CONTOURS OF PSYCHOLOGICAL (DIS)ORIENTATION:
A POSTCOLONIAL READING OF CARYL PHILLIPS'S FICTION

Thesis submitted to the University of Calicut
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CERTIFICATE

This is to certify that the thesis entitled "Contours of Psychological (Dis)orientation: A Postcolonial Reading of Caryl Phillips's Fiction" is a bonafide record of studies and research carried out by Jose Varunny M. under my guidance and supervision in partial fulfillment of the requirements for the Degree of Doctor of Philosophy in English. The research work has not been previously formed the basis of award for any degree, diploma, fellowship or any other similar title. Its critical evaluation represents the independent work on the part of the candidate.

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DECLARATION

I hereby declare that the thesis entitled "Contours of Psychological (Dis)orientation: A Postcolonial Reading of Caryl Phillips's Fiction" is an authentic record of my studies and research carried out under the guidance of Dr. C. J. Davees, Associate Professor, Research Centre, Department of English, St. Thomas' College, Thrissur, in partial fulfillment of the requirements for the Degree of Doctor of Philosophy in English. I hereby declare that no part of this work has been submitted or published for the award of any degree, diploma, title or recognition.

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A NOTE ON DOCUMENTATION

I, hereby, would like to acknowledge that the documentation in the thesis is prepared in accordance with the style format suggested by *MLA Handbook for Writers of Research Papers* (7th edition).

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Chapter I

Introduction

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Chapter I

Introduction:

(Post)coloniality and Psychology

The field of postcolonial studies addresses various kinds of postcolonial experiences, such as territorial occupation, slavery, migration, anti–hegemonic resistance, ethnicity, racism, formation of identity, cultural transformation and the like. Although, not all of the above concepts can be counted as 'essentially' postcolonial, in their complex relationships with each other they fit in the vast fabric of 'postcolonial experiences.' The experiences of people with above postcolonial conditions as historical events have been viewed as the effects of a Eurocentric world–vision that dismisses the rest of the world as inferior. Roughly estimated, from the age of early modernity in the sixteenth century, Europe, through its numerous territorial explorations for trade and conquests, has produced both through conscious efforts and as corollary episodes immeasurable transformations and displacements on all walks of life of the vanquished humanity. Such colonial practices have constituted on the non–European psyche a sense of being ousted from their history, land and culture, essentially binding them to permanent psychological disorienting experiences. While these colonial experiences inflict an enormous amount of psychological problems to the non–whites, it has generated equivalent ambivalent moments for the Europeans as well. Caryl Phillips (1958–), a major voice in the contemporary postcolonial literatures, provides in his fictional works deep insights into the fundamental issues related to the colonial cultures and histories and their unsettling roles in the various aspects of life of the colonial victims. The present thesis "Contours of Psychological

(Dis)orientation: A Postcolonial Reading of Caryl Phillips's Fiction" seeks to make reflections and evaluations on the psychological aspects of the postcolonial experiences of these colonial victims as reflected in the fictional works of Caryl Phillips. Accordingly, the study approaches the fictional works of Caryl Phillips from various thematic and interpretative angles to disclose the psychological (dis)orientation of the protagonists in the contexts of their postcolonial experiences.

Caryl Phillips, born in one of the Caribbean islands St. Kitts on 13 March 1958, holds a significant position among the present–day postcolonial writers for his ability to tell the tales of people who are burdened by the histories of colonialism and its unsettling ramifications in the present. While an impressive body of his writing conveys a deep understanding of the impact of colonial displacement on the psyche of its victims, it is also often admired for its penetrating social criticism as well as its insightful understanding of the human condition. However, this characteristic mode of his writing demonstrates his affinities with a distinctive body of writers that was popular in the latter half of the twentieth century under the label 'black British.' Black British are generally considered to be those 'British citizens' of black and African heritage. However, Prabhu Guptara defines 'black British' as "those people of non–European origin who are now or were in the past, entitled to hold a British passport and displayed a substantial commitment to Britain, for example by living a large part of their lives here" (16). Nevertheless, the label 'black' has not gone well with the ethnicities of some of the writers in this group, and so, the use of the term has not found quite favour with some of these writers. Kobena Mercer notes on the dangers involved in labelling these writers of various cultural origin as ‘black British.’ According to her these writers “… interpellated themselves … each other as ‘black’ ... in order to engender an inclusive and ‘pluralistic sense of an imagined community’” (291–92). The major figures of this group, apart from Caryl Phillips, include Wilson Harris (1921), Samuel Selvon (1923– 1994), George Lamming (1927), Kamau Brathwaite (1930), V.S. Naipaul (1932), Linton Kwesi Johnson (1952), Hanif Kureshi (1954), David Dabydeen (1955), Ben Okri (1959), Fred D’Aguiar (1960) and Jackie Kay (1961). However, many of these writers invite attention to the essential cultural hybridity of racial identities in their works in a way that productively dismantles ‘blackness’, making its boundaries less fixed and more fluid, and its thematic preoccupations more varied and shifting (Donnell 251–52). The recurrent themes that black British writers interweave in their writing often range from examining their colonial past, their constant migrations and the present–day harsh realities of living in the racially deterministic society of Britain/England. Victoria Arana examines that the black British writers took upon to explore themes of “displacement, migration, befuddled national and cultural identity, and other downbeat effects of living and working in a post imperial Britain or a former British colony” (31). Chris Weedon observes that in the rich body of writing of these writers, “the long history of slavery and colonialism and the more immediate history of post–war migration and life in contemporary Britain are main points of reference” (74).

