in *The Sage Encyclopedia of Qualitative Research Methods***,** 2008, p. 654) describes postcolonialism as, "the study of the ways in which past and present societies are influenced by a history of colonialism". Sherry also maintains that, it "is a theoretical approach that is gaining in popularity as a result of the need to theorize cross cultural contact in the context of colonialism and globalization". In line with this, Ashcroft et al. (2007, p.173) point out that postcolonial reading is "A way of reading and rereading texts of both metropolitan and colonial cultures to draw deliberate attention to the profound and inescapable effects of colonization on literary production; anthropological accounts; historical records; administrative and scientific writing". Hence, the postcolonial reading strategy is applied as a methodological tool in the analysis of the literary works.

The researcher prefers to use this research paradigm mainly because the postcolonial reading is a critical approach. Guba and Lincoln (2005, p.201) point out, that postcolonialism ontologically emphasizes "reality that is shaped by social, political, cultural, economic, and gender values that are formed over time". As stated earlier, the aim of the study is to examine dislocation and the quest for identity in postcolonial literary works. Colonialism and/or neo-colonialism and its effects on culture influence the novels in this study, in one way or another. Thus, the "black writing" model (Ashcroft, et.al., 1989), which focuses on the literary works of African Diaspora of the Black Atlantic, is also employed in this study.

In connection with this, O'Reilly also notes, "postcolonial literature is writing which reflects, in a great variety of ways, the effects of colonialism. This might include the enforced mass migrations of the slave trade or the impact of colonialism upon indigenous societies" (2001, p. 6). In this vein, dislocation and identity are among the key features of postcolonial literature. The analysis of the novels also includes description and interpretation to reveal the consequences of colonialism and its aftermath in relation to the study objectives.

The researcher has also attempted to make comparative analysis of the novels to show the thematic similarities and differences regarding dislocation and the quest for identity. Hence, textual data from the novels have been critically examined so as to identify thematic intersections and to identify relationships among the novels using postcolonial theoretical view point.

1.7. Criteria of Text Selection

The novels in this study are primarily selected for involving the Caribbean experiences. The criteria for selection range from the thematic suitability to the availability of the novels. Since the study is mainly concerned with dislocation and the quest for identity in the works of Caribbean writers in English, novels that render themselves to the study objectives are purposively selected. In this regard, it would be relevant to quote what McLeod (2000) maintains about what postcolonialism involves:

> reading texts produced by writers from countries with a history of colonialism [...], reading texts produced by those that have migrated from countries with a history of colonialism, or those descended from migrant families, which deal in the main with Diaspora experience and its many consequences. (p. 33)

Since the literatures of the Caribbean Islands, like many postcolonial literatures of the people that experienced colonialism, reveal several postcolonial issues, the selection of the novels in this study embraces and goes in line with what has been quoted above. Hence, the text selection focuses on literary texts with a story of dislocation and on immigrants that have experienced physical and/or cognitive dislocation. Based

on these selection criteria, a thorough and critical analysis of these novels helps to answer the research questions and meet the study objectives.

1.8. Organization of the Study

This study has six chapters. ***Chapter One***, which presents the background to the study in order to put the major concerns of the study in specific historical context, is mainly the introductory part of the study. This chapter also includes the methodological choices as well as problem statement, objectives, delimitation and significance of the study in addition to text selection criteria. ***Chapter Two*** focuses more closely on review of related literature. It reassesses researches conducted on related areas of study in order to survey 'who has done what?' in relation to dislocation and the quest for identity to identify the gap that the study intends to fill.

Chapter Three presents the theoretical framework of the study. This part discusses theoretical issues such as postcolonial critical models, dislocation, identity, space and place, language and identity, marginality, hybridity and mimicry, which are the basic theoretical backgrounds of the study. ***Chapter Four*** devotes itself to the analysis of the novels in light of the theoretical framework presented in the preceding chapter. This chapter focuses on the description, interpretation, and analysis of the novels from the postcolonial critical viewpoints.

In order to fully examine the similarities or common issues presented in the novels on the one hand, and to reveal some basic differences in each novel, on the other, the researcher turns to the comparative analysis of the novels in ***Chapter Five***. This chapter pays attention to major thematic similarities and incongruities of the notion of dislocation and the quest for identity in the novels. Finally, ***Chapter Six*** presents the conclusions that have been drawn from the analysis and the recommendations that come out from the overall study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

The focus of this chapter is to review relevant studies that are conducted in the host institution – Addis Ababa University (AAU) – and other related researches done by foreign researchers. Thus, critical reviews of studies that have some relevance to the postcolonial perspective have been reviewed to reveal the knowledge gap the current study intends to bridge.

2.1. A Review of Postcolonial Literary Studies at AAU

In recent years, postcolonial literary research has attracted much attention from researchers at Addis Ababa University (AAU). Amongst all, one that is quintessential and deserves attention in relation to the current study is Melakneh Mengistu's-*Postcolonialism and Mainstream Anglophone African Novel [ca. 1970 – 2000]: A comparative Approach (2008)*. This work sets out with an intention to examine how far in the works of the diasporic and homegrown African novelists has the critical postcolonial theory been infused. His study has also the objectives of investigating the thematic and stylistic trajectories and comparatively analyzing literary works from East, West and Southern Africa.

Melakneh, with the above objectives in mind, thoroughly studied eight novels namely: Armah's *The Beautyful Ones are Not Yet Born* (1970), Mwangi's *Kill Me, Quick* (1973), Nuruddin Farah's *Sweet and Sour Milk* (1979), Chinua Achebe's *Anthills of the Savannah* (1987), Chenjerai Have's *Bones* (1988), Coetzee's *Disgrace* (1999), Zakes Mda's *The Heart of Redness* (2000) and Moses Isegawa's *Abyssinian Chronicles* (2000).

The researcher selected these books from Ghana, Kenya, Somalia, Nigeria, Zimbabwe, South Africa and Uganda on the bases of periodization, postcolonial motherism, canonicity and relative originality. His methodological approaches include postcolonial reading strategy and comparative approach. Melakneh employed

the postcolonial reading strategy to draw deliberate attention to the profound and inescapable effects of colonization on literary products and the comparative approach to determine the thematic and stylistic intertextuality.

In this study, Melakneh concludes that "African writers of the third generation partake in ideological, stylistic and critical engagements" (p. 243). He also argues that the post-independence disillusionment of African novelists has been clearly revealed in the novels under study. According to Melakneh, the authors whose works he examined show the "satire directed against the ineptitude of the new ruling élite and the resultant economic, social and political scenario of their countries" (p. 243). The researcher also points out the prevalence of injustice, which is the result of corrupt socio-political system, in the novels.

Furthermore, he has clearly explicated throughout the study and has pinpointed in his conclusion issues such as military crackdowns against civilians, unholy elitism, revival of gender issues, violation of human rights, and the persistence of xenophobia in the novels. On top of these, he stressed in his conclusion that "writers from the mainstream Anglophone Africa have probed into the matrix of Africa's socio-political ills and their ideological thrust, and have, thus, envisioned a national/regional dream for re-interpretation" (p. 245-246).

Melakneh has also considered textual strategies in his study. He argues that appropriation as textual strategy particularly in decolonizing 'African literature' is of critical concern. Hence, it has been observed in his study that postcolonial African novelists promote a textual strategy of appropriation that favours 'english' with small 'e' rather than the RS-English. He, in conclusion, underscores that "the empowerment of an eclectic approach to the critical appreciation of 'African literature appears to have been aggressively enforced" (p. 246).

Although Melakneh has thoroughly examined several postcolonial issues in his seminal study, as reviewed so far, the themes of dislocation and the quest for identity are not his major areas of concern. Therefore, the vantage point of the current study is

different from his research notwithstanding the fact that Melakneh's work is relevant to the current study in terms of the postcolonial issues raised.

The other important and relevant study is Fisseha Tesfu's *Ideology in selected East African Anglophone Novels: A Comparative Study of Postcolonial Experience (2009)*. In this work, the researcher takes up ideological analysis as a major concern. He investigates the ideological structure of six East African novels, namely: *Petals of Blood* (Ngugi wa Thiong'o, 1977), *Kill Me Quick* (Meja Mwangi, 1973), *Return to the Shadows* (Robert Serumaga, 1969) as well as the trilogy of Nuruddin Farah – *Sweet and Sour Milk (1979)*, *Sardines (1981)*, and *Close Sesame (1983)*.

Fisseha examined these novels mainly focusing on the ideology of the texts in line with socio-political realities. He selected the above novels on the bases of their production period and with the view that the literary works have politics as dominant feature.

In his findings, Fisseha shows that the idea of domination is among the major features of African literary texts. In keeping with this, he concludes that domination and ideology are complementary, and this view has been reflected in the novels he studied. He argues that ideology and historical conditions are complementary. Consequently, Fisseha concludes that since the historical context in African nations and in their literary texts is similar, there is a possibility of approaching every African literary text from an ideological perspective. Fisseha's findings also demonstrate the influence of Western education on individual authors. Finally, the researcher argues that there needs to be African contextualization of ideological universals.

Even though Fisseha's study and the current study engage themselves in dealing with postcolonial issues in common, their differences are at least two fold. First, and for most, Fisseha's study does not take dislocation and the quest for identity into account, for his study emphasizes socio-political ideology. Secondly, the texts he selected are entirely different from the study at hand since the concern here is on Caribbean novels. Therefore, the current study emphasizes issues related with dislocation that Fisseha's study does not take into consideration at all.

The third critical literary research with some relevance to this study is Mesfin Adinew's *A Thematic Study of selected Prose Fictional and Non-fictional writings of Ethiopian Diaspora in English (2012)*. In one of his two objectives of the study, Mesfin intends to evaluate the extent to which Ethiopian Diaspora literatures under his investigation conform to or diverge from the postcolonial literary theory. For this reason, he uses the postcolonial theory as a critical methodology.

Mesfin argues that his choice of postcolonial theory in the analysis of Ethiopian Diasporic novels emerges from four basic reasons. First, he underlines that the novels are written in English. Secondly, he argues Ethiopia's adoption of English as an official language as well as the emergence of literary works in English (in Ethiopia) coincides with the end of colonial regime in colonized countries and with the birth of neo-colonialism. Thirdly, he emphasizes that Ethiopia is the victim of the aftermath of colonialism just as other African nations. Finally, he points out that the question of 'place' is important in the literary works since they are produced in Western Europe and USA.

In his study, Mesfin has come up with findings that engage postcolonial literary theory. He argues that Ethiopian diasporic writers reveal thematic parallelism that emanates from their immigrant identity. He also concludes that Ethiopian diasporic literatures fall into the postcolonial category because they are concerned with alienation, racial discrimination, culture shock, and conflict of identity among other things.

However, Mesfin's study is limited only to Ethiopian diasporic writers, and his study scope does not accommodate the various colonial experiences of Caribbean literatures in English. Besides, his study does not focus on investigating dislocation and the quest for identity. Hence, the current study has a lot to differ from Mesfin's because this one intends to examine dislocation and the quest for identity through the lens of postcolonial theory.

Linda Yohannes in her M.A. thesis entitled *A Postcolonial Look at African Literature: Case Study of Chimamanda Ngozi Adichie's Works (2012)* has

investigated the postcolonial themes of language politics, hybridity and the social function of literature. In this study, Linda sets out to conduct experimentation with postcolonial theory, and she analyzed Adichie's four novels: *Half of Yellow Sun (2006), The Things Around Your Neck (2009), Purple Hibiscus (2003),* and *My Mother, the Crazy African (2009).*

After an investigation into Chimamanda Ngozi Adichie's literary works, Linda claims in her conclusion that the author belongs to the postcolonial category, for her literary works reveal several postcolonial conditions. Linda argues that alongside the elucidation of hybridity in the novels, the author's language use goes in line with other postcolonial writers. The researcher even goes as for as concluding that Adichie "can be potentially pushing the horizons, to the future of a new trend in postcolonial writing" (p. 71). Linda draws this conclusion from her analysis that Adichie not only deals with the postcolonial condition but she also takes side on colonialism and accepts hybridity.

Although Linda's study indicates the author's use of hybridity, language and social function in light of postcolonial critical approach, and this invoked the review of her study to be included here, a key difference of her research from the current is that it does not address issues concerning dislocation and the quest for identity thoroughly. In general, the four reviews made so far clearly indicate that they all have to do with postcolonialism but with different issues than what the current study has aimed to investigate.

2.2. A Review of Postcolonial Literary Studies of Caribbean Novels

Caribbean Journeys: Intersections of Female Identity in the Novels of Michelle Cliff (2012) is one of the studies conducted by foreign researchers that to some extent is related to the current literary study. Kaisa Ilmonen examined the novels of Michelle Cliff, who is a US based Jamaican author. Ilmonen's study focused on *Abeng (1984), No Telephone to Heaven(1987),* and *Free Enterprise (1993).*

Ilmonen sets out the study with a hypothesis that “the Caribbean cultural space is much more than a location or a place in her novels. It can be a journey towards resistance, remembering, and identity” (2012, p. 11). The major objective of this particular study is to “recognize both the differences within the Caribbean female identities, and their socially constructed nature in the context of Cliff’s fiction” (p, 20-21). The objectives of this study also include examining how ‘textual rebellion’ (p, 21) is represented in the novels to reveal feminist identity construction in the Caribbean cultural space and to exploring how subordination and colonial legacies are presented in the novels in order for Caribbean female subjects to feel at home. Moreover, the researcher has analyzed how Cliff’s novels ‘undermine and dismantle Eurocentric ways of conceptualizing history’ (p, 206) and ‘how the postcolonial novel can question the colonial “master narratives” (p, 11).

Ilmonen has employed postcolonialism as methodological strategy in addition to employing feminist, queer and Caribbean studies in the investigation into Cliff’s novels. The researcher concludes that Cliff’s novels reveal the flux of identities, in a sense, “identities require the corollary processes of rethinking history, cultural space, gender, and sexuality” (p. 205).

Notwithstanding Ilmonen’s thorough analysis of Cliff’s novels in the postcolonial frame of reference, the current researcher has identified that this particularly reviewed study does not have the goal of investigating dislocation and the quest for identity. Therefore, the current study is different on great many points although the issue of identity and Caribbean literature hold a common ground.

The other relevant literary research reviewed is Marie-France Faulkner’s *Belonging-in-Difference: Negotiation of Identity in Anglophone Caribbean Literature (2013)*. In this PhD dissertation, Faulkner examines “the claim that emerging Caribbean voices are offering a challenging perspective on how to negotiate identity away from the binary constructs of centre and margin” (p. 5). As a result, the researcher argues that the Caribbean writers offer an innovative and transcultural vision of the self.

Faulkner studied Caryl Phillips's *Crossing the River (1993)*, David Dabydeen's *Disappearance (2005)*, and Andrea Levy's *Small Island (2004)*. In so doing, the researcher employed critical discourse and literary analysis with colonial/ postcolonial and socio-cultural theories as methodology. Furthermore, the researcher's findings indicate "the power of language and authority of the 'book' as subtle, insidious tools of domination and colonization" (p. iv). In relation to the issue of identity, the researcher argues that the "celebration of the plural, the fluid, and the ambivalent offers new ways of being away from the stultifying perspective of essentialist forms" (p. iv). Finally, Faulkner's study is relevant to the current study as both take up the postcolonial Caribbean literary themes such as identity and language. Nevertheless, the current study is quite different, for it thoroughly examines dislocation and the quest for identity in the works of other Caribbean writers.

Jarrett's PhD dissertation titled *Identity Development and Survival Strategies in selected Novels by Michael Anthony and Cyril Everard Palmer* (2015) is a study that basically uses postcolonial approach to Caribbean literature. This study focuses on the development of identity. It is specifically concerned with the identity development of 'Afro-Caribbean adolescent males against their socio-economic and historical backgrounds and how they use mimicry, create hybrid practices, and adopt strategies of Anancy in order to subvert colonial authority and to survive in novels by two postcolonial Caribbean writers from Trinidad and Jamaica" (p.1). Hence, the study aims at tracing the identity development of young Afro-Caribbean males. Methodologically, the research employed "five critical approaches-psychological, colonial and postcolonial, mimicry and trickery, hybridity and literary theory" (p. 25).

Even though Jarrett's study and the current study commonly share concepts such as mimicry, hybridity and Postcolonialism in general, their focus and emphasis are quite apart. The current study entirely focuses on examining dislocation and the quest for identity. Besides, it does not specifically focus on a particular age group unlike Jarrett's study.

McLean's *Postcolonial Possessions: Place, Space and the Discourse of Property in Caribbean Literature (2008),* is of some interest to the current research. It examines V.S. Naipaul's *A House for Mr. Biswas (1961),* Jean Rhys' *Wide Sargasso Sea (1966),* Simone Schwarz-Bart's *The Bridge of Beyond (1972),* Esmeralda Santiago's *When I Was Puerto Rican,* Paul Marshall's *Chosen Place, Timeless People* and Pablo Medina's *The Return of Felix Nogara*. To begin with the title, McLean's study mentions 'place' and 'space' which are also discussed in the current study. The fact that McLean's study examines V.S. Naipaul's literary work also highlights its relevance.

However, these two literary researches are distinctly different, for their concerns are different. McLean focuses on place and space in light of property law that "determine how property rights shape characters' relationships to land, space and place" (p. xi). On the other hand, the current study investigates 'place' and 'space' in relation to dislocation and the quest for identity. Moreover, McLean uses postcolonial theory and property law with some reference to feminism and critical race theory.

Even though the current study examines Naipaul's literary work, the selected novel is different from what McLean studied. Above all, McLean's study does not address the issue of dislocation and quest for identity. It rather focuses on having property as a factor contributing to a sense of agency (p. xii). Therefore, despite some common conceptual elements and sharing same author's literary work, the current study differently approaches the selected Caribbean novels.

Similarly, Borbor (2010) examines the notion of 'place' in V.S. Naipaul's and J.M. Coetzee's selected novels. Borbor's study, *Towards a New Geographical Consciousness: A Study of Place in the Novels of V. S. Naipaul and J. M. Coetzee,* comparatively examines each writer's contribution to "the decentralizing mission of postcolonialism by locating themselves in the margins and advocating sensitivity towards the tropes of boundaries that subject people to displacement and marginalization" (p. 3). The researcher focuses on Naipaul's *A House for Mr Biswas (1961), The Enigma of Arrival (1987), Half a Life (2001) and Magic Seeds (2004),* and Coetzee's *Waiting for the Barbarians (1980), and Life and Times of Michael K and Foe (1983).*

Borbor also explores “both the complexity and possibility of the task of re-imagining places and landscapes that were defined by the imperialist ideology in a decentralized manner” (p. 274). The researcher finally concludes that Naipaul and Coetzee have different views of ‘place’ in a sense that the former sees the limitations while the later observes possibilities. Moreover, this study stresses, “the process of meaning making for place and space should be generated from the margins of power” (p. 276). In line with this, the study examines the intersection of feminism and Postcolonialism on how they view places.

Borbor’s study is related to the current study since it examines the different approaches to place particularly in Naipaul’s novels. However, the current study differs from Borbor’s at least in three aspects. First, the current study is set to answer questions related to dislocation from different perspectives in addition to place and space. Secondly, the novels in this study are different from what Borbor studied. Finally, the comparative approach employed by Borbor emphasizes geographical violence in decentring the colonial approach to place and space whereas any comparative view in the current study focuses on thematic similarities and differences in the selected novels. Hence, Borbor’s study differs from the current study since the major focus of this study is to examine dislocation and the quest for identity in the works of other Caribbean literary works in English.

A PhD thesis by Makundi, *Preventing Things from Falling Further Apart: the preservation of cultural identities in African, Indian, and Caribbean literatures* (2009) examines how some authors viewed the cultural experiences of the peoples indicated in the title. The study investigates the attempt to substitute indigenous languages, religion, and gender roles for colonial purposes. The study concludes the colonial system has externally imposed factors that affected the postcolonial communities’ socio-cultural system.

Makundi focused on revealing cultural damage caused due to colonialism in Africa, India, and the Caribbean region. Among the novels in the study, there is Jamaica Kincaid’s *A Small Place* (1988). Despite the researcher’s focus on exploring cultural

damages and the struggle of the postcolonial communities to preserve their cultural identities, Makundi did not have the goal to investigate dislocation in this thesis.

Jamaica Kincaid: A multi-dimensional resistance to colonialism (2012) is also worth reviewing. Stennis examined Kincaid's works focusing on themes of gender/sexuality, the environment, and capitalism in an attempt to reveal the impact of colonialism. The researcher employed 'postcolonial materialist feminist theory' (p. ii) as a framework. Hence, Stennis' study centers on the pain of colonialism, gender equality, and recolonization/neo-colonialism. Therefore, it is not concerned with dislocation and the quest for identity, themes which the current study seeks to investigate.

In a recently published paper, titled *Against the Backdrop of Colonialism and Slavery: Loss of Personhood, Cultural Enslavement and Quest for Identity in Earl Lovelace's The Dragon Can't Dance*, Asika Ikechukwu Emmanuel briefly demonstrates the postcolonial issues indicated in the title in relation to the Caribbean people. Emmanuel argues that the novel mentioned in the title expresses the loss of personhood, cultural dislocation, and the quest for a new identity of the Caribbean people. He also notes that these themes are the historical realities of the Caribbean people, and such literary works link the past and the present.

This study, despite its long and detailed title, does not thoroughly elucidate its theses. In fact, it is limited to only eleven pages, and the background speaks a lot more than what the title promises to do in the analysis of Lovelace's novel in the paper. This, of course, is its major drawback although the title is significantly relevant to the current study.

While the previously mentioned studies have paid increasing attention to postcolonial theory and have employed postcolonial frameworks of analysis, dislocation and the quest for identity are rarely examined. All of them employ the postcolonial critical approach with varying degree of postcolonial thematic concern. However, none of those studies reviewed above has taken up the issue of dislocation and the quest for identity thoroughly as analysed in the current study. Therefore, in order to conduct an investigation into dislocation as well as cultural alienation, the current study implements concepts such as hybridity, mimicry, unhomedness, and Otherness along with other related postcolonial theories.

CHAPTER THREE

THEORETICAL FRAMEWORK

This chapter presents the theoretical perspectives that the study uses in the analysis of the novels. The emphasis in this chapter is, therefore, to highlight and clarify the postcolonial critical models and discuss theories that are employed in the analysis of the novels. In addition, postcolonial theoretical issues regarding dislocation, identity, space and place, language, racial prejudice, gender, marginality, mimicry, and hybridity are discussed.

3.1. Background to the Postcolonial Perspectives

The terms 'postcolonial' and 'Postcolonialism' have recently been used in various ways. They are applied to describe issues ranging from specific critics, intellectuals, bodies of theory or literature to entire people or societies as well as to historical period (Quayson, 2000, Visweswaran, 1996). Moreover, these terms are sometimes spelled with a hyphen, as post-colonial /post-colonialism/ post-coloniality, and sometimes without it. Writers make these distinctions, according to Quayson (2000, p. 1), to refer to the condition of life after colonialism (when spelled with a hyphen) even though the unhyphenated version "seems to be gaining dominance in the field".

However, postcolonialism is often used to refer to both colonialism and imperialism even though these refer to different historical realities. Further strengthening this view, *Encyclopaedia Britanica (2016)* defines Postcolonialism as:

> [T]he historical period or state of affairs representing the aftermath of Western colonialism; the term can also be used to describe the concurrent project to reclaim and rethink the history and agency of people subordinated under various forms of imperialism. Postcolonialism signals a possible future of overcoming colonialism, yet new forms of domination or subordination can come in the wake of such changes, including new forms of global empire. Postcolonialism should not be confused with the claim that the world we live in now is actually devoid of colonialism.
> (<http://academic.eb.com.vlib.interchange.at/EBchecked/topic/2037438/postcolonialism>)

Before going any farther, therefore, it is important to state that in this study the term 'postcolonial', along with all its derivatives, is spelled without a hyphen. It is applied as the critical term encompassing all people that have been influenced by both direct colonial and neo-colonial experiences. Ashcroft, et al. (1989, p. 2) further point out:

> We use the term 'post-colonial', however, to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression . . . So the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures. The literature of the USA should also be placed in this category. . . What each of these literatures have in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this which makes them distinctively post-colonial.

Postcolonialism is highly eclectic in a sense that it draws its critical practice from various fields. This is mainly because "Postcolonial theorists and historians have been concerned with investigating the various trajectories of modernity as understood and experienced from a range of philosophical, cultural, and historical perspectives" (*Encyclopaedia Britanica, 2016*). Consequently, it is sometimes difficult to define it in a clear-cut manner since "it involves a studied engagement with the experience of colonialism and its past and present effects, both at the local level of ex-colonial societies as well as the level of more general global developments thought to be the after effects of empire" (Quayson, 2000, p. 2). Quayson further points out that postcolonialism often involves wide ranging discussions of colonial experiences as well as issues like slavery, migration, suppression, dislocation, resistance, gender, race, etc. in connection with the discourses of imperial Europe and the colonized subjects.

Likewise, Bertens (2001) explains the broad involvement of the theory as follows:

> Postcolonial theory and criticism emphasizes the tension between the metropolis and the (former) colonies, between what within the colonial framework were the metropolitan, imperial centres and its colonial

> satellites. It focuses on the cultural displacements-and its consequences for personal and communal identities-that inevitably followed colonial conquest and rule and it does so from a non-Eurocentric perspective. Postcolonial theory and criticism radically questions the aggressively expansionist imperialism of the colonizing powers and in particular the system of values that supported imperialism and it sees as still dominant within the Western world. (p. 200)

Postcolonial theory is, therefore, concerned with questioning how European colonial masters used their knowledge and power against the colonized people, thereby subordinating the colonial subjects to the colonizers. As Quayson puts it, "Postcolonialism has also involved attempts to formulate non-Western modes of discourse as a viable means of challenging the West" (2000, p. 2). In addition, postcolonialism focuses on the discourse and ideology of colonialism as well as "the material effects of subjugation under colonialism and after".

Since the notion of postcolonialism emanates from the past and continuing oppressions, it also deals with the cultural legacy of the colonial rule, cultural alienation and marginalization. In other words, as the act of 'writing back' is a crucial feature of postcolonial literature (Ashcroft, et al,1989, p. 7), postcolonialism can be seen as a description of issues such as institutional conditions in the formerly colonized societies, the global condition after decolonization, and discourses that are products of the colonial experience. In this regard, postcolonial frameworks help to analyse dislocation and its discontents.

However, postcolonial theory faces several critiques. One of the criticisms that frequently challenges the theory is the connotation of the prefix 'post' in the term postcolonialism. For some critics this term implies the end of colonialism (McClintock, 1993; Maracle,2004). In contrast, Appiah (1992), as quoted by Visweswaran (1996, p. 989), points out that the "post" in postcolonial/postcolonialism is not the same as the "post" in postmodernism, thus emphasizing the continuity of postcolonial issues discussed above. In general, postcolonialism marks the continuation of colonial effects that still have strong

impact on people through mechanism such as art, language, gender systems that reflect the colonial state of mind.

Postcolonial writers often opposed the colonial experiences and discourses that supported colonial modes of thinking. Boehmer (1994), for instance, argues that postcolonial literature is "deeply marked by experiences of cultural exclusion and division under empire (1995, p. 3)." Similarly, Ashcroft, et al (1989) emphasise that the literature coming out of former colonies had the purpose of 'writing back to the empire' and overturn the dominant representations that had circulated from the imperial centre. Sherry also asserts that postcolonialism "is a broad theoretical approach that examines the past and present impact of colonialism and racism on social, political, and economic systems (2008, p. 650)."

Postcolonialism is deeply concerned with the reassessment of the relationship between the metropolis and the colonial subjects (Ashcroft et al, 1989; Quayson, 2000; Boehmer, 1994). Since postcolonial perspectives emerge from the complex historical encounter among European colonial masters and the colonized subjects, postcolonialism comprises several critical and theoretical issues. Hence, postcolonialism, as Sherry (2008) maintains focus on:

> [T]he ways particular groups of people because of notions of race or ethnicity have been excluded, marginalized, and represented in ways that devalued or even dehumanized them. Postcolonial theorists not only examine the position of people who have been colonized, but also analyze the impact that the process of colonialism has on those people who benefited from colonial acts such as dispossession, violence, and the promotion of racist ideology. (p. 650).

In general, postcolonial critics focus on colonial and neo-colonial oppression, resistance to colonization, cultural exchange between colonizers and colonized, hybridity of the cultures, the respective identities of colonizer, and colonized, etc. Hence, dislocation is among the central concerns of postcolonialism and, therefore, its cultural and psychological effects are themes in the postcolonial literary study. As Ashcroft et al (1989) assert, postcolonial literary theory focuses on literary works that are written in previously colonized countries, or literature written in colonizing

countries that deals with colonization or colonized peoples. Its focus is twofold that, firstly, it deals with the way in which literature by the colonizing culture distorts the experience and realities, and inscribes the inferiority of the colonized people. Secondly, it concentrates on literatures by colonized peoples that attempt to articulate their identity and reclaim their past thereby, in the process, subverting the imperial center-oriented literary approach.

3.2. Postcolonial Critical Models

Ashcroft et al. (1989, p. 14-36) have presented four critical models of postcolonial literatures. These are the national or regional models, the race-based or 'black writing' model, wider comparative models, and models of hybridity and syncreticity. The national model focuses on the relationship between a nation and its former colonizers thereby emphasizing the specific national or regional culture.

The 'black writing' model, which is part of the race-based models, centres on the work of the African Diaspora of the Black Atlantic even though it may be extended to other forms of ethnic-based writings or literary works based on cultural criteria rather than nationality. This model particularly identifies common characteristics across various national literatures notwithstanding the fact that it emphasizes the African characteristics. The black writing model as Ashcroft et al (1989) put it:

> [It] proceeds from the idea of race as a major feature of economic and political discrimination and draws together writers in the African diaspora whatever their nationality – African Americans, Afro-Caribbeans, and writers from African nations. The African characteristics of the model are important, for although the classification might be extended to include, for instance, Polynesian, Melanesian, or Australian Aboriginal writing (p. 19).

These authors not only state that the black writing model centres on the African Diaspora, but they also contend that "race-centred critiques of Black writing and of writing by Europeans about Black societies have been influential within post-colonial discourse." One typical example here is the Négritude movement which "was the

most pronounced assertion of the distinctive qualities of Black culture and identity" (p.20).

The third model, i.e. the wider comparative model, is considered as a set of models of varying complexity. These models "seek to account for particular linguistic, historical, and cultural features across two or more postcolonial literatures" (p.14). Ashcroft et al further point out that one of the difficulties in this model is finding a comprehensive name. Consequently, several descriptive names, such as 'Commonwealth literature', 'Third World literatures', 'new literatures in English', 'colonial literatures', 'post-European literatures', etc. have been attempted.

> However, the term 'post-colonial literatures' is finally to be preferred over the others because it points the way towards a possible study of the effects of colonialism in and between writing in english and writing in indigenous languages in such contexts as Africa and India, as well as writing in other language diasporas (ibid, p. 23)

The wider comparative models include several distinct models. Among these the first is the model that focuses on language and place. The early example of this model, according to the aforementioned authors, was proposed by D. E. S. Maxwell, and it "concentrated on the disjunction between place and language". This model stresses the significance of place and displacement in postcolonial literatures; accordingly, it questions the "appropriateness of using non-indigenous language of an imported language to describe the experience of place in post-colonial societies" (p.23).

The other models, discussed under the wider comparative models, are 'thematic parallels', 'colonizer and the colonized', and 'dominated and dominating'. Thematic Parallels as employed by postcolonial literary critics focus on themes such as: "celebration of the struggle towards independence in community and individual" (p.27); "the dominating influence of a foreign culture of post-colonial societies"; "the construction or demolition of houses"; "the journey of the European interloper through unfamiliar landscape with a native guide". The use of allegory, irony, magic realism, discontinuous narrative, and exile are also among the concerns of thematic parallels. On the other hand, in the colonizer and the colonized approach "act of

writing texts of any kind in post-colonial areas is subject to the political, imaginative, and social control involved in the relationship between colonizer and colonized" (p.28). Finally, the 'dominated and dominating' model emphasizes the relationship between dominating and dominated societies.

The fourth postcolonial critical model that Ashcroft et al present highlights features such as hybridity and syncreticity as constitutive elements of all postcolonial literatures. In other words, models of syncreticity and hybridity are the eclectic nature of postcolonial theory. To put it in the authors' words:

> While post-colonial literary theory has drawn on European theoretical systems it has done so cautiously and eclectically. Alterity implies alteration, and no European theory is likely to be appropriate in different cultural circumstances without itself undergoing radical rethinking – an 'appropriation' by a different discourse. (1989, p.32)

In conclusion, the postcolonial critical models discussed so far emerged for there is a need to develop an adequate model to account for special character of postcolonial texts. However, these models are not 'specific and discrete schools of thought' and, therefore, 'a number of them may be operating at the same time' (Ashcroft et al., 1989, p. 15).

The current study employs the 'black writing' model as well as models of 'syncreticity and hybridity' in the analysis of the Caribbean novels in English because these models best suit in achieving the objectives of the study while helping to answer the research questions. Put differently, since this study focuses on dislocation and the quest for identity, these two models help in justifying the selection of the novels as well as their thematic suitability for the intended analysis. Besides, the subject of dislocation and identity involve broad issues that come from different sources. Thus, using a model that has an eclectic nature serves a great purpose.

3.3. Place and Space in Postcolonial Literature

Place and space are among the most commonly raised issues in colonial and postcolonial literatures. The relationships between these concepts are important because they are tied to the various forms of dislocations that postcolonial societies experience. In line with this, Ashcroft et al (2007, p.161) point out that the "concepts of place and displacement demonstrate the very complex interaction of language, history and environment in the experience of colonized peoples and the importance of space and location in the process of identity formation".

Ashcroft et al also note that 'place' became an issue of argument in a society's cultural discourse ever since colonial practices intervened in disrupting cultural discourse. In other words, colonial intervention separated 'space' from 'place'. Furthermore, these authors underscore that colonial intervention has disrupted a sense of place at least in three ways. These are "by imposing a feeling of displacement in those who have moved to the colonies; by physically alienating large populations of colonized people through forced migration, slavery or indenture; by disturbing the representation of place in the colony by imposing the colonial language" (p. 161).

The notions of place and space mentioned above have significant importance in the discussions of postcolonial texts and postcolonial literary theory. These concepts are socially constructed entities and have strong relevance to dislocation and the quest for identity. In line with this, Rodman (2002) argues:

> [P]laces are socially constructed by the people who live in them and know them; they are "politicized, culturally relative, historically specific, local and multiple constructions"[...] Place can have a unique reality for each inhabitant, and while the meaning may be shared with others, the views of place are often likely to be competing, and contested in practice.(p. 208).

While explaining the distinctions as well as relations between place and space, Baker (2004, p.144) states "a place is understood to be a site or location in space constituted and made meaningful by social relations of power and marked by identifications or emotional investments". Similarly, Michel de Certeau (1984, p. 117) asserts 'space is

a practiced place'. Therefore, place is a specific social space where the organization of human activities and interactions are very important for various social and cultural practices. Baker (2004) further notes that a place is "a focus of human experience, memory, desire and identity […] which are the targets of emotional identification or investment" (p. 144). Accordingly, people are attached to certain places that have strong effect on their social ties as well as on the particular formation and manifestations of their identities.

Pred (1984) asserts that place always involves "appropriation and transformation of space and nature that is inseparable from the reproduction and transformation of society in time and space" (p. 279). In view of that, examining the fundamental role that place and space play in the discussions of dislocation and identity in postcolonial literature explains the experience of the colonized people in locating themselves. Accordingly, Low and Lawrence-Zuniga underscore 'the role of place in constructing identity and holding memory' (2003, p.18). A similar vein can be perceived in what Clifford (1997, p. 25) states, "thinking historically is a process of locating oneself in space and time. And a location is an itinerary rather than a bounded site- a series of encounters and translations".

Spatiality plays a significant role in explaining cultural phenomena especially in situations related to power, marginalization, and alienation (see Faulcault,1986; Bhabha, 1994; Said, 2003; Spivak, 1988).In other words, spatiality can help to explain different socio-cultural phenomena by focusing on the context of power, politics and justice that the dislocated people experience.

The understanding of the theory of place and space helps to grasp interrelated concepts such as uprootedness, unhomeliness, deterritorialization, and relocation. In this regard, Kulavkova (2012, p. 206) underscores "every dislocation in a physical space/territory has an effect on other meta-spatiality_temporal, psychological, existential, cultural, and political". Hence, dislocation entails the crossing of geographical and cultural borders (Clifford, 1997). In other words, spatio-temporality explains the relationship one has with a certain place. According to Bourdieu:

> One's relationship to the social world and to one's proper place in it is never more clearly expressed than in the space and time one feels entitled to take from others; more precisely, in the space one claims with one's body in physical space through a bearing of gestures that are self-assured or reserved, expansive or constructed (1984, p.474).

Bourdieu's account, on the one hand, could be extended to demonstrate how much the dislocated people are attached with their 'home'. The nostalgia that a person experiences and his/her decision to either stay in the host country or return home could be determined by the place-space-time relationship in which the person finds him/herself. Similarly, Kulavkova (2012) contends that when people are dislocated, the "dark side becomes evident, beginning with the fact that things are relocated from one place to another, from the natural to the unnatural, from one's own to the foreign" (p. 207), thereby affecting the social and psychological state of the person. On the other hand, it shapes their identity, for spatial orientation is important in different socio-cultural phenomena such as greetings, the passage of time, the identification of people with land and/or the landscape.

3.4. Dislocation and Its Discontents

As has been noted earlier, dislocation entails a range of discontents on those who have experienced it. This is partly because "individuals spent their lives crossing socio-cultural boundaries-whatever the norms might have prescribed and law-keepers sought to realize in terms of their closure" (Leach, 1977; quoted in Rapport and Overing, 2000,p. 156). Some of the notable features of the discontents are related to issues such as home and being unhomed, uprootedness, deterritorialization, and relocation. These are familiar concepts in postcolonial studies and are associated with the dissatisfactions that result from dislocation, be it physical or merely cognitive.

The idea of home and the unhomely are at the center of the discussions of dislocation. According to Bhabha,

> To be unhomed is not to be homeless, nor can the 'unhomely' be easily accommodated in that familiar division of social life into private and the public spheres. The unhomely moment creeps upon you stealthily as your own shadow and suddenly you find yourself [...] taking the measure of your dwelling in a state of 'incredulous terror' (1994, p. 9).

In line with this, Wolfreys, Robbins and Womack (2006) point out that the condition of unhomeliness, based on the Freud's conception of the German unheimlich (literally, unhomely), shows "how the sense of being 'not-at-home' or `unhomely' occurs within the idea of the home" (p. 100). Bhabha (1994) further elucidates the unhomely as a "paradigmatic colonial and postcolonial condition" (p. 9), and describes unhomeliness as a place that cannot be owned.

In connection with the concept of unhomeliness, at this point it would do well to discuss what is meant by *home*. As Rapport and Overing (2000, p. 157) put it, "homes could be understood as the organization of space over time, and the allocation of resources in space and over time". This narrower conception of home may not be sufficient to understand its relevance to dislocation and the quest for identity; therefore, it begs for a broader understanding of the term. In this regard, these authors broadly explain it as:

> [The] concept of home must encompass cultural norms and individual fantasies, representations of and by individuals and groups; it must be sensitive to numerous modalities: memory and longing; the conventional and the creative; the ideational, the affective and the physical; the spatial and the temporal; the local and the global; both positive evaluations and negative (p. 157-158)

Rapport and Overing further point out that there is a significant shift in the conceptualization of the relationship between movement and home. They state that for the dislocated, that is, "labour migrants, exiles, and refugees-home comes to be located in a routine set of practices, in a repetition of habitual social interactions, in styles of dress and address, in memories and myths, in stories carried around in one's head" (p. 158). In the same vein, Jacob (2013) notes that home is more than a dwelling place. She states, "it is where one belongs to. It is his national, cultural, and spiritual identity, the soil that nurtures him, his language, his security and part of his consciousness" (p. 41).

On the other hand, people who get dislocated, for one reason or another, are obviously away from their home. Consequently, they experience a sense of

unhomedness. However, as Rapport and Overing emphasize, “a sense of home [...] is not necessarily related in any simple or direct way with fixity or movement” (2000, p. 158). This is mainly because one may experience the feelings of unhomedness without physical dislocation. On the contrary, individuals that experience physical dislocation “may have found a new place, a place they call home, but the feeling of being out of place is always in the background” (Kovamees,2012, p.123). Hence, they experience a range of disconcerting feelings such as loneliness, despair, estrangement, nowhereness, etc.

Uprootedness is another term that needs some clarification in terms of dislocation and its discontents. As Jacob aptly put it, “uprooting and transplantation to a new locale place the person amidst shifting images of the self, between a yesterday which is always alive within a today in a new country and culture which is now termed as the host society” (2013, p. 41). Therefore, the dislocated people or individuals face different challenges such as cultural dilemmas and the pain of negotiating between home and host countries. Furthermore, feelings of alienation and longing for their roots are other painful feelings that affect their identity.

As Salman Rushdie in *Imaginary Homelands* (1991) maintains about the condition of migrants, he states:

> Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools. But however ambiguous and shifting this ground may be it is not an infertile territory for a writer to occupy (p. 15).

Bammer’s view of displacement as “separation of people from their native culture either through physical dislocation (as refugees, immigrants, exiles, or expatriates) or the colonizing imposition of a foreign culture” (1994, p. xi) also emphasizes the effect of uprootedness. Put another way, the state of being uprooted is closely tied to unhomedness as well as being “Othered” thereby creating a state of in-betweenness. In connection to this Rushdie (1991) points out:

> The effect of mass migration has been the creation of radically new types of human beings: people who root themselves in ideas rather than

> places, in memories as much as in material things; people who have been obliged to define themselves-because they are so defined by others–by their Otherness; people in whose deepest selves strange fusions occur, unprecedented unions between what they were and where they find themselves. (p. 124-125)

In general, dislocation causes several social and psychological problems. In other words, "when people move from one culture to another, they frequently find the experience bewildering, confusing, depressing, anxiety provoking, humiliating, embarrassing, and generally stressful in nature" (Bochner, 1982, p. 171). Thus, the analysis section in this study thoroughly examines the manifestation of these theoretical issues in the daily lives of the immigrants portrayed in the literary works.

3.5. Dislocation and Identity in Postcolonial Literature

The experiences of dislocation and the quest for identity are among recurrent themes in postcolonial African and Caribbean literary texts in English. This is mainly because the impacts and influences of colonialism on the culture and identity of the colonized subjects were vast. In this regard, (Boehmer, 2005) asserts that postcolonial literature is:

> associated with metropolitan, diasporic, migrant, and minority spaces for which the nation as a horizon of expectation has retreated, to be replaced with the concepts of the anarchic postcolony, the transgressive trans-local, and the infinitely co-optable multicultural. For this reason, in certain critical environs, the postcolonial is deemed to be a term synonymous with, though also more (re)tired than, transnational and global, and their various cognates. (p. 274).

Obviously, the effects of cultural dislocation have shaped the literature of the Caribbean. Besides, the different aspects of challenging encounters that immigrants experience help to see the relationship between dislocation and identity. This in turn helps to examine the interplay of identity with concepts such as territory, exile, place, home and migration in postcolonial literature. In this regard, Tyson asserts,

> [O]ne of postcolonial theory's most definitive goals is to combat colonialist ideology by understanding the ways in which it operates to form the identity—the psychology—of both the colonizer and the colonized. And as a pervasive force in Western civilization, colonialist

> ideology can be found operating, sometimes invisibly but almost always effectively, even in those cultural practices and productions in which we would not expect to find it (2006, p. 433).

Ashcroft, Griffiths and Tiffin (2007, p. 65) describe dislocation as "the occasion of displacement that occurs as a result of imperial occupation and the experiences associated with this event." These authors further point out:

> The phenomenon [Dislocation] may be a result of transportation from one country to another by slavery or imprisonment, by invasion and settlement, a consequence of willing or unwilling movement from a known to unknown location. The term is used to describe the experience of those who have willingly moved from the imperial 'Home' to the colonial margin, but it affects all those who, as a result of colonialism, have been placed in a location that, because of colonial hegemonic practices, needs, in a sense, to be 'reinvented' in language, in narrative and in myth. (2007, p. 65).

Cultural dislocation can be viewed, as the experience of people being compelled to live their lives on someone else terms rather than their own. The experience of dislocation, thus, creates a feeling of not only not belonging to a single place, but also that one does not belong to the homeland or the host land. Put differently, cultural dislocation occurs when people do not know to whom they are connected while living outside of the influence of their own culture. However, it is worth noting that some types of dislocation result from a personal decision to leave one's own homeland in search for a better life while others may be imposed by force. The former, as Kulavkova (2012, p.208) maintains, are "motivated by socio-economical goals (the migrant worker, migration) while the others are political (exodus, population exchange, exile, and asylum)".

Cultural dislocation arises when people (it could also be an individual) migrate away from the place in which they were raised, and, as result, find it hard to culturally integrate into the new location. However, cultural dislocation does not necessarily involve migration or displacement. Cultural uprooting could also occur when the environment of the individual or the people changes so remarkably as in the case of colonialism. Therefore, people become culturally dislocated not only due to a

physical separation from their homeland but also from the customs, religions, laws, family structures, and identity which are intrinsically linked with the landscape.

In this connection, it is worth briefly noting the basic concept of identity. Identity is a feature that defines a person making him/her either similar to or different from the other. According to Joseph (2010, p.18), identity is "...the social positioning of self and other". It is about how people view themselves and others.

Stuart Hall agrees with this view and states, "identities are the names we give to different ways we are positioned by, and position ourselves within the narratives of the past" (Hall, 1990, in Rutherford, 1990, p. 225). Hall also argues that identities are defined through experiences that are shaped by history, culture and power.

Moreover, identity is a mark of being different as a group as well. Anything that differentiates a group from another group constitutes the group's identity (Apple & Muysken, 2005, p. 12). Collective identity is a layer depicting disparity among groups. Identity, in all its forms, is what "…we are constantly building and negotiating all our lives through our interactions with others" (Thornborrow, 1999, p. 136). In other words, identity undergoes a continuous process of creation and recreation of representation across time, space and context. Similarly, Weeks (1990), in Rutherford (1990, p.88), also states:

> Identity is about belonging, about what you have in common with some people and what differentiates you from others. At its most basic it gives you a sense of personal location, the stable core to your individuality. But it is also about your social relationships, your complex involvement with others (1990, p.88).

The question of identity is, therefore, challenging for people who are culturally dislocated. This is mainly because they are affected by their constant sense of alienation, which is the result of the colonizer's discourse that is inserted in the colonized culture, on the one hand, and, on the other, the perception they have about themselves could be incompatible. That is, how the culturally dislocated individual positions himself or herself in relation to different discourses affects his or her

identity construction and the quest for his/her identity. Weeks (1990), in Rutherford (1990, p.89), differently asserts this as follows:

> Identities are not neutral. Behind the quest for identity are different, and often conflicting values. By saying who we are, we are also striving to express what we are, what we believe and what we desire. The problem is that these beliefs, needs and desires are often patently in conflict, not only between different communities but within individuals themselves.

Concisely, it can be understood from the above discussions that there are several intertwined factors, such as social, cultural, temporal, and regional, that contribute to the construction as well as loss of identity. Hence, in this study, the use of identity is related to cultural dislocations and how such issues affect the life of immigrants that have gone through the challenges of dislocation as depicted in the Caribbean novels. In other words, the complex factors such as space, time, history, race, gender, ethnicity, and culture that affect the identities of the characters, and how these characters are depicted in light of postcolonial experiences are closely dealt with.

3.6. Hybridity

The theory of hybridity has a significant place in postcolonial discourse since it has implications to racial and colonial issues, cross-cultural relationships as well as contributions to literary studies. In connection with this, Young (2001, p. 69) maintains that postcolonial theory is "always concerned with the positive and negative effects of the mixing of peoples and cultures, where it be through colonial domination and the transmutation of indigenous cultures, or the hybridization of domestic metropolitan cultures as a result of immigration".

Even though, hybridity commonly refers to "the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft, et al., 2001, p. 118), the term takes many forms including cultural, political and linguistic. Hybridity also emphasizes the condition of one that has the characteristics of two different cultures due to dislocation. In addition, Ashcroft, et al. state:

> Hybridity occurs in postcolonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispossess indigenous peoples and force them to 'assimilate' to new social patterns. It may also occur in later periods when patterns of immigration from the metropolitan societies and from other imperial areas of influence (e.g. indentured labourers from India and China) continue to produce complex cultural palimpsests with the post-colonised world. (2003, p. 183).

Robert Young, in his *Colonial Desire*: *Hybridity in Theory, Culture and Race* (1995), extensively discusses three models of hybridity: models of cultural interaction, language, and sex (p. 5). He points out that the development of the term 'hybrid' comes from 'biological and botanic origins' and the fact that "in Latin it meant the offspring of a tame sow and a wild boar, and hence, as the Oxford English Dictionary (OED) puts it, 'of human parents of different races, half-breed" (p. 5).

Young also notes that the term has transformed in its application from referring to a physiological phenomenon in the nineteenth century to describing the cultural notion related to the children of mixed unions in the twentieth century. For instance, "A hybrid is defined by Webster in 1828 as 'a mongrel or mule; an animal or plant, produced from the mixture of two species', and beginning from 1962 the philological use of the term denotes 'a composite word formed of elements belonging to different languages" (p. 6).

Young's discussion of hybridity as racial model stresses the cultural debate in the nineteenth and late twentieth century that focused on the inter-racial unions of different human races. Summarizing the discussions of various scholars that contributed to this model, Young argues that five positions can be taken up (p. 16-17). It would be relevant to briefly discuss these positions as follows.

The first is the 'polygenist species argument', that is, "the denial that different peoples can mix at all". The second is the "amalgamation thesis". According to this thesis, "all humans can interbreed prolifically and in unlimited way; sometimes accompanied by the 'melting-pot' notion that the mixing of people produces a new

mixed race, with merged but distinct new physical and moral characteristics". The 'decomposition thesis' is the third one, and it admits that some amalgamation between people may take place, "but any mixed breeds either die out quickly or revert to one or other of the permanent parent 'types'". The fourth thesis states "unions between allied races are fertile, those between distant either are infertile or tend to degeneration". The last thesis emphasizes, "the idea that miscegenation produces a mongrel group that makes up a 'raceless chaos, merely a corruption of the originals, degenerate and degraded, threatening to subvert the vigour and virtue of the pure races with which they come into contact".

The linguistic model of hybridity describes certain forms of language usage. In this model, Young explains Bakhtin's use of hybridity in its philological sense. Accordingly, hybridity for Bakhtin, "delineates the way in which language, even within a single sentence, can be double-voiced" (p. 18). Quoted in Young (1995, p. 18), Bakhtin answers the question what hybridization is in relation to linguistic hybridity as follows.

> What is a hybridization? It is a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor.

In this regard, Young notes that "hybridity describes the condition of language's fundamental ability to be simultaneously the same but different" (p. 19). He also discusses Bakhtin's distinction between 'intentional hybridity' and 'organic hybridity'. Moreover, he asserts that Bakhtin's linguistic model of hybridity "offers a particularly significant dialectical model for cultural interaction" (p. 20). This has influenced several post structuralists and postcolonial critics.

Hybridity can also be conceptualized as a cultural criticism in terms of its implications to "disruption and forcing together" of two distinct cultural elements. Young asserts "hybridity thus makes difference into sameness, and sameness into difference, but in a way that makes the same no longer the same, the different no

longer different" (p. 25-26). Hence, hybridity helps to see the various cultural aspects of postcolonial society.

The concept of hybridity was further advanced by Homi Bhabha (1994) as a space of "in-betweenness" that transgresses national boundaries, or as the practice and negotiations of social heterogeneity under colonialism. Bhabha points out the interdependence of coloniser and colonised arguing that all cultural systems and statements are constructed in the "Third space of Enunciation". He also notes the rupture of the notion of purity in any culture and emphasizes the problem of representation and hegemony in his book *The Location of Culture* (1994, p. 162):

> Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other "denied" knowledges enter upon the dominant discourse and estrange the basis of its authority-its rule of recognition.

According to Bhabha, the notion of hybridity implies that the colonized may destabilize the colonizer discourse from within. In line with this, Young asserts, "the hybridity of colonial discourse thus reverses the structures of domination in the colonial situation" (p. 21). Bhabha's conception of hybridity can, therefore, be summarized as "the process by which the colonial governing authority undertakes to translate the identity of the colonized (the Other) within a singular universal framework, but then fails producing something familiar but new" (Meredith, 1998, p. 2). In addition, Young explains Bhabha's view of hybridity as follows.

> For Bhabha, hybridity becomes the moment in which the discourse of colonial authority loses its univocal grip on meaning and finds itself open to the trace of the language of the other, enabling the critic to trace complex movements of disarming alterity in the colonial text. (p. 21)

Furthermore, since the hybrid subject goes from one culture to another, new hybrid identity or subject-position emerges. In other words, the validity and authenticity of any essentialist cultural identity is challenged by the interweaving of elements of the colonizer and colonized. As Young puts it, "where it [hybridity] emerges it suggests the impossibility of essentialism" (p. 25). In fact, this goes in line with the postcolonial discourse that any culture or identity is pure or essential is disputable.

Bhabha (1994, p. 131) posits hybridity as a form of 'liminal' or 'in-between space'. For him the in-between status relates to people who are colonized to be similar to the colonizer, but cannot become one of their races. According to Wolfreys, et al (2006, p. 51), Bhabha's use of hybridity signifies "a reading of identity which foregrounds the work of difference in identity resistant to the imposition of fixed, unitary identification which is, in turn, a hierarchical location of the colonial or subaltern subject". Finally, in line with Bhabha's argument about hybridity, Leela Gandhi (1998, p. 153) asserts that postcolonial theory tends to privilege 'appropriation' over 'abrogation' and multicultural 'syncreticism' over cultural 'essentialism'.

In general, hybridity as has been discussed so far has a significant role in postcolonial literary criticism. Young better explains:

> While hybridity denotes a fusion, it also describes a dialectical articulation, as in Rushdie's 'mongrelization'. This doubled hybridity has been distinguished as a model that can be used to account for the form of syncretism that characterizes all postcolonial literatures and cultures. (1995, p. 22).

As Young further points out, hybridity functions " 'organically', hegemonizing, creating new spaces, structures, scenes, and 'intentionally', diasporizing, intervening as a form of subversion, translation, transformation" (p. 23). In this regard, Bhabha (1994, p. 112) asserts:

> Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power.

The current study, therefore, investigates the application and features of hybridity particularly that relate to issues of dislocation, race/colour, assimilation, and identity in connection with the novels under discussion.

3.7. Mimicry

Postcolonial literary research that focuses on dislocation cannot neglect raising the concept of mimicry. The term is important in the discussion of postcolonial theory, for it describes the ambivalent relationship between colonizers and the colonized. As illustrated by postcolonial critic Homi Bhabha (1994), mimicry for the colonized is about becoming like the colonizer whilst remaining different. Here, Bhabha emphasizes that mimicry is among the mechanisms through which the colonized resists colonialism. He notes that through mimicry of the colonizers, the colonized show the "ambivalence inherent in colonial discourse" thereby challenging its authority. In other words colonial mimicry produces subjects of difference that are "almost the same, but not quite" (Bhabha, 1994, p.86) since it has the power to change and appropriate the authority of colonial discourse. Hence, mimicry is not a mere copying of the imperial master. In line with this, Ashcroft et al (2007, p. 124-5) state:

> When colonial discourse encourages the colonized subject to 'mimic' the colonizer, by adopting the colonizer's cultural habits, assumptions and values the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer that can be quite threatening.

Accordingly, this shows that when the imperial master encourages its colonial subject to mimic, the result can never exactly be the same. Thus, Bhabha (1994, p. 86) indicates that "colonial mimicry is the desire for a reformed other" because it results from the processes of mimicry as "moments of disobedience within the discipline of civility: signs of spectacular resistance".

Ashcroft et al also point out that even though mimicry was considered as a goal of imperial policy, such mimicry also produced a menace. Put differently, mimicry has a menacing side since it has the potential to become mockery thereby causing "a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized" (Ashcroft et al., 2007, p. 125).

Similarly, Bhabha points out that the idea of menace and mimicry coexist where the "menace of mimicry is its double vision which is disclosing the ambivalence of colonial discourse also disrupts its authority" (1994, p. 88). That is, mimicry creates a situation in which it disturbs colonial authority by revealing its contradictions. Quoting the words of Macaulay, i.e., "a class of interpreters between us and the millions who we govern-a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect," (p. 124-125) Bhabha argues that the resulting effect will eventually be ambivalent. This is mainly because the goal of such a colonial rule is keeping the colonized the same in blood but be anglicised yet denied Englishness.

However, the colonizers' attempt to dominate the colonized subjects through the imposition of the former's values never resulted in creating an exact copy. It rather came up with the ambivalence of "producing disquiet in the colonialist, and thus a renewal of the fear of the Other" (Wolfreys et al, 2006, p. 7). In line with Bhabha's aforementioned assertions, Leela Gandhi maintains, "mimicry is a sly weapon of anti-colonial civility, an ambivalent mixture of deference and disobedience" (1998, p. 149). She further illustrates the concept of mimicry in relation to textual politics as:

> Mimicry inheres in the necessary and multiple acts of translation which oversee the passage from colonial vocabulary to its anti-colonial usage. In other words, mimicry inaugurates the process of anti-colonial self-differentiation through the logic of inappropriate appropriation (1998, p. 149).

The discussions so far, in general, indicate that there are at least three reasons for mimicry; namely, for survival, for assimilation, and for resistance. As a survival strategy, mimicry helps the colonized subjects to appear to have dropped their own ways of life and to have resorted to the metropolitan identity and cultural practices. However, as Bhabha notes, in this strategy "the effect of mimicry is camouflage [...] It is not a question of harmonizing with the background, but against a mottled background" and hence "it is a complex strategy of reform" (Bhabha, 1994, p. 85).

On the other hand, people mimic to assimilate into a colonial/imperial culture by appropriating their own culture and language with the new cultural practices and language they come in contact with. The threat here is that the colonized may not just appropriate the good aspects of the metropolitan culture, but they may also entirely take the negative practices (see Fanon's *Black Skin, White Masks, 1967).*

Finally, mimicry as a tool of resistance employs subversive schemes. To highlight Bhabha's view on mimicry as a tool of resistance, Ashcroft et al. (2001, p. 141) further state:

> The threat inherent in mimicry, then, comes not from an overt resistance but from the way in which it continually suggests an identity not quite like the colonizer. This identity of the colonial subject – 'almost the same but not white' – means that the colonial culture is always potentially and strategically insurgent.

According to Bhabha, mimicry functions as a means of opposition implicitly, and it results in hybridity. In other words, he argues that the outcome of mimicry is "up a space of translation: a place of hybridity, figuratively speaking, where the construction of a political object that is new, neither the one nor the other" (p. 25). Similarly, Ashcroft, et al state, "The resulting hybrid modalities also challenge the assumption of the 'pure' and the 'authentic', concepts upon which the resistance to imperialism often stands" (2001, p. 9).

In a nutshell, the process of mimicry either through mirroring to assimilate into a colonial culture or through camouflage to subvert colonial dominance in an implicit way of opposition plays a great role in explicating issues related to dislocation in postcolonial literature. Therefore, this study also examines how mimicry is reflected in the literary texts considering the above discussions and relating them with the various notions of dislocation.

3.8. Racial Prejudice, Marginality, and Identity in Postcolonial Narratives

Postcolonial theory, as indicated in the preceding discussions, is a critique of dominant theories implicated in the history of colonialism. Colonial discourse analysis and postcolonial theory, therefore, reveal that power and marginality have strong relevance to the analysis of literary works of Africa and the Caribbean. The colonizers' use of their knowledge of the colonial subjects in dominating and discriminating the colonized people is extensively demonstrated in several postcolonial literatures (see Said, 1978, Fanon 1967; Walter Rodney, 1972; Ashcroft, et al., 2002). Within the same context, Davies (2003, p. 6), points out "Blackness, marginalized, overdetermined and made stereotypic, stands in for the human figure which is located and disrupted".

Racial prejudice manifested through discrimination against colour takes a significant place in the literary works of African and Caribbean writers. One of the mechanisms through which European colonizers maintained their supremacy over the black people is racial prejudice. Racial discrimination was the pivotal point of white supremacy that conceptualizes whiteness "not primarily in skin colour but in the conjunction of Caucasian racial characteristics with the acceptance of and participation in the domination of others" (Davies, 2003, p. 5). On the contrary, Davies further asserts, "Blackness is a colour-coded, politically-based term of marking and definition which only has meaning when questions of racial difference and, in particular, white supremacy are deployed" (p. 5). Thus, the ideology of white supremacy has the goal of maintaining power over the other race using different strategies of oppression.

The domination of European colonizers and neocolonizers over peoples of African descent is quite evident in the history and literature of the Caribbean. Browder (1996, p. 3) argues that white supremacy and racism have "threatened the existence of African people before, during, and after enslavement" throughout the last four and a half centuries.

Christian (2002, p. 180) also points out that white supremacy manifests in the social, economic, political and cultural history of European expansion and the development of the New World. It has negatively affected the lives of peoples of African descent throughout the world.

The history of the Caribbean, in particular, and that of black people, in general, shows the negative effects of white supremacy. Racial and colour prejudice along with other oppressions of the black people is directly related to the European encounter with the colonized people, particularly to the history of slavery and colonization by white colonizers. In order to maintain their domination over the black (colonized) people, European colonizers and neocolonizers constructed and employed the ideology of white supremacy, which artificially justifies and binds together their superiority. Consequently, as Wolfreys et al (2006, p. 83) state:

> Colour thus becomes a visible sign of apparent racial identity. Racial attitudes of this kind are, therefore, one particularly crude articulation of ethnocentrism. Questions of race involve matters of identity and difference, the determination of humanity and (implicitly if not explicitly) what constitutes civilization and matters of representation, specifically corporeal representation allied to discourses on race.

The subjection and racial discrimination of the colonized by the colonizer rests on several dimensions of power relations between the colonizer and the colonized. For instance, William Ruddick (1999) summarizes Fanon's view on racism as follows:

> The aim of this racism is to prove the inferiority of colonial subjects by appealing to anatomy or physiology and especially to notions of the inferiority of their nervous system. A later form of "cultural" racism proposes that it is the culture of the native that is inferior. (p. 552)

In this connection, the concept of marginality is worth noting. The condition of feeling marginal often due to skin colour, gender, ethnicity, religion etc, emerges from the relation to the centre. As Ashcroft, et al. (2001, p. 135) have put it "the marginal therefore indicates a positionality that is best defined in terms of the limitations of a subject's access to power". Likewise, Leopoldo Zea, as cited by Alex Callinicos (1999), indicates that marginality is a mechanism whereby one human can

deny the other of humanity. One's humanity, in this view, becomes circumstantial resting on accidents such as skin colour, gender, social class and level of education.

Generally, marginalized people are victims of Otherness and alienation, for they are compelled to feel voiceless, powerless and unequal. In this regard, the analysis of marginality in the Caribbean novels focuses on the various marginal positions held by immigrants due to the colour of their skin, gender, race, and cultural differences.

3.9. Language and Postcolonial Literature

Several issues of domination and subordination are frequently raised in postcolonial literary theory. Questions about the denigration and subordination of 'native' culture (including their language) by colonial power are among the prominent ones. For instance, choice of the English language over local languages is the feature of colonial domination. Postcolonial theory, therefore, asks whether English is a suitable tool for postcolonial writers. On the one hand, the English language can be said to carry within itself the very assumptions and concepts of colonial power. On the other hand, English has a variety of global forms leading postcolonial literature to be concerned with a range of 'Englishes'. Depending on which side of the above equation is stressed, a postcolonial writer might choose to either abrogate or appropriate English. As Ashcroft et al. (1989) put it:

> The abrogation or denial of the privilege of 'English' involves a rejection of the metropolitan power over the means of communication. The second, the appropriation and reconstitution of the language of the centre, the process of capturing and remoulding the language to new usages, marks a separation from the site of colonial privilege. Abrogation is a refusal of the categories of the imperial culture, its aesthetic, its illusory standard of normative or 'correct' usage, and its assumption of a traditional and fixed meaning 'inscribed' in the words… Appropriation is the process by which the language is taken and made to 'bear the burden' of one's own cultural experience, or, as Raja Rao puts it, to 'convey in a language that is not one's own the spirit that is one's own.' (pp. 38-39)

Postcolonial literary theory is often concerned with the use of English in literatures produced by colonial subjects as stated above. The dilemma emerges, on the one

hand, from the view that using one's own native language in a literary work expresses strong emotional attachment to the values, attitudes, and identity of the writer as well as the society represented in the text. Those writers and critics who belong to this category consider language as one of instruments of imperial domination. Consequently, they oppose the use of English in their literary works rather resorting to the use of native languages. A quintessential writer that adheres to this perspective is Ngugi wa Thiong'o. He challenged the role of English literature in cultural and pedagogical contexts of decolonized Africa (see *Decolonising the Mind*, 1986; Gandhi, 1998).

Ngugi's opposition to the use of colonial language was so strong that he renounced using English in his literary work. *On the Abolition of the English Department* (1972), as lucidly summarized in Gandhi, Ngugi and his co-authors attack colonial literature and the use of English bitterly. To put it in Gandhi's words:

> They maintained that insofar as literature was duty-bound to illuminate the spirit animating a people, it was far more appropriate that the unauthentic discourse of Englishness be replaced by a radical centralization of authentically African literature and language. English literature would find a place within this new disciplinary schema, but in keeping with its brief enrolment in African history, it would be accommodated where it belonged-at the margins of African culture (1998, p.146-47).

This radical view of Ngugi goes as for as arguing that the continued use of the language of the colonizer amounts to a self-inflicted neo-colonization. On the other hand, writers like Chinua Achebe promote writing in colonial languages, particularly in English, and encourages 'creative hybridity of African writers'. Achebe (1975, p.103), as quoted in Loomba (2005, p.80), says

> For me there is no other choice. I have been given this language and I intend to use it… I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communication with its ancestral home but altered to suit its new African surroundings.

Similarly, the Caribbean writer George Lamming shares the above perspective on the use of English. Lamming, as quoted in Lindfers and Sanders and cited by Krakovsky in *Journal of Caribbean Literatures (Vol. & No.3, 2007)*, states that English does not belong only to "the Englishman. It belongs to a lot of people who do a lot of things with it; it is really a tree that has grown innumerable branches." In connection with this, Ashcoft, et al, also state:

> In both literature and politics the post-colonial drive towards identity centres around language, partly because in postmodernity identity is barely available elsewhere. For the post-colonial to speak or write in the imperial tongues is to call forth a problem of identity, to be thrown into mimicry and ambivalence. The question of language for post-colonialism is political, cultural and literary, not in the transcendental sense that the phrase as *différend* enables politics, but in the material sense that a choice of language is a choice of identity (1995, p. 125-126).

For African and Caribbean writers who have opted to write in English, the language has become a useful means of expression and has helped them to reach a wide range of audience. Furthermore, these writers prefer the 'appropriation' of English than its 'abrogation'. In other words, African and Caribbean writers in English use *english* (with lowercase 'e' to refer to the various forms of English different from the standard) in their works adding the rhythms and idioms of their native language to it, thereby showing their creative hybridity in expressing the cultural context of their literary works.

3.10. Language Use and Identity in Postcolonial Literature

Language and identity are among the topics of wide interest in the postcolonial approach to literary analysis. The experiences of dislocation can be manifested through the language use of the immigrants, which in turn reveals both the practice and the quest for the identity of the immigrant. The immigrants' accent, language shift, and using Creole, as well as how they interact with each other and with the host people, could be factors that reveal and determine their identity. In other words, as

Thornborrow (1999, p.136) points out, the way people talk informs about their linguistic identities.

With regard to identity, the importance of language not "only reflects who we are but in some sense it is who we are, and its use defines us both directly and indirectly" (Llamas & Watt, 2010, p. 1). In connection with this, the immigrants' preference to use different versions of English, whether it is intentionally or unintentionally, demonstrates the link between language and identity. Hence, the way immigrants identify themselves and/or the kind of identity imposed on them is often reflected through the link between language and identity.

This linkage between language and identity, on the other hand, explains why people, particularly those who have experienced dislocation, could be willing to take on the linguistic identity of others for various reasons. These could be for assimilation, to get acceptance, to get access to different services, or to better understand the culture of their new home. They may also do it for legally binding collective linguistic identities as in, for instance, civic national identity, for shared sociopolitical goals (Tabouret-Keller, 1998, p.216). The connection between language and identity, therefore, shows that speakers express their identities through their language use behavior. Moreover, such a language-use behaviour could be practiced deliberately to achieve some expressive goals, or it could be done unconsciously as a habit. Accordingly, immigrants' mimicry of the host people's linguistic features could also be explained based on such linkage.

The level of acceptance by the native language speakers, no matter how hard the immigrant with a different language or a variety of 'Englishes' strives, is not an easy matter. That is why language use is considered to determine the inclusion and exclusion of the immigrant in host society's linguistic group. Oftentimes, immigrants experience several challenges in this regard. Thus, the challenges that dislocated people experience in connection with language use also show the intersection of language, identity and attitude. Put differently, language attitudes and identities are

conveyed by the way individuals speak since 'the way we speak is conditioned mostly by the people we speak to' (Joseph, 2006, p. 12).

The link between language use and identity in literary works, and as examined in this study, not only reveals the subjectivity of the characters, but it may also help to demonstrate the emotional attachment of kinship and race relationship among the speakers. Moreover, immigrants may shift their language use as a form of resistance to the dominant standard feature of the language of the host country. Hence, in addition to its role in the construction of identity, language use can play a subversive role in the cultural contact of the immigrant and host people.