Phillips’s principal focus has also been on these issues of displacement generated by various colonial processes in history and its present–day repercussions in the lives of people. One significant point of departure that Phillips makes from the other black British writers is his choice to extricate himself from the constraints of subject matter that these writers take upon. Obviously, while sharing the platform with the other black British writers in their attempts to address the issues of such marginalised people and their predicaments, Phillips's humanism and sense of universality compel him to indulge in the issues of other marginalised histories, such as the issues of Jews. Therefore, one confronts a dilemma in categorising Caryl Phillips to this exclusive class of black British. Not only did these subject matter, but also his divided commitments and preponderance for a constant travelling life–style, rescued him from such exclusive appellations. After having brought to England by his parents, twelve weeks after his birth in St. Kitts, he grew up in England. At present, living and teaching in the United States, his 'home' destinations continuously shift between Britain, America and Caribbean islands. This ever–changing nature of his 'home' allows him to escape the easy fixation of the above tag, 'black British.' Benedicte Ledent, a prominent critic on Caryl Phillips's writing points out the difficulty "…in pigeonholing him as either Caribbean, Black British, British, or even, now that he resides most of the year in New York, as African–American" (*Caryl Phillips: Contemporary World Writers* 5). But the best tag that she proposes to be attached with Phillips is 'Caribbean' due to his complex identity, for it is an "…essentially inclusive and multicultural label, which contains not only 'both Europe and Africa' but also the Americas, and therefore sidesteps the conceptual straitjacket of adjectives such as 'Black British' or even post–colonial" (*Caryl Phillips: Contemporary World Writers* 5). However, the particular interest that Caryl Phillips evinces in addressing the issues of the downtrodden and the marginalised people brings him together with the vast pool of other postcolonial writers while simultaneously placing him with black British writers on account of his treatment of the issues of black Britons.

Caryl Phillips has imprinted his identity in the literary world with a substantial amount of his works that include, fiction, non–fiction, plays, essays, screenplays for films and television and anthologies. His career started by writing for the theatre, and his early plays include *Strange Fruit* (1980), *Where There is Darkness* (1982) and *The Shelter* (1983). He has written a number of radio plays and documentaries for BBC such as *The Wasted Years* (1984), *The Prince of Africa* (1987) and *The Spirit of America* (1995). He has written many screenplays including the three–hour film of his own novel *The Final Passage* in 1996 and for the film *Playing Away* (1986). His screenplay for the Merchant Ivory adaptation of V. S. Naipaul's *The Mystic Masseur* (2001) won the Silver Ombu for best screenplay at the Mar Del Plata film festival in Argentina. He has written ten novels and a number of essays. His novels include *The Final Passage* (1985), *A State of Independence* (1986), *Higher Ground* (1989), *Cambridge* (1991), *Crossing the River* (1993), *The Nature of Blood* (1997), *A Distant Shore* (2003), *Dancing in the Dark* (2005) *Foreigners* (2007) and *In the Falling Snow* (2009). His non–fictional works include *The European Tribe* (1987), *The Atlantic Sound* (2000), *A New World Order* (2001), and *Colour Me English* (2011). He is the editor of two anthologies: *Extravagant Strangers: A Literature of Belonging* (1997) and *The Right Set: An Anthology of Writing on Tennis* (2009). The translations of his works into over a dozen languages reveal how significant his works are today. Phillips's *Crossing the River* was shortlisted for the 1993 Booker Prize and *A Distant Shore* won the 2004 'Commonwealth Writers Prize.'