3.11. Dislocation and the Place of Women in Postcolonial Literature

The experience of black immigrant women is oftentimes burdened with multiple challenges. The "subjective experiences of displacement, alienation and Otherness" (Parmar, 1990, p.102) black women face due to dislocation are among the major ones. Consequently, the "voices and experiences of women in black diasporas are still in certain contexts hard to hear" (Duran-Almarza & Alvarez-Lopez, 2014, p. 1).

Collins (2002) points out that black women are suppressed, silenced and made invisible by the dominant groups all over the world through forms of oppression such as "race, class, gender, sexuality, nation, age, and ethnicity" (p. 3). She describes this oppression as "any unjust situation where, systematically and over a long period of time, one group denies another group access to the resources of society" (p. 4).

The oppression of black women according to Collins can be viewed from three dimensions-economic, political, and ideological. These interdependent dimensions "function as a highly effective system of social control designed to keep [black] women in an assigned, subordinate place" (2002, p. 5). In this regard, the oppression of black immigrant women is quite serious that Black Feminism is highly concerned with the place of black women especially in postcolonial societies.

Black feminists “explore the intersectionality of race and gender in order to unearth black women’s experiences in colonial and postcolonial locales” (Duran-Almarza & Alvarez-Lopez, 2014, p. 1). The interplay of race and gender, added to the challenges of dislocation, puts women in terrible conditions. Hence, Black feminists strive to express and fight “how race and class intersect in structuring gender” thereby reflecting “distinctive African influenced…feminist sensibility” (Collins, 2002, p. 5-6) rather than simply adhering to Western feminism. Collins further notes that Black feminists oppose White feminist scholars or Western feminism for their being “racist and overly concerned with white, middle-class issues” (p. 5) as well as their “omission of black women’s experiences,” and for “paying lip service to the need of diversity, but changing little about one’s own practice” (p. 6).

As Davies (2003, p. 20) points out “feminism questions and seeks to transform what it is to be a woman in society, to understand how the categories woman and the feminine are defined, structured and produced”. Even though feminism is in general concerned with the emancipation and empowerment of women in the face of their marginalization to serve patriarchal interests, there is a diversity of feminist thinking. For instance, “women-of-color, postcolonial, and transnational feminisms” claim that Western feminism favors “people of European descent, including women, and the elites in other cultures around the world” (Harding, 2008, p. 14). In other words, non-white or non-Western feminists seek to investigate the discrimination of women in the realms of class, race, sexuality, and ethnicity viewing it from the subjugated positions. In connection with this, Harding underscores:

> Dominant groups cannot understand the nature and causes of their own social situations if they examine such topics only from their own "native" perspectives. It takes the standpoint of the oppressed and disempowered to reveal the objective natures and conditions of dominant groups. (2008, p. 14)

Similarly, as Collins puts it, “Black women and others historically oppressed groups aim to find ways to escape from, survive in, and/or oppose prevailing social and

economic injustice" (2002, p. 9). This includes a variety of themes such as "work, family, sexual politics, motherhood, and political activism" (p. 251).

Tong (2009) also notes the notion of global and postcolonial feminism focuses on the fact that "the oppression of women in one part of the world is often affected by what happens in another, and that no woman is free until the conditions of oppression of women are eliminated everywhere" (p. 215). Indeed, this goes in line with how Alice Walker, quoted by Tong defines the term 'womanist' as "Black feminist or woman of color committed to the survival and wholeness of entire people, male and female" (p. 216).

The question of identity particularly for black immigrant women is of great importance in the discussions of dislocation and the place of women in postcolonial society. These women are often forced to negotiate between the inferior identities imposed on them with their own sense of the self. In this regard, Parmar (1990, p. 106) emphasizes the challenges of the quest for identity for those "who are postcolonial migrants inhabiting histories of diaspora" and highlights the contributions of Black feminism as follows:

> Being cast into the role of the Other, marginalized, discriminated against and too often invisible, not only within everyday discourses of affirmation but also within the 'grand narratives' of European thought, black women in particular have fought to assert privately and publicly our sense of self: a self that is rooted in particular histories, cultures and languages. Black feminism has provided a space and framework for the articulation of our diverse identities as black women from different ethnicities, classes and sexualities, even though at times that space had to be fought for and negotiate. (p. 106)

Maintaining the oppressions and injustices that the blend of gender and blackness contributes to Otherness, as discussed so far, immigrant women are at least doubly dislocated. Tyson (2006, p. 106-107) explains this double oppression of women quoting Lorraine Bethel (1982, p. 178) as follows:

> Black feminist literary criticism offers a framework for identifying the common socio aesthetic problems of authors who attempt to fashion a

> literature of cultural identity in the midst of racial/sexual oppression. It incorporates a political analysis that enables us to comprehend and appreciate the incredible achievements Black women . . . made in establishing artistic and literary traditions of any sort, and to understand their qualities and sensibilities. Such understanding requires a consciousness of the oppression these artists faced daily in a society full of institutionalized and violent hatred for both their Black skins and their female bodies. Developing and maintaining this consciousness is a basic tenet of Black feminism.

Black immigrant women are, on the one hand, the victims of all kinds of challenges that dislocation causes to them just as black/non-white immigrant men do experience, and, on the other hand, they face racially biased gender related problems that are unique to immigrant black women. Therefore, as Tonga states, "The kind of consciousness that global and postcolonial feminism demands clearly requires great sensitivity to and awareness about the situations of women in nations other than one's own" (2009, p. 217).

In general, the notion of postcolonial feminism is directed towards refusing the marginal place held by women as other. It strives to create an identity that stands out strong in the face of the interplay of multiple factors such as colour of skin, gender, dislocation, alienation, and Otherness. It is within the dynamic interplay of the foregoing postcolonial theoretical framework that this study analyses dislocation and the quest for identity in the selected Caribbean novels in English.

CHAPTER FOUR

ANALYSIS OF DISLOCATION AND THE QUEST FOR IDENTITY IN THE NOVELS

4.1. Introduction

This chapter presents the analysis of the novels in light of the theoretical framework discussed in the preceding chapter. Since the aim of the study is to examine the different challenges of dislocation and the quest for identity, the chapter focuses on the analysis of the novels from the postcolonial critical perspectives. In this regard, the chapter attempts to examine thoroughly the salient features and effects of dislocation that the literary works reveal. Hence, postcolonial theoretical issues regarding dislocation, identity, space and place, language and identity, racial prejudice, marginality, mimicry, and hybridity are at the hub of the analysis.

This chapter covers the analysis of Samuel Selvon's ***The Lonely Londoners*** *(1956),* V.S. Naipaul's ***In A Free State*** *(1971),* Joan Riley's ***The Unbelonging*** (1985), and Caryl Phillips's ***The Final Passage*** (1985). The novels are separately analyzed in this chapter for two reasons. Firstly, a separate examination of each novel helps to see detailed issues related to dislocation and the quest for identity as depicted in the unique social, cultural, and economic context of the story in the novel. This, indeed, gives the researcher a room to focus on every aspect and features of dislocation and the quest for identity as independently presented in each novel. It also helps to create a thorough understanding and appreciation of the literary works under scrutiny. Secondly, there is an independent chapter in this study (*i.e. Chapter Five*) that compares and contrasts the various issues that have been discussed in this chapter in order to eventually draw some parallels.

The chapter presents a brief overview of each of the selected novel before proceeding to the analysis of the text. The synopsis serves a great purpose to understand the plot of each story, and to follow smoothly the interpretation thoroughly dealt with in the analysis part.

4.2. Analysis of Dislocation and the Quest for Identity in Selvon's *The Lonely Londoners*

4.2.1. Synopsis

The Lonely Londoners, a novel by Samuel Selvon, presents a grim reality of characters that have been dislocated from their homeland. The novel is written almost entirely in a modified form of Trinidadian English dialect/Creole. It portrays dismal living conditions of West Indian immigrants that have mostly arrived in London with the hope of better life. It vividly portrays the life of dislocated West Indian immigrants in London. It focuses on the place of working class immigrants and the relationship among them.

The story narrates about the first generation immigrants from the Caribbean region to the United Kingdom, particularly to London. As the title of the novel shows, the story depicts the life of the West Indian immigrants as isolated and desolate. The story also presents the challenges of dislocation thwarting the immigrants' hope of leading a better life.

Set mostly in London, the novel presents characters that struggle with the worst jobs they could get and the difficult living conditions they undergo. They live in the most undesirable houses paying higher prices, and, on top of that, they face problems of racial prejudice. Consequently, they find the British people unfriendly. In their idle time they get together to talk about everyday incidents involving race, colour, sex and money. The house of Moses, who is the major character in the novel, is among the centres for their meetings.

The narrator depicts the immigrants as uninvited guests in London. Besides, the narrator seems to suggest that he/she does not approve of large numbers of West Indians to settle in England because the immigrants face colour/race related problems throughout the novel. Moreover, the novel reveals other discontents related to dislocation that are examined in the sections that follow.

The following sections, thus, deal with dislocation and Otherness, the search for home through nostalgic longing, racial prejudice and identity, mimicry and hybridity, physical dislocation and quest for identity, burdens of the past and confusion of the present, dislocation and the search for freedom as well as dislocation and hybridity. Thus, in the sections hereafter, several texts have been carefully chosen from the novel, and they are analyzed in line with the objectives of this study.

4.2.2. Dislocation and Otherness in *The Lonely Londoners*

As the very title of the novel, *The Lonely Londoners,* foreshadows the immigrants in the story face the burden of loneliness. This comes out of their experience of Otherness, which is a typical effect of their dislocation. In the story, the depiction of the immigrants as others is revealed directly through reference to the socio-cultural system of the host country and indirectly through the immigrants' attempt to make themselves unnoticed by the people in the new 'home'. As a result, these poor immigrants undergo painful experiences of being treated as not belonging to London whether they are directly referred to be so or they are uncomfortably aware of their own Otherness.

The immigrants in *The Lonely Londoners* are self-consciously aware of their own Otherness. They recognise that their colour is different; their accent is a lot different; and their way of life is different from the native English people. This feeling of Otherness is not an experience only for the new arrivals like Henry Olivier, also known as Galahad, but also for Moses, too. No matter how long Moses has been living in London, he is well aware of his Otherness. As a result, he always keeps himself at bay so that the host people would not notice him. Put differently, Moses may have lived in London for about a decade or so, and he may have worked with white Londoners. Not only that, he may even have dated white women, yet he feels he is dislocated and Othered.

An incident that shows the immigrants encounter with the challenge of Otherness begins at the onset of the story. The major character, Moses Aloetta, sets off to meet an immigrant who was coming from Trinidad. The immigrant that "was coming from

Trinidad on the boat-train" (p.23) was both a total stranger to London and to Moses as well. The narrator describes Moses who has been displaced from his homeland for about a decade is tired of hosting newly arriving immigrants about whom he had no clue. He bitterly expresses his discontent saying,

> 'Jesus Christ, I never see thing so'.
>
> 'I don't know these people at all, yet they coming to me as if I is some liaison officer, and I catching my arse as these people at all, yet they coming to me as if I is some liaison officer, and I catching my arse as it is, how I could help them out?' (Selvon, 1956, p. 24).

Moses expresses his bitter discontent with these new immigrants at least for two reasons. Firstly, the frequent arrival of total strangers, yet his fellow citizens, has become an additional burden to his own state of dislocation. Because he is a softhearted person and cannot bear to neglect the painful experience of newly arriving immigrants being alone in a strange land, Moses always offers his help despite his own inconveniences. On the other hand, this further unsettles his life in London. As the narrator puts it:

> [H]e hardly have time to settle in the old Brit'n before all sorts of fellars start coming straight to his room in the Water when they land up in London from the West Indies, saying that so and so tell them that Moses is a good fellar to contact, that he would help them get place to stay and work to do (Selvon, 1956, p. 23-24).

In this respect, Moses finds himself caught between his own unhomedness and trying to ease the unhomeliness of his fellow immigrants. Secondly, the immigrants are arriving in London at a time when the host people are bitterly complaining about the arrival of a large number of immigrants from the West Indies. As an immigrant who has been in London for a long time, Moses clearly understands the social and political reality of the host country as well as the dangers or challenges immigrants may encounter. Thus, he is very much worried about the future of the newly arriving immigrants.

Throughout the story, Moses expresses his discontents with life as an immigrant because of his own Otherness and poor living condition in London. On top of that, the new immigrants' expectations worry him a lot, for he knows that those strangers that come to London with the hope of a better life would eventually experience Otherness and loneliness. That is why the narrator asks, "so what Moses could do when these fellars land up hopeless on the doorstep with one set of luggage, no place to sleep, no place to go?" (p. 24). This intriguing question also suggests the difficult journey that lies ahead of the immigrants.

The story also reveals Moses and his fellow immigrants from the West Indies are not totally accepted by the host people. The British people are anxious about the immigrants that are almost 'invading' their city. As the narrator puts it, "big discussion going on in Parliament about the situation, though the old Brit'n too diplomatic to clamp down on the boys or to do anything drastic like stop them from coming to the Mother Country" (p. 24). In other words, the host people do not welcome the immigrants even though the British are not too blunt to tell straightforwardly the immigrants that they are others. However, no matter how diplomatic the British may be, it is not impossible for them to make the immigrants feel a sense of Otherness since they indirectly show their being agitated by the large number of immigrants arriving from the West Indies.

One particular instance of reminding the immigrants of their Otherness can be observed in the conversation between a reporter and Moses. While Moses was at Waterloo waiting for a man that was coming from Trinidad, "a newspaper fellar come up to him and say, 'Excuse me sir, have you just arrived from Jamaica?" (p. 28). This question was framed from the attitude that someone who does not look like a British man is definitely from Jamaica regardless of any concern for the specific identity of the immigrant. It would be relevant to quote the conversation between Moses and a newspaper reporter in its entirety before turning to the details:

> 'Excuse me sir, have you just arrived from Jamaica?"
> And Moses don't know why but he tell the fellar yes.
> 'Would you like to tell me what conditions there are like?

> The fellar take out notebook and pencil and look at Moses.
> Now Moses don't know a damn thing about Jamaica Moses come from Trinidad, which is a thousand miles from Jamaica, but the English people believe that everybody who come from the West Indies come from Jamaica.
> 'The situation is desperate,' Moses say, thinking fast, 'you know the big hurricane it had two weeks ago?'
> 'Yes?' the reporter say, for in truth it did have a hurricane in Jamaica.
> 'Well I was in that hurricane,' Moses say. 'Plenty people get kill. I was sitting down in my house and suddenly when I look up I see the sky. What you think happen?
> 'What?'
> 'The hurricane blow the roof off.'
> 'But tell me, sir, why are so many Jamaicans immigrating to England?'
> 'Ah,' Moses say, 'that is a question to limit, that is what everybody trying to find out. They can't get work,' Moses say, warming up. 'And furthermore, let me give you my view of the situation in this country. We can't get no place to live, and we only getting the worse jobs it have-'
> But by this time the infant feel that he get catch with Moses, and say, 'Thank you,' and hurry off. (Selvon, 1956, p. 28)

The reporter's attitude reveals the Otherness of the immigrants in London. This not only represents the generalized identity attached to the dislocated immigrants but also the fact that the immigrants are addressed with little care for their identity. In addition, they are rejected every time they raise the condition of their living, for they are treated as someone who does not belong there. That is the reason for the reporter to interrupt his conversation and hurry off when Moses said, "And furthermore, let me give you my view of the situation in this country. We can't get no place to live, and we only getting the worse jobs it have_" (p. 28-29). Here, Moses reflects how the immigrants in London are treated differently and as a result, they undergo painful experience of being considered as others. However, the reporter did not even care to hear Moses' complaints.

The reporter does not stop by simply running away from Moses' question, yet he targets the newly arriving family that whets his appetite for demonstrating the viewpoint that the host people are being 'invaded' by immigrants. In this respect, the narrator provides us with an interesting depiction of this family as follows:

> A old woman who look like she would dead any minute come out of carriage, carrying a cardboard box and a paper bag. When she get out the train she stand up there on the platform as if she confuse. Then after she a young girl come, carrying a flour bag filled up with things. Then a young man wearing a wide brim and a jacket falling below the knees. Then a little boy and a little girl, then another old woman, tottering so much a guard had was to help she get out of the train. (Selvon, 1956, p. 29)

This family belongs to an immigrant called Tolroy, and he was dumbfounded to see the whole of his family arrive while he was waiting for only his mother's arrival. He feels extremely surprised and shocked because "he can't realise that all these people on his hands, in London, in the grim winter, and no place to go to stay" (p. 30). To make things worse, their arrival coincides with the presence of the reporter who was preying on large number of newly arriving immigrants.

The reporter asks them why the whole family is leaving 'Jamaica' and coming to London. Satisfied with Tanty's (Tolroy's grandmother) response, the reporter finally departs from them saying, "I hope you don't find our weather too cold for you" (p. 32). His remark is more of ironical than genuine because it was said with a malicious intent to remind the family that they do not belong there. The reporter is trying to create distance between his own people and the immigrants indirectly telling them that they are not welcome here. Indeed, he later writes on the newspaper, *The Echo*, with a headline "Now, Jamaican Families Come to Britain" (p. 32) clearly showing that the new comers are uninvited guests.

The portrayal of the immigrants as Others or as someone not belonging to London is frequently raised by the characters themselves. One instance for this is the conversation between Moses and Galahad:

> 'All right mister London,' Galahad say, 'you been here for a long time, what you would advice me as a newcomer to do?'
> 'I would advice you to hustle a passage back home to Trinidad today,' Moses say, 'but I know you would never want to do that. So what I will tell you is this: take it easy. It had a time when I was first here, when it only had a few West Indians in London, and things used to go good

> enough. These days, spades all over the place, and every shipload is big news, and the English people don't like the boys coming to England to work and live.'
> 'Why is that?' Galahad ask.
> 'Well, as far as I could figure, they frighten that we get job in front of them, though that does never happen. The other thing is that they just don't like black people, and don't ask me why, because that is a question that bigger brains than mine trying to find out from way back.' (Selvon, 1956, p. 39)

Moses' advice to Galahad suggests none of the dislocated West Indians has a better future in London, for they will inevitably be unhomed and Othered. As the above quotation illustrates, Moses foreshadows the tough journey ahead of Galahad and that he will face alienation and other problems related to dislocation because of his being an immigrant. Put differently, the aforementioned conversation can be taken as a symbol for colonial Otherness, which discriminates people, simply because of the colour of their skin. By and large, Moses warns Galahad to be ready for the harsh treatment and meanwhile he implies the cultural, social, emotional and spatial dislocation suffered by the immigrants in their attempt to settle in London, which they call their new 'home'.

Galahad is defiant at the beginning that he did not want to accept Moses' advice. He even argues, "I know fellars like you [...] you all live in a place for some time and think you know all about it, and when any green fellars turn up you try to frighten them." Galahad feels that Moses was just scaring him drawing a very grim picture about London, and he asks, "If things bad like that how come you still holding on in Brit'n?' (p.40).

This is not an easy question for Moses to answer. Yet, it is not a question that he has been asked for the first time. The complexity of the question rather rests on the dilemma that dislocation brings about. In other words, a person who experiences dislocation often finds oneself in a difficult situation to have to choose between returning home and living as a lonely stranger. The feeling of Otherness and unbelonging urges him/her to return home; nevertheless, returning home empty handed is another challenge.

Galahad started to feel loneliness not before it was too long after this conversation and he had left Moses to go to the tube station. A sense of strangeness overwhelms him, 'he realise that here he is, in London, and he ain't have money or work or place to sleep or any friend or anything" (p. 42). Thus, he feels spatially and emotionally dislocated from his native home. The melancholic feeling created in him when he saw the sun shining but 'No heat from it, it just there in the sky like a force-ripe orange' (p. 42) and the 'desolate sky' made him feel frightened, lonely and homesick.

The novel portrays immigrants that are always reminded of their being different intentionally or unintentionally. The voice of a policeman telling Galahad to move along and not to block the pavement panics him because he feels different and thought that he was being chased by the police for he is an immigrant. When he saw Moses coming Galahad was so glad and relieved that, 'he start to whistle monkeyeric like how fellars in the West Indies whistle' (p. 43). Everything he did was a typical effect of dislocation and of being othered. His sense of Otherness made him feel and react to things quite nervously.

Galahad's story also provides us with the context in which his being a stranger to everyday life in London elicits the feeling of 'us' versus 'them' in the host society. For instance, when a bus they were waiting for finally arrived, he broke the queue and started pushing in front of other people. As a result, a white girl tells someone she was with "They have to learn to do better, you know" (p. 44). Here, she is reminding Galahad and other immigrants the fact that they are others. The girl's remark obviously shows the 'us' versus 'them' opposition and is loaded with resentment for the immigrants. Hence, such treatment of difference pushes Moses back to the state of nostalgic memory of home, and he gives Galahad an ironic advice saying, "I tell you to take it easy [….] you not in Park Street waiting for a trolley" (p. 44).

The level of loneliness that the immigrants experience, especially when they arrive fresh, is very challenging. These 'different others', as Said (1978) would refer to such people, the immigrants attempt to either hold on to each other in order to escape the

challenge, or they prefer less visibility not to be further Othered. For instance, when Moses arrived fresh in London, he looked for a place "where he could meet the boys and coast a old talk to pass the time away-for this city powerfully lonely when you on your own" (p. 47). As this example illustrates, the immigrants' attempt to deal with the feeling of Otherness by holding to each other. In so doing, they talk about home and relive their experiences in homeland in order to cope with the complex challenges of Otherness.

Within the same context, the story reveals that every time new immigrants arrive in London, they go to Moses' place, and Moses always accepts them with a soft heart. Even though he complains a lot sometimes, he does not totally avoid them because he knows what he has been through since his arrival. He knows that these people need someone who understands their culture and feelings instead of someone that focuses on their differences. He clearly understands that the West Indians that come to his house not just simply visit him so that he could help them find a job or a place to stay. Deep inside he knows that they are there looking for someone who has experienced dislocation like themselves, and who can share their pains and sympathises with them. Moses, of course, understands the immigrants' situation, their problems and feelings, for he has been in a similar situation.

In addition to his empathy to his fellow immigrants, Moses is concerned about being given a generalized impression by the host people particularly when anyone of the immigrants does something wrong. As the narrator puts it:

> 'Ah,' Moses tell Galahad when he was giving him ballad about Cap, 'is fellars like that who muddy the water for a lot of us. You see how it is? One worthless fellar go around making bad, and give the wrong impression for all the rest' (Selvon, 1956, p. 51)

As this excerpt demonstrates, immigrants or people that experience dislocation are oftentimes collectively judged for the improper conduct of only a few of them. This in turn aggravates their feeling of Otherness. In addition to the intentional or unintentional othering of the immigrants by the host people, the immigrants themselves create an imaginary boundary and make reference to their differences.

Such experience of limiting oneself to a place where a large number of immigrants reside is vividly depicted in the novel. The immigrants, those lonely Londoners, largely live in an impoverished suburb of London making themselves less invisible for fear of being rejected on top of the fact that they cannot afford a living at some better places in London. This self-imposed exclusion is clearly a result of Otherness and unhomedness that create borders in one's mind.

The imaginary or real encounter with Otherness compels different immigrant characters in the novel to propagate the view that they expect from the host people. For instance, Tolroy persistently criticizes his grandmother, Tanty, for coming to London. He continuously reflects that an old woman like her does not belong to London. Whenever she complains about the weather or anything, he repudiates her saying, "Old people like you, you only come here to make life miserable" (p. 71). He also pushes the old woman into a space of invisibility reminding her that the right place for a woman of her age is Jamaica. As the narrator puts it:

> What for you leave that warm place to come up here and freeze to death? I didn't send for you. I only send for Ma, and what happen? The whole blasted family come to give me grey hair before my time, as if I haven't got enough worries as it is. Listen, you better advice that Lewis that he better stop beating Agnes. Here is not Jamaica, you know.' (Selvon, 1956, p. 72)

Another instance of creating a space of invisibility is portrayed through an immigrant called Harris. This character always wants his fellow West Indians to observe their Otherness. He expects them to be cautious about their being noticed in order not to disturb or cause any inconvenience to the English people. Whenever Harris organized a dance party, he is very much anxious about other immigrants causing some sort of trouble. Even though he greets "all English people with a pleasant good evening and how do you do," he is not at all happy with the presence of those West Indian 'boys' that come to his party. He always warns them to "see and behave yourselves like proper gentlemen, there are a lot of English people here tonight so don't make a disgrace of yourselves" (p. 112). Harris's attitude shows that his too much respect for and at times fear of the English people and his submission to the influence of the

hosts' culture, indeed, compels his fellow immigrants to be more sensitive about their Otherness. Thus, not only that Harris stresses his fellow immigrants' Otherness, but his actions also indirectly reveal that he is suffering from the pain of Otherness.

Tanty's experience of Otherness, on the other hand, can be interpreted as a symbol of resistance to the total acceptance of the host people's place, culture and attitude. In spite of her old age, she is a woman who wants to prove her independence in the ordinary everyday life in London. For instance, her decision to travel by bus and tube to get to her daughter's work place with a good excuse of bringing the key for a cupboard reveals her determination that she could belong to the city life. Indeed, the narrator's comment, "Now nobody could tell she that she ain't travel by bus and tube in London" (p. 83) proves that she is capable of doing what others can do. Consequently, she challenges the pressure of invisibility cast on her by Tolroy and others.

The influence of Tanty on other immigrant housewives is significant. In addition, her relationship with the shop owner and his customers shows how strong she is in making herself known to them and even in influencing how the British shopkeeper does business. The narrator demonstrates her influence as follows:

> Well Tanty used to shop in this grocery every Saturday morning. It does be like a jam-session there when all the spade housewives go to buy, and Tanty in the lead. They getting on just as if they in the market-place back home [...]
> All poor Lewis business talk out in that shop with Tanty big mouth, for it ain't have no woman like stand up and talk other people business like Tanty, and it didn't take she long to make friend and enemy with everybody in the district. She too like the shop, and the chance to meet them other women and gossip. She became a familiar figure to everybody, and even the English people calling she Tanty. It was Tanty who cause the shop keeper to give people credit" (Selvon, 1956, p. 78).

Furthermore, she is neither ashamed of her past, nor does she accept the British way of life in its entirety. She is a woman who always boldly tends to say, "where I come from, we do this and that". She has clearly accepted her Otherness, and she is in peace with it unlike Harris. Even when she complains about the weather or how

shopkeepers treat their customers, she proudly makes her difference felt. For instance, at the bakeries when they hand her bread without wrapping it in paper or anything, she says, “Where I come from, they don’t hand you bread like that. You better put it in a paper bag for me, please” (p. 80). Moreover, when someone asks her if she knew Montago Bay, she replies as follows:

> ‘If I know Montego Bay!’ she say. ‘Why, I was born there, when I was a little girl I used to bathe in the sea where all those filmstars does go. Bay!’ she say. If we does have a winter there? Well no, but it does be cold sometimes in the evening. Not like this cold! Lord, I never thought in my old age I would land up in a country like this where you can’t see where you going and it so cold you have to light fire to keep warm! (Selvon, 1956, p. 80)

It is evident from the old woman’s reply that she has difficulty of adapting to the new environment, and she is proud of her homeland. She refers to her birthplace as a place where superstars visit, and implies that her being immigrant does not make her a naïve woman. In a different scenario, she even goes as far as showing her disgust for English food saying, “What! Eat this English food when I have peas and rice waiting home to cook? You must be mad” (p. 83). In sum, Tanty’s Otherness and how she deals with it shows that she is not submissive to forces that attempt to keep her in a space of invisibility. Indeed, she has experienced the effect of culture shock, yet her being othered has not completely shaken her identity.

Furthermore, place has unique reality for her since she reveals that she is proudly attached to her homeland. For Tanty, place is more than a mere area or portion of space. It is rather deeply connected to her identity. As the above quotation illustrates, Tanty’s attachment to ‘Montago Bay’ clearly shows the strong effect that this particular place has on her social relationship as well as on the formation and manifestation of her identity. What the old woman proudly reflects about her birthplace and her complaint about the weather in England can be considered as expressing the role of a place in shaping identity and holding memory. In short, memory, desire and identity are well reflected in the above excerpt.

The feeling of being considered as Other is also experienced when someone is made a stereotype of something. This is reflected in what Moses tells Galahad when they were talking about smoking weeds: “They [the English fellars] like weed more than anybody else, from the time they see you black they figure that you know all about it, where to make contact and how much to pay” (p. 120). In addition to the racist tone that resonates in this statement, it clearly reveals how the immigrants are labelled as drug dealers. Such is a painful experience that finding oneself in unhomely space creates. In other words, to be seen as different and being generally identified as drug dealer or addict is painful for the immigrants. As a result, they struggle with lack of acceptance and grapple with loneliness on a daily basis. That is what Moses, after a decade long stay in London, observes:

> Here is not like home where you have friends all about. In the beginning you would think that is a good thing, that nobody minding your business, but after a while you want to get in company, you want to go to somebody house and eat a meal, you want to go on excursion to the sea, you want to go and play football and cricket. Nobody in London does really accept you. They tolerate you, yes, but you can’t go in their house and eat or sit down and talk. It ain’t have no sort of family life for us here. (Selvon, 1956, p. 130)

In addition, this example elucidates the desire to be accepted as a family, on the one hand, and the challenge of being stereotyped, on the other. The psychological effect of the feeling of being unaccepted, thus, exacerbates the immigrants’ sense of placelessness. Generally, the feelings of unbelonging and placelessness are reflected in the examples discussed so far. The representation of the immigrants as others emerges from both within the immigrants themselves or from the host people. Besides, it could be intentional or unintentional though either way it affects the immigrants.

4.2.3. The Search for Home through Nostalgia

In a response to their conscious Otherness and being considered as others by the host people, the immigrants in *The Lonely Londoners* are often carried away with nostalgic memory of home. As has been noted earlier, they are compelled to live in spaces where they feel a sense of not belonging. Whenever these immigrants find

themselves in a state of loneliness or other forms of discontents that emerge from their dislocation, they try to root themselves in memories of home they have left behind. They often remember their past and imagine that they are experiencing it again by engaging themselves in talks about home. Accordingly, the narrator states, "Nearly every Sunday morning, like if they going to church, the boys liming in Moses room, coming together for a old talk" (p. 138). Hence, to bridge the gap created through dislocation and the placelessness they experience in London, they gather round and talk about their homeland.

The feelings of homesickness and the desire to return home repeatedly observed in the novel can also be taken as indications of the search for home. In the novel, for instance, we are introduced to Moses when he travels to Waterloo to meet Henry Olivier (whom Moses later nicknames, Galahad) who was coming from Trinidad. As he reached the station at Waterloo, Moses "had a feeling of homesickness that he never felt in the nine-ten years he in this country" (p. 25). Even though the feeling of nostalgia that Moses suddenly experienced surprised him, the narrator points out that it was common for some immigrants to frequently make a habit of visiting Waterloo whenever a boat-train comes with a full load of immigrants. As the narrator describes:

> They like to see the familiar faces, they like to watch their countrymen coming of the train, and sometimes they might spot somebody they know: 'Aye Watson! What the hell you doing in Brit'n boy? Why you didn't write me you was coming?' And they would start big oldtalk with the travellers, finding out what happening in Trinidad, in Grenada, in Barbados, in Jamaica and Antigua, what is the latest calypso number, if anybody dead, and so on, and even asking strangers question they can't answer, like if they know Tanty Simmons who living Labasse in Port of Spain, or a fellar name Harrison working in the Red House. (Selvon, 1956, p. 26).

The passage quoted above demonstrates the extent to which someone who has been dislocated from his/her homeland longs for meeting his/her fellow citizens. It shows the strong emotional connection immigrants have to their own people. Moreover, the simplest conversations and meetings with someone from home gives them peace and makes them happy. As the saying goes 'home is where the heart is,' and the familiar

faces of newly arriving immigrants evokes memories from the past and reinforces their desire for home.

The narrator also notes that Moses never went to the station just to check on who came from West Indies, but now that he is at the station, a feeling of loneliness and a nostalgic desire to go back home overwhelms him. In connection with this, Waterloo station is represented as not only a gateway to London for the new immigrants, but it is also a place of contact with the past for those who have been in London for long since this place stirs their emotions through nostalgic longing for home. The narrator says,

> [T]he thought never occur to him [Moses] to go to Waterloo just to see who coming up from the West Indies. Still, the station is that sort of place where you have a soft feeling. It was here that Moses did land when he come to London, and he have no doubt that when the time come, if it ever come, it would be here he would say goodbye to the big city. Perhaps, he was thinking is time to go back to the tropics, that's why he feeling sort of lonely and miserable" (Selvon, 1956, p. 26).

The nostalgia that Moses experienced elicited his desire for the things he left behind thereby creating a sense of exclusion from home and at the same time wanting to live it. Put differently, in his memories Moses reveals his longing for home. He also suggests that the doors of returning home are still half-open. For instance, once Moses and Galahad got home they kept on talking different things in Trinidad. They talked about a mad man called Mahal and Palace Theatre. "And old Moses start to get nostalgic now that he have a friend who just arrive from Trinidad" (p. 37). A simple chat reminds Moses a lot about his past that no matter how long he has been separated from home, he cannot leave it behind even though the irony is that he has never physically left London.

Moses' experience of not belonging to the right place can be observed in his nostalgic feelings throughout the story. He reveals his feelings of loss of his home whenever he engages in an 'oldtalk' with Galahad. These two immigrants talk about people and places they used to know back in Trinidad. Whenever they recall a person

whom they commonly know or scenes reminiscent of their childhood, they deeply engage in it.

Moreover, Moses states that their nostalgic talk had some positive effect on their life in London. He says, “This is a lonely miserable city, if it was that we didn’t get together now and then to talk about things back home, we would suffer like hell” (p. 130). Here, Moses stresses the importance of their reminiscence in helping them cope with the challenge of losing their past. The immigrants express the affectionate feeling they have about the past particularly talking about the happiest of their memories, and, hence, they forget their loneliness at least for the time being.

Embedded in the statements of Moses is, furthermore, revealed the strong attachment with ‘place’, which in turn has an effect on the immigrants’ social ties and manifestations of their identities. At this point, it would do well to recall Baker’s insight on the relevance of ‘place’ to nostalgia and one’s identity since “place is a focus of human experience, memory, desire, and identity [...] which are the targets of emotional identification or investment” (Baker, 2004, p. 144). Put differently, when Moses or Galahad or their fellow immigrants reminisce about something from their past, they not only remember particular incidents, but they also talk about places. Thus, they identify themselves with the place they call home that they left behind, and they relive in their nostalgic experiences to relieve the pain of dislocation. Besides, not only do they pass the time, but they also assess their life. For example, Moses says, “sometimes when we oldtalking so I does wonder about the boys, how all of we come up to the old Brit’n to make a living, and how years go by and we still here in this country. Things like that does bother me” (p. 129). In other words, they examine their exilic conditions comparing with what they are going through as strangers and their memory of home.

It is obvious that Moses is struggling with the dilemma of dislocation that made him live in London and his desire for home. He strongly advises Galahad to go back to Trinidad. However, when Galahad rejects his advice, Moses says:

> Boy, you know what I want to do? I want to go back to Trinidad and lay down in the sun and dig my toes, and eat a fish broth and go Maracas Bay and talk to them fishermen, and all day long I sleeping under a tree, with just the old sun for company. You know what I would do if I had money? I go and live Paradise-you know where Paradise is? Is somewhere between St Joseph and Tacarigua, is a small village, one time it had a Portugee fellar name Jesus there and he had a rumshop, so Ripley had him is Believe It Or Not-Jesus have a rumshop in Paradise. Anyway up there life real easy. I would get a old house and have some cattle and goat, and all day long sit down in the grass in the sun, and hit a good corn cuckoo and calaloo now and then. That is life for me, boy. I don't want no ballet and opera and symphony.' (Selvon, 1956, p. 130)

The nostalgia that Moses experiences and his desire to return home, as indicated in this excerpt, is determined by the place-space-time relationship in which he finds himself. His nostalgic search for home is the result of intense agitation that finding oneself in a place that estranges somebody at a time when such a person is not needed causes. In this regard, Moses understands that his relationship to the society in London is not culturally congruent, and he feels that his proper place is in Trinidad. In his search for home, though it is more of nostalgia and wishfulness, Moses reveals his awareness of not only geographical borders but also cultural borders. Thus, he feels that he is both geographically and culturally dislocated.

In his desire to return home, Moses identifies himself with the fishermen in his homeland and the countryside lifestyle, which he refers to as a Paradise. On the contrary, he does not identify himself with the city lifestyle, for he says, "I don't want no ballet and opera and symphony". In general, Moses' nostalgic and wishful account demonstrates the extent to which geographically and culturally dislocated people are attached with their home. As the excerpt above suggests, such an attachment and identification with one's home is expressed in the space and time the dislocated individual claims to have lost. Moreover, it is the understanding of this loss that makes Moses nostalgically search for his home.

The above excerpt also shows that Moses sees his future in Trinidad. The problem, however, is like many of the immigrants in the novel, he could not get the means and courage to go back home. Even when Galahad, understanding Moses' worries,

advises him to have a Christmas holiday at places like Berlin or Moscow that are “not like London at all, the people greeting you with open arms” (p. 132), Moses could not budge from his nostalgia. He rather says, “Boy, you remember what Christmas does be like back home?” (p. 132). Moses’ reference to Christmas back can also illustrate the significant role that place and space play in explicating a cultural phenomenon that an immigrant experiences.

Even though the religious context of Christmas is the same all over the world, the spatio-temporal context in which Moses finds himself renders a different perspective to the Christmas celebration at home. This is mainly because the concept of home, as Rapport and Overing (2000, p. 157-158) maintain, “encompasses cultural norms, and individual fantasies” including “memory and longing”. In this regard, Moses’ situation suggests that he has already lost the identification or emotional attachments that he used to have with Christmas since he has left home behind. Thus, he seems to be longing for celebrating this especial holyday in his homeland. With every memory of home evoking some kind of nostalgia in him, Moses is longing for home, but he is still stuck in his poor miserable life in London. As a result, he seems to be desperately wishing for the right time to come.

The novel seems to suggest that the immigrants have a fear of going back home despite their nostalgic longing for it. In this regard, the narrator asks, “why it is, that in the end, everyone cagey about saying outright that if the chance come they will go back to them green islands in the sun?” (p. 138). Similarly, at the close of the story we understand that Moses could not leave London (p. 140). The feeling of being trapped as an immigrant in a foreign land while wanting to return home is an issue that echoes endlessly throughout the novel. This feeling of uprootedness and the inability to relocate oneself back home causes a feeling that strongly affects displaced people like Moses. Put differently, psychological states such as loneliness, despair, estrangement, and nowhereness, just to mention only a few, overwhelm the immigrants, for they do not have the means or strength to return home. Hence they resort to reminiscing about their past since they do not have any other way of achieving what they left behind.

The story in ***The Lonely Londoners*** also provides us with an interesting depiction of nostalgia in the immigrant character of Tanty. According to Sabra (2008), "The notion of nostalgia often points to a longing for the lost object, the place from which we have been exiled, whether because we can no longer inhabit it uncritically, or because we have been excluded from it" (p. 96). In line with this, Tanty is a character that represents immigrants that are physically dislocated from home but that still dwell there in her homeland and hence who have nostalgic longing for home. Her everyday life is filled with the memory of home. For instance, whenever she is shopping at the grocery, as indicated earlier, Tanty talks with other immigrant women about home. In other words, Tanty seems to have remained tied to her homeland, for she always tries to keep holding on to her memory of those good old days back home.

Rootedness to the past through nostalgia is what Tanty experiences in her everyday life in London. The grocery that she frequently visits symbolically represents a space of home. There she chatted about old times with other immigrant women, and shops the way she used to do when she was in her native country. She always complains about the weather referring to where she came from. That is, even in her complaints she is reminiscent about and is in search of her home. Her evening talk with Ma is mostly about Jamaica. As the narrator puts it, "Tanty sit down before the fire knitting and talking about Jamaica" (p. 81). Hence, in her excessive nostalgia for home, Tanty is engaged in a "routine set of practices, in a repetition of habitual social interactions, in memories [...], in stories" (Rapport and Overing, 2000, p. 158) that she bears in mind all day long as an immigrant. Furthermore, her search for home through nostalgia reveals, as Jocob (2013, p. 41) states home "is where one belongs to. It is the national, cultural, and spiritual identity, the soil that nurtures [her], [her] language, [her] security and part of [her] consciousness". In short, Tanty is an immigrant character that represents the dislocated that lives in the past, and is, therefore, nostalgic for a far away homeland. Tanty's nostalgic experience, in this context, can be taken not only as a personal longing for home, but also as an immigrant's quest for identity.

4.2.4. Racial Prejudice and Identity

Apart from the Otherness and nostalgic longing the immigrants face, they also struggle with the problem of colour prejudice. In *The Lonely Londoners*, there are repeated instances that depict how racial prejudice against the immigrants alienates them from the socio-cultural system and exacerbates their dislocation. The immigrants are marginalized because of the colour of their skin. At this point, it would do well to recall at least three concepts from the theoretical framework. Firstly, Fanon's insight on racial prejudice maintains that racism considers that the black people are inferior in their nervous system, and in turn, their culture is inferior. Secondly, Davies (2003, p. 6) asserts, "Blackness, marginalized, overdetermined and made stereotypic, stands in for the human figure which is located and disrupted". Thirdly, Ashcroft et. al (2001, p. 135) explicate the view that racial prejudice results in marginalization, and "the marginal therefore indicates a positionality that is best defined in terms of the limitations of a subject's access to power". By and large, racial prejudice subtly marginalizes people that experience dislocation, and it affects their identity. In what follows, it has been attempted to thoroughly examine racial prejudice and identity in *The Lonely Londoners*.

Read from the vantage point of racial prejudice and its effects on identity, the story in the novel reveals that the immigrants are often not accepted by the host people because of the colour of their skin. As a result, they are excluded from social, cultural and professional practices. In addition, they face psychological challenges. A simple example could be what Moses encounters at his work place. He was fired from his railway yard work because other workers threatened to go on strike only for there is a black man working with them. As the narrator puts it:

> It happen while he was working in a railway yard, and all the people in the place say they go strike unless the boss fire Moses. It was a big ballad in all the papers, they put it under a big headline, saying how the colour bar was causing trouble again, and a fellar come with a camera and wanted to take Moses photo, but Moses say no. A few days after that the boss call Moses and tell him that he sorry, but as they cutting down the staff and he was new, he would have to go. (Selvon, 1956, p. 29)

Moses also emphasizes how it is difficult for him to understand why someone is negatively perceived only because of his/her skin colour over which he/she does not have any control. The complexity of racial/colour prejudice is highlighted in what Moses tells Galahad, “they just don’t like black people, and don’t ask me why, because it is a question that bigger brains than mine trying to find out from way back” (p. 39). The colour discrimination the immigrants experience in London was completely different from what is experienced in America according to Moses. He observes that in America, they publicly show their hatred for the blacks but in London, it was hidden. He explains:

> Over here is the old English diplomacy: “thank you sir,” and “how do you do” and that sort of thing. In America you see a sign telling you to keep off, but over here you don’t see any, but when you go in the hotel or the restaurant they will politely tell you to haul-or else give you the cold treatment. (Selvon, 1956, p. 40)

The immigrants in the novel are victims of a sense of alienation that results from racial prejudice. As the excerpt above shows, the host people are subtly prejudiced against black people only because of the colour of the immigrants’ skin. Moses who has lived in London for about ten years knows exactly how the native Londoners are obsessed with colour prejudice. Even though Moses sarcastically indicates the white people are frightened that black immigrants will get job before them, it is not the actual reason for their hatred towards the immigrants. Moses argues that the kind of job immigrants are offered are laborious and the worst kinds of job that no one from the host people would prefer to do. Thus, it is unlikely, in this context, that black immigrants would take away the employment opportunities of the native people.

As Moses maintains in the above excerpt, black immigrants are disliked in England more than the aversion they face in America. Moses, of course, admits that in America if they do not like black people they publicly declare it. On the contrary, the tone of his argument seems to indicate that ‘the old English diplomacy’ is more affecting than the way Americans behave. This phrase contains the idea that the racial discrimination Moses and his fellow immigrants encounter in London is cleverly indirect. The people appear to be very polite and accommodating, but they are racists

deep inside. According to Moses, this pretentious apparent politeness hurts more than the clear and direct racism such as the one practiced in America.

In addition elsewhere in the novel Moses says, “Nobody in London does really accept you. They tolerate you, yes, but you can’t go in their house and eat or sit down and talk” (p. 130 -131). The psychological impact such racism creates is obvious. In this respect, the effect of racial prejudice on identity is also visible. It is painful not to be accepted as a human only because of one’s colour of skin. Moses admits that the host people have tolerance towards the dislocated people. However, what does tolerance serve someone if he/she is not accepted and embraced for who he or she is? It is out of such negative attitude of the dominant host culture to the immigrants that the later develop a sense of inferiority and unbelonging. This, in turn, affects the psychological and social adjustment of immigrants on top of its effect on identity.

The story also provides us with an interesting perspective from newly arriving immigrants like Galahad. New immigrants usually find it difficult to accept genuine comments, such as the society in the host country neither want nor embrace them. When those who lived longer in England forward such comments, the later ones consider that senior immigrants are trying to frighten them until they experience it firsthand. Likewise, Galahad says, “when any green fellars turn up you try to frighten them” (p. 40). Because cultural dislocation often involves a relatively longer process to understand the dominant culture of the host and the people’s views about immigrants, immigrants like Galahad assume that racial prejudice does not exist to the extent of Moses’ description of it. That is why Galahad thought Moses is frightening him. Then Moses explains it with different instances. He tells Galahad to go and see if he could be served at a restaurant run by a Pole, who is an immigrant himself but because he is white, he discriminates blacks. Moses bitterly says,

> And you know the hurtful part of it? The Pole who have that restaurant, he ain’t have no more right in this country than we. In fact, we is British subjects and he is only a foreigner, we have more right than any people from the damn continent to live and work in this country, and enjoy what this country have, because is we who bleed to make this country prosperous” (Selvon, 1956, p. 40)

As the above text illustrates there is a racial discrimination even among immigrants. Moses' example corresponds with the colonial legacy of white supremacy in order to marginalize blacks. Even though immigrants from the West Indies were considered as 'British subjects', in this context, and they were thought to have a better status than any other immigrants did, they were marginalized because they are not white. As Moses maintains, the West Indians claim they bled and contributed for the prosperity of England since they were ruled as subjects by the British Colonial Empire. Yet, they are discriminated even by a white immigrant despite theoretically having more right than him.

Moses also tells Galahad how at the Employment Exchange office they keep record of the immigrants by putting a "mark on the top in red ink. J – A, Col. That means you from Jamaica and you black" (p. 46). Moses points out that from whichever part of the West Indies an immigrant comes, he is collectively Jamaican and remains nameless. The remark 'J-A Col.' collectively puts the immigrants into a particular category and judges them with a fixed general image. Thus, the specific identity of each person, such as name, nationality, religion, country of birth, etc., that are important for the immigrant are totally neglected and are rather marked by the term black. This racist categorization has a serious risk factor on the day-to-day activities of the immigrants as well as on their attempt to socially adjust and acculturate.

This acronym, on the other hand, helps the employers to simply reject black people at a workplace where they are not wanted simply saying "sorry the vacancy get filled" (p. 46). Besides, the identity of every black immigrant is simply reduced to a five-character-code, that is, J-A, Col denying them every right to be addressed in their own names. Such a systematic erosion of the identity of the black immigrants, in general, reveals the complexity of racial prejudice. Furthermore, it illustrates that the process of dislocation involves getting a new identity imposed by the dominant culture.

In addition, Moses overtly states how black immigrants are offered heavy tasks while white men are given easier works. Moses says, "They send you for a storekeeper

work and they want to put you in the yard to lift heavy iron. They think that is all we good for, and this time they keeping all the soft clerical jobs for them white fellars" (p. 52). This shows that the host people consider the immigrants inferior, and that is why they give them lower-class jobs. Black immigrants are, therefore, viewed as slaves to toil with heavy workload. As this example demonstrates, blacks are stereotyped in the host culture to undertake heavier workloads and mechanistic activities. Thus, the dominant culture completely ignores the emotional and intellectual realities of these dislocated people, thereby adversely affecting the identity of the immigrants.

Not only that those immigrants are engaged in performing difficult works, they are also paid lower wages than white men. As the narrator also puts it, "the work is a hard work and mostly is spades they have working in the factory, paying lower wages than they would have to pay white fellars" (p. 67). It can be understood from the narrator's remark that the socio-economic system does not fairly treat people that experience dislocation. Put differently, racial prejudice affects the immigrants in all realms of cultural, social and economic aspects. Thus, it eventually threatens their identity by giving them a subaltern position in dominant host socio-economic and cultural milieu.

Galahad, who at first tended not to accept the existence of racial discrimination that Moses was talking about, later admits it. As indicated earlier, when Moses told him about the severity of racial discrimination, Galahad was adamant that such a story is only meant to scare and unsettle the newly arriving immigrants. Often times, individuals that experience dislocation for the first time tend not to see the negative aspects of the host society, for they come with the impression that everything is rosy in the host country. Since they anticipate a promising future accompanied by success and happiness, newly arriving immigrants prefer to avoid listening to issues that may frustrate them. Galahad's refusal of Moses' might be seen in this same light. Later on, however, Galahad understands the gravity of colour discrimination and bitterly talks about it after a little child said to her mother, "Mummy, look at the black man!"

Galahad expresses his irritation and anger to the colour of his skin in an apostrophic manner as follows:

> Colour, is you that causing all this, you know. Why the hell you can't be blue, or red or green, if you can't be white? You know is you that cause a lot of misery in the world. Is not me, you know, is you! I ain't do anything to infuriate the people and them, is you! Look at you, you so black and innocent, and this time so you causing misery all over the world. (Selvon, 1956, p. 88)

As the above text illustrates, Galahad personifies and directly addresses his skin colour, and resentfully speaks with it wondering why people hate it so much. He also remarks that it is a worthless thing for making troubles all about. Galahad's exasperation with his skin colour goes to the extent of wishing to have any other colour of skin, but not black. The example indicates irritation against being black. It also implies that racial prejudice creates an unpleasant feeling that leads to intense hostility to one's own identity. Furthermore, Galahad enquires,

> Black, you see what you cause to happen yesterday? I went to look at the room that Ram tell me about in the Gate, and as soon as the landlady see you she say the room let already. She ain't even give me a chance to say good morning. Why the hell you can't change colour? (Selvon, 1956, p. 88 – 89)

Racial prejudice manifested through the above text reveals the lower level of acceptability the blacks face. The unwillingness of the landlady to show toleration to at least politely refuse Galahad's request for a room to let, obviously hurts his feelings. This kind of instance, repeated several times in the novel, also indicates the lack of readiness on the part of the host society to embrace people that experience dislocation. Put differently, the thin thread of social tolerance of the host people, who lived by the time this particular story was written, and the failure to accept immigrants for who they are, seriously marginalizes the later.

Even though Galahad's question, "Why the hell you can't change colour?" as quoted above, is rhetorical, he seems to have got an answer for it. He concludes, "Is not we that the people don't like, is the colour Black" (p. 89). However, his ironic answer does not protect him from racist treatment as the novel clearly shows that Galahad

and his fellow immigrants are repeatedly abused because of their skin colour. Galahad indirectly expresses strong disapproval of the host society's attitude towards colour when he appostrophically disparages his own skin colour. The racial abuse revealed implicitly or explicitly usually aggravates the immigrants' Otherness and affects their sense of identity.

The immigrants' experience of racial mistreatment makes some of them live in a wishful thinking. When the immigrants recognize that the extent of racial discrimination is subtly complex, as they cannot easily fight it, they project their energy to daydreaming. A character nicknamed Big City, for instance, is obsessed with winning a lottery or getting money through betting because he not only wants to solve his financial problems but he also wants to do something in opposition to racial discrimination. He dreams to win 75,000 pounds, and among other things, he would do, he says:

> 'You know what I will do? I would like to have money, and buy out a whole street of house, and give it to the boys and say : "Here, look place to live." And I would put a notice on all the boards: "Keep the Water Coloured, No Rooms For Whites" (Selvon, 1956, p. 97)

As this passage illustrates, the immigrant character resorts to a fantasy of pleasant thoughts that could help him take some sort of vengeance against the racists. Even though what Big City wishes to do can be considered as a different version of racial prejudice, it can be argued that it is the counter effect of the dominant culture. Furthermore, Big City's desire to buy houses for his fellow immigrants, though highly unrealistic, implies the challenges the immigrants face to get a house because of the colour of their skin. Galahad's experience stated earlier can be a typical example. Likewise Big City's wishful intent to put a notice 'Keep the Water Coloured, No Rooms for Whites' is a fierce reaction to the notice "Keep the Water White' (p. 89). In general, the excerpt highlights some of the troubles and the subsequent dilemma the immigrants face because of colour discrimination.

In the novel, *The Lonely Londoners*, racial prejudice is presented in different ways. That is, colour discrimination of the immigrants is not only limited to work places or

to renting houses. It also prevails in different social relations. One instance that adds a new dimension to such a profound prejudice in the dominant culture is what a character called Bart experiences at his white girlfriend's home. Bart was in love with a white girl with whom he had already decided to get married. The girl took him for a visit to her family home. There the girl's mother appears to be to warmly accept her daughter's boyfriend. However, when the girl's father came home only to find a black man comfortably sitting in the room, Bart encountered something he never expected. The following conversation between Bart and the white man better explains the situation.

> 'You!' the father shouted, pointing a finger at Bart, 'you! What are you doing in my house? Get out! Get out this minute!'
> The old Bart start to stutter about how he is a Latin-American but the girl father wouldn't give him chance.
> 'Get out! Get out, I say!' The father want to throw Bart out the house, because he don't want no curly-hair children in the family. (Selvon, 1956, p. 65)

The excerpt quoted above demonstrates the marginalizing racial bias extensively reflected in the novel. The girl's father shows his contempt for Bart only because Bart is black. The white man's judgment of his daughter's boyfriend only based on his skin colour shows the little respect he had for black immigrants. In this context, what Bart feels about his own identity clearly contradicts with the abusive treatment he gets from the white man. Hence, the girl's father has unquestionably made him feel unimportant and unacceptable.

Despite Bart's desire to associate himself with the whites, he gets such a disgraceful discriminatory treatment. Bart, with his light skin, always identifies himself as a Latin American, and, therefore, not completely as black as those from the West Indies. That is why he always likes to hang with white women. However, the way his girlfriend's father treated him was so devastating for him. The father's colour prejudice also shows that he is a racially purist person, and he does not want a racial mixture with blacks. That is why the narrator comments, "he don't want no curly-hair children in the family". In other words, the girl's father wants to maintain the 'pure white' bloodline in his family without being corrupted by black immigrant blood.

Thus, he becomes very outrageous upon seeing a man of back descent planning to marry his daughter.

The depiction of the immigrants in London with all the challenges of Otherness and racial discrimination also sheds light on the representation of their identity. The immigrants in *The Lonely Londoners,* as discussed earlier, are challenged by white supremacy and its culture that characterizes people of colour as savage, dirty, ignorant, and uncivilized. Put differently, this is the identity assignment given by the whites to the blacks. Hence, a simple mistake of an individual is considered as the cultural identity of the whole black people of the West Indies, and they are stereotyped for that. For instance, when a black immigrant breaks a queue at a bus stop, the whites do not blame the person for his individual failure. They rather accuse black people and their culture in general. When Galahad broke a queue, as discussed earlier, a white girl says, "They will have to learn to do better". Her use of the word 'they' instead of 'he' implies her racially biased attitude and perception that blacks in general are not civilized enough even to respect a bus queue.

Recognizing this distorted attitude of a culture of white supremacy and racial prejudice, Moses elsewhere in the novel observes, "You see how it is? One worthless fellar go around making bad, and give the wrong impression for all the rest" (p. 51). In other words, Moses is worried that because of some worthless immigrants that misbehave all the immigrants in London would be given a wrongly generalized identity. It follows from Moses' argument that such stereotypical ideas about immigrants affect their self-assertion and identity.

Moreover, it is the nature of racially prejudiced white supremacist attitude to maintain the belief that black people are uncivilized and they cannot be polite, and, unfortunately, such a generalization invites the danger of stereotyping. Therefore, a culture dominated by white supremacy through promoting racial discrimination attributes negative identity to people of the coloured. Moses explains this view as follows:

> they want you to live up to the films and stories they hear about black people living primitive in the jungles of the world that is why you will see so many of them African fellars in the city with their hair high up on the head like they ain't had a trim for years and with scar on their face and a ferocious expression (Selvon, 1956, p. 108).

The excerpt reveals that the black immigrants' identity is affected by the attitude of the host people. That is, the dominant culture's irrational generalizations about black people that experience dislocation has a lasting and crippling effect on their identity. In this regard, the whites define the identity of the immigrants based on fictitious sources and hearsay evidence rather than the actual real experience. Thus, the immigrants helplessly live up to these expectations and finally appear to have the identity prescribed for them by the host people. Moses' observation highlights that the culture of white supremacy identifies blacks as less civilized. As a result, the immigrants are considered as primitive people living in the jungles, and, therefore, are always expected to behave crudely. This in turn worries the immigrants and, indeed, affects and shapes their identity. Generally, the above excerpt, in which Moses describes the orientation of the host people, serves to elucidate the presumptuous judgment the dominant culture makes about the dislocated people. It also emphasizes that the process of dislocation to a new land and culture compels those who go through it face the challenge of losing their identity.

A closer look at the life of Harris and Bart may further clarify the above argument and adds a new dimension to creating a new identity for oneself as an immigrant. Harris is an immigrant from the West Indies; however, he wants to be accepted as an English gentleman. He is very much committed to the English culture, and he has completely lost his identity. His mimicry of the English gentlemanlike way of life (*which will be discussed under the next section*) has obviously affected his identity. He is depicted as a person who has forgotten his origin, and as a result, his fellow immigrants do not like him. The irony, however, is he faces the problems of racial prejudice just like other black immigrants around him in spite of his total submission to the white peoples culture. Put differently, creating a new identity that the

dominant culture is thought to approve may not be a guarantee not to be racially abused or not to be treated as a marginal other.

Similarly, Bart is one of the victims of identity crisis that emerges from the influence of racial prejudice against geographically and culturally dislocated people. Making the dislocated black people lose their identity by convincing them that the world views of the dominant culture are the only reality is among the challenges the immigrants in the novel face. Hence, such prejudiced attitude directly or indirectly pushes the immigrants into the state of disillusionment with their origin, culture and identity.

In accordance with this, Bart, who has light skin, always pretends that he has come from Latin America to show that he is not black. As if having a light skin or being a Latin American guarantees acceptance by the host culture, Bart lives in state of identity denial. He does not even want to be seen with a dark-skinned person. As the narrator puts it, "if a fellar too black, Bart not accompanying him much, and he don't like to be found in the company of the boys, he always have an embarrass air when he with them in public" (p. 63). Bart for fear of being not accepted by the host culture, therefore, seems not to have accepted his identity as a black man. That is why he says, 'I here with these boys, but I not one of them, look at the colour of my skin' (p. 63). Hence, Bart views the world from a racially biased white man's point of view. The fact of the matter, however, is Bart is not accepted as a white man (p. 63). Most of all, he was disgracefully sent away from his white girlfriend's family home as discussed before.

On the other hand, there are some immigrants in the novel that publicly show their quest to be represented as who they are. Tanty, for instance, does not hesitate to talk about where she came from and about the beauty of the places and culture back home. Through her complaints about the weather as well as white women and English food, she reveals the strength of her attachment to her roots thereby protecting her identity. On top of that, she does not stop reminding people like Harris about their identity whenever she gets the opportunity. Despite all the possible effects

of racial prejudice on the psychological makeup and socio-cultural accommodation, Tanty remains determined to keeping her racial identity intact.

In sum, the novel highlights the presence of colour discrimination and problems that influence the identity of the dislocated immigrants. As has been thoroughly discussed so far, some of the immigrant characters have lost their identity in order to be accepted by the host people. On the contrary, some immigrants show their reaction against racist prejudice in order to protect their self-esteem and identity. For example, a Jamaican man expresses his disappointment with a white woman "thumping her away" when she called him a "black bastard". Likewise, an immigrant with a nickname, Big City, wishes to put a notice board that says, "Keep the Water Coloured, No Rooms for whites" around the houses that he dreams to buy if he wins a lottery. Besides, Tanty's depiction as a woman who reminds the root is also a reaction to colour prejudice, on the one hand, and a means to help them stick to their identity, on the other.

Generally, the analysis of colour prejudice and identity reveals the challenges the immigrants face. Even though the author avoids extensively showing direct confrontations between black and white people, the hostility towards the immigrants is well reflected in the novel. As victims of white supremacy and racial prejudice, the West Indian immigrants in London are compelled to negotiate their identity to lead everyday life.

4.2.5. Mimicry and Hybridity as Reflections of Identity in the Novel

The examination of dislocation and its link with identity may involve a closer look at the practice of mimicry. As has been discussed in the theoretical framework section, one can experience mimicry for reasons such as survival, assimilation and resistance. Hence, the effect of mimicry in shaping and negotiating the identity of someone that encounters dislocation is noticeable in different aspects. In this regard, there are some instances where the immigrants in *The Lonely Londoners* experience mimicry.

Harris is a typical immigrant character whose experience clarifies the practice of mimicry and its close connection to identity in the novel. He is an immigrant from the West Indies, but his mimicry of the Englishmen makes one think that he is more English than the English themselves. He is a character very much committed to the English customs that his degree of politeness and how he treats white women "is a thing even them English men don't do". The narrator describes Harris as:

> Harris is a fellar who like to play ladeda, and he like English customs and thing, he does be polite and say thank you and he does get up in the bus and the tube to let woman sit down, which is a thing even them Englishman don't do. And when he dress, you think is some Englishman going to work in the city, bowler and umbrella, and briefcase tuck under the arm, with The Times fold up in the pocket so the name would show, and he walking upright like if is he alone who alive in the world. Only thing, Harris face Black. (Selvon, 1956, p. 111)

As the text vividly illustrates Harris consciously attempt to copy and resemble a typical Englishman. He imitates every detailed routines of how a standard British gentleman behaves so that it masks his true identity. Put differently, Harris struggles to disguise his West Indian identity in the mimicry of commonly acceptable gentleman characteristics. In this context, Harris's mimicry can be taken, on the one hand as a strategy to reform oneself by imitating what the dominant culture considers up to the standard. On the other hand, through his camouflage identity, he is trying to appropriate his Otherness in order to avoid any challenge that dislocation may cause to him.

Harris uses mimicry as a tool to assimilate into the British culture through imitating a typical English gentlemanlike way of life. In addition to the way he dresses up, his deliberately practiced British accent is uncomfortably conspicuous to other immigrants. Accordingly, the narrator observers, “Man, when Harris start to spout English for you, you realise that you don’t really know the language” (p. 111). This comment of the narrator indicates that Harris wants to be identified with as an Englishman. However, in his attempt to be accepted by the dominant culture, he has completely lost his West Indian identity because of his too much mimicry of the host people and their culture. In other words, Harris appears to be more British in clothing, gesture, and intentionally practiced speech style than someone from the Caribbean. Thus, in his attempt to enter into the sphere of the dominant culture, Harris seems to have developed dual identities-the original one masked under his mimicry.

Harris’ mimicry has greatly affected his identity that his feelings for and treatments of his fellow immigrants does not seem to be in a good shape. For instance, at a dance party he organizes, he accepts his white guests and regards them highly “standing up by the door in black suit and bow tie, greeting all English people with a pleasant good evening and how do you do” (p. 112). On the contrary, he gives ‘a not so pleasant greeting for the boys’, and warns them to behave properly and decently, for he has “distinguished people” at the party. As a result, Harris is often in confrontation with other immigrants. In this respect, his mimic behaviour can be taken not only as a personal quest into creating a socially acceptable new identity, but also as a colonial legacy of self-denigration.

Showing excessive respect to the English people and mimicking their way of life, Harris tries to hold on to being considered as one of them. His commitment to the British way of life along with his lesser regard to his fellow immigrants also reveals how much he has forgotten his roots. This is evident to a character called Five that he tries to remind Harris about his origin. Five says, “Man, sometimes you get on like if we didn’t grow up together, don’t mind you born in Jamaica and spent time there before you come to Trinidad” (p. 113). Obviously, Harris is not happy with being

reminded about his past, and above all, he does not want his 'distinguished people' to hear such conversation. However, Five angrily adds, "you forget I know you from back home. Is only since you hit Brit'n that you getting on so English" (p. 113). It is clear that Five and other immigrants do not approve of Harris' mimicry and his loss of identity.

In connection with this, it would be appropriate to recall that mimicry often results in "a blurred copy of the colonizer that can be quite threatening" (Ashcroft et al, 2007, p. 125). When these authors talk about mimicry, they are indeed dealing with the counter effect of mimicry on the dominant host culture, for mimicry, as Bhabha maintains produces subjects of difference that are "almost the same, but not quite" (1994, p. 86). However, when an immigrant mimics what is considered to be appropriate in the dominant culture in his or her scheme for survival, and, hence, makes other immigrants feel Othered, the effect will never be appreciated by the later. The reaction against Harris' mimicry, therefore, gives further credence to this argument.

On the contrary, Tanty, the old woman that symbolically represents home and the immigrants' roots, also embarrasses Harris reminding him his identity. For example, she comes to the dance party uninvited and takes him by surprise screaming out his name asking him if he remembers her. Harris at first pretends to have forgotten her, but when she started to talk about his childhood, he tells her that he remembers her and quickly pushes her to get away so that his 'respected guests' would not listen about his past. However, Tanty does not budge, and she even insists she wants her first dance with him. She also says, "Look at little Harris what used to thief fowl egg under the house!" (p. 114) admiring the changes with him. She later forces him to dance with her. This was a huge embarrassment for Harris because he does not want his "distinguished people" to hear about his past and, most of all, to be seen dancing with an old woman from Jamaica that would inevitably disclose the real identity that he tries to hide. As these examples illustrate, Harris' use of mimicry as a strategy of dropping his own way of life, in particular, and giving away some cultural practices of his roots, in general, has not been appreciated by people like Tanty. Even though

he believes to have been accepted by the host people for appropriating his own culture and speech style with the dominant culture, his fellow immigrants criticize him for his total loss of identity.

For an immigrant who has been trying to hold on to his mimicry of the Englishmen and their culture, the presence of other immigrants like Tanty and Five is so disappointing. Harris believes that the right way to live in England is by particularly epitomizing the host culture. On the contrary, immigrants such as Tanty and Five hold the view that maintaining an exact copy of the dominant culture is an act of undermining one's own culture, thereby losing one's identity. Therefore, Harris furiously says, "you boys always make a disgrace of yourselves, and make me ashamed of myself" (p. 118). Later towards the end of the party, Harris forgets 'to speak proper English for a minute' because he got so emotional with those uninvited immigrants and warns them to stand up to attention and be respectful when the band plays God Save The Queen. He also adds, "The English people will say we are still uncivilised and don't know how to behave properly" (p. 122). In general, Harris' mimicry has made him submissive to the dominant British culture, and hence, he has lost his identity.

In *The Lonely Londoners,* the other immigrant character that experiences identity loss is Bart. The portrayal of this character highlights the interweaving of mimicry and hybridity in shaping the identity of the dislocated immigrants. Bart often wants to associate himself with white British people. However, denial of his identity has put him in a state of in-betweenness. In this regard, the narrator states,

> Bart have light skin. That is to say, he neither here nor there, though he more here than there. When he first hit Brit'n, like a lot of other brown-skin fellars who frighten for the lash, he go around telling everybody that he is Latin-American, that he come from South America. (Selvon, 1956, p. 61)

The excerpt quoted above demonstrates Bart's attempt to assimilate into the host culture. In this regard, Bart uses his light-coloured skin as an advantage to mimic 'the white man'. He tries to emulate the life style of a British gentleman, just as Harris does, and he publicly claims that he is not even black. As the narrator comments,

‘like a lot of other brown-skin fellars who frighten for the lash’, Bart totally denies his identity. In so doing, his being English in tastes and attitude in spite of his line of descent is reflected through his mimicry. Thus, the excerpt emphasizes that Bart has lost his identity through his mimicry of wanting to be considered as a white man. Even though his ambivalence is reflected, he tends to be considered more English than an immigrant from the West Indies, for he mimics the British way of life. In addition, he wants to marry a white girl because he does not want to be identified with black West Indians. However, as indicated in the preceding section, his tendency towards hybrid culture could not be realised since the father of his girlfriend shamefully rejected him.

Contrary to the desire of Harris and Bart to be represented as British gentlemen through mimicry and hybridity, the novel also shows the problems immigrants face particularly due to miscegenation. In this regard, the major character Moses talks about an immigrant called Joseph who married an English girl and got four children. Moses maintains:

> Look at Joseph. He married to a English girl and they have four children, and they living in two rooms in Paddington. He play to the LCC for a flat, but it look like he would never get one. Now the children big enough to go to school, and what you think? Is big fight everyday because the other children calling them darkie. When they not at school they in the street playing. (Selvon, 1956, p. 130-131)

As the text above shows, in addition to the economic problems that an immigrant family faces, the intermarriage between races has affected the identity of the children. Thus, the novel suggests that hybridity has strong effect on the identity of the immigrants and their off springs. Furthermore, it exacerbates their Otherness by enhancing submissiveness to the dominant host culture that results from lower self-esteem and loss of identity.