Caryl Phillips's confrontation with cultural uncertainty in early years was enormous in the society of England that discriminated people on the basis of colour of the skin. Consequently, his dilemma arose out of a "discomfort of being torn between a British and West Indian culture" (Schatteman, *Conversations* xi). Most of the fictional works of Phillips are to be examined against this background of identity crisis confronted especially by Africans and West Indians in England. In an interview Phillips remarks, "I write because I don't want another generation, I don't want another individual to have to suffer, unnecessarily, anxieties around identity, to be ashamed of the questions "*Where am I from*," [sic] to feel panicked when somebody says, "Who are you?" (Clingman "Other Voices", 113; emphasis original). The dilemma of rising from the displaced identity of first and second generations of Caribbean migrants in England and the uncertainty about belonging essentially become a catalyst for his imagination. It forces him not to spurn away from the issues of the impacts of colonialism, the displacement it brings about, search for belonging, bewilderment of living between multiple cultural identities and racial discriminations, and above all the psychological disorientation that all the above conditions bring in. As Nick Rennison in *Contemporary British Novelists* observes, "Through his carefully crafted but passionate investigations of people painfully uprooted from their selves and their past, he has provided an original perspective on themes of home, exile and memory that have exercised the imaginations of many novelists" (110). Accordingly, Phillips's fiction becomes a mirror that reflects the micro–history of the blacks – their colonial past, experiences in slavery, dehumanisation, exiles and ultimately their present–day troubled presence in Europe. Nadine Flagel in her doctoral thesis argues, "Phillips compresses the historical world, thickening and reducing historical ingredients to their essential combination, thereby maximising their fictional use" (48). In fact, what Phillips intends to do through his writing is the retrieval of a history that has been obliterated by the West and its domineering discourses. Renee T. Schatteman quotes J. M. Coetzee in his introduction to *Conversations with Caryl Phillips*: "Phillips's fiction has a single aim – 'remembering what the west would like to forget'" (xv). This retrieval is a means of doing justice to the victims of history, reinstating their true history which the West forgets due to its inability and unwillingness to shoulder the responsibility in inflicting such massive amount of trauma and pain to millions of people. As Renee T. Schatteman notes, "The driving forces behind Phillips's writing seem to be his commitment to the reworking of history to reveal new layers of analysis about the past and his ethic of sympathy and hope for those who have been overtaken by historical injustices" (*Conversations* xvi). Accordingly, behind his story telling, there is always a historical event as well as historical figures claiming for their rightful places.

Fundamentally, Africa, Caribbean and England become locations of major significance in Phillips's fiction as it is in these locations where his characters confront uprootedness, displacement and search for a 'home' both in its literal and metaphorical senses. These triangular locations, with its interstitial spaces of Atlantic, hold importance in the diasporic journey of the blacks. It represents a movement as in Paul Gilroy's 'black Atlantic' – a space that stands for the diasporic movement of the blacks across the space and time. Africa is important because it has witnessed the massive displacements and dispersals of its people in a system of slavery, while it is also the ancestral home for many of the blacks who have been scattered across the globe. It represents the soil where they all find their 'troubled ancestral roots,' while profoundly creating a consciousness of being 'on permanent black diaspora.' Caribbean is pictured as a site of colonial remnants where European colonialism has played its havoc in constructing its marginality and postcolonial situation. It also becomes a location where Africa meets its displaced, lost children. Phillips says, "The reason I write about the Caribbean is that the Caribbean contains both Europe and Africa. …It is where Africa met Europe on somebody else's soil and that juxtaposition of Africa and Europe in the Americas is very important for me" (qtd. in Rennison109). England is important as it is the locale to where the displaced blacks from Africa, Caribbean and from the erstwhile colonies arrive. It becomes a point of destination as well for the twentieth century migrants, asylum seekers and refugees due to Britain's role in precipitating their postcolonial conditions, and also owing to the economic possibilities it offers in a capitalist world. Therefore, these three locations, as a structural triangle in Phillips's fiction, become spaces where diasporic consciousness of the blacks interact and negotiate to produce the black cultural identity.

Caryl Phillips's fiction shows a deep concern for the blacks' suffering in the system of transatlantic slavery. He recounts how their displacement and consequent diaspora have created in them an enduring sense of 'a people without history, land and identity,' and he reflects on how the present day lives of the blacks in Caribbean, Europe and America are part of that great catastrophe in the history of humanity. Mawuena Logan notes that although slavery is a recognised institution as old as humanity itself, the 'transatlantic slave trade,' which gained momentum after the first human cargo of kidnapped Africans arrived in Portugal in 1441, gave a new meaning to the trade in humans (393). Transatlantic slavery as an institutionalised structure of oppression is reckoned to have flourished during the period from fifteenth to the nineteenth century that "transported between 9 and 15 million Africans to the Americas" (Falola xv). The whole structure of transatlantic slavery rested on two significant aspects in relation to the European whites; first, it depended on the socio–political and economic system of Europe, and second, transatlantic slavery flourished on the Orientalist principles that 'authorised' the Europeans to subjugate the 'less civilized' people. As Ashcroft, Griffiths and Tiffin observe, "Commercial slavery was the logical extension both of the need to acquire a cheap labour force for burgeoning planter economies, and of the desire to construct Europe's cultures as 'civilized' in contrast to the native, the cannibal, and the savage" (*Key Concepts* 213).

While slaves were bartered for goods from Europe, their physical and psychological conditions fell below that of human. As Suzanne Miers observes, "In normal parlance, slaves are possessions. They can be bought and sold, given away, inherited, paid as tax or tribute, and used for any purpose their owners wish"(714). More traumatising was their nightmarish journeys known as 'Middle Passage.' Middle Passage constituted one of three legs of 'triangular trade,' representing three voyages: the first, from Europe to Africa with manufactured goods and alcohol; the second, from Africa to the Americas with slaves; and the third, from the Americas to Europe with bills of exchange and trade commodities.