4.2.6. The Nexus between Dislocation, Language Use and Identity in *The Lonely Londoners*

The experience of dislocation often brings the relationship between language use and identity to the fore. Likewise, the analysis of the language use of Caribbean immigrants in *The Lonely Londoners* reveals the inseparable link between language and identity. The story in the novel is narrated in the West Indian English version (Creole) even though the setting is almost entirely in London. The narrator's and many of the immigrant characters' preference for this version of English, on the one hand, and some characters' aversion to it, on the other hand, indicates the nexus between dislocation, language use and identity in the novel. Thus, in this section of the analysis of the novel it has been attempted to examine the linkage using some instances from the story.

Moses, the major character in *The Lonely Londoners*, always speaks English the way he used to do when he was in his homeland. Despite living in London for over a decade and having a good mastery of the standard version, he opts for sticking with the local version. In this respect, his language use reflects his linguistic consciousness as a means for maintaining his identity. Furthermore, his language use shows his strong connection to the people and place he left behind in the homeland. For instance, as discussed in the sub-section that deals with the search for home through nostalgia, Moses expresses his connection to life back home through the linguistic feature that best aligns him with his natives. In so doing, Moses uses this English version to reveal the feeling that connects him to his original homeland thereby keeping his identity intact.

Like Moses, other immigrants such as Galahad, Tolroy, Big city, and Five prefer their local version of English rather than trying to copy the way the host people speak. When these immigrants get together to talk about the daily challenges of dislocation or reminisce about the good old days from their past, they express their feelings through the linguistic style they used to know. Their language use demonstrates the way they conceive their own identities as Caribbeans. Thus, they

feel more connected to their homeland whenever they express their feelings in their local version of English.

The language use and style through which the story is narrated, in connection with the aforementioned, also shows the quest for identity as group or as individuals. In other words, the immigrants in the novel want to maintain their West Indian English version, for they seek to be recognized as group of people who are at least distinct on dimensions of language use. Hence, they make their group identity well known by the host people. This, in turn, helps them make up for some loss of identity that Otherness has imposed on them, thereby enhancing their self-esteem. Besides, most of the immigrants' determination to use this linguistic style is a drive to represent themselves as people that have their own culture. Thus, their language use captures the essence of their independent Caribbean culture.

The link between language and identity in *The Lonely Londoners*, as discussed above, demonstrates the emotional attachment among the immigrants. However, sticking with such a unique language use while living in a country that prefers the standard English version can also be considered as a resistance to the dominant host culture. In their quest for identity, the immigrants in the novel strive for a space in which their cultural and linguistic identity becomes visible. In so doing, they struggle to regain the sense of belonging in spite of the prejudice against them and their language use. In other words, as first generation immigrants that face a minority status in several aspects, including language use, immigrants such as Moses are determined to make their identity recognized.

Contrary to many of the immigrants' language use discussed so far, there are some immigrant characters that tend to copy the standard English version spoken in the dominant host culture. A typical instance for this is Harris. For Harris, using the Caribbean English is unacceptable. As noted under the subsection that deals with mimicry, Harris believes anything that is not approved by the host culture is substandard. Thus, he has mimicked and has mastered the standard accent.

Unlike the majority of the characters who believe that their local version of English holds psychological and social value that contributes to their identity, Harris abrogates his language use in favour of the standard version. That is why the narrator ironically comments, “when Harris start to spout English for you, you realize that you don’t really know the language” (p.111). Later on in the story, the narrator notes that Harris forgets “to speak proper English for a minute” (p. 122). Both of these comments of the narrator reveal the link between language use and identity as well as the difficult decisions Harris has to make to negotiate over his own identity.

Generally, the link between language use and identity in the realm of dislocation has been presented in two aspects in the novel. On the one hand, for most of the immigrants who stick firmly to their local version of English, the novel reveals the value that language use has as part of keeping one’s identity intact. It shows their intimacy to their homeland. Besides, it serves as a mechanism to maintain their cohesion as immigrant community thereby maintaining their group identity. On the other hand, individuals that prefer the dominant culture’s standard English version are negatively perceived by the former group of immigrants. For instance, the likes of Harris (and Bart to some extent) are considered as immigrants who have lost their identity for despising the Caribbean version of English.

4.3. Analysis of Dislocation and the Quest for Identity in Naipaul's *In A Free State*

4.3.1. Synopsis

In A Free State is organized as a composite of three subplots preceded and followed by a prologue and an epilogue. This literary work comprises the following subplots, namely: *Prologue, from a Journal: The Tramp at Piraeus; One out of Many; Tell Me Who to Kill; In A Free State*; and *Epilogue, from a Journal: The Circus at Luxor*. Each subplot depicts a distinct experience of dislocated individuals. Even though the storyline and the settings differ, the thematic similarity commonly shared by each story focuses on different features of dislocation.

The prologue and the epilogue narrate detailed accounts of a travelling narrator. The narrator in the prologue travels from Piraeus, Greece to Alexandria, Egypt by a ship. Taking a seat at the upper part of the ship, the unnamed narrator observes and describes every action of other passengers. Most of the passengers are dislocated people. These include Egyptian Greeks who have been living in exile and now returning to Egypt as tourists, a tramp, Spanish dancers, and other travellers simply identified by their nationality. The story in the prologue sets the context in which everyone in the consecutive stories throughout the literary work feels alone and has no clear destination. The epilogue, likewise, presents the narrator describing his travel experience in Cairo. Here, the narrator confronts the hotel employee that whips beggar children when they approach tourists.

Embedded between the above travel narratives, there are three stories that depict characters that are dislocated from their socio-cultural environment. In ***One Out of Many***, a character called Santosh travels to Washington from Bombay. He narrates that he immigrates to 'the Capital of the world' to accompany his boss who has been assigned as a diplomat. Santosh describes his once happy life back home turns to be painful and complicated in Washington. He experiences several challenges of dislocation, such as loneliness, despair, and loss of identity.

Having found the apartment of his boss and the culture in the city very difficult to deal with, he escapes from his employer. While wandering in the street, with no clear direction where to go, Santosh suddenly meets an Indian restaurant owner, Priya. Santosh, fortunately, gets employed as a chef there. His earnings improve and he feels free at first. However, later on he finds out that by escaping from his former employer, he has made himself illegal, and he had to live in the hiding.

As the narrative moves through a series of challenges that the narrator faces, Santosh marries a black woman, whom he calls as the "hubshi". His marriage to the black woman is only because he desperately needed a green card. Since he does not have any grain of love to the woman, in addition to the cultural barrier between them, Santosh feels as a stranger in his house. Thus, he becomes desperate, hopeless, and placeless in the foreign land. Overall, the story highlights loss of native culture, inability to adapt with the host culture, and loss of identity. These points are further discussed in the sections that follow.

The narrator of ***Tell Me who to Kill*** demonstrates the life of two immigrant brothers in London. In the story, Dayo, the younger brother, travels to London to get a better education in the field of Aeronautical Engineering. The narrating nameless older brother also decides to go to England in order to look after his younger brother. He finds out that Dayo has not been on the right track with his study. After working two jobs in the factory and saving some money, the older brother starts a small business. However, he could not succeed in it.

Both West Indian brothers experience the sense of unhomedness and feel lost due to several challenges of dislocation. Not only that they had nowhere to go, but the narrator also notes that they could not figure out who should take the blame. Thus, as the title implies the story enquires for someone or something that should be responsible for their rootlessness and loss of identity. The narrating older brother also wants to take it out on someone who caused them such a frustrating sense of in-betweenness and unbelonging. Finally, the narrator ends the story about the search for identity with despair.

The title story, ***In A Free State***, also narrates about two people who are not in their own socio-cultural environment. In this story, Bobby and Linda, are depicted travelling in a harsh environment somewhere in Africa. As they take their road trip deep through the country, they face with hostile military conflict where they personally encounter unfair treatment.

Within the perspective of cultural dislocation, the stories reviewed above depict characters who have lost the warmth of comfort of their homeland. Even though all the stories have thematic similarity, not all of them have been discussed in the analysis in this study. The prologue and the epilogue are excluded, for they lack depth that fits the objective of this study. The story of Bobby and Linda has not also been considered for analysis since it does not raise the issue of identity and the search for home. Therefore, the analysis sections, hereafter, focus on ***One Out of Many*** and ***Tell me who to kill***.

4.3.2. Spatial Dislocation and the Quest for Identity

Dislocation involves the displacement of people from one geographical location to another thereby causing several forms of losses. Immigrants, as physically and culturally dislocated individuals, experience a fair share of the losses attributed to geographical or physical dislocation. In line with this, Horn (2009), as quoted in Golparian (2012, p.1), observes that the losses related to dislocation such as "the loss of home, familiar food, native music, accepted social customs, maternal language, childhood surroundings, loved ones. Immigrants mourn for these objects of loss and also grieve lost aspects of their own selves". These experiences eventually affect the identity of the dislocated people. As much as real immigrants throughout the world encounter some of these experiences, so do authors reflect the loss of identity of dislocated characters in their novels. The experience of Santosh, in Naipaul's *In A Free State*, can be considered as a typical example.

Santosh is an immigrant from Bombay now living in Washington. He came to the United States to serve as a cook for his employer who was posted as a diplomat to represent India. When he was in Bombay, Santosh was happy and satisfied with his

service to his boss. Despite the low wage he earned, he had a feeling of importance in himself because he often felt that he was working for an important man. He also had good friends whose company he very much enjoyed. However, his decision to accompany his boss to Washington, though at first it seemed beautiful, later brought several problems that affected his identity. One of his friends, the tailor's bearer, questioned Santosh's decision, and he foreshadows the marginalization that Santosh would face.

> 'Do you know what you are doing?' the tailor's bearer said. 'Will the Americans smoke with you? Will they sit and talk with you in the evenings? Will they hold you by the hand and walk with you beside the ocean? (Naipaul, 1971, p. 23)

The tailor's bearer, who is Santosh's friend, poses important questions in relation to spatial dislocation and loss of familiarity. Even though the questions appear to be quite simple, they reflect some of the most basic challenges immigrants experience, such as loss of social acceptance. The closeness and friendliness one always gets while living in his/her homeland may not seem to be as such significant until one crosses a geographical and cultural border. That is why Santosh takes these questions as envious. Indeed, he sarcastically says, "It pleased me that he was jealous. My last days in Bombay were very happy" (p. 23). The fact, however, is that Santosh began to experience marginalization that was deemed to affect his identity right from the airport. As he boards the plane to leave for Washington, he was not treated like other passengers. Santosh recounts, "The girl at the top, who was smiling at everybody else, stopped smiling when she saw me. She made me go right to the back of the plane, far from my employer" (p. 23). The hostess did this not because there were no vacant seats, but it was because he was in his 'domestic clothes' which symbolize his identity. Santosh narrates:

> I was in my ordinary Bombay clothes, the loose long-tailed shirt, the wide-waisted pants held up with a piece of string. Perfectly respectable domestics wear, neither dirty nor clean and in Bombay no one would have looked. But now on the plane I felt heads turning whenever I stood up. (Naipaul, 1971, p. 24)

The airport and the plane that Santosh boards symbolize the space between homeland and the foreign land. Here, Santosh is neither here 'in his homeland' nor there 'in a foreign country', which implies the uncertainty and in-betweeness of the dislocated person's identity. The particular spot that Santosh is allowed to take a seat can be considered as the beginning of his Othering.

The traditional way through which Santosh tried to express his identity was rather uncomfortably conspicuous. In other words, what was thought to be normal and acceptable without any special attention turns out to be inappropriate. Contrary to the accepted view about clothing that nobody would mind in his ordinary life in Bombay, everyone on the plane gives him an embarrassing gaze. Thus, he becomes painfully self-conscious. As the narrator observes he was the only passenger among those "dressed as though they were going to a wedding" (p. 24). This example illustrates that he feels anxious and less confident in himself, and this poses a threat to his identity.

Santosh's self-perception gets worse as he reaches Washington. For instance, when he and his employer could not find the room that was supposed to be reserved for Santosh in the apartment, his employer becomes furious at those who have arranged the apartment for them. However, Santosh decides to take the cupboard as his bedroom saying, "O sahib, but they can just look at me and see I am a dirt" (p. 28). Santosh tries to justify the uncomfortable room reserved for him by demeaning himself. It can be inferred from this example that Santosh's identity is severely affected. The man who used to be content with what he was doing and felt important and respected when he was in Bombay now considers himself as dirt and a prisoner.

The representation of identity, when particularly reflected through one's own self-perception, more often than not swings depending on what the person encounters and feels. In this regard, Santosh bewilders when the 'hubshi' woman (black woman) found him attractive. He tries to find out why, and being not quite sure of himself, he studies himself in the mirror. Santosh says, "Slowly I made a discovery. My face was handsome. I had never thought of myself in this way. I had thought of myself as

unnoticeable, with features that served as identification alone" (p. 35). The marginal position he has got as a person experiencing dislocation has made Santosh feel unnoticeable until the 'hubshi' woman found him interesting. This shows that the low self-esteem that he experienced since his departure from Bombay is getting a little better.

However, this glimpse of positive self-perception swings back to a feeling of insignificance later in the story. For instance, after he joined Priya's restaurant as a cook, Santosh observes, "I was good-looking; I had lost my looks. I was a free man; I had lost my freedom" (p. 49). Here, Santosh's sense of self-perception is very low. In addition to the loss of home and lack of social acceptance, Santosh reflects his loss of freedom and identity because of dislocation. In this context, the narrator observes once Santosh addressed Priya as 'sahib', Santosh's attitude to himself was never the same again. Even after his weekly pay was raised and he thought his senses were revived for a moment, his being in a foreign land still had a huge impact on his feelings, and by implication, on his identity. Hence, Santosh reflects:

> But in this city what was there to feed my senses? There were no walks to be taken, no idle conversations with understanding friends. I could buy new clothes. But then? Would I just look at myself in the mirror? Would I go walking, inviting passers-by to look at me and my clothes? No, the whole business of clothes and dressing up only threw me back into myself. (Naipaul, 1971, p. 51)

As this text illustrates, the spatial dislocation that Santosh has been through has made him question about his identity. When he was back home he had a sense of belonging to Bombay, but here the city, in which he now lives, does not appeal to his emotions. Every little thing he used to practice when he was in his homeland and the inability to do it in a foreign land leaves him in a state of oblivion. He also feels like neglected.

The excerpt above, therefore, clearly reveals the immigrant character is in a state of uncertainty and loss. His physical dislocation from his homeland that he thought would bring him freedom and a better standard of life turns out to be a cause for his ambivalence and lower sense of identity. He does not have friends to share his

feelings, nor does he even understand the meaning of buying new clothes. Therefore, as noted earlier by Horn (2009), Santosh appears to be grieving about the lost aspects of his identity.

Furthermore, Santosh's decision to marry the '*hubshi*' woman, i.e. black woman, goes against the belief in his culture. Thus, he always felt it was a "dishonour" to be with a '*hubshi*' woman, and he kept on running away from her presence because he "might be condemned to a life among the *hubshi*" (p.46). However, he finally marries the *hubshi* woman to be a citizen and to make his presence legal. Unfortunately, his marriage could not revive his senses; it could not create something sensible to his identity. Talking about 'the dark house' in which he now lives, Santosh recounts:

> Its smells are strange, everything in it is strange. But my strength in this house is that I am a stranger. I have closed my mind and heart to the English language, to newspapers and radio and television, to the pictures of ***hubshi*** runners and boxers and musicians on the wall. I do not want to understand or learn any more. (Naipaul, 1971, p. 57).

Read as an image that describes the relationship between cultural dislocation and identity, this text reveals the ambivalent space the immigrant holds. Santosh's use of words or phrase such as 'the dark house', 'strange', and 'stranger' contain ideas that demonstrate a sense of dislocation. Even though he is living with his 'hubshi' wife in a house that he calls home, there is nothing that makes him feel a sense of belonging. Thus, the above text highlights the uncertainty of Santosh, which emerges out of his spatial and cultural dislocation. In addition to his uncertainty about his future, Santosh's experience of 'unhomedness' (Bhabha, 1994) is also reflected. His portrayal as a stranger in his house shows that he does not identify himself with everything in the house. Therefore, his sense of "unbelonging" that emanates from his dislocation is emphasized in the excerpt.

In connection with this, Santosh culminates his story saying, "All that my freedom has brought me is the knowledge that I have a face and have a body, that I must feed this body and clothe this body for a certain number of years. Then it will be over" (p. 58). These final statements point out the experience of dissatisfaction, loss and

ambivalence of one's future. Thus, Santosh seems to be completely frustrated with his quest for identity.

Likewise, the story of two West Indian brothers in the same literary work under the title, *Tell Me Who to Kill*, also shows the challenges of spatial dislocation and the identity loss they experienced in London. Their identity was severely affected because of the alienating socio-economic condition they are faced with. The older brother, who anonymously narrates the story, is at loss both financially and psychologically. The hard work and perseverance of five years that earned him two thousand pounds suddenly vanishes in an unwise investment he decided to make. He blames the socio-economic system for which he is a stranger. Consequently, he fails to get someone on whom to take out his pain and disappointments. Above all, he considers himself as a dead man to the world. So, he repeatedly says, "I don't care about myself. I have no life" (p. 61) and "But now the dead man is me" (p. 72). These statements, therefore, indicate the level of exasperation that spatial and cultural dislocation has caused him in his quest for identity.

The narrator's ambitions to succeed personally and to help his younger brother, Dayo, succeed in his further studies falls apart. This is mainly because both were helplessly lost in colonial master nation and were trapped in a culture that alienated them. As a result, they both face a serious state of emotional distress that affected their identity.

Throughout the story, it is highlighted that the two brothers felt lack of importance and motivation. The older brother is ashamed of his failure in his business as much as he is angry with his failure to find out a specific enemy. Similarly, Dayo's ambition to be an aeronautical engineer completely fails that he sadly falters to his older brother saying, "I don't have confidence, brother. I lose my confidence" (p. 81). His spatial dislocation and the uncomfortable foreign socio-economic condition has affected his self-confidence, and thereby, his identity. In general, the loss of identity the immigrant characters encounter emphasizes the experience of postcolonial societies that are challenged by dislocation, for it leaves them in a culture that does not provide them comfort and, hence, alienates them.

4.3.3. Burdens of the Past and Confusion of the Present

The challenges dislocated individuals encounter can be represented through the immigrant character's experience of the past and its effect on the present. As an immigrant or someone who has been forced to leave his/her homeland, the dislocated person often struggles with the burdens of the past and related confusion of the present. Consequently, dislocated people usually grapple with nostalgia, home, alienation, challenges of accommodation as well as disillusionment with their present status. These features are reflected in the stories in ***In A Free State*** and are analyzed as follows.

The experience of physical dislocation and constraints of adapting to a new environment, as discussed earlier, are among the concerns of the novel, *In A Free State*. In line with this, the story of Santosh also highlights his feelings of unbelongingness that are exacerbated by the burdens of the past he carried with him to a foreign land as well as the confusions he presently faces all the way through his attempt to adapt to the new environment. His depiction as a dissatisfied character shows many of the problems immigrants usually face. Strengthening this view and reflecting on his life as an immigrant, Santosh begins his story:

> I am now an American citizen and I live in Washington, Capital of the world. Many people, both here and in India, will feel that I have done well. But. (Naipaul, 1971, p. 21).

It is commonly believed among postcolonial societies that an immigrant in a Western country is often in a better position. Despite many people's expectations, Santosh's life as an immigrant is not much of a success. The irony in the text above is that his life is beset by a sense of nostalgia and confusion. His story is reminiscent of the happy and settled life in Bombay. Contrary to many people's envy, who wish they could have the opportunity to be in Washington, Santosh shows his dissatisfaction. Even though he is physically there in the 'Capital of the world', his heart is still back home. Thus, as an immigrant character that belongs to two worlds (see Ashcroft et.al, 2000; Rushdie, 1991), Santosh's attempt to overcome the feeling of unbelongingness

is strongly affected by his experiences. Put differently, the social marginalization and cultural incongruity he has experienced has put him 'between two stools' as Rushdie would have described it. Sometimes he gets attracted to things that are related to India, but he soon feels that they are quite artificial and strange. For instance, while he was walking in a street in Washington, he saw some dancers who "were chanting some Sanskrit words in praise of Lord Krishna" (p. 30). He was "very pleased" at first, but he immediately lost interest in them. In his own words,

> I lost my pleasure in the dancing; and I felt for the dancers the sort of distaste we feel when we are faced with something that should be keen but turns out not to be, turns out to be degraded, like a deformed man, or like a leper, who from a distance looks whole (Naipaul, 1971, p. 30).

The text highlights the form of dislocation in which one finds himself in a state of confusion. The dancing performance perplexes Santosh because it is performed supposedly to represent the Indian culture. However, it is far from what Santosh could embrace as his identity. It does not appeal to his emotional identification at all, for it has been spoiled in some way. Therefore, his quest for cultural representation in a foreign land is marred by the strangeness of the performance. Instead of helping him feel at home, what he saw in the dancers simply made him nostalgic. That is, since he could not find any genuine cultural string that directly appeals to his identity, he allows his memory to relive the past in order to contrast such a 'degraded' performance with the real one. In so doing, he is burdened with the experiences of the past and the confusion of the present.

Similarly, his employer's effort to furnish their apartment 'with books and Indian paintings and Indian fabrics and pieces of sculpture and bronze statue of our [their] goods' could not bring him the real sense of Indianness. Santosh rather feels "the view remained foreign and never felt the apartment was real, like the shabby old Bombay chambers with the cane chairs, or that it had anything to do with me" (p. 31). In other words, the books and Indian souvenirs that were thought to bring the feel of home, could not serve more than mere reminders of his homeland. Their attempt to transform the apartment space could not bring the cultural space that is

connected to their identity. This shows that Santosh feels displaced and is still nostalgic with homeland. Hence, he is struggling to adjust himself as a rootless stranger in a foreign culture because he could not get the real cultural value to which he can attach himself.

The rootlessness and disillusionment of Santosh is also highlighted in his reminiscence of the cool evening of Bombay with few passengers and little traffic. On the contrary, the confusion and chaos of Washington unsettles him. As a result, he longs for what he has left behind. He recollects about Bombay and says:

> I was so happy in Bombay. I was respected, I had certain position. I worked for an important man. The highest in the land came to our bachelor chambers and enjoyed my food and showered compliments on me. I also had my friends. We met in the evenings on the pavement below the gallery of our chambers. Some of us, like the tailor's bearer and myself, were domestics who lived in the street. The others were people who came to that bit of pavement to sleep. Respectable people; we didn't encourage riff-raff. (Naipaul, 1971, p. 21)

This text demonstrates the loss of the past and the burden it has created on the present status of the dislocated immigrant. Put differently, Santosh emphasizes the social position and acceptance he has lost due to his spatial and cultural dislocation. His description of his current situation reveals the inferior status he has got, and the anxiety of worthlessness he suffers as a result. Thus, as can be observed in the above excerpt, the displaced character is lost in thought travelling miles back to his native land weighing the good old days. His nostalgic feeling emphasizes his rootlessness in the country he presently lives. His dissatisfaction echoes the placelessness he encountered because of his dislocation.

Furthermore, the purposelessness of Santosh's life observed throughout the story underscores the rootlessness that results from his spatial and cultural dislocation. Once he left his native land, he always felt servile to his employer and considered himself as a prisoner: "I understood I was a prisoner. I accepted this and adjusted. I learned to live within the apartment" (p. 32). Even after he escaped from his former employer and just suddenly joins his new employer, Priya, to serve as a cook, his life

did not have any clear direction. As a result, his life was both psychologically and practically without purpose.

Santosh's dislocation has left him in a state of confusion and lack of purpose. Because he is dislocated from his native land, he has completely lost the warmth and confidence that one's cultural context and geographical boundary provide. The social space in which he lives as an immigrant could not provide him a sense of emotional identification with it. Moreover, his escape from his employer which seemingly brought him 'freedom' and higher wages could not guarantee a better satisfaction for him. This situation rather brought uncertainty about his future and loss of freedom since he had made himself illegal by claiming 'freedom' through escape from his former employer. As Santosh narrates:

> I was glad I had to go down almost immediately to the kitchen, glad to be busy until midnight. But then I had to go up to my room again, and I was alone. I hadn't escaped; I had never been free. I had been abandoned. I was like nothing; I had made myself nothing. And I couldn't turn back. (Naipaul, 1971, p. 53)

In the text above, Santosh admits the complex problems that dislocation has brought on him. Not only that he openly states he has lost his freedom, but he also concedes that he 'had never been free' since he left his homeland. Besides, in his quest for identity, he recognizes that he had made himself nothing. The excerpt also reveals that Santosh's dislocation has made him struggle with his present situation in vein. He is depicted as someone who has given up hope and, hence, suffers from lack of usefulness, importance and sensibleness. Moreover, he tends to be caught between the past and the present in a sense that he cannot return to his former employer, nor is he certain about his future.

Generally, Santosh's physical dislocation from his native land is now aggravated by psychological dislocation in Washington. More specifically, his escape has made him illegal; he has made himself servile to his new boss, Priya; he cannot go back to India, and therefore, he has made himself alien to his native land as much as he is to Washington. Finally, his decision to marry the '*hubshi* woman' just for reasons of

legality but without any grains of love and commonality to her and her race, reinforces his being a stranger and his placelessness.

The narrative about the two West Indian siblings in *Tell Me Who to Kill* also reveals the burdens of the past and confusions of the present in the life of dislocated people. In this regard, the two brothers are depicted as immigrants that wander without any clear direction in the foreign land. They are characters that suffer from loss of home and despair that their present situation in a foreign culture produced.

As the nameless older brother narrates, memory of the past experience at his native land could not provide him a little comfort for his disappointment in London. Similarly, his younger brother who failed to pursue his further studies is hopeless and does not have any clear goal in life. The fact that they are both caught between the past and the present implies the common dilemma that dislocated postcolonial societies encounter.

Furthermore, the issue of unhomedness is well reflected in the story. While narrating about his journey in a train, the older brother points out his unhomedness by comparing himself with a boy with his mother in the train. He sadly recounts:

> The boy is with his mother and he is all right. He know where they are going when the train stop. It is a moment I don't like at all, when the train stop and everybody scatter, when the ship dock and everybody take away their luggage. Everybody have their own luggage, and everybody's luggage so different. Everybody is brisk then, and happy, no time to talk, because they can see where they are going. Since I come to this country that is something I can't do. I can't see where I am going. I can only wait to see what is going to turn up. (Naipaul, 1971, p. 60)

The narrator in the text above highlights his condition of unhomedness. Comparing his situation with a little boy who is with his mother, the narrator reveals his sense of being not at home. Within this perspective, the excerpt shows that the narrating immigrant does not have what he would consider as home. Whereas everyone on board clearly knows their destination, and everybody is ecstatic to get off the train or ship, sadly the narrator knows nowhere to go. The text, thus, reveals that the narrator

is suffering from feelings of unhomedness since he has been dislocated from his homeland. As noted in the theoretical framework section, home signifies “memory and longing”, “national, cultural, and spiritual identity” (see Rapport and Overing, 2000, p. 157; Jacob, 2013, p. 1). Hence, because he is physically dislocated, the narrator completely feels the emptiness that home would have filled in. As a result, he feels he has nowhere to go emphasizing his being out of place.

The narrator’s sense of not belonging both to the foreign land he has immigrated to and its alienating socio-economic system can also be observed in the story. He feels he is trapped and cannot go back to his homeland. In his own words, “I can’t go back, I will have to stay. I don’t know how I trap myself” (p. 79). Therefore, the sense of being a stranger repeatedly appears in the story. To give one more example in this regard, the narrator states:

> The mystery land is theirs, the stranger is you. None of those houses in the rain there belong to you. You can’t see yourself walking down those streets set down so flat on that cliff. But that is where you have to go, and as soon as everybody get down in the launch with their luggage the ship hoot. It is white and big and safe, it is saying goodbye, it is in a hurry to get away and to leave you behind. The Technicolor is over, the picture change. Now is only noise and rush and luggage, train and traffic. This is it, and already you are like a man in blinkers. (Naipaul, 1971, p. 79-80)

The narrator emphasizes the sense of not belonging. The wandering immigrant observes he is a stranger with no clear destination. He also implies that the social context makes any dislocated migrant feel disaffected. In general, the story of the brothers reveals the predicaments they are faced with because of dislocation. Their rootlessness has made them hopeless; their sense of not being at home has forced them to be strangers and aimless wanderers. Both are stranded in a foreign culture, and are alienated by the socio-economic conditions. As the narrator reflects about his younger brother, “But he have nowhere to go. And after I watch him leave I feel that I too have nowhere to go, and that the life in London is over” (p. 95). Hence, both the characters have nowhere to go.

4.3.4. Dislocation and the Desire to Escape from Restrictions

A strong desire to free oneself from different kinds of restrictions and restraints resonates throughout the stories in the novel. The spatial dislocation of the individuals in their respective stories has made them bound to strange socio-cultural environment. The Indian in Washington (Santosh) is completely estranged from his native land and culture. The West Indians in England (Dayo and his older brother) are in a state of unhomedness. In all these situations, there is a strong desire for individual freedom from the unpleasant situations that the immigrants face. However, the nature of freedom the characters enjoy is so elusive that it severely affects their identity.

Santosh, who considers himself as a prisoner in his former employer's apartment, sought for freedom and escaped. The sense of independence and freedom he enjoyed working at Priya's restaurant was enormous for Santosh. He says, "I felt I was earning my freedom. Though I was in hiding, and though I worked every day until midnight, I felt I was much more in charge of myself than I had ever been" (p. 46). However, the seemingly beautiful freedom he was desperately longing for suddenly eludes him. In fact, Santosh observes.

> I understood that because I had escaped from my employer I had made myself illegal in America. At any moment I could be denounced, seized, jailed, deported, disgraced. It was a complication. I had no green card; I didn't know how to set about getting one; and there was no one I could talk to. (Naipaul, 1971, p. 46)

The excerpt above highlights that freedom for the dislocated, be it an immigrant or someone in exilic condition, is very challenging and fragile. The hard earned freedom from whatever sort of unpleasant situation barely lasts longer and leaves the dislocated in dilemma. Accordingly, the immigrant suffers from a sense of Otherness and placelessness. As noted in the text, the 'freedom' Santosh got is ironical in a sense that it has not brought him a real freedom. What is 'freedom' if it keeps someone in hiding after all? Instead of earning him the space to do whatever he wanted to do, including to be considered as someone who belongs there, his quest for

freedom has made him illegal. With no green card, not only has he literally become placeless, but he has also lost his identity.

Dayo's ambition to pursue his further studies in aeronautical engineering begins with his urge for independence and freedom. His interest to be a professional in engineering related to aircraft or flight metaphorically implies his desire for freedom from the abuse and mistreatment he suffered at his uncle's home. On top of that, it represents his wish for freedom from the colonial system that keeps better jobs for white people. In connection with this, when his older brother asked him about working at the oilfields instead of going abroad, Dayo says, "Oilfields, oilfields. The white people keep the best jobs for themselves. All you could do there is to become a bench-chemist" (p. 74). Therefore, through his youthful decision to further his studies at a college in England, he takes a long journey that he thought would eventually provide him independence and freedom.

However, Dayo's dislocation from his homeland in pursuit of independence and freedom was not a success story. He could not fit into the socio-economic situation in England and could not pursue his studies. His failure to pursue his further studies not only made him dependent on his older brother, but it also affected his confidence and his identity. Moreover, he became hopeless and disillusioned about his future. Consequently, his quest for freedom was thwarted by the alienating socio-economic and cultural contexts he faced as an immigrant. Hence, a sense of failure takes over his urge for independence and freedom.

On the other hand, the older brother's hope of achieving freedom through the success of Dayo was equally lost. He left his homeland behind to support his younger brother, whom he wanted to be happy and successful. As he puts it, "I tell myself I come to England to be with Dayo and to look after him, to keep him well while he is pursuing his studies" (p. 80). Nonetheless, Dayo's failure was a big blow for the older brother, too.

In addition, the older brother's quest for freedom through the business he opened was not much of a success. The two thousand pounds he had saved was a big insurance

for his freedom and independence. However, the 'roti-and-curry shop' business he started was a failure right from the onset (see p. 87-88). As a result, his sense of freedom was washed away. To put it in his words:

> I see I kill myself. The little courage that still remain with me wash away, and the secret vision I had of buying up London, the foolishness I always really know was foolishness, burst. Without my two thousand pounds in the post office, without my real cash, I was without my strength, like Samson without his hair. (Naipaul, 1971, p. 88)

It can be observed from the text above that the narrator's only way for freedom and independence vanishes with thin air. As indicated earlier, he fails to find out a specific person to blame. Yet, he remains trapped in the socio-economic condition for which he is a stranger. Therefore, with loss of his much sought freedom and independence, he remains 'dead to the world'. Besides, his nostalgia over loss of his family at his homeland or his happy days with his younger brother could not help him anymore.

4.3.5. Cultural Dislocation and Hybridity in the Novel

Cultural dislocation is one of the most challenging experiences of postcolonial societies, particularly for those who are uprooted from their homelands. It often results in state of unhomedness (Bhabha, 1994) and disruption of the dislocated people's culture. Consequently, they experience a sense of emotional dislocation in addition to the othering and in-betweeness that are related to it. Moreover, problems related to identity, as discussed earlier, are also often difficult for someone that experiences cultural dislocation.

In this regard, the portrayal of Santosh reveals the challenges he faced because of cultural dislocation. His emotional detachment from the dancers that "were chanting Sanskrit words in praise of Lord Krishna" (p. 30) highlights the deception that emerges out of cultural dislocation. In other words, the closer he looked at the cultural practice of those people, whom at first he thought were Indians; he lost interest in their performance and could not get a connection with them. This was mainly because the culture he knew is completely displaced and disturbed. As he puts

it, “I felt for the dancers the sort of distaste we feel when we are faced with something that should be kin but turns out to be degraded, like a deformed man, or like a leper, who from a distance looks whole” (p. 30)

His disappointment and lack of connection with the cultural practice emphasizes the sense of unhomedness he experienced. He feels that the dancing does not culturally represent him. Even though what he saw from distance appears to be so Indian and familiar and whole, it turns out to be “degraded” and “deformed” when he closely looked at it. Hence, the feeling of not-belonging embedded in his disappointment shows the deep-seated resistance for the altered culture.

Furthermore, the cultural artefacts that his former employer collects at the apartment could not relieve the emotional dislocation of Santosh that attributes to cultural dislocation. Since everything appeared artificial and foreign, the employer’s attempt to symbolically preserve his culture, does not give Santosh the real cultural values he used to know when he was in his homeland. Thus, Santosh attempts to find home and culture in memory of past experiences.

The state of cultural dislocation one experiences can also lead to hybridity, especially when one decides to have cross-cultural marriage. Santosh’s marriage with the *hubshi* (black) woman can be observed in this viewpoint. As has been discussed earlier, he decided to marry the *hubshi* woman only to make himself a legal citizen in America. However, it is worth noting the cultural difference that lurks between him and the black woman. Because of the cultural background he had, his thought about the black woman, in particular, and the black race, in general, was completely negative. For instance, he felt ‘dishonoured’ to be visited by the black woman, yet he consciously feels that his use of the term ‘dishonoured’ may be strange for people in America. To put it in his words:

> Dishonoured, I say; and I know that this might seem strange to people over here, who have permitted the *hubshi* to settle among them in such large numbers and must therefore esteem them in certain ways. But in our country we frankly do not care for the *hubshi*. It is written in our books, both holy and not so holy, that is indecent and wrong for a man

> of our blood to embrace the *hubshi* woman. To be dishonoured in this life, to be born a cat or a monkey or a *hubshi* in the next! (Naipaul, 1971, p. 34-35)

The character's cultural dislocation is clearly reflected in his attitude towards the black race. Even though he is in a country where people have respect for the *hubshi* (as he puts it), what he knew in his original culture is that to be intimate with blacks is 'indecent', 'wrong' and 'to be dishonoured'. As a result, he feels upset when he fall for her and made love with her at his employer's apartment. Even after that, his view to her never changed. He recounts:

> I saw the moment, helplessly, as one of dishonor. I saw her as Kali, goddess of death and destruction, coal-black, with a red tongue and white eyeballs and many powerful arms. (Naipaul, 1971, p. 38)

The cultural dislocation that he experienced not only made him suffer identity crisis, nostalgia, and many other losses, it also compelled him to lose his cultural principles. Despite his effort to cleanse himself by bathing and rubbing "that poor part of [his] poor body" with "half a lemon", he could not stop regretting about what he did. Even though he escaped from his former employer and the *hubshi* woman for some time, he could not eventually escape from marrying the black woman.

It is against this backdrop that Santosh marries the *hubshi* woman. This marriage inevitably opens a room for cultural hybridity. On the other hand, because the marriage happened contrary to his life principles, which he had never thought it would ever happen in his life when he was back in his native homeland, it could not restore his identity. Besides, since he was overwhelmed by a sense of cultural dislocation, the othering of himself against the culture that embraces the *hubshi* is well reflected. Moreover, Bhabha's (1994) stance of in-betweenness is emphasized in Santosh's life, for Santosh finally finds himself in a socio-cultural context where he is a stranger in his own house.

4.4. Analysis of Dislocation and the Quest for Identity in Riley's

The Unbelonging

4.4.1. **Synopsis**

Joan Riley's, ***The Unbelonging*** depicts the life of a young black immigrant in England. This emotionally appealing novel explores the bitter experiences of eleven-year-old Hyacinth. She is brought to England from Jamaica to live with a father she has never known. As a stranger to the foreign land, she finds life very challenging, thereby feeling dislocated and Othered.

The story begins with Hyacinth, the major character, dreaming about some of those delightful moments in her life in those 'good old days' (though she was only eleven) under the caring protections of her aunt Joyce, enjoying the love of her friends, Florence and Cynthia, and feeling the warmth of Kingston. The onset of the story, therefore, introduces Hyacinth waking up from a joyful dream only to face her angry father. The usual secret place of happiness and laughter leaves the space to finding herself in a wet bed. In her waking time, she fearfully confronts the wrath of her father in the house, and she equally struggles with the hostility of the outside environment.

At school, Hyacinth is surrounded by unfriendly classmates, which abuse her for her difference. Their hatred and aggressive behaviour towards her is so overwhelming that it affects her identity. The students' hostility is enormously disappointing that she considers the school as a prison.

At her father's house, Hyacinth struggles with complicated feeling of shame, fear, and disgrace. Her stepmother treats her with animosity; her stepbrothers do not consider her as equals. Above all, her own father attempts to rape her. Fortunately, Hyacinth escapes her father's sexual violence, and she stays at the police reception center for over a year before she was transferred to a foster home.

The harsh treatment and sense of unbelonging that Hyacinth has been through, once again, follows her to the foster home. There, she is mistreated by the house-parent, Auntie Susan, and is disliked by the white girls in the foster home. Thus, Hyacinth's experience of loneliness and marginalization continues until she becomes an over-age to leave the home.

Later in the story, Hyacinth joins a college. She gives herself a new identity since coming to college so that nobody would know her past. She also makes new friends from Jamaica and other parts of the world. More than academic success at college, Hyacinth gets determined to the search for home and the quest for her identity. Thus, she accepts a postgraduate scholarship at a university in Jamaica. However, her return to Jamaica turns out to be a complete contrast to her expectations, for it brings another sense of unbelonging.

4.4.2. Dislocation and Otherness

The novel provides several contexts in which dislocation and Otherness are closely connected with each other. As an immigrant character, Hyacinth experiences the sense of Otherness both at her father's home and in different social milieu. At the early part of the story, she is awakened from her sweet dreams only to face the grim reality of waking up into a wet bed and to face the scary and hateful voice of her stepmother, "you wet the bed again" (p.10). Being awake brings her back to the predicaments of dislocation into a strange land from where she had a momentary relief of escape. Every time she wakes up into a wet bed, she is engulfed with a shock of disappointment that exacerbates what she experiences both at her father's house where she is surrounded by a frightening unsympathetic father, a hateful stepmother, and unloving stepbrothers. Moreover, the outside world, particularly her school, is not solacing either.

The story evokes the disappointment of a young immigrant girl that experiences disheartening sense of Otherness. At school, she always felt excluded and abused. She has always been fearful of what might happen to her only because she is a

stranger. Thus, her daily life is full of incidents that trigger and reinforce her sense of unbelongingness. The schoolchildren were never willing to take her as one of them. Rather, whenever her classmates feel like to abuse someone, they take it out on her. The quickest taunt that would come to their lips was “go back to where you come from, nigger!” (p. 20). Her being black girl from Jamaica was the most easily perceived marker for her to be Othered and despised by white children.

As an immigrant challenged with dislocation at such a young age, it was very tough for Hyacinth to endure the burden of Otherness and loneliness. At school, she was alone, excluded and neglected. The school environment was not comforting at all for her. Hence, the narrator observes:

> She hated the cold, hated the crowded playground and the screaming, noisy children. It was hard to believe they were at least eleven, the same age as her. But then everything in this strange country was hard to believe. She hated Beacon Girls, and the thought that she was sentenced there for another four years was hard to bear. It was such a long time, four years of huddling against a wall shivering with cold and without friends, the only black girl in her year, whom not even the other black children wanted to know. She thought longingly Jamaica, of her two friends, Florence and Cynthia. They had enjoyed their recess breaks, the three of them, walking in the school grounds, sitting under the big spreading Bombay mango tree. There was always plenty to talk about, plenty to plan. (Riley, 1985, p.15)

The text quoted above establishes the context in which Hyacinth finds herself in a strange country as an immigrant. Read as an image that describes someone who has been uprooted, the text shows the conundrum of social existence. Put differently, Hyacinth’s situation reveals the difficult position the immigrant finds herself in a public space. Moreover, her experience of dislocation, as Jacob (2013, p.14) maintains, has compelled her to be a “person amidst shifting images of the self, between a yesterday which is always alive within a today in a new country and culture”. Because she was excluded by her classmates, she did not have anyone to be associated with. She felt a total stranger in a cold school with children that display cold feelings towards her. Despite her young age, which should have enjoyed

playing, she hated everything at the playground, for she knew that she was not accepted. Her being othered has made her develop hard feeling about the school that she considers her stay there as serving a prison sentence.

Furthermore, the text reveals a contrasting image of being in a land of one's own and being dislocated. The sense of belonging that Hyacinth had when she was in Jamaica has been put to a stark contrast to her Otherness in England. Her school days, back in her home country, were joyful that she enjoyed her recess break with her close friends. However, here as a black immigrant, she was a lonely figure not accepted by her white classmates.

The sense of unbelonging that often evolves out of dislocation severely affects the emotions of immigrants. Likewise, Hyacinth's experience of Otherness has made irreparable damage to her moral strength and confidence. As the narrator points out, "It was this knowledge of her friendlessness that had kept her in state of constant fear" (p.16). Her being othered has, indeed, robbed her off her confidence even to stand up for herself whenever other white children physically confront her.

Loneliness accompanied with a constant abuse of the schoolchildren, has aggravated the bitter taste of Hyacinth's childhood in a foreign land that she calls strange. The following extract from the novel illustrates the level of Otherness that she usually experiences through the abuse of her classmates.

> [Margaret]: 'You got me in trouble with old Mullens.'… 'Thanks to you I got detention and me mum won't half kill me.' […]
>
> [Hyacinth]: 'I'm sorry,' […]
>
> [Margaret]: 'What do you mean, sorry? You should go back to the jungle where you come from before I show you sorry.'
>
> [Hyacinth]: 'I didn't from no jungle,' Hyacinth defended warily, feeling hot and embarrassed by the other's assertion.
>
> [Margaret]: 'Yeah? Them where you come from, a mud hut?'
>
> [Hyacinth]: 'I come from a city,… 'A nice big city with lots of sunshine and grass to play on at school.'

[Margaret]: ‘Then why don’t you go back?’ the other girl demanded, thrusting her face right into Hyacinth’s, spit spraying from her mouth as she spoke. […]

[Hyacinth]: ‘My father brought me here” […]

[Margaret]: ‘Then tell him to send you back. We don’t want no nigger here.’ (Riley, 1985, p. 19-20)

Even though there are other passages of this kind elsewhere in the novel, the above extract acquires special emphasis in the context of Otherness and unbelongingness. The abusive words of Margaret are loaded with ideas that psychologically affect the immigrant. In other words, statements like ‘you should go back to the jungle where you come,’ and ‘we don’t want no nigger here’ reflect that the victim of the abuse is not totally accepted in the new ‘home’. Consequently, the immigrant experiences serious emotional disturbance and feels completely excluded. Furthermore, the immigrant’s attempt and hope to make a place to belong in a foreign land utterly shatters for she is bitterly reminded of her uprootedness. As the above text elucidates Hyacinth encounters with the unsettling state of being in a strange land as a stranger whose departure for good is eagerly anticipated. Hence, this particular experience of Hyacinth highlights the challenges of unbelonging and Otherness often experienced by immigrants that have undergone geographic or cultural dislocation.

The experience of unbelonging always playing in the background, dislocation often involves the process of relocating oneself in a different socio-cultural environment. Furthermore, this process is marked by challenges of loneliness, difficulty to adjust in a new environment, being different and marginal as well as being a stranger. The dislocated, therefore, goes through a constant sense of placelessness, and Hyacinth’s story can be seen in this same light.

Several instances in the novel demonstrate that Hyacinth’s life, as an immigrant, is full of predicaments of dislocation. Even though she always wanted to be friends with other children at school, “she dare not make friends” with them because “she could never take them to her house, could never invite them round with the casualness that they fling invitations back and forth between each other” (p. 31-32).

The fact that she was othered by her classmates and the abuse she gets at her father's house had forced her to get used to being friendless that "she chose to be alone instead, gaining a reputation for snobbery that she hated but had learnt to cultivate" (p. 32). Loneliness embedded with placelessness obviously compels the immigrant to bear the burden of not living up to one's own personal views and traits. That is why Hyacinth had to endure being considered as a snob.

Hyacinth's difficulty to adjust to a new environment is also well observed in the novel. As is often experienced by many immigrants, Hyacinth faces harsh reality in her struggle to adapt to life in England. Her attempt to relocate herself in the new socio-cultural milieu is marred by the challenges that she faces both at her father's house and at school. Her teacher, Miss Maxwell, who has observed this difficulty of Hyacinth comments:

> 'I am not just talking about today,' she said gently. 'I am talking about your whole stay in this school. I realise that it must have been hard for you to adjust, coming to a strange country, but it is three years now, and I am sure everyone has tried to make you feel at home.' *(*Riley, 1985, *p. 49-50)*

The text above highlights that despite living for three years in England, Hyacinth could not get accustomed to life in a strange country. Miss Maxwell, unlike other teachers in the school, seems to be sympathetic with Hyacinth and understanding of her student's situation. However, what the teacher did not recognize was that nobody really tried to make her feel at home. Besides a "far from satisfactory home life,' (p. 50), the world outside was terribly tough for Hyacinth to adjust. As the narrator puts it, "she felt sick with fear, trapped, sandwiched between the hate and spite of the white world and the dark dingy evil that was the house of her father" (p. 51). Thus, Hyacinth suffers from the unsettling sense of dislocation that creates a feeling of not belonging to the host country. In addition, she feels placeless at her father's house.

Dislocation often creates displaced borders of reality both in the real and imaginary experiences as discussed earlier. The feeling of being excluded and other related problems of spatial, emotional, and cultural dislocations trigger disorientation of the

real and the fancy of the immigrant's experiences, thereby reinforcing a constant search for home, and living in the past on the one hand, and subverting the actual day to day life. Hyacinth's predicaments as a dislocated immigrant and her difficulty to locate herself in a new country have been both supplemented and exacerbated by such displaced borders of reality. Since her dislocation transcends what she experiences in reality, it further goes into her dreams. In her dreams, she always gets the comfort of living with her aunt and her friends. Such an imaginary experience helps her to make the images of the past alive today at least helping her ease the pain of Otherness, among other things. The problem, however, is these dreams usually turn into more day-dreaming only worsening the actual problems that she encounters in her daily life. In other words, entrapment in daydreaming could perhaps be another difficult aspect of dislocation, for it worsens the emotional side of dislocation.

In the story, Hyacinth's dream here serves as a manifestation of the strong desire to overcome the overwhelming pains of dislocation and Otherness. It opens a room for her to enjoy the comfort and warmth of people that never consider her as the other. Despite the daily challenges that dislocation has brought upon her, dreaming about Jamaica and all that was so close to her there, render her a relief from a sense of Otherness. As the narrator puts it, "Now her only happiness was sleep, for that was when she could go home again and take her interrupted life" (p. 28). Hyacinth's escape into the world of dream, also provides her the joyful childhood that she has been missing in England.

For Hyacinth, dream has often to afford her an easy escape into her comfort zone often enabling her to use it as a vehicle to get connected to those who are very special to her – Aunt Joyce, Florence, and Cynthia – when she needed them so desperately. As a lonely immigrant displaced from her root, Hyacinth takes dreams as refuges to retreat her from her problems. The place where she grew up has a special meaning in dreams as it is out of her reach when she is awake. Hence, she takes the persistent dreams as substitutes for what she lost when she left her homeland.

However, the dream sometimes turns out to be a scary nightmare totally disrupting her day-to-day life. In connection with this, the narrator maintains:

> With her growing uneasiness, the nightmare of her father's house now came to talk to at her sleeping hours, mingling and interweaving with her jumbled, bitter memories of fiercely burning fires and screaming children. She felt alien among the white people, alien in the world of her dreams. *(*Riley, 1985, *p. 67)*

As in the novel's beginning where dream is mixed with Hyacinth's real experience leaving her in a state of confusion, the above quotation highlights her emotional dislocation. Much as she feels alienated in her daily activities, she suffers the same in her dreams. The example illustrates the grim effect of spatial dislocation on the psychological and/or emotional wellness of the immigrant. The marginalization and alienation Hyacinth experiences at school or in other public spaces chases her in her dreams. Therefore, her emotional dislocation and Otherness are as strong as the physical dislocation she is faced with.

In *The Unbelonging*, a range of physical and emotional dislocation maintains the perplexing nature of dislocation especially when it happens to an immigrant in the childhood years. The title of the novel is a reminder of the sense of not belonging that the immigrant is faced with. Hence, Hyacinth's life reflects exactly what the title of the novel suggests. Being an immigrant who has no one to depend on, Hyacinth spent most of her childhood experiencing loneliness and Otherness in a country that she always considered as strange. Most of her school hours, as discussed earlier, were spent in solitary detachment wondering about the fate that dislocated her from her homeland. Her detachment from the rest of the schoolchildren and her aloofness at her father's house signify the overwhelming sense of unbelonging that the immigrant encounters.

Furthermore, the feeling of unbelonging and Otherness are intensely deep-rooted that Hyacinth does not even trust the police officers that come to help her after she escaped from her father's attempt of rape. The lack of inclusion in the circle of white children at school as well as her mistreatment by many of her white teachers has

made her to be over-suspicious about the whites that she could not trust them. The narrator describes the scene where once she called the police to help her as follows:

> She wondered if they would kill her straight away, or if they would torture her first like her father said. The tears flowed on, aching in her throat, the only warmth on her whole body. 'God, don't let them kill me!' she whispered. 'I didn't do anything. It wasn't my fault. I'm sorry I don't go to church but he wouldn't let me. Please, please don't let them kill me!' (Riley, 1985, p. 64)

The excerpt highlights that she does not have any confidence even in the most trusted service of law enforcers. The sense of rejection and unbelonging she suffered over the years has completely eroded her belief in the security system. Besides, the voice of her father reverberates at the back of her mind reminding her that whites do not like blacks. This, indeed, worsens her feeling of belonging and adds up to her sense of alienation often unsettling her life as an immigrant.

The feeling of being an outsider is so immense that her solitary attachment was limited to her imagined communication with Aunt Joyce and her two childhood friends. Moreover, the loss of childhood joy of the immigrant is revealed through the absence of inclusion that home could provide. Thus, Hyacinth struggles to survive the piercing burden of dislocation and Otherness by re-living the memories of her childhood. Consequently, the picture of her aunt and her two childhood friends, Florence and Cynthia, is a recurring image that eases the pain of unbelonging. In addition, several instances illustrate her state of exclusion and strangeness in the novel. For example, "I feel strange everywhere in this country" (p. 70); "One day I will have friends again" (p. 77); "She knew what it was like to be an exile" (p. 118). These statements, although only just a few among others repeatedly stated in the novel, vividly reflect the reality in which an immigrant experiences dislocation.

4.4.3. The Search for Home through Nostalgia

Dislocation, as discussed so far, implies what the immigrant is missing because of uprootedness from a homeland. In this regard, the immigrant is usually forced to search for the lost aspects of home through nostalgic longing. Hyacinth is depicted as

an immigrant experiencing Otherness, loneliness, and unbelonging. That is why she desperately longs for her return to Jamaica. In line with this, the narrator describes that she fiercely vows that she would never end up where she felt unhomed in England, and she gets determined to return home, at least nostalgically, because "she had been happy with Aunt Joyce, happy, content and belonging" (p. 89). Therefore, focusing on the childhood memories of Hyacinth and her life as an immigrant, this section attempts to examine the nostalgic search for home.

Hyacinth's nostalgia for home is a momentary liberating space for her since she is presently involved in the desire to re-live those happy days before she came to England. As the narrator states, she always dreams an "escape to Jamaica which seemed to be slipping away from her in her waking life" (p.86). Her attempt to get a refuge into the memories of the past creates a brief safe space. In this ephemeral space of nostalgia, she completely forgets everything that she experiences in her waking life. The problem, however, is this feeling of safety is only short lived. Her return to her homeland through nostalgia, which seems to have a healing effect on the predicaments of dislocation, disappears suddenly when she is brought out of her reveries. Thus, the conundrum of seeking to reclaim presence in the past is well reflected in the novel through the immigrant's memories, and nostalgia.

Suspended between the care and protection of her aunt Joyce and the predicaments she is faced with as an immigrant, Hyacinth's nostalgic search for home is so immense. Whenever she encounters challenges of exclusion, "she thought longingly of Jamaica" (p. 15). Her childhood memory of Jamaica is always a refuge for her into the safest place where she always belonged. Her nostalgia for home is so vivid and detailed that everything reminds her of her homeland. For instance, the narrator describes how she is carried away with the smell of trees and the view of the playground as follows:

> It was a good one, almost real, the smell of ripening mangoes, red-and yellow-coat plums slowly observing the rank smell of the cold playground. With her back against the kitchen wall sheltered a little from the wind, it was almost warm enough to dream of green grass and

> bright sunshine. She imagined she was lying on the side of the long, deep gully, behind the tenement where her aunt lived, the long grass tickling her nose in the warm breeze, the clammy red and milk-white cherries rustling in the high trees above her head. (Riley, 1985, p. 19)

As an immigrant that is experiencing unhomedness, every little incident takes Hyacinth longingly back to the search for home. It is through such memories of mango trees, green grass, and bright sunshine that Hyacinth tries to create the sense of connection that she had lost. In other words, her feeling of disconnectedness is regained through nostalgia of home. That is why the narrator further notes, "How much she longed for the sun-bleached cheerfulness of the grey wood shack that had been her home for the first eleven years of her life" (p. 28).

The desire to return home becomes a total obsession to Hyacinth because she wants to embrace the past in order to escape the challenges dislocation has caused. Throughout the novel Hyacinth's feeling of being a stranger on a strange land is made a little less harsh by memory of home and its subsequent urge to go back. As the narrator explains, "Often she would think of Jamaica […] and her longing to return to Jamaica became a passionate force" (p.68). Not only that the longing for home is a passionate force, it is also depicted as a place of safety. The thought and expectations of going back home gave her the energy to bear the taunts and abuse of the white children as well as the shame of wetting the bed. For instance, when the doctor who was trying to find out the cause of her wetting the bed asked her if she was homesick and would like to go back to Jamaica, she was super excited. Here is how the narrator describes the incident:

> No wonder he was asking questions about Jamaica. She was glad she had told him now. Perhaps he would suggest that the only way for her to stop wetting the bed was to go back to Jamaica. May be he would say she was sick because she had to leave her aunt. Oh boy! She couldn't wait she would be home soon. Home and safe. (Riley, 1985, p. 31)

As the text above illustrates Hyacinth's desire to return home is so extreme that she even wishes the doctor would refer her back to Jamaica through medical excuses.

This example further elaborates the fact that as a young immigrant girl who is dislocated, Hyacinth has lost her physical connection to home. In her troublesome attempt to adjust herself to the life of placelessness in England, both literally and metaphorically, the search for home through nostalgic longing was a silver lining. The vivid memory of the past gave her the hope that she will one day return to the place where she belongs and is loved by her aunt and her friends. As the narrator points out, "The more she suffered, the more she clung to thoughts of Jamaica, sinking further into her world of dreams, where she was never older than ten, never had to face the unpleasant reality that was England" (p. 74). Thus, the search for home through nostalgia somehow helps Hyacinth to escape the psychological burden of dislocation. Besides, the deeper sense of connection to her helps her persevere in her quest for identity.

The nostalgia for home often gives her the energy and perseverance to move on despite all the challenges she has faced. The longing for the home she has left behind helps her to make a vow to herself that she would one day have friends again when she returns to where she belongs. The narrator notes:

> 'One day I will be back where I belong'. Jamaica was all she ever wanted, and she still visited it in her dreams, still treasured her aunt and confided in her friends. (Riley, 1985, p. 77)

The text quoted above also highlights that cultural dislocation often leaves the immigrant half way between the past and the present. Put differently, the immigrant is away from the place and people with whom she identifies, thereby finding the current socio-cultural context difficult to adapt. Hence, the immigrant looks back into her memories to relive the past. The lingering hope of return strengthens a sense of belonging to one's homeland.

Longing for the home left behind is also evoked by the memory of holidays and celebrations. The memory of independence parade described at the onset of the novel and "the long and lovely Christmas holidays" (p. 96) at a hostel in England are among the best examples in this regard. As the narrator puts it, "The sound of Christmas carols drifted up through the floorboards, replacing the usual rock'n'roll. It

brought a wave of longing for Jamaica, and the thoughts of dimly remembered happy Christmases" (p. 96). In addition to the songs, the overall religious air about the hostel triggers immense longing for home.

> She lay in the narrow bed feeling isolated and unhappy. There was an appealing smell of roasting meat on the cold air, and she felt an unbearable wave of longing and homesickness. Tears of self-pity filled her eyes, spilt down her cheeks. She did not have the energy to move, to do anything but lie there, feeling unhappy, drifting in and out of sleep. (Riley, 1985, p. 96-97)

The image of the past becomes alive today causing feelings of disconnectedness. Moreover, the sense of nostalgia sometimes forces the immigrant to be emotionally overwhelmed, as in the case above, especially when the search for home could not be a solution for the current problems. Likewise, Hyacinth's desire to be with her aunt at her childhood home and celebrate Christmas the way she used to celebrate could not be realized. For that reason, she is filled with self-pity and unhappiness. However, this feeling has a cathartic effect on the immigrant since it helps to release the intense emotional detachment that causes the feeling of disconnectedness from home.

Hyacinth, as an in between figure often caught between the past and the present, desperately wants to return home. However, the difficulty of dealing with returning to the imagined homeland is well reflected in the novel. Her return to her hometown, Kingston, after several years in England, could not be a happy homecoming. What she left behind when she left for England and what she actually found when she returned has a huge discrepancy. Consequently, her dream of reclaiming the home she thought she belonged to is shattered by the incongruity of her expectations and the reality in Jamaica.

Towards the close of the story, the narrator describes that Hyacinth's return to Jamaica in a scholarship in Kingston, was not as exciting as she had wanted it to be. Contrary to her expectations, she experiences a distressing sense of unbelonging. No matter how much she strongly desired to relive her childhood memories and to enjoy life back at home, Hyacinth's dislocation continues. Her being totally othered by the

whites in England is simply replaced by a sense of unbelonging and rejection by Florence with whom she always thought she belonged. To mention some evidence from the novel, here is an excerpt where Hyacinth faces the rejection:

> 'Yu Aunti doan hve long, an is bes she noh know what a dawg you tun. A tell yu dis as good advice Huacinth, true we was from one time. Go back whey u come fra. We noh like farigners ina JA'
>
> Each word, like a knife wound, stapped and ripped inside her. Where did they expect her to go? Why did everyone reject her?... (Riley, 1985, p. 142)

The passage quoted above highlights how the imagined homeland could sometimes be very difficult for the returnee immigrant. When Florence tells Hyacinth that she should go back where she came from, Hyacinth feels out of place. All her dreams and fantasy of her imagined homeland gives way to immense disappointment associated with unbelongingness. The words of Florence bring back Hyacinth's bitter experience of Otherness despite her return home. Therefore, she feels denied of home both as an immigrant in England and at her long sought home. The narrator further notes:

> The words whirled about inside her head. How many times had she heard that since coming to Jamaica, or was it since she had gone to England? She felt rejected, Unbelonging. Where was the acceptance she had dreamt about the going home in triumph to a loving, indulgent aunt? Was this what she had suffered for? It was all so pointless, all for nothing. (Riley, 1985, p. 142)

As the text above illustrates, Hyacinth is confused about with whom she is connected. Her experience of dislocation has made her unacceptable both in the foreign land and her homeland. In this regard, home no longer assures belonging for Hyacinth. Despite her nostalgic quest to return home, she experiences rejection and unbelonging. The home she long expected would happily and warmly welcome her turned out to be alienating. As the narrator maintains, "Go back where you belong," they said, and then she had thought she knew where that was. But if it was not Jamaica, where did she belong?" (p. 142). Her aunt's home where she grew up, where she had so many

sweet memories that had strong emotional attachment both in reality and in her dreams, now rejects her. In general, the unbelonging she encounters at home reveals the confusion and disappointment that the unhomed immigrant often experiences.

4.4.4. Racial Prejudice and Identity

The impact of racial prejudice in affecting the identity of the immigrant is among the complex problems of dislocation observed in *The Unbelonging*. Within this context, the novel depicts Hyacinth as the only black girl in her class and as a victim of racial abuses. Hyacinth is an innocent young, black immigrant student attempting to learn the British culture. However, the effect of racial prejudice towards her is visibly depicted in the novel. Her everyday life since her arrival from Jamaica is filled with racially abusive encounters. Thus, racism is not something that exists in the distance for Hyacinth since her story represents the dilemma the immigrant faces particularly in relation to identity.

The narrative thoroughly describes what Hyacinth experiences because of the colour of her skin. Her identity is terribly affected since "she had become the butt of many jokes, taunts and cruel tricks" (p. 12) thereby disorienting her self-perception and self-confidence. As a result, "Fear was her constant companion" (p. 12) leaving her "feeling lonely and small" (p. 13). The narrator further notes that she always felt the resentful eyes of the whites:

> There had been a sea of white faces everywhere, all hostile. She had known they hated her, and she had felt small, lost and afraid, and ashamed of her plaited hair as she had looked enviously at straightness of theirs. She had always wanted long hair, would have given anything for it, and she wished with all her might that her prayers would be answered and she would become like them. (Riley, 1985, p. 13).

The excerpt above asserts the negative impact of racial prejudice on identity. Her desire to have a straight hair is a clear illustration of the effect of internalized racial prejudice that eventually made her wish a self-negating desire. Internalized racism, as Tyson puts it, "results from the psychological programming by which a racist society indoctrinates people of colour to believe in white superiority. Victims of internalized

racism generally feel inferior to whites, less attractive, less worthwhile, less capable, and often wish they were white or looked more white" (2006,p. 362). In light of this, it can be argued that Hyacinth has unfortunately become the victim of the belief in white superiority. The racial prejudice against her that she observes in the eyes of the people around her has made her develop inferiority complex. Thus, Tyson's explanation of internalized racism befits to describe the psychological burden of racism that Hyacinth experiences.

Within the same context, the experience of Hyacinth quoted above demonstrates how much racial prejudice has affected her identity. Her desire to transform the texture of her hair in accordance with the expected white standards of beauty shows how much her self-perception is affected. This reminds us what Maya Angelou (1969, p. 2, in Collins, 2002, p. 90) states about becoming 'truly beautiful was to become white', when she wrote, "Wouldn't they be surprised when one day I woke out of my black ugly dream, and my real hair, which was long and blond, would take the place of the kinky mass that Momma wouldn't let me straighten?" Thus, the social context in which Hyacinth's story is structured affirms the racial prejudice black immigrant women encounter. Put differently, in order to survive in the host society, dislocated immigrants are directly or indirectly expected to conform to the standards of beauty set by the former. In fact, this in turn unspeakably affects the immigrant's identity.

As the above excerpt illustrates, Hyacinth's story, on the one hand, reveals the fact that the immigrant is caught between the irrational attitudes and views of the society. On the one hand, the immigrant's quest to be accepted has a strong effect on her identity. Likewise, being abused and made feel worthless because of the colour of her skin, Hyacinth wants to renegotiate her identity. Not only that she suffers from other people's perception about her, but she also yields to their view thereby developing self-hatred expressed as feeling small and being ashamed.

The racial prejudice that Hyacinth experienced is immense. The harsh realities she experienced are vividly presented in the story. Instead of using metaphorical expressions or any ambiguities in narrating the grim experiences of Hyacinth, the

writer has used straightforward language. For instance, at school, she was often referred to as a wog (p. 16), seen with 'hate-filled eyes' (p. 15), and was forced to be in a 'more secluded spot' (p. 18). At her father's house, she was always warned by her father not to trust the whites because "They don't like neaga in this country. All them white people smile up them face with them plastic smile, and them when you trust them, them kill you" (p. 51). Such deceptive opinions have corruptive effect on Hyacinth's identity thereby making her defenceless and ashamed of who she is. In addition, it unsettles the immigrant's attempt to accept oneself and complicates the problems of dislocation.

There are several strings of events, in the story, that further reveal the complex effect of racial prejudice on identity. For instance, at the reception center, where she took refuge after her father has attempted to rape her, "She felt alien among the white people" (p. 67). For Hyacinth, "It was awful being different, and she hated the way people in the village near the home would nudge each other and stare when she passed" (p. 68). On top of that, even the house supervisor, "Mr. Cluff had never hidden his dislike of her, often referring to her openly as 'nigger' and 'wog'" (p. 68). Consequently, she felt ashamed of herself and her being black. These examples also demonstrate the impact of racial prejudice as well as the alienation and marginalization of the immigrant.

The racial prejudice Hyacinth experienced as an immigrant has not only made her feel "not wanted, [and] did not belong" (p. 69) but it has also, unfortunately, forced her to develop a sense of racism herself. Her expressions such as "You don't like black people! None of you do. You hate us. You hate me" (p. 72) projected towards a white man who was genuinely trying to help her is racially biased even though it comes out of an angry victim of racial abuse.

Riley's *The Unbelonging* further provides us with interesting instances that reveal the agony of racial prejudice. As much as Hyacinth is surrounded by alienation at her father's house, the outside environment is also depicted as too hostile for her. In this respect, the narrator notes, "She felt sick with fear, trapped, sandwiched between the

hate and spite of the white world and the dark dingy evil that was the house of her father" (p. 51). Even though the abuse she experiences at her father's house is not racially motivated, what her father tells her about the whites has also a negative effect on her social relationship. These all contribute to the self-negating identity she developed as a victim of racism. The narrator reveals this view in different contexts. For example, whenever she had to take a communal shower at school, the thought of exposing her black skin always made her feel terrified. As the narrator puts it, "She hated the communal shower, hated having to step naked and defenceless along its length, ***her blackness exposed for all to see***, ***to snigger about behind her back***. She knew they did it, though they were always careful to hide it from her" [my emphasis] (p. 45). She is ashamed of her identity because she knew that the attitude of the white students around her was hostile and demeaning. As a result, not only that she has lost her identity, but also she has developed resentment to white people. Similarly, at one point in the story, the narrator maintains:

> 'All these white people trying so hard to hide their hate,' she thought sadly. 'Yet they could kill you because you are different from them.' She always had to remind herself that they had not hurt her yet. Of course, they let her know she was not wanted, did not belong, but at least they were not violent... (Riley, p. 69)

Even though she appears to be grateful to the white people that they are not physically violent against her, she is at least bitterly irritated by their racial prejudice projected against her. The fact that she is cautiously aware about her being not wanted and does not belong only because she is different from them is alienating. It also inflicts severe emotional distress on her that only she can understand. As the narrator observes, "They could never understand how it felt to stand exposed and naked in her blackness, frightened by the hostile stares always turned on her" (p. 73). The narrator's statements like this bring to light that racial prejudice against the dislocated immigrants causes serious damage to their identity.

The story also provides us with another excruciating racially biased incident that this immigrant character has encountered. It happened on her arrival at Littlethorpe, the foster home she moved to after staying at a police reception center for about a year.

The house-parent, a woman named Auntie Susan, was not happy to see a black girl. As the narrator observes, Hyacinth feels the following:

> She could sense the woman's dislike, and it made her feel alone and desperate. It would be like this everywhere, all of them being polite-hating you, but hiding it. A sudden longing to be with black people surged within her, mingled with her usual sense of shame and guilt about her colour. (Riley, p. 73).