The Middle Passage refers to the second part of that voyage, which rendered both physical and psychological torture with harrowing conditions in the cargo ships where often the slaves were crammed in dirty and stinking conditions. BioDun J. Ogundayo observes that the intention behind such dehumanising acts was to either erase African identity or make the African forget his or her origins, or the very source of their being (175). Essentially, transatlantic slavery disrupted all the notions of community, kinships, history and culture. It “diluted their local and regional African cultures and stamped them as a people apart and inferior in societies otherwise characterised by a large degree of individualism, freedom, and mobility” (Rawley 4). The greater part of the slaves involved in the Middle Passage ended up on the Caribbean plantations, where they encountered extreme brutalities.

Phillips is concerned with multiple levels of displacements and colonial conditions created by transatlantic slavery and territorial colonisation in the lives of the blacks. Basically, the displacement of the blacks arose when they were transported from Africa to the Caribbean islands as slaves to work in the plantation colonies of Europe. Though slave trade and slavery were prohibited by law in Britain in 1907 and 1934 respectively (Bryan 64), colonial rule still continued in these parts of globe. British Empire held many parts of the Caribbean islands as its colony, leaving the region underdeveloped. When the post – War years necessitated the labour force for Britain’s renovation, many of the Caribbeans immigrated from their post–colonial circumstances of islands to the uncertain opportunities of Britain. In fact, such kind of immigration to Britain was endorsed by the British Nationality Act of 1948. ‘Windrush generation’ is a popular designation for this post–war immigration to Britain, and it derives that name from the name of a converted troopship, *Empire Windrush*, which began carrying West Indians and other emigrants to England in June, 1948 (Weiss 163). Though Britain invited the West Indians for the reconstruction of the country, a true acceptance and recognition were not accorded to them. This predicament of the blacks has been one of the concerns of Caryl Phillips's literary explorations. His writing is, therefore, modified by a consciousness that envelops Africa, Caribbean and England. Maya Jaggi notes that the spectral triangle of Phillips's work embraces the Africa of his ancestry, the Caribbean of his birth, the Britain of his upbringing and the United States where he lives now (77).

While Phillips is concerned with the lives of the blacks in Europe and America, he finds similar predicament in the lives of the Jews in Europe. For him, both the Jews and the blacks are "figure[s] of exclusion" (Durrant 6). As a black British writer, Phillips's interest in the issues of the Jews has been quite fascinating and paradoxical as well. A lack of public reference points to the experiences of the blacks in Europe during the 1970's, turned Phillips's attention towards Europe's treatment of the Jews, through which he made some sense of his own marginalisation. His watching the T.V. programme "The World at War" on the Holocaust, and his reading *The Diary of Anne Frank* (1947), initiated him into the issues of displacement and diaspora of the Jews. He could not accept the discrimination against the Jews as true in a Modern Europe in spite of their white colour. In an interview he observes, "I felt that if white people can do that to themselves, what the hell are they going to do me? I became interested in Jewish history" (Bell 601). To Phillips, the issues of both the Jews and the blacks are significantly analogous because Europe’s eagerness to exclude the ‘other,’ which stems from an ethnocentric attitude, is indiscriminately directed against both the blacks and the whites alike. He is also reminded of Frantz Fanon’s remarks: “It was my philosophy professor, a native of Antilles, who recalled the fact to me one day: ‘whenever you hear anyone abuse the Jews pay attention, because he is talking about you’” (*The European Tribe* 54). In spite of his grandfather’s Jewish background, Phillips denies his interest in the cause of the Jews coming that way. He notes, “…the family thing didn’t contribute to my interest really” (Schatteman, “Disturbing Master Narratives” 60). Phillips’s interests in the issues of the blacks and the Jews bring him to view human sufferings beyond any particular racial categories. Paul Gilroy shares a similar perspective of Phillips while placing together the histories of both the blacks and the Jews in his *Black Atlantic*. While examining the five hundred years of history of the blacks’ diasporic journeys and migrations, Gilroy draws a parallel experiences of the Jews, thereby closely linking their histories of journeys and exiles. He reminds, “It is often forgotten that the term ‘diaspora’ comes into the vocabulary of the black studies and the practice of pan–Africanist politics from Jewish thought” (205). Though Phillips deals with the histories of the blacks and the Jews, in no way he makes a comparison with their experiences. Each history is treated with its unique experiences, simultaneously distancing and juxtaposing. His intention is to show how the victimisations in the history sometimes have a common source and common experiences of suffering.

However, the juxtaposition of the histories of both the blacks and the Jews in Phillips’s fiction has been critically discussed from various angles. As Wendy

Zierler observes, "…by maintaining a pattern of asymmetry, Phillips brings together black and Jewish history, but also safeguards their respective integrity and specificity" (62–63). But the fierce criticism that has been levelled against this act of Phillips is by Hilary Mantel. As she notes, "This is the devil's sentimentality: it is demented cosiness, that denies the differences between people, denies how easily the interests of human beings become divided. It is indecent to lay claim to other people's suffering: it is a colonial impulse, dressed up as altruism" (qtd. in Craps 196). But Benedicte Ledent defends Phillips's position by observing that a black writer is reprimanded for such an act, while it is considered acceptable when it is displayed by white writers like Thomas Hardy, Tolstoy, or Shakespeare (*Caryl Phillips: Contemporary World Writers* 151). Sam Durrant also defensively argues: "To link the two modes of racial oppression is not to challenge arguments concerning the uniqueness of the Holocaust, nor to gloss over the differences between the extermination of the Jews and the many different forms of colonialism – few of which were genocidal in intention" (3). However, the treatment of the histories of blacks and Jews in Phillips's novels originates from viewing those histories through a sympathetic concern for humanity, for as he understands, human oppression and suffering are the same in the core, irrespective of space and time, or even race.

Taking all the fictional works of Phillips together, no work can be categorised as dealing with a specific theme, but a general pattern of dominant themes may be traced in his works. *Cambridge* (1991) and *Higher Ground* (1989) predominantly deal with the slave trade and the plantation slavery, while *Crossing the River* (1993) explicates the African diaspora across the globe. Migration to

Britain is treated in *A Final Passage* (1985), *A Distant Shore* (2003) and *Foreigners* (2007), while the post–independent situation and independence of Caribbean islands are explored in *A Final Passage* (1985) and *A State of Independence* (1986). *The Nature of Blood* (1997) almost wholly and a section in *Higher Ground* deal with the dislocation of the Jews at various periods in the history. The theme of black minstrelsy in America is also examined in *Dancing in the Dark* (2005), while *In the Falling Snow* (2009) discusses the modern–day presence of the blacks in England with a racial consciousness still tapping behind, the complexities related to the present generation, and the anxieties of the forthcoming generation in Britain.

The present study "Contours of Psychological (Dis)orientation: A Postcolonial Reading of Caryl Phillips's Fiction" is an examination into some of the above postcolonial experiences as described in Caryl Phillips's fiction from the perspective of a postcolonial psychological understanding. While Phillips's fiction addresses as to how knowledge–power structures constitute the subordination and postcoloniality of the less powerful, the present thesis attempts to enter the psychological arenas of those power relationships and its massive consequences. It, thus, attempts to analyse the internal dynamics of those power relations that sustain colonialism and neo–colonialism, and the impacts and consequences of such power relations on the psyche of the coloniser and the colonised. However, a few terms associated with these experiences, such as 'colonialism,' 'coloniality,' 'post–colonialism,' 'postcolonialism,' '(post)colonialism' 'postcoloniality' and '(post)coloniality' often generate ambiguities in relation to its implications. In this context, an explanation to some of the key terminologies as used in the thesis would help clarify the conceptual framework designed for this research.

‘Colonialism’ is viewed as the invasion, occupation and control of other people's territories and possessions. As John McLeod argues, “Colonialism transformed place, reorganising and restructuring the environments it settled; and it also changed the people involved – on all sides – who lived in colonized locations” (*The Routledge Companion* 2). The outcome of such incursions is revealed in the complex relationships that have emerged between the coloniser and the colonised. According to Ania Loomba, “... it locked the original inhabitants and the newcomers into the most complex and traumatic relationships in human history” (2). Primarily, it denotes a situation in which political, social and economic control is exerted through a colonial administration. On the other hand, ‘coloniality’ is the condition experienced by the vulnerable or the exploited even in the absence of a formal colonial administration. It is a ‘condition’ of subjugation and exploitation that spreads even to social, cultural, political, sexual, psychological and economic territories.

There exists a real disagreement and incongruity in the academic fields with regard to the use of the term ‘postcolonialism.’ The complexity that surrounds the term, as Simon Featherstone observes, “has led to much debate, to hyphens and parentheses demarcating the prefix, and to some theorists … avoiding the term altogether” (4–5). One of such complexities associated with the term ‘postcolonialism’ is its indiscriminate use with and without a hyphen after the prefix ‘post’ to suggest various aspects of colonialism and colonial conditions. However, when used with a hyphen as in ‘post–colonialism,’ the term would easily suggest “a compound, in which the ‘post–’ is a prefix which governs the subsequent element. ‘Post–colonial’ thus becomes something which is ‘post’ or after colonial” (Mishra and Hodge 276). The remarks made by Ashcroft, Griffiths and Tiffin clarify how the term has acquired a pluralistic meaning over the course of time:

> As originally used by historians after the Second World War in terms such as the post–colonial state, ‘post–colonial’ had a clearly chronological meaning, designating the post–independence period. However, from the late 1970s the term has been used by literary critics to discuss the various cultural effects of colonization. (*Key Concepts* 186)

However, one may find it useful to consider the term ‘post–colonialism’/‘postcolonialism’ by not designating a historical period, because in so doing, it suggests a period after independence or after colonialism. This method is likely to signify the idea of a historical period which, in effect, would confine the whole analysis to the effects of ‘after – independence’ period. Kwame Anthony Appiah notes that “the *post* in postcolonial, like the post in postmodern is the *post* of the space–clearing gesture” (119; emphasis original). For Robert Young, while postcolonialism is the political, cultural, economic and intellectual resistance of people in the third world to Western domination, it is not post as in “after the end of colonialism,” but rather post as in “after the onset of colonialism” (Krishna 67). However, while both the terms ‘postcolonialism’/‘post–colonialism’ are used interchangeably and indiscriminately in the contemporary theories and analysis to designate the ways in which race, ethnicity, culture and human identity are represented in relation to colonial experiences, the present study would use the term ‘postcolonialism’ without hyphenation, unless and otherwise to designate a historical period, in its inclusive uses to see the causes and effects of colonialism on cultures and societies. Accordingly, the concept of ‘postcolonialism,’ in this thesis, is to be viewed as the study and analysis of European invasions, their hidden motives and interests in colonial occupations, the repercussions of colonial conditions on the victims, the formation of subjectivity and a decolonising consciousness of the subjugated under such conditions. It may be seen also as the ways in which race, ethnicity, culture and human identity are represented in relation to the above colonial experiences. Thus, ‘postcolonialism’ may be better viewed as a perspective that addresses “all aspects of the colonial process from the beginning of colonial contact” (Ashcroft, Griffiths, and Tiffin, *Post–colonial Reader* 2). For the purpose of which, the term is to be disconnected from the notions of formal end of colonial rule and acknowledge “that the material realities and modes of representation common to colonialism are still with us today, even if the political map of the world has changed through decolonisation” (McLeod, *Beginning Postcolonialism* 33).

‘Postcoloniality’ is another term that finds a place in the discussion and analysis carried out in this thesis. While the term ‘postcoloniality’ escapes precise definition as the other related terms, it implies the ‘condition’ and the subjectivity of the individual, which is constructed in relation to race, ethnicity, culture, identity etc. It transcends the constrictions of a material condition, in that it exists before and after independence. Ania Loomba, while discussing Jorge de Alva, suggests,

> Postcoloniality should signify not so much subjectivity ‘after’ the colonial experience as a subjectivity of oppositionality to imperializing/colonizing ... discourses and practices ... We should ‘remove postcoloniality from a dependence on an antecedent colonial condition’ and ‘tether the term to a post–structuralist stake that marks its appearance. (12)

The other terms that are employed in the thesis are ‘(post)colonialism and (post)coloniality with the prefix ‘post’ in parenthesis. This is because under certain contexts, the postcolonial subject’s condition is purely ‘colonial,’ where no possibility of resistance is seen at the other end of the tunnel; but under certain other conditions, it may be a ‘postcolonial’ situation, in which there may be a prospect for a resistance or agency. However, at times, the postcolonial subject’s position falls either into postcolonial condition or purely into colonial condition and under such fluctuating situations of the postcolonial subject, terms like (post)colonialism and (post)coloniality are adapted.

The thesis proposes to analyse Caryl Phillips’s fiction under the light of a postcolonial reading strategy. ‘Postcolonial reading’ is a reading strategy that attempts to discover the hegemonic relationships in various domains of human relationship in the backdrop of colonialism. Ashcroft, Griffiths and Tiffin suggest that “postcolonialism” should be seen as a “reading strategy” (*Empire Writes Back* 189). They consider ‘postcolonial reading’ as “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”

(Ashcroft, Griffiths, and Tiffin, *Key Concepts* 192). Such an approach of subversive reading allows seeing the processes and repercussions of colonialism in a new light. Here, the text is read to bring out the 'contradictions' of its underlying 'assumptions' of civilisation, justice, aesthetics, sensibility, race and reveals its colonialist ideologies and processes (Ashcroft, Griffiths, and Tiffin, *Key Concepts* 192). On the contrary, a reading strategy that allows seeing colonial processes and repercussions of colonialism enables the reader to discover the fundamental dialectics of colonial relationships, the structuring aspects of colonialism and varied manifestations of such relationships. In the present study this latter aspect of postcolonial reading is adapted, mainly by incorporating the psychological insights and theories provided by many of the scholars in the field of postcolonial psychology.

The study finds many–sided relationships between the psychology and postcolonial conditions. Under the influence of poststructuralist dismantling of the Cartesian view of 'self' that guaranteed the supremacy and integrity of the self with its oft–quoted dictum, "I think, therefore I am," (Ashcroft, Griffiths and Tiffin, *Key Concepts* 11), postcolonial theories also view the 'self' not anymore as an entity that has an exclusive power over it, but rather as one that is exposed to external and internal influences. Therefore, in postcolonial studies, the self becomes an entity that is profoundly influenced by the effects of various colonial conditions and processes. John C. Turner's observation is significant in this regard. He says that self is often fashioned and defined by the socially produced anchor–points, and all the cognitive, emotional, motivational and behavioural functioning take place from a socially defined vantage point and are, therefore, regulated and mediated by it (xiii). Accordingly, the correlation that the study draws between the psychology and postcolonial conditions offers a framework to examine the after–effects of various colonial histories and contexts, the complexities of identity and race, and the psychological and cultural manifestations of colonial relationships. Psychological aspects of colonial conditions gain significant attention in this study from an awareness that while there have been great amount of researches conducted on the political, cultural and economic dimensions of colonialism and colonial conditions, adequate considerations have not yet been given to analyse the psychological experiences and coordinates of such conditions. However, this does not mean a total absence of any studies that examine the psychological aspects of colonial experiences; but rather, it indicates the discrepancy in the amount of attention laid on the issue.

Various postcolonial thinkers have noted the necessities and the implications emerging from the link between the studies of postcolonial psychology and various aspects of colonialism. As Ashis Nandy observes, “The political economy of colonization is of course important, but the crudity and inanity of colonialism are principally expressed in the sphere of psychology” (2). Abigail Ward argues, “A psychological approach to studying postcolonial cultures often establishes a way of reading which is attentive to the psychological effects of colonization and/or decolonization on formerly colonized and, frequently, colonizing peoples” (190). The basic assumption of the present study is that a psychological understanding of postcolonial experiences can significantly clarify many of the fundamental issues related to colonial relationships and experiences in (post)colonialism and (post)colonial conditions that are often undermined or obliterated in the metanarratives of the history of colonisation.

While attention is focused on the postcolonial psychological experiences, a clarification of the concept ‘psychological (dis)orientation’ as used in the title of the thesis is deemed necessary. This may be done by viewing the concepts in their separate connotations, as ‘disorientation’ and ‘orientation.’ However, these concepts as employed in the study always cannot be taken as categories diametrically opposed; instead, the term as used in the title designates two simultaneous positions of human psyche under postcolonial conditions. Psychological disorientation is a psychological state characterised by a lack of a consistency, a state of disruption and a disorder. David Matsumoto describes psychological disorientation as an impaired capacity to perceive one’s place in time, space or situation (163). M.S. Bhatia explains psychological disorientation as impairment of awareness of time, place, and the position of the self in relation to other persons (118). However, the concept of psychological disorientation designates two aspects in the thesis. First, in the light of above two explanations of the term ‘disorientation,’ it explicitly refers to a dissociation of the self from reality, a loss of direction and saneness, or to some extent, a state of psychic disorder. Such disorientation occurs in the individuals who confront the effects of traumatic events in the colonial conditions. Second, it denotes a sense of uncertainty and incomprehension, a condition in which the individuals fail to find a unique experience. This situation is not exactly a state of mental disorder in psychological sense, but rather an experience of ambivalence that provides them with a sense of ‘not here and not there.’

On the other hand, the concept ‘psychological orientation’ indicates how one directs, moves or conducts one’s life, rather positively, under a particular condition or disposition. The study is conducted from the point of two aspects of psychological orientation. First, psychological orientation suggests how one’s attitudes and psychic dispositions operate under various situations. In the study, it signifies how the individuals conduct, orient or perform even under psychologically disorienting experiences. In this paradigm, the individuals are conscious of their ambivalent conditions and their inability to hold themselves uniquely under multiple uncertain experiences. This kind of situation is often displayed under psychological disorientation, where the individuals find themselves in a situation ‘not here and not there,’ where everything is out of joint. Second, it denotes a psychological condition, where they conduct themselves rather constructively, though, unaware of their psychological disorientation or psychic disturbances. Nevertheless, the concept ‘orientation’ in association with the term ‘disorientation’ implies a paradoxical situation. It is true that basically in the disoriented individuals, a delusive psychological condition compels them to imagine that they exist in a normal world. The individual caught in psychological disorientation loses contact with reality, and therefore thinks that he or she is conducting himself or herself ‘logically.’ However, this ‘false vision’ of the disoriented individuals generally provides a clue to their emotional instability. Thus, the concept of ‘psychological (dis)orientation,’ in nutshell, implies two psychological states working in an individual simultaneously.

The vast fields of postcolonial studies and psychology are closely related, for as Mrinalini Greedharry observes in *Postcolonial Theory and Psychoanalysis*, "the language of psychoanalysis so permeates the discourse of postcolonial theory that most of us have lost track of the origins of the terms and conceptualizations we regularly use such as, most notably, the well–worn term 'the other' derived from Lacan" (5). Colonial encounters have created unparalleled situations of complex and unsettling relationships between the coloniser and the colonised in history, impacting tremendously on the psyche of each other. A psychological understanding of the colonial experiences can inevitably enhance deep insights into the social, cultural and political effects of diverse colonial moments, while such experiences have been investigated so vibrantly to understand the material effects of colonial practices. Therefore, in order to understand the extensive impacts of colonial experiences, it is imperative to identify also the psychological coordinates and effects of colonialism. One of the fundamental premises on which the present thesis develops is that the "'marginal' and the 'central' [in colonial relationships] are of course psychological constructs" (Ashcroft, Griffiths and Tiffin, *Empire Writes Back* 104). Mrinalini Greedharry accentuates the need for incorporating psychological theories into the analytical contexts of postcolonial experiences when she says,

> Since Fanon, focusing on subjectivity, identity or the relational dynamic between colonizers and colonized, through psychoanalytic language, has allowed postcolonial criticism to insist and demonstrate that there are devastating cultural and personal manifestations and effects of colonialism that strictly economic and political accounts of colonialism have not, in the past, been able or willing to reveal. (5–6)

A psychological inquiry can thus bring to surface many of the fundamental issues simmering beneath the colonial/postcolonial experiences. However, the present research does not dwell exclusively on psychoanalytic theories related to colonial moments, but rather it attempts to draw heavily on the postcolonial psychological insights and theories as provided by some of the postcolonial scholars in the field. That is to say, the present study engages itself with those psychoanalytic theories that have been adequately utilised by some of the postcolonial scholars to theorise various kinds of (post)colonial experiences.

Critical insights, in the field of postcolonial psychology, provided by W.E.B Du Bois, Frantz Fanon, Octave Mannoni, Edward Said, Homi Bhabha and Gayatri Spivak have all been significant contributions to the understanding of the postcolonial experiences of individuals dislocated through various colonial processes. While the present study is conducted to examine the psychological experiences of postcolonial conditions, it seeks to be informed by the postcolonial theoretical formulations on the dynamics of psyche within the context of colonial hegemonic relationships as conceived by some of the postcolonial thinkers. While some of these thinkers explore the peculiar psychological dynamics of the coloniser and their strategies and methods, discourses and ideologies used to produce and perpetuate such power–relationship, others attempt to analyse the peculiar psychic conditions of the oppressed that guarantee and legitimise colonialism in spite of their anti–hegemonic resistive power. While examining the fiction of Caryl Phillips from postcolonial theoretical perspectives, the present study utilises the theories and psychological insights of these postcolonial thinkers as a theoretical framework to read his fictional works. While the thesis depends extensively on postcolonial psychological theories, it also seeks considerable help from the modern psychological theories that elude the distinction between psychoanalytic, psychiatric and general psychological theories. A brief survey of these theoretical positions would allow one to see how these thinkers view colonial relationships, and to what extent the impacts of colonialism exert influence on the colonised and the coloniser.

In *The Souls of Black Folk* (1903), W.E.B. Du Bois (1868–1963) addresses the issue of the colour line in twentieth–century. According to him the problem of the Negro is that he constantly strives to conflate two identities in a quest for self actualisation; he aspires to be both a Negro and an American. By introducing two concepts like ‘the veil’ and ‘double–consciousness’ Du Bois attends to the quintessential black experience in America. To him, the veil suggests three things: first, the dark skin that distinguishes them from the whites; second, the white’s inability to see blacks as ‘true’ Americans; and third, it refers to blacks’ own inability to see themselves beyond racial stereotypes created by the whites. He also provides an insight into the dangers of blacks’ internalising the stereotypes in his celebrated concept of ‘double consciousness’ that occurs precisely by “looking at one’s self through the eyes of others” (*The Souls of Black Folk* 8). These theoretical perspectives of Du Bois provide a hint to the psychic mechanisms and dynamics that the black man adopts especially at the presence of whites; it essentially points to how a colonial relationship is perpetuated by internalising the Western stereotypes about the black man.

Octave Mannoni (1899–1989) in his book *Prospero and Caliban: The Psychology of Colonisation* (1950 trans.) explores mainly the psychological imperatives of both the coloniser and the colonised in their basic character of 'Inferiority Complex' and 'Dependency Complex' respectively. He sees colonialism in Madagascar "as a case of the meeting of two entirely different types of personality and their reactions to each other, in consequence of which the native becomes 'colonised' and the European becomes a colonial" (Mannoni 17). According to him, Malagasy (the native of Madagascar) were "neither inferior nor superior but yet wholly dependent" (Mannoni 157). Mannoni contends that the dependency behaviour in the Malagasy predated the arrival of the Europeans. When the Malagasy is forced to break ties with their cultural practices of their tribal society – "ancestor–worship, or the cult of the dead" (Mannoni 49), they suffer a sense of "abandonment" and undergo a kind of predicament similar to that of 'adolescent crisis'. For Mannoni, this threat of abandonment creates an "orphaned