As the excerpt illustrates, Hyacinth has not been welcomed by the house-parent. The hatred she observed in the woman exacerbates her already bitterly affected identity. Therefore, Hyacinth picks the hatred of her host even though the woman appears to be polite. Indeed, the woman's politeness does not last long since the story reveals that the woman could no longer pretend to hide her racial bias in her treatment of Hyacinth and her preference for the other white residents of the house. For instance, in a brawling fighting incident where Hyacinth had to defend herself from a provocative attack by Sylvia, a white girl, Auntie Susan unfairly treats Hyacinth saying, "I will not allow you to come here and establish jungle law" (p. 76). Hyacinth takes the blame though she was racially abused and unfairly attacked by the white girl. Thus, as the narrator observes, "It would have been different if Sylvia had beaten her up, she was convinced of this. They were all the same, these white people, they would always stick together against black people" (p. 76). When the woman forces Hyacinth to apologise to Sylvia for the fight that had not been Hyacinth's fault, Hyacinth bitterly thinks, "It's always the same. Just because I am black. I have to take the blame for everything. I'll never be treated same as them" (p. 77). As a result, Hyacinth bitterly feels about being ignored and rejected by the staff. Moreover, the pain of becoming the butt of jokes and humiliating tricks that she had gone through when she was at school repeats itself at the foster home. She feels lonely, fearful and ashamed of her colour. As the narrator puts it,

> Most nights found her shaking and fearful as she crawled wretchedly into her bed. She often wished that she had nice hair, that her skin was lighter. She was sure they would not pick on her then. The more she suffered, the more she clung to thoughts of Jamaica, sinking further into her world of dreams, where she was never older than ten, never

> had to face the unpleasant reality that was England.[....] But waking always brought reality, brought bitterness at the knowledge of her blackness, her ugliness a shameful weight that hung her head and bowed her shoulders. (Riley, p. 74).

The pain of unbelonging the immigrant experiences due to the colour of skin and its damaging effect on one's identity is well observed in this text, too. As discussed earlier, here as well, Hyacinth desires to have an identity that she could pass for so that she would never be humiliated. To ease the pain of unbelonging she goes through, Hyacinth desperately wants to return to Jamaica. The thought of returning to her homeland is a safe refuge for her in such tough times. However, the escape into the imaginary safety and protection of home comes to pass very quickly leaving her facing the reality of colour prejudice once again. As a result, she is faced with complex questions about her identity. In this respect, the narrator comments,

> She hated these white people, feared them, envied them, and the three emotions merged into a frustrated burst of feeling. At that moment, she wanted to tear the girl apart, rob her of that skin that was so much a badge of acceptance. (Riley, p. 75).

The effect of racial prejudice on the identity of Hyacinth observed in the above excerpt demonstrates the dilemma of the black immigrant. Put differently, the 'hate', the 'fear' and the 'envy' that she feels about the white people reveal the confusion Hyacinth encounters in her quest for identity. In sum, the intricacies of these emotions, which in turn produce loss of identity, are obviously the result of dislocation and its subsequent effects.

The level of racial prejudice and its impact on identity presented in the novel does not stop here. It goes all through the twists and turns of the story sometimes directed to an individual immigrant, and, at other times, its weight falling on the whole group of people that experience dislocation. Besides, it is sometimes an open and direct attack while in other cases it is covertly expressed. For instance, expressions such as, "Can't you blacks see there isn't any place for you in education?" (p. 80) are open and intentional attack on the black immigrants in general.

The complexity of the effect of racial prejudice on the identity of Hyacinth can also be observed from the viewpoint of her relationship with other black and Indian students she met at college where the former call the later 'coolie' and the later call the former 'niggers'. As much as she feels irritated by how she had been treated by the whites in her earlier life, unfortunately, at college she feels ashamed of how some black immigrants mistreat Indians whom she has been friends with. The following dialogue between Hyacinth and an abusive young black student illustrates the intricacy of racial relationship and the dilemma of immigrants' identity.

> 'Let the coolie go,' he said provocatively. 'Can't you see she don't want you?'
>
> She gave him a withering look. 'I'll thank you not to call my friend a coolie,' she said frostily.
>
> 'And I suppose it's all right for them to call us niggers?'
>
> 'As that is what we are, yes...Well, not niggers, but negroes, certainly.'
>
> 'Is that how you really think!' He sounded surprised, angry, as if she had let him down somehow. Hyacinth resented that. How dare he make her feel like that!'
>
> 'I'm not ashamed of what I am, even if the rest of you are,' she said defiantly. 'And anyway, colour don't matter, it's what the person inside is like that count.' (Riley, p. 83-84).

Embedded in the statements in the dialogue, we find the racial tension even among the marginalized immigrants. One group calling the other subaltern group with racially abusive terms, however, paradoxically reflects what they have learned best from the racial prejudice by the dominant group. Thus, they unintentionally echo the white supremacist ideology often using the insulting words of the racists. On the contrary, the dialogue demonstrates the quest for identity through accepting and affirming one's colour of skin. *The Unbelonging*, in this context, can, therefore, be taken as not only a personal quest into an immigrant's identity, but also as a literary text that reveals the colonial legacy of racial prejudice in a sense that it disrupts the normal relationship between the 'Others'.

The quest for identity, especially for someone who has been through mentally incapacitating racial prejudice, could never be a simple process to accomplish. As the story of Hyacinth clearly shows, the immigrant's self-perception and self-acceptance is often influenced by different circumstances. As a result, the quest for identity as well as affirming one's identity is complicated.

In connection with this, though Hyacinth seems to have totally accepted her identity as highlighted in the above dialogue, most of the discussions so far point out that she has been struggling with self-acceptance. Likewise, her perceptions about all white people as resentful to her, has also compelled her to live in falsehood. Put differently, her over suspiciousness that emanates from her fateful experiences in England, has made her doubt everything that comes from white men and women with whatever intention they may come. For example, her reaction to Mr. Peter Adams, the officer from the social services, elucidates her own unfairness to the white man (p. 70-72). In this particular case, Hyacinth gives no genuine response to the questions that Mr. Adams asks, and she has not been very cooperative even though he was there to help her facilitate with her accommodations. She also attempts to construct false identity in order not to be seen as an inferior by this white man. Thus, she lies about which part of Kingston she used to live. She also lies about the living condition of black people in Jamaica.

Furthermore, after she joins a college, Hyacinth attempts to come up with a new identity. She fabricates stories about her past in order to redefine her position in the community. The new identity Hyacinth has given herself at college can also be considered not only as a challenge to the process of personal quest into an immigrant's identity, but also as a demonstration of the burden of racial prejudice on someone experiencing dislocation. Because of the complex problems she had gone through, and, of course, she wanted to bury them in her past, Hyacinth constructs a new identity for herself. As the narrator puts it,

> Hyacinth had given herself a new identity since coming to Aston, mindful of the shameful secrets in her past, and had deliberately

> created an image she thought other people would envy. It made her confident to come from a good background, to know that none of them could look at her with pity, or guess the secret she carried in her heart. She found that she could talk to the other students now, could get on with them on equal terms. (Riley, p. 109).

From this point on, Hyacinth struggles to live with her false identity putting on a relaxed appearance, yet cautiously, so that no one would discover her real identity. By repeatedly telling herself and other students stories like she has been in England only a few years and that she picks up accents really quickly (p. 109) and that she knew she sounded really native (p. 110), Hyacinth attempts to keep her past not known by other students.

The process of dislocation often involves adopting a new identity for different reasons. However, living with it for long, especially when it is a false identity, is very demanding and psychologically self-destructive. In this context, Hyacinth's experience reveals that whenever she tells her friends about herself, Hyacinth often feels "guilt and tension displacing her feeling of ease and well-being" (p. 109). However, her endeavour to construct a new identity falters as Perlene, her new friend from Jamaica, exposes the counterfeit identity she has put on. Here is what Perlene observes regarding what Hyacinth has been lying about who she is:

> The truth is, Hyacinth, that everybody knows you are ignorant about Jamaica. It's obvious that you haven't been there for years. You don't even know basic things about the country which have nothing to do with which party you support. (Riley, p. 120)

The fear of racial prejudice and other related situations that require for social adjustment are obviously reasons for some immigrants to create a new identity. In this respect, Hyacinth approaches a new chapter in her life with a new identity, for she seeks acceptance and belonging. Moreover, she disavows her real identity in order to avoid the denial of acceptance in the new social space, which is the college. In other words, Hyacinth's quest for new identity happens against the backdrop of her predicaments as an immigrant who has encountered lack of acceptance,

unbelongingness, marginalization and Otherness. Nevertheless, getting oneself a fake identity has its own adverse effects on the real identity of the immigrant. The above text in the story, therefore, affirms this argument through the experience of Hyacinth.

The story also highlights Hyacinth's shame and embarrassment when Perlene revealed what Hyacinth has been hiding about her own identity. Besides, Hyacinth's view about the political atmosphere in Jamaica is framed only through her zealous devotion to her homeland in search for her identity. Her pretence of knowledge about politics, unfortunately, reveals her ignorance about the country with which she attaches her identity. She also romanticizes everything about Jamaica without any thorough knowledge about its history or current affairs. Thus, she appears to be more Jamaican than those who have been living there fervently, and, indeed, uncritically, arguing that there is no racism in Jamaica. On top of that, she has difficulty to accept the truth about Jamaica, when she is told otherwise, for fear of her ignorance would be exposed if she yields to the arguments of people like Perlene. However, the shame and guilt Hyacinth finally experiences, when her pretence and counterfeit identity is exposed, traces back to her experience of dislocation.

In general, the postcolonial reading of the novel reveals devastating emotional effects of racial prejudice on the immigrant victim. Hyacinth has internalized the effect of this prejudice that she has developed self-hatred as has been mentioned earlier. In addition, the marginal treatment she received from the schoolchildren has also made her struggle with anxiety. In other words, her everyday experience of being deprived of her basic rights at school or the boarding rooms or even in the street only because she is black is overwhelming. Consequently, the sense of emptiness and unbelonging she developed has severely affected her identity. The terrible racial prejudice she suffered has also made Hyacinth suspicious of the whole society in the host country.

4.4.5. Double Dislocation of Women in the Novel

The experience of gender related problems in the novel is, indeed, inseparable from other forms of the challenges of dislocation. However, it serves a thorough understanding of the place of immigrant women in the host society to discuss the

double dislocation of women separately, notwithstanding the possibility of some repetitions of points hitherto discussed. Within this respect, Hyacinth's story captures the dilemma of a young black immigrant girl struggling with challenges of dislocation and gender oppression.

Hyacinth represents women that are doubly dislocated both as immigrants in a strange country, on the one hand, and as victims of oppression due to their gender. In connection with this, her father's house is depicted as a symbolic representation of double dislocation. It is a space where violence against women that have already been spatially dislocated undergo sexual harassment. It is a place where two immigrant women, Hyacinth and her stepmother, who is from Eastern Caribbean, are the victims of an abusive man. The house is depicted as dark and dingy representing its oppressiveness and limiting the space for freedom. The filthy, urine stench room also symbolizes loneliness of being in a strange country as well as little sense of security and continuation of victimization.

On top of the several challenges attributable to dislocation experienced by men and women immigrants, there are harsh plights that only women encounter. Hyacinth's story reveals that since her arrival at London, at the age of eleven, in addition to the sexual harassment she faced at home by her own father, white students and teachers racially abused her at school. She is, therefore, an immigrant that "felt sick with fear, trapped, sandwiched between the hate and spite of the white world and the dark dingy evil that was the house of her father" (p. 51). Her father who appeared to promote the value of education saying, "Education was the only way to get rich" (p. 46), now boldly dissuades her into not spending too much time reading. To put it in his words, "You should be getting your beauty sleep, not filling your head with books." (p. 47). This is obviously a set up for rape.

Besides, the little girl that narrowly escaped an attempted rape immediately faces another sexual advance from a "white, balding and middle-aged" man (p. 64). This reinforces the violence against women. What further complicates this whole scenario of rape and mingles it with double dislocation is the mistrust that she had in the law

enforcement. As she made an emergency phone call in telephone booth to the police, she was suspicious of and lacked confidence in the police officers. As the narrator puts it:

> She wondered if they would kill her straight away, or if they would torture her first like her father said. The tears flowed on, aching in her throat, the only warmth on her whole body. 'God, don't let them kill me !' she whispered. 'I didn't do anything. It wasn't my fault. I'm sorry I don't go to church but he wouldn't let me. Please, please don't let them kill me!' She tried to banish her fear, fear of the white world juggling with the horrible image of that swollen exposed lump. (Riley, p. 64).

Hyacinth's story not only touches upon unbelongingness and identity, it also reveals the links between racism and traumatic experience of sexuality to dislocation. Thus, the trauma of rape echoes endlessly throughout the novel. Caruth (1996, p. 11) defines trauma as "an overwhelming sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled, repetitive appearance of hallucinations and other intrusive phenomena". In this respect, the attempted rape incident that Hyacinth suffered always comes back to her mind whenever she thinks about men. Consequently, her traumatic experience of rape aggravates her life as an immigrant black woman. Being haunted by the memory of rape by her father and other sexual advances by another man, Hyacinth experiences traumatic dreams and flashbacks that result in emotional shock.

Several scenes describe the haunting trauma that resulted from her father's attempt to rape Hyacinth throughout the novel. For instance, whenever she thought about relationship with men, her father's image often troubles her. As the narrator puts it:

> Yet always for her the image of her father would intrude, loom big and threatening above her; sick reality in the lump, exposed and obscenely menacing. The memory made her feel dirty, and she often thought the other children guessed. And still the emptiness grew inside her, yawned wide and open in her life. (Riley, p. 77-78).

In addition, the trauma of rape casts its shadow over her relationship with Mackay. Later in the story, we also see that Hyacinth "always would dodge the sexual games, fear in the form of her father lurking in the corner of her mind" (p. 113). Hence, not

only has she developed hate for her own body because of the embarrassment and shame the trauma has caused, any man looks suspicious to her.

In general, Hyacinth's story not only intertwines racism and gender oppression to the marginalization of a person experiencing dislocation, it also sheds light on the loss of identity that results from such experiences. In other words, while the experiences of uprootedness, cultural dislocation, racism and sense of unbelonging are commonly shared by both men and women immigrants, the severity and complexity of the effects of dislocation on women, black women in particular, is paramount. This is mainly because there are, unfortunately, racially biased attacks directed against the woman's body. Moreover, these problems of black women are ignored not only by white men and women but also by black men. In this context, as an immigrant, her classmates and roommates, oftentimes remind Hyacinth, that she does not belong there and that she is ugly. The racist prejudice that she encounters throughout the novel one way or the other pertains to her gender, and, hence reveals the place of the immigrant woman in a society.

4.5. Analysis of Dislocation and the Quest for Identity in Phillips's *The Final Passage*

4.5.1. Synopsis

The Final Passage by Caryl Phillips is a novel that narrates about a young woman who has decided to take a long journey to England to begin a new life. Leila along with her husband, Michael, and her little baby, Calvin, sets off from the Caribbean island to England with great expectations from the new home.

Though the Caribbean island was tranquil and peaceful, Leila was weary and uninterested in life at homeland. She anticipated finding a new home that she thought would be much better than her eventless birthplace. However, life as an immigrant turns out to be challenging and quite unbearable for her. Her dream to peacefully reunite with her mother, who came to England a few months earlier, shatters since Leila finds her mother on her deathbed in hospital. Her mother's untimely death exacerbates Leila's loneliness in a strange land.

Leila also faces racial prejudice while she was looking for a house to rent. The house she finally got was filthy and uncomfortable filled with the air of unhappy loneliness. Moreover, her husband, Michael, became more careless to her and irresponsible father to their son. To make things worse, he abandons her after she is pregnant again.

Life was very challenging for Leila as an immigrant. She had nobody to rely on. Thus, the feeling of unbelonging overwhelms her. She misses the Caribbean island she left behind. Not only that she nostalgically searches for her lost home, she even decides to return to the safety that home provides and to be with friends that care for her.

4.5.2. The Final Passage: The Search for Home

Caryl Phillips's *The Final Passage* has a lot to reveal about the constant search for home. Read from the postcolonial perspective, the novel subtly shows the persistent legacy of colonialism particularly through the story of Leila, Michael, and Leila's mother in their search for home. In this regard, the title of the novel seems to suggest what is often referred to in history as 'The Middle Passage' in the history of Trans-Atlantic slave trade.

Wright (2009) maintains that The Middle Passage, which was African slaves' crossing of the Atlantic Ocean, was one of the most horrible sea voyages ever taken from the African western coastal lines to the Americas. He also states that the journey was life threatening to 'human cargo of slaves' where at least sixteen percent died as a result of the harsh condition of that terrible sea voyage. In connection with this, the novel's title triggers a flashback of the experiences of the ancestors of the characters in the story while at the same time foreshadowing the difficult long journey from an island in the Caribbean to England as well as the challenges that await them.

As immigrants, Leila, Michael and Leila's mother experience a persistent quest for home. In their long and difficult search for home, they suffer both physically and psychologically. Their search for home is further complicated by their multifaceted challenging experiences that define their identity. In other words, a sense of no longer having a place that they call home after travelling to England puts them in a state of emotional detachment from the social and cultural connections they had when they were in the Caribbean island. Furthermore, finding themselves physically dislocated from their original home continually makes them search for the home they left behind.

In this regard, Leila's multilayered identity as a 'mulatto' Caribbean girl in the West Indies and as a black immigrant in England complicates her experience of being unhomed. In her journey to England, she anticipated to find a new home that she thought would be much better than her eventless birthplace. She imagined that her would be new home-England-was a place of comfort and safety. Thus, long before

she started her journey physically, she was psychologically searching for home far away from her original homeland.

Leila's dislocation, however, compels her to face the experience of in-betweenness and loss of home. The loss of home, as pointed out in the preceding chapter, involves the loss of several details of everyday experience such as family, food, social customs, local language, childhood surroundings, friends as well as the loss of physical connection to the smell and touch of the environment and whatever feelings it creates.

In her attempt to find a new home and in all her efforts to make herself belong to the new place, Leila makes a firm decision to set out a journey to England. Despite her determination to travel to England and set a new beginning, Leila knows nothing about where exactly she is going. She is in search of a new home without any real direction to follow. That is why even on the onset of the journey that there is no address particularly written on her luggage. As the narrator puts it, "Leila hesitated, then crouched, naked without a child, on the elegant brown leather suitcase (no address being advertised) that she had bought especially for the journey" (Phillips, p. 13).

Not only that there was no specific address as to where exactly the suitcase, and of course Leila, Michael, and their little baby, would arrive in England, but also the suitcase was filled with quite a few things. She did this because she did not want to be reminded of the island.

> The night before, Leila had decided that if England was going to be a new start after the pain of the last year, then she must take as little as possible with her to remind her of the island. [Phillips, p.15]

Leila's desire to begin a completely new life can be clearly observed in the above excerpt. Thus, she wants to break the tie that holds her back to her homeland. She wants to forget her past, and hence, leaves everything behind that may remind her all about the island. However, the whole circumstance of being an immigrant later

proved to be more complex than her expectations that she could not forget neither her past nor her homeland.

> Leila had spent the whole day packing just one suitcase, trying to define an old life and a new one within the pitiful confines of three feet by two feet by nine inches. [Phillips, p. 15]

In her quest for a new home, Leila, therefore, struggles to be more selective and cautions about what she had to take away from the island. Thus, as indicated in the above text, her past and her future are literally packed in this little suitcase. Put differently, her whole history is crammed in a small suitcase even though she could never leave behind the large amount of memory stored in her mind.

The strong desire for a new home is further revealed in what Leila feels when she boarded the ship that takes them to England. It suggests that even before she experiences physical dislocation from her homeland, she has already mentally left for a strange land that she is so eager to arrive there. Here is a text that describes this particular feeling of Leila:

> On deck she saw the ferry boats were still carrying their emigrants. But soon it would all be over. This small proud island, overburdened with vegetation and complacency, this had been her home. She looked, feeling sorry for those satisfied enough to stay. Then she stiffened, ashamed of what she had just thought. Then she relaxed again. [Phillips, p.20]

Leila, as the text above maintains, seems quite fed up with her homeland. Her dissatisfaction with the life on the ‘small proud island’ is immense to the extent that she pities those who have accepted the island as their home. Her enthusiasm and excitement about searching for a new home extends to judging those who are satisfied enough to stay.

However, as the story progresses Leila finds herself in a place that she does not own. In other words, immigrants like Leila have lost their real home, their self-esteem, identity, and life principles due to physical dislocation. This loss of identity that they experience makes their quest for the home they left behind more noticeable than ever

before. Since they find themselves in, what Bhabha refers to as, the state of in betweenness while they are in their 'new home', the past always remains fixed in their mind no matter how much they try to push it away. Thus, immigrants experience nostalgia in their attempt to find a place they own. Their nostalgic search for home, nonetheless, leaves them in a state of confusion. Hence, they can neither own the past nor the present.

In this regard, Leila's disappointment in her search for a new home and longing for her original home is inevitable. The story reveals that what awaits her is much of confusion and stress than safety and comfort.

> Unable to share her distress with anyone, she had therefore lived out this passage in more mental than physical discomfort, knowing the world she had left behind no longer held anything of interest for her […]. The world she was choosing to inhabit might hold even less if she could not share it fully with her mother. [Phillips, p. 137-138]

The mental journey into the past and into what the future holds for Leila is indicated in the above text. The ship she boarded being in the 'space of nowhere', thus, representing placelessness. We can draw from this that Leila also finds herself in a state of nowhereness. On top of that, the text foreshadows the life she is going to lead as an immigrant will be filled with unhomedness and alienation.

The physical journey on the ship was disappointing. The narrator describes the immigrants on the ship in Leila's perspective. The narrator portrays them as "sad brown gazes of her fellow immigrants, men and women who lined up before her like the cast of some tragic opera" [Phillips, p.139]. This seems to relate with the uncomfortable likening of the journey of the Middle Passage. The deck of the ship is also compared with 'a slum street'. In other words, the ship considered as a space not belonging to anyone is carrying immigrants, who are in a state of depression, that are heading to search for a new home where they will eventually be in a state of placelessrnss and unbelonging. On the contrary, Leila feels "she had grown attached to this coffinlike cabin, for it was a final reminder of home" [Phillips, p.140].

Despite her determination to leave her homeland in her quest for a new home, Leila misses home right on her arrival in England. As the narrator puts it:

> Leila looked at England, but everything seemed bleak. She quickly realized she would have to learn a new word; overcast. There were no green mountains, there were no colourful women with baskets on their heads selling peanuts or bananas or mangoes, there were no trees, no white houses on the hills, no hills, no wooden houses by the shoreline, and the sea was not blue and there was no beach, and there were no clouds, just one big cloud, and they had arrived. [Phillips, p.142]

Leila recognizes that she is in a strange land the moment she arrived in England and felt a longing for home. As the above text maintains, she misses everything about the island. Those features of the Caribbean island she never imagined she would miss now become clearly depicted in her mind that the new home she arrived at cannot be the same as where she grew up. The vegetation she used to think overburdened the Caribbean island now becomes what she misses here. The clear sunny sky she used to know back home now turns out to be completely covered with cloud and there is not much light. She misses this, too. Hence, she had to get used to the word ‘overcast’, and, of course, she had to try to adapt to her new home. The most important thing she has to accept however, is that she was physically and psychologically disconnected from her homeland. Thus, her search for home continues yet again.

Even though Leila has reached the new home, she could not feel at home. Her ailing mother also admits, and advises her saying “Leila, child, London is not my home” and "I don’t want you to forget that either” (Phillips, p. 124). Leila’s mother confirms that as immigrants the new home they searched for and finally arrived at cannot be a place of safety and belonging. Since London is not a place where the immigrants can feel a strong connection to, it cannot be a home for them. That is why Leila’s mother wants her daughter to remember that she does not belong there. Conversely, her advice suggests that her daughter has to search for her original home.

In this connection, the story later reveals that Leila could not maintain her psychological balance, for she always believed that her expectations in her quest for a new home has failed and she has been a stranger in England. Consequently, she burns

everything that embodies the ‘unhomely spaces’ she had been experiencing for the last few months. As the narrator puts it “…she began to feed the fire with the objects and garments that reminded her of her five months in England” (Phillips, p. 200). Therefore, Leila totally lost control of the feeling of unbelonging in England and wanted to destroy everything that reminded her of her quest for a new home. This in turn triggers her desire to return to her homeland where she understands the culture and the people. The narrator explains Leila’s state of confusion as follows:

> England, in whom she had placed so much of her hope, no longer held for her the attraction of her mother and new challenges. At least the small island she had left behind had safety and two friends, and if the price to be paid for this was a stern predictability from one day to the next then she was ready to pay it. [Phillips, p.203]

As can be drawn from the above excerpt, oftentimes a new home fails to be a place of safety and belonging for immigrants. Leila’s quest for a place of comfort and connection is, therefore, not in England but in her small island. Unfortunately, Leila understands the powerful connection she had with her homeland after she had lost it. Thus, she learns what the loss of home means the hard way. Finally, she realizes that she had to decide to return to the home she left behind, for home is said to be where the heart is. Besides, home is where she could get the warmth of her friends.

Michael, on the other hand, was apprehensive about the whole project of the search for new home. Unlike Leila, who was determined to begin the journey with excitement, Michael was afraid of taking the risk of losing his homeland. For instance, he says, “Leaving this place going make me feel old, you know, like leaving the safety of your family to go live with strangers” (Phillips, p.11). This is what Michael tells his wife, Leila, on the night before they set out for their long journey to England. Michael’s feeling of fear involves the loss of safety and family. Besides, he is scared of being a stranger going away from the familiar place where he used to feel comfort.

As the narrator puts it, Michael further investigates what it feels like to be in England by asking someone who had been there. Therefore, wanting to hear it from the

horse's mouth, Michael goes to Alphonse's house and listens to the details of the difficulties that the man faced when he was in England as an immigrant. Even though Michael was disturbed by the story of Alphonse, he later reports it to Leila making it a little less embarrassing, for he knew that her decision to take the journey and travelling with her to England was irreversible. To put it in Michael's words,

> 'I met Footsie Walter's brother Alphonse in town last Saturday when I went into carry the yams. He don't make it sound bad or nothing, but he make it sound a bit different from how I did imagine it. [Phillips, p.11]

As this example illustrates, what Michael imagined about England appears to falter even before he left his native land. Despite his wife's firm decision to take the risk of going to a strange land, Michael's fear of becoming an outsider to the new home and new culture can be easily and clearly noticed. In addition, Michael's grandfather affirms the fact that there will be a feeling of discomfort and strangeness in the quest for a new home. In his advice to his grandson the old man says:

> 'Ambition going to teach you that you going has to flee from beauty, Michael. Panama? Costa Rica? Brazil? America? England? Canada, may be? West Indian man always have to leave his islands for there don't be nothing here for him, but when you leave, boy, don't be like we. Bring back a piece of the place with you. A big piece. I sick of hearing old men talking about 'When I was in such and such a place', and 'when I was here and there and every damn place', and still they don't has nothing. Ambition going to teach you that you going has to flee from beauty and when you gone to wherever, remember me, boy. Remember me.' [Phillips, p.42]

Embedded in the above advice, it is noticeable that the condition of life greatly changes for an immigrant who is in search of a new home. Put differently, leaving one's own home is like running away from beauty, which, indeed, is the beauty of one's connection with his/her homeland. Michael's grandfather emphasizes that his grandson will recognize this fact only when he experiences the loss of home. Thus, the old man implies that it is through the experience of fleeing away from home that one understands the value of home. Furthermore, Michael's grandfather warms him

not to forget his original homeland suggesting that home partly exists in one's memory. That is, an immigrant in search of a new home cannot totally avoid the longing for the familiar past especially when one finds himself/herself in a place that estranges him/her. Michael's grandfather is also critical about those who merely boast about where they have been to, and he advises his grandson to bring back something very important when he returns.

Michal's grandfather's advice also highlights that Michael's search for home does not end with Michael's journey to England. The old man wants his grandson to come back to his homeland, for he believes that there is no place like home. Thus, the old man does not approve of people getting away from their homeland and remaining in a strange land forever. Correspondingly, Millie's view about home promotes being rooted to where one feels belonging. Here, it is worth quoting the conversation between Leila and Millie in which Millie strongly expresses her disapproval of leaving her homeland for good.

> 'So you not planning on ever coming out there?'
>
> Millie sucked her teeth. 'I already done tell you so.'
>
> 'But what about Bradeth?'
>
> 'What about him? You know I sure he and Michael thinking up some cock and bull plan about all of us going out there together but he must think I stupid.'
>
> 'You mean you don't ever want to leave the island?'
>
> Millie raised her voice now. 'It's not a crime, is it? I tell you so on Sunday. I don't have to leave.'
>
> 'Well, no….'
>
> 'Then I expect I may be going come and see you on holiday one time but it's here I belong. You may be don't see is but me, I love this island with every bone in my body. It's small and poor, and all the rest of the things that you and Michael probably think is wrong with it, but for all of that I still love it. It is my home and home is where you feel a welcome.' [Phillips, p. 114-115]

Millie's view, in this context, can be taken not only as a personal confirmation of one's own identity, but also as a negation of searching a new home in a strange land. In her firm stand on not leaving her homeland, she disapproves of the material comfort immigrants aspire to get in a strange place. Moreover, in her strong sense of belonging to the island, Millie shows that she strongly disagrees with Leila and Michael deciding to run away from the home where they would always 'feel a welcome'. Thus, she attempts to prove them wrong that it is not a mistake for her not to go abroad as an immigrant. In general, Millie's perspective highlights the fact that in search of a new home people lost sense of belonging and emotional safety.

To sum up, dislocation often involves the search for home either physically or psychologically (or emotionally), or both ways. As has been indicated in the novel, the reasons that trigger the search for a new home could be economic factors or the quest for a better life. At the onset of the journey to a strange land, immigrants aspire to leave their homeland with great expectations from life in a strange land. Many also hope to return home with huge achievements. However, the second search for home, which is the desire to return to the original homeland, often proves to be as challenging as living in a foreign land as an immigrant.

4.5.3. The Despair of Dislocation and the Search for Identity

Dislocation often entails profound feeling of hopelessness due to several unpleasant conditions that challenge immigrants. Put conversely, the joy they envisage to find before they set foot to the new country turns to despair and exasperation for many immigrants. The feeling of being different and foreign overwhelms the immigrants thereby affecting their identity. In other words, being treated as an Other, those people that experience dislocation are kept out of the social and cultural activities in the foreign land. Consequently, they feel alienated and marginalized. In this regard, there are several details that demonstrate the hopes and despairs of Caribbean immigrants in *The Final Passage*.

Like most immigrants that experience dislocation, Leila left for England with the hope that life will be better for her. Some of her reasons to leave the island of the

Caribbean were to work, to have a better opportunity, and to be with her mother. She also wanted Michael to go with her, for she decided that her little baby, Calvin, needed a father. Besides, the presence of Michael with her has some other personal importance "because she did not want her mother to see her as having failed in something she did not wish her to partake" (Phillips, p. 95). However, once she arrived in England, the feeling of being placed in-between the culture that isolates her and longing for the culture in which she used to grow up, she feels unhomed. This in turn deeply affects her identity.

Leila's despair of dislocation can be said to have begun even before she starts her journey. Despite the enthusiastic feeling and anticipation that England would be a land of opportunity, deep inside Leila had a fear of what would happen to her as an immigrant. As the narrator describes:

> Best friends, closer than sisters for all of their nineteen years, this final afternoon they had become almost strangers. In the brightness of the morning, with the departure still far enough away for this day to be like any other, they had talked. Leila's tiredness, her fears for her mother's health, Millie's pregnancy, white women in England; but now the arched movement of the sun had built a gate through which only one of them could pass. [Phillips, p. 15]

This feeling of uncertainty about the future makes her feel very nervous. The difficulty of leaving one's past behind and the state of doubt about the future, in which she will eventually find herself unbelonging, emotionally disturbs her. Put differently, the fear of living with strangers and feeling unhomed, on the one hand, and the persistent decision to face the challenges of dislocation by making a difficult decision of leaving behind the people and place that somehow defined her identity, are all noticeable in Leila's journey.

Millie, who always stands against leaving one's own home, foresees the despair that dislocation causes. In her view, England is not a friendly place for Caribbean immigrants. She wonders why people trouble themselves by migrating on boat. In this regard, she is angry about leaving the island and says:

> Too many people beginning to act like it's a sinful thing to want to stay on this island but there don't be no law which say you must go to England [ ]. People here too much follow – fashion. [Phillips, p. 106]

In addition, Millie is adamant about the fact that many immigrants' hope of returning home with success is a vain hope. She believes no immigrant returns home with some profits unlike what Michael and others believe. She argues that they come back empty handed. She affirms, "so just tell me how many people you see coming back from England with anything except the clothes they standing up in?" [Phillips, p.106]. Thus, Millie suggests that life as an immigrant, or being dislocated, is not about success. It is rather about despair, and nobody comes back successfully in just a few years.

In the novel, immigrants are repeatedly reminded of their being different. These include the host society's use of racist signals, direct or indirect ways of making the immigrants feel unwanted, and different sorts of stereotyping. All these create unhomely spaces for the dislocated people; consequently, their hope turns into despair and it harms their identity.

Leila, for instance, faces the feeling of being unhomed when she feels Otherness. The unhomely feeling she experiences emanates from the loss of home, which was the protection of her identity. Hence, the problem of accepting her identity grips her consciousness gradually. As the narrator states:

> In England Leila had suddenly found herself, her light skin starved of the sun, growing paler by the day. But she was more coloured than she had ever been before, and not shame exactly, but feeling of inadequacy prevented her from looking back into the mirror. [Phillips, p. 194-195]

The painful feeling of not having the qualities that are necessary to belong to the culture creeps up on Leila. Thus, she feels inadequate to approve her own identity. On the other hand, back home she was considered as "the white girl" [Phillips, p. 47] and "Mulatto girl, 'Mulatto girl,' was what her friends at school used to sing at her, and Leila used to run away and hide" (Phillips, p. 65). With regard to the colour of her skin, Leila seems not to be in a comfortable ground both at her birthplace and as

an immigrant in England. In fact, the following conversation between her and Millie reveals what Lieila used to feel about being considered as a white girl.

> ‘Why is it that white people do behave so funny?’
>
> Leila heard the question. ‘Do they?’
>
> Millie paused for a moment. ‘But I don’t know for real though, do I?
>
> It’s just what I seeing around these parts.’
>
> Leila picked up a light cotton skirt. Millie looked at her.
>
> ‘You mad at me for I don’t mean your father, you know.” [Phillips, p. 14]

This shows that Leila had a white father whom she does not know. More importantly, it suggests that Leila is not comfortable with the hybrid identity people refer to about her. In this respect, even though the degree and the context differ from what she experiences in England, Leila feels the pain of being Othered only because of her light skin. The paradox, however, is the colour of her skin which was always taken for ‘white’ in the Caribbean island turns out to be ‘darker’ in England, and becomes yet another reason for being Othered.

Leila finds herself in a culture that reminds her being a stranger as an immigrant. The signals she observes in the society often unsettle her whether the signals are intended to trigger racist attitude or are simply unintentional. For example, ‘As she passes by, the children stopped playing, seemingly more out of habit than curiosity’ (Phillips, p.121). Such unintended actions make her uneasy. Besides, she even got nervous about the never-leaving-gazing ‘eyes of the white people on the posters’. The gazing erodes her hope and suppresses her sense of belonging.

The feeling of being unhomed and the despair that it causes is also reflected in stereotypical feelings. The stereotype is mostly directed towards the immigrants, yet there are also occasions in which the immigrants feel biased about the host society. For instance, the following text highlights Leila’s prejudice about all white women, on the one hand, and the subtle stereotype about coloured men.

> Leila had always found this a relief, especially as she had been led to believe that all white women in England loved coloured men. Millie had once said to her, 'It was like playing with tiger instead of dog but I bet you a few of them going get bitten. [Phillips, p. 190]

Leila's belief about white women being sexually attracted to coloured men can be viewed from what Said (1978) refers to exoticism. The assumption and fixed belief that a coloured man is sexually strong and aggressive is one way of Othering the immigrant. Thus, Leila submits to accepting such a racial prejudice, and it personally affects her trust about Michael. Added to her other problems, this also aggravates her despair of being dislocated as well as the loss of her self-belief. In this connection, it is worth quoting what an immigrant character called Edwin remarks about racial prejudice and stereotype:

> Well, all you need to remember is they treat us worse than their dogs. The women expect you to do tricks with your biceps and sing calypso, or to drop down on one knee and pretend you're Paul Rob. [Phillips, p. 168]

When Michael decided to go to England, he also hoped for many interesting things. Yet, later "England was more than Michel had dared hope for" [Phillips, p.169]. Eventhough he reluctantly decided to leave his homeland, he was convinced that a bright future was ahead of him. To put in his words:

> We not buying no return, you know. We both decide it's a new life for us over there so we just going come back when we come back. Not enough space to grow or do things here.' […] 'It's just that I don't want to spend the rest of my life looking for small work when I know I can get big work if I wants it. Me, I want a car and a big house and a bit of power under my belt, like any man does want. This country breed too many people who just cut cane in season and happy to be rum-jumbie out of it. [Phillips, p. 103]

Michael's ambition and hope was to live a better life in England. He took the risk of being an immigrant in search for things that might make his life more comfortable. These include getting a big work having a car and being powerful. He seemed to be dissatisfied with life in his homeland. The bitter dissatisfaction, however, was yet to

come when he knew that there was no hope that his life would improve in England. He admits, “England don’t be no joke for a coloured man” (Phillips, p. 105), but he still chooses to go there and try the possibilities.

As the above discussion shows the decision to be an immigrant is often influenced by several factors. Despite the dilemma of whether or not England would be a better place for him, Michael’s decision to go there was also swayed by people around him. For instance, his best friend, Breadth, argues England is “the type of place in which I hear you soon going make friends” and “the only way to find out is to go there” (Phillips, p. 105). In addition, there were some groundless rumours about England that encourage the local people to migrate. These include, a coloured man “having at least three or four different white girls a week”, “They say every coloured man in England have a good job” and “life over there can be good, you know. I mean, real good, man, and you lucky, you know” (Phillips, p.104). Such unreal thoughts and beliefs raise the hope of the local people to get dislocated from their homeland only to add to their despair later as immigrants.

There are, however some people in the story that do not encourage people to get dislocated from their homeland. People like Michael’s grandfather and Alphonse give thoughtful advice about the despair that dislocation causes and its effects on one’s identity. Alphonse, who had lived in England for six years and who came back to his homeland more impoverished by life in England, than he had been before, cautiously tells Michael:

> You must be careful in England. Concentrate. […] you must be careful, for it’s a stupid and bad, crazy world […] But I don’t care what anyone tell you, going to England be good for it going raise your mind. For a West Indian boy like you just being there is an education, for you going see what England do for sheself and what she did do for you and me here and everyone else on this island and all the other islands. It’s a college for the West Indian. [Phillips, p.101]

Alphonse’s advice highlights several things at once. It maintains the importance of learning firsthand form bad experiences, on the one hand, and the care an immigrant has to take in order to avoid imminent danger. Put differently, Alphonse implies the

possibility of being exposed, unsettled and unhomed in a foreign land. Besides, he indirectly reveals the discrimination and Otherness immigrants face. Thus, Alphonse does not simply raise the hope of getting better things, but he rather subtly reveals the despair of dislocation.

Likewise, Michael's grandfather advises his grandson to remember his past and not to lose his identity when he goes to England. He tells Michael to observe "when the last time you did see a white man did any kind of coloured man work and I want you to remember good" [Phillips, p.40]. In his advice Michael's grandfather points to the history of the racial relationship between whites and blacks emphasizing that the coloured people were always oppressed. He also suggests that life would not be so easy and comfortable to a coloured man who gets displaced; nonetheless, the old man tells his grandson not to hate anyone. He says:

> I don't want you to hate, for I know too well what hate can do. I been doing it for the last sixty odd years and it don't be no good, but I see it in you too much Michael, and you is only a young boy still but you got too much fire in your heart and not enough water in your blood […] You must hate enough and you must be angry enough to get just what you want but no more! No more! No more! For, if you do, you just going end up hating yourself. Too much laughing is bad for the coloured man, too much sadness is bad for the coloured man, but too much hating is the baddest of them all and can destroy a coloured man for true.' [Phillips, p. 41]

The old man's advice, in the text above, is geared towards shaping the identity of the young man who has already decided to face the challenges of dislocation. In spite of despairing conditions in a foreign country that his grandson will eventually face, the old man wants Michael not to be upset and not to develop hatred. He underscores that hate can never be a solution.

In line with this, it would be appropriate to draw attention to the part of the story that narrates about the final days of Leila in England. This helps to further review the despair of dislocation and the quest for identity. Towards the close of the story, Leila's feeling of Otherness complicates because of several strings of problems. The

signals she notices while looking for a house to rent, for example, deeply affects her emotions. Reading signs which say, “No coloureds”, “No vacancies”, “No children” [p.155] is agonizing for her. In addition, meeting a white woman in her fifties refusing to let her a room as well as a younger woman about thirty deliberately declining to the same request is beyond what she could bear. The feeling of being discriminated and Othered utterly frustrates her.

The house Leila finally rents is in a filthy neighbourhood. It was poor, dilapidated, dark, neglected and dirty (p.161). It was a typical place thought to be comfortable for an immigrant. The poor quality of the house suggests the assumption the host society holds about the places immigrants deserve to occupy. Hence, immigrants are often compelled to accept the fact that they are not wanted, and that they are treated as Others. As a result, they lose their confidence and push themselves away from the host society and culture.

At the end of the story, Leila is depicted as someone suffering from the pain of finding oneself in a space of in-between, for she cannot own where she is, and, at the same time, she cannot be where she used to grow up. The depiction of Leila at the cemetery symbolizes this state of confusion she experiences.

> Leila left the cemetery the same way she had come in, through the tall iron gates. On her way home she did not stop to listen to the carols or to buy presents. She walked quickly through the back streets, wanting to keep off the main roads and away from people. [Phillips, p.204]

The above text shows that Leila avoids meeting people. She does this because she is ignored by the society and has been indirectly forced to feel invisible. In this respect, she yields to what the culture wants her to do. That is, being Othered, she sees herself as the invisible other. Thus, the perception she had about herself fades away causing identity crisis. Besides, at the cemetery where she visits her mother’s tombstone, she envisions finding a lost piece of self. She is unfortunately, in a place where she cannot find her real place. In other words, she is in a state of in-between where her life is a constant remembering of the past, which is her homeland, in the present placelessness.

At her mother's tombstone, Leila is looking for her home. She is searching for a place to belong to, which she thinks may help her redefine her identity. Therefore, at least for a moment, she tries to ease the pain that the despair of dislocation causes by indulging herself into the memory of the past and imagining talking with her deceased mother at the tombstone. In so doing, she tries to find peace. Despite her momentary peace, she nostalgically searches for what she has lost, that is, her mother, her home and her identity.

The house Leila occupies is unsettling. The physical representation of the unsettling space in which her in-betweenness manifests is depicted in the portrayal of the house. It is a place where she finds herself alone in the world. She later burns the objects in the house not to be reminded of her life as an immigrant. Her action of putting the objects on fire shows her feelings of isolation. Besides, her sense of unbelonging and Otherness is rooted in her struggle to cope up with hope and despair. Thus, she battles with her lost identity and the quest for another. The self-confidence and self-esteem she had before she left home has now been severely affected in this unhomely space.

Even though Leila destroys everything that she has bought since she came to England, she could never have the power to destroy the present. Nor could she delete all the memories that made her who she used to be, when she deliberately left away anything that marked the trace of the place where she used to live. Finding oneself in such in-between space affects one's identity.

4.5.4. Double Dislocation: The Place of Women in the Novel

This part focuses on the double dislocation particularly women experience because of their gender. The novel, *The Final Passage*, illustrates the subtleties of being a woman and an immigrant. It also indicates the pressure of uprootedness for male and female immigrants with the dynamics of the social system. Put differently, the novel reveals the intensity and severity of dislocation on women. Hence, a key concern of this part is to highlight how the story depicts the pain of dislocation from a woman's perspectives.

In the novel, the place of women, especially that of a dislocated Caribbean women, is well represented by the character named Leila. The story narrated from Leila's perspective shows the patriarchal domination, in the island on the one hand, and the persistent subjugation of immigrant women in the host country. The narrator reveals that Leila takes the blame for every mishap even after she manages to sort out several challenges. She is a submissive woman who has nobody to rely on. Her marriage seems to be not working out quite well even from the beginning, yet she endures the irresponsible actions of Michael. She is a woman victimized and suppressed by dislocation and gender bias. Therefore, the pain of dislocation is heavier and double fold on her than any man that goes through the same experiences.

As noted above, Leila's husband, Michael, is not a supporting husband, and he is an irresponsible father. Even before they left for England, Michael's feeling to Leila "was just like whom one minute he could like, and the next minute he could look at her filled with a horror that she might betray him in some unknown way" (Phillips, P.48). He was unpredictable, and his distrust was obvious though he did not have any evidence. Moreover, he was a kind of person who always had less respect for women. For instance, Michael arrogantly replies the following when his friend asks him to go and see his wife:

> Let me tell you, man, you might have the common sense not to marry to the woman just for you put she with child, but still it's me who you learn that lesson from. Now a next lesson you must learn is how to keep a wife in the place after you done take one up… [Phillips, p. 53]

Michael's demeaning attitude towards a woman indicates that there is a way to keep a woman in a place determined for her by a man. This arrogance of Michael does not change even after they settle in England. Even though both face the challenges of dislocation, Michael's disrespect to Leila intensifies her pain. The following conversation between Michael and Leila explains his attitude and her psychological pain.

> ‘You see, you don’t got no ambition, girl. You come to this country just to sit in this house and play with the child? Well? You come here to push pram around London with the old woman next door?’ Leila turned away from him.
> ‘You don’t want to look, then don’t frigging look. What you can see is good enough for some people even if you don’t think so.’
> ‘Leila felt as though someone had struck her. Michael went on, ‘Why can’t back me up like any wife should do? Why you can’t say, Michael, I think it’s good idea, or Michael, I’m proud of you showing some ambition and spark even though it’s a risk, or something like that? Other fellers have wives who help them, why I must be different? Why?’
> ‘Because,’ said Leila, ‘You have a wife who cares more about her child than pubs and drinking.’
> ‘So you don’t think I’m interested in Calvin or what?’ Michael shouted. ‘You don’t think what I’m planning is for the benefit of my son or what!’
> ‘Is it, Michael? Is it? And if it is, why can’t you talk to his mother about it?’
> ‘Because his mother is a selfish, superior arse who think she do me a favour by marrying to me’ [Phillips, p. 177-178]

Michael pretends to be a loving husband and loving father in the above conversation. The truth, however, is he is trying to put the blame on her and runaway from her only because she asked him why he has given up his work. He is simply behaving in a way that is not fair and deserving for a woman who not only takes care of his son but also bears his drunkenness. He considers her responsible for his failures. He also threatens to beat her, and later leaves her and their son for good. Thus, as the narrator puts, “her marriage was again to be tolerated, not shared […] no matter what she said or did Michael had decided to give her nothing in return except for his anger” [Phillips, p. 164]

Leila did not have the support and care from someone she loved so much. Her husband oppresses her at home as much as she is psychologically oppressed by the outside world as an immigrant. Therefore, not only that she struggles with physical and emotional dislocation, but she also is compelled to bear the burden of motherhood as well as racial bias and loneliness. In other words, Leila had no friends in England. Her husband with whom she travelled quite a long distance to England has abandoned her. Her mother in whom she trusted a lot of hope and a happy

reunion has died. The only visitors she had were the social worker, Miss Gordon, and her neighbour, Marry. The first one, Leila always ignored. The second, Leila's relationship had become colder after Leila's mother's funeral. Hence, physical burden and psychological scar of dislocation on her is quite obvious.

In general, the story of Leila in the novel demonstrates the subaltern position of a woman, particularly as an immigrant. Despite all the embarrassments, arrogance and bullying attitude of her husband, she is depicted as tolerant and forgiving. Yet, her profound feeling of helplessness and frustration is exacerbated by her double dislocation, that is, as immigrant and as a woman. Thus, Leila found life as an immigrant very tough, for she could not understand the culture and the people, on the one hand. On the other hand, the suppression she bears because of her gender added to the background feeling of missing one's homeland is twice the feeling of unbelonging an immigrant 'man' can experience.

CHAPTER FIVE

THEMATIC PARALLELS AND INCONGRUITIES AMONG THE NOVELS

This chapter focuses on major thematic parallels and differences observed in the analysis of dislocation and the quest for identity in the novels discussed so far. In order to examine fully the similarities or common issues presented in the novels, on the one hand, and to reveal some basic thematic differences in each novel, on the other, this section reassesses some salient issues highlighted in the analysis part. Thus, the chapter begins with drawing a thread of commonality and ends with revealing some points of difference in the literary works.

The challenges of unbelonging and Otherness are among the thematic similarities that prevail in the selected novels. In almost all stories discussed in the analysis, the immigrants in each story face the burden of loneliness. As much as the entire immigrant characters in *The Lonely Londoners*, such as Moses, Galahad, Tanty, etc., experience the feeling of Otherness, so do the characters in *A Free State*, *The Unbelonging*, and *The Final Passage* feel the same. Santosh feels Othered in Washington; Dayo and his brother feel alienated in London; Hyacinth undergoes terrible marginalization and isolation in England; Leila suffers from a sense of unbelonging in a strange land.

In all the stories, the depiction of the immigrants as Others is linked to the socio-cultural system of the host country and the attitude of the people towards immigrants. In other words, the host people do not welcome the immigrants, so they make the immigrants feel a sense of Otherness. As a result, the immigrants attempt to make themselves unnoticed by the people in the new 'home'. They also go through painful experiences of being treated as not belonging to the host country.

The challenges of accommodation and related disillusionment with their present status are also commonly observed features reflected in the stories. Throughout the novels, the difficulties dislocated individuals encounter have significant effect on

their daily life. Thus, the immigrants are portrayed struggling with the burdens of the past and related confusion of the present. In this regard, the stories of Santosh, Hyacinth, Galahad, and Leila reveal feelings of unbelongingness that are exacerbated by the burdens of the past that each carried with them to a foreign land.

A sense of strangeness that overwhelms the immigrant characters in the literary works is another point of commonality. The analysis thoroughly shows that the immigrants in each story commonly feel spatially and emotionally dislocated from their native home. For example, Galahad's story shows the context in which his being a stranger to everyday life in London has severely affected his self-esteem. Hyacinth, in *The Unbelonging*, experiences the sense of Otherness both at her father's home and in different social milieu. As pointed out earlier, her story evokes the disappointment of a young immigrant girl that experiences disheartening sense of Otherness. She always feels excluded and abused. She has always been fearful of what might happen to her only because she is a stranger. Likewise, the feeling of being different and foreign is observed in *The Final Passage*. Just as most immigrants experience dislocation, Leila finds herself being placed in-between the culture that isolates her.

The Caribbean literary works in this study also emphasize the depiction of immigrants that are reminded, either intentionally or unintentionally, of their being different. In each story, the immigrants are treated as 'different others', thereby causing severe problems to their social relationship. That is, the immigrants feel marginalization and loneliness. These feelings are very challenging especially when they arrive fresh and young. For instance, Hyacinth's experience of Otherness has made irreparable damage to her moral strength and confidence. Santosh, Dayo, and Dayo's brother also go through a cultural dislocation that results in lack of acceptance. Similarly, the painful feeling of lack of acceptance to belong to the host culture creeps up on Leila and makes her feel inadequate to approve her own identity. Consequently, the immigrants experience serious emotional disturbance, and they feel completely excluded.

The challenges of unbelonging and Otherness experienced by immigrants that have undergone geographic or cultural dislocation examined in the literary texts reveal the common dilemma that dislocation brings about. Even though the specific contexts may differ, each immigrant in the novels finds oneself in a difficult situation to have to choose between returning home and living as a lonely stranger. Hence, they are bitterly reminded of their uprootedness. Indeed, this makes it difficult for the immigrants to attempt and to hope for making a place to belong in a foreign land.

The other point of commonality that prevails through the literary works is related to the process of relocating oneself in a different socio-cultural context. In the novels, each author demonstrates the difficulty to adjust oneself in a new environment. In *The Unbelonging*, Hyacinth has difficulty to adjust to a new environment, and she faces harsh reality in her struggle to adapt to life in England. The sense of rejection and unbelonging she suffered over the years has completely eroded her belief in the security system. Galahad, in *The Lonely Londoners*, feels the same when he suddenly meets a police officer. In *The Final Passage*, Leila grapples with the feeling of marginality and loneliness. Santosh's and the two brothers' experience is not different from the rest.

A thread of commonality among the novels can also be pointed out in the discussion of racial prejudice. In other words, racial prejudice and its effects on identity are well presented in the novels. Thus, several incidents in the literary texts reveal the lower level of acceptability the immigrants face because of the colour of their skin. The unwillingness of the landlady to show toleration to politely refuse Galahad's request for a room to let as well as the 'J-A col.' remark in *The Lonely Londoners* is a particular racist instance. Similarly, immigrants in *The Unbelonging* and *The Final Passage* struggle with the problem of colour prejudice.

Within this context, the impact of racial prejudice in affecting the identity of the immigrant is among the complex problems of dislocation observed in *The Unbelonging*. The novel depicts Hyacinth as the only black girl in her class and as a victim of racial abuses. The signals Leila notices while looking for a house to rent,

for example, deeply affects her emotions. Reading sign posts that say, “No coloureds”, “No vacancies”, “No children” is agonizing for her. These examples demonstrate the commonly shared impact of racial prejudice on the identity of the immigrants.

The immigrants throughout the literary works are mostly marginalized because of the colour of their skin. As victims of white supremacy and racial prejudice, the West Indian immigrants in the novels are compelled to negotiate their identity to lead everyday life. Even though they face psychological challenges, their desire to be identified as black people that have their own culture and identity is commonly emphasized.

The pain of unbelonging the immigrant experiences due to the colour of skin and its damaging effect on one’s identity is well observed in the texts. Put differently, the ‘hate’, the ‘fear’ and the ‘envy’ that the immigrants feel in different contexts about the white people reveal the confusion they encounter in their quest for identity. Thus, the intricacies of these emotions, which in turn produce loss of identity, are among the result of racial prejudice that prevails in the novels.

The quest for identity, especially for someone who has been through mentally incapacitating racial prejudice, could never be a simple process to accomplish. As the stories of Moses, Galahad, Santosh, Hyacinth, and Leila clearly show, the immigrants’ self-perception and self-acceptance is often influenced by different racist circumstances. As a result, the complications of the quest for identity as well as affirming one’s identity for people that encounter racial prejudice are among the thematic parallels in the novels.

In general, it is commonly observed in the novels that there are devastating emotional effects of racial prejudice on the immigrant victims. The racist signals they observe in the host society often unsettle them. Many of the immigrants have internalized the effect of this prejudice thereby failing to integrate with the socio-cultural situations in the host country.

Loss of identity is another thematic commonality observed in the Caribbean texts. As physically and culturally dislocated individuals, the immigrants in the novels struggle with losses related to identity. Most of them are portrayed grieving about the lost aspects of their identity. In this regard, the discussions about lower self-perception and self-esteem as well as the immigrants' choice to make themselves invisible to the host society could serve as typical examples. Santosh grapples with low self-esteem that he experienced since his departure from Bombay. He feels like neglected and has little sense of importance. Moses and his fellow lonely Londoners face the same problem.

The state of uncertainty and lack of acceptance are among the causes for their ambivalence and lower sense of identity. Similarly, the two West Indian brothers in *Tell Me Who to Kill* are challenged by spatial dislocation and the identity loss they experienced in London. Their identity was severely affected because of the alienating socio-economic condition they are faced with. Hyacinth, in *The Unbelonging*, and Leila, in *The Final Passage*, also face problems related with identity due to their being unhomed. Generally, the loss of identity the immigrant characters in the novels encounter emanates from the unhomely condition that does not provide them comfort and, hence, alienates them.

Each story in the literary texts in this study emphasizes the loss of home and the subsequent search for it. The immigrant characters suffer from loss of home, and they are commonly stranded between the dilemma of the past and the present. The sense of being not at home resonates throughout all the novels. The poor immigrants in *The Lonely Londoners* experience the emptiness that home would have filled in. In Naipaul's novel, Santosh is depicted as an immigrant character that feels he has nowhere to go. In the same novel, the portrayal of the two West Indian brothers reveals that their rootlessness has made them hopeless strangers. Likewise, the difficulty of leaving one's home behind and the state of doubt about the future compels Hyacinth and Leila to experience the sense of unbelonging.

The individual immigrant's stories narrated in the novels demonstrate the constant search for home. The stories of Moses, Galahad, and Tanty, in *The Lonely Londoners,* and that of Leila, Michael, and Leila's mother, in *The Final Passage*, are comparable in terms of the search for home. In both cases, the immigrants experience a persistent quest for home. In their long and difficult search for home, they also suffer both physically and psychologically. Similarly, Santosh and the two brothers feel a sense of no longer having a place that they call home. As a result, they continually search for the home they left behind. In other words, their dislocation puts them in a state of emotional detachment from the social and cultural connections they had when they were in the Caribbean island.

The stories also commonly reveal the incongruity of most of the immigrants' high expectations and the reality on the ground at the host country. As discussed in the analysis section, the immigrants oftentimes anticipated to find a new home that they thought would be much better than their original homeland. However, neither Galahad and Tanty nor Santosh and Dayo nor Hyacinth and Leila found what they expected. They were rather neglected and made feel unhomed.

In connection with this, the shanty places they inhabit have strong effect on the immigrants' feelings. For instance, the West Indian immigrants in the suburbs of London depicted in the *Lonely Londoners* feel rejected and isolated. Similarly, Santosh's use of words or phrase such as 'the dark house', 'strange', and 'stranger' contain ideas that demonstrate a sense of dislocation. Hyacinth and Leila also share the same experience. In sum, the poor quality of the houses depicted in all the selected texts suggests the disparaging tendency towards the immigrants, thereby compelling them to accept the fact that they are not wanted.

Nostalgia is yet another example of common thematic feature that prevails throughout the literary texts. The immigrants in each story are often carried away with nostalgic memory of home. Whenever the immigrants find themselves in a state of loneliness or other forms of discontents that emerge from their dislocation, they try to root themselves in memories of home they have left behind. They often remember

their past and imagine that they are experiencing it again by engaging themselves in talks about home. Thus, the feelings of homesickness and the desire to return home are repeatedly observed in the novels.

Moses, for instance, reveals his longing for home through his recounting of his memories. He also suggests that the doors of returning home are still half-open. The rootlessness and disillusionment of Santosh and his desire for home is also highlighted in his reminiscence of the cool evening of Bombay with few passengers and little traffic. Similarly, the immigrants express the affectionate feeling they have about the past particularly talking about the happiest of their memories, and, hence, they forget their loneliness at least for the time being. In this regard, Tanty's and Hyacinth's nostalgic experience is worth mentioning. Tanty is a character that represents immigrants that are physically dislocated from home but that still dwell there in her homeland and hence who have nostalgic longing for home. Hyacinth's nostalgia for home is a momentary liberating space for her since she is presently involved in the desire to re-live those happy days before she came to England.

In the immigrants' nostalgic feelings, the stories reveal the immigrants' desire to return home. There are several incidents in each story where the immigrants demonstrate their strong attachment with 'place', which in turn has an effect on the immigrants' social ties and manifestations of their identities. Psychological states such as loneliness, despair, estrangement, and nowhereness, etc. overwhelm the immigrants. Thus, they resort to reminiscing about their past since they do not have any other way of achieving what they left behind. For example, Moses' nostalgic search for home is the result of intense agitation that finding oneself in a place that estranges somebody at a time when such a person is not needed causes. Likewise, every little incident takes Hyacinth longingly back to home. It is through such memories of mango trees, green grass, and bright sunshine that Hyacinth tries to create the sense of connection that she had lost. Tanty also seems to have remained tied to her homeland, for she always tries to keep holding on to her memory of those good old days back home. In the same vein, Leila recognizes that she is in a strange land the moment she arrived in England and felt a longing for home.

In general, the constraining feeling of being an immigrant in a foreign land while wanting to return home is a recurrent theme that echoes endlessly throughout the literary works. This feeling of uprootedness and the inability to relocate oneself back home causes a feeling that strongly affects displaced people like Moses, Tanty, Galahad, Hyacinth and Leila. Furthermore, the search for home through nostalgia somehow helps the immigrants to escape the psychological burden of dislocation, and the deeper sense of connection to their homeland helps them in their quest for identity.

The place of immigrant women in the literary texts can also be seen as a common thematic concern of each author. As highlighted in the analysis part, the burden of dislocation is double-folded on women. Put differently, female immigrants are mistreated and abused because of their gender on top of the challenges of dislocation they commonly share with male immigrants. In The *Lonely Londoners*, there is an immigrant woman who goes through domestic violence. Hyacinth and Leila, in *The Unbelonging* and *The Final Passage*, respectively, might be seen in this same light. These immigrants represent women that are doubly dislocated both as immigrants in a strange country, on the one hand, and as victims of oppression due to their gender.

The literary texts, as discussed so far, largely focus on similar issues with regard to dislocation and the quest for identity. However, there are slight departures among the novels in terms of emphasis to postcolonial concepts, such as mimicry, hybridity, and language use. In other words, these concepts are better demonstrated in *The Lonely Londoners* and *In A Free State* than the other two novels.

In *The Lonely Londoners*, the effect of mimicry in shaping and negotiating the identity of immigrants that experience dislocation is noticeable in different aspects. For instance, Harris is a typical immigrant character whose experience clarifies the practice of mimicry and its close connection to identity in the novel. He is an immigrant from the West Indies, but his mimicry of the Englishmen makes one think that he is more English than the English themselves. In the same novel, Bart often wants to associate himself with white British people, and denial of his identity has

put him in a state of in-betweenness. However, such features have not been much reflected in *The Unbelonging* and *The Final Passage*.

Despite the various common aspects of dislocation demonstrated in the novels, the issue of hybridity is clearly manifested in the works of Selvon and Naipaul than in the novels of Riley and Phillips. In *The Lonely Londoners,* Harris and Bart want to be represented as British gentlemen through mimicry and hybridity. The case of an immigrant called Joseph, who married an English girl and who got four children from the white woman, is another instance of hybridity. In connection with this, Santosh's marriage with the *hubshi* (black) woman can be seen in the same light. On the contrary, *The Unbelonging* and *The Final Passage* do not dwell much on hybridity.

There is also a slight difference in language use among the novels. For example, the analysis of the language use of Caribbean immigrants in *The Lonely Londoners* reveals the inseparable link between language and identity. The story in the novel is narrated in the West Indian English version (Creole) even though the setting is almost entirely in London. The narrator's and many of the immigrant characters' preference for this version of English, on the one hand, and some characters' aversion to it, on the other hand, indicates the nexus between dislocation, language use and identity in the novel. On the other hand, the stories in *The Unbelonging, The Final Passage,* and *In A Free State* are mostly narrated using the standard English version even though some immigrants occasionally mix Creole in their speech.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1. Conclusion

Caribbean literary works in this study are concerned with revealing problems related to dislocation and the quest for identity. Dislocation often creates the feeling of being excluded and other related problems of psychological, emotional, and cultural dislocations. Moreover, dislocation triggers disorientation of the real and the fancy of the immigrant's experiences, thereby reinforcing a constant search for home. At the onset of the journey to a strange land, immigrants aspire to leave their homeland with great expectations from life in the host country. Many also hope to return home with huge achievements. However, the second search for home, which is the desire to return to the original homeland, often proves to be as challenging as living in a foreign land as an immigrant.

In the analysis of the selected Caribbean novels, it has been attempted to examine the different aspects of dislocation and the quest for identity through the postcolonial theoretical framework. The analysis highlights the application of salient postcolonial theoretical issues related to cultural dislocation, identity, space and place, racial prejudice, marginality, mimicry, and hybridity as manifested in the literary works.

The analysis of the literary works shows the challenges that immigrants encounter due to dislocation. They are faced with the predicaments of Otherness, the search for home, nostalgia, colour prejudice, identity crisis, mimicry and hybridity. The immigrants in the novels are self-consciously aware of their own Otherness. They recognize that their colour is different; their accent is a lot different; and their way of life is different from the host society. Besides, their dislocation has compelled them to bear the burden of loneliness.

The analysis also shows that the representation of the immigrants as Others is revealed directly through reference to the socio-cultural system of the host country

and indirectly through the immigrants' attempt to make themselves invisible to the new 'home'. The representation of the immigrants as Others or as someone not belonging to the host country is frequently raised by the immigrants in each story. In addition to the intentional or unintentional othering of the immigrants by the host people, the analysis reveals that the immigrants create an imaginary boundary and make reference to their differences. Hence, this self-imposed exclusion is clearly the result of Otherness and unhomeliness that create borders in one's mind.

As discussed in the analysis, finding oneself in unhomely space creates painful experiences. For instance, to be seen as different and being stereotyped as drug dealer or addict is agonizing for the immigrants. As a result, they struggle with lack of acceptance and grapple with loneliness on a daily basis.

The feelings of unbelonging and placelessness are also reflected in the novels. The representation of the immigrants as Others emerges from loss of home and the difficulty of adapting oneself to the host culture that pushes them aside. Hence, the immigrants in the selected Caribbean literary texts are often carried away with nostalgic memory of home, for they are forced to live in spaces where they feel a sense of unbelonging. Whenever these immigrants find themselves in a state of loneliness or other forms of discontents that emerge from their dislocation, they try to root themselves in memories of home they have left behind.

In addition to the Otherness and nostalgic longing the immigrants face, they also struggle with the problem of colour prejudice. There are repeated instances in the novels that depict how racial prejudice against the immigrants alienates them from the socio-cultural system and exacerbates their dislocation. The study reveals that the immigrants are often not accepted because of the colour of their skin. As a result, they are excluded from social, cultural and professional practices. They also face psychological challenges that their rejection causes.

The depiction of the immigrants in the novels, with all the challenges of Otherness and racial discrimination, also sheds light on the representation of their identity. The immigrants in the literary texts are challenged by white supremacy and its culture that

characterizes people of colour as unwanted Others. Thus, the novels highlight the presence of colour discrimination and problems that influence the identity of the dislocated immigrants. Some of the immigrants in the stories have negotiated their identity in order to be accepted by the host people. Furthermore, the effect of mimicry in shaping and negotiating the identity of someone that encounters dislocation is noticeable in different aspects. On the contrary, some immigrants show their reaction against racist prejudice in order to protect their self-esteem and identity.

The difficulty of adapting to the host culture and the immigrants' quest for freedom has also been pointed out in the analysis of each story. It can be understood from the analysis that the representation of identity, when particularly reflected through one's own self-perception, more often than not swings depending on what the person encounters and feels. Hence, most of the immigrants in the literary works suffer from a state of uncertainty and loss. Their physical dislocation from their homeland has become a cause for their ambivalence and lower sense of identity.

In addition, the majority of the immigrants in the novels experience a sense of unhomedness, for they could not identify themselves with the socio-cultural situation of the host country. Therefore, their sense of unbelonging that emanates from their dislocation is emphasized in the literary works. Likewise, the challenges of physical dislocation and the identity loss the immigrants experience have serious impacts on their identity. In general, the loss of identity the characters encounter emphasizes the experience of postcolonial societies that are challenged by dislocation, for it leaves them in a culture that does not provide them comfort and, hence, alienates them.

The fact that cultural dislocation is one of the most challenging experiences of postcolonial societies has also been stressed in the analysis. It often results in state of unhomeliness and disruption of the dislocated people's culture. Consequently, they experience a sense of emotional dislocation on top of the othering and in-betweeness that are related to it.

In a nutshell, the experience of cultural dislocation and constraints of adapting to a new environment are reflected in the selected literary works. The challenges

dislocated individuals encounter have been manifested through the immigrants' experience of the past and its effect on the present. As immigrants or people who have been forced to leave their homeland, the dislocated often struggle with the burdens of the past and related confusion of the present. Put differently, dislocated people usually grapple with nostalgia, home, alienation, challenges of accommodation as well as disillusionment with their present status. Moreover, their quest for identity in a foreign land is marred by their rootlessness, thereby exacerbating their loss of home and despair that their present situation in a foreign culture produces.

This study has been conducted with the objective of investigating and analyzing dislocation and its subsequent effect on the quest for identity in Caribbean novels in English. Based on this major objective and four specific objectives, the study has drawn the following salient findings.

A close examination of each immigrant's story highlights the multifaceted challenges of dislocation. The analysis of all the various features of dislocation presented in the literary works reveal the strong relationship between the search for home and the quest for identity. In other words, the constant search for home through nostalgia oftentimes creates connection to the past. Even though this nostalgic feeling is painful, it sometimes has a liberating psychological effect for immigrants that grapple with the lost part of their identity.

The examination of the literary texts also reveals that dislocation often leaves the immigrants in the space of in-between. In this regard, the recurring feelings of loneliness, exclusion, and otherness depicted in the stories reveal the immigrants' position of unbelonging to the socio-cultural milieu of the host country.

The cultural and racial alienations as well as marginality that emanate from dislocation are subtly complicated. The immigrant experiences these predicaments implicitly. Thus, the analysis shows the importance of examining different contexts from the immigrant's position as well as from events that happen in the story.

The study also brings to light that the issues of subordination, alongside inherited colonial legacies, are portrayed in the novels. Put differently, the novels by Selvon and Naipaul, as first generation Caribbean Diaspora novels, are more conspicuous in this regard than the novels by Riley and Phillips.

6.2. Recommendations

This study considers the following three interrelated recommendations. Firstly, a further investigation into the experiences of dislocated immigrants in recently published Diasporic writings can enhance our awareness about the often-changing complex predicaments they encounter. This also helps us to understand what it feels like to find oneself in a state of in-between and to negotiate one's identity.

Secondly, a similar in depth analysis of immigrants' personal recounts in literary works helps to communicate and share unique experiences. In the contemporary global trends of immigrants, there are experiences that are not often communicated and shared in the mainstream non-fictional works/media. Thus, examining the immigrants' journey and experience helps us to see the implicit racial and other forms of alienation that often remains thwarted for the sake of political correctness or other reasons.

Finally, a comparative study of African and Caribbean literary works can also enhance a broader understanding of English Literature students. Therefore, literature students should be encouraged to read, research, and analyze the historical and cultural connections of African and Caribbean literature in light of other postcolonial theoretical perspectives.

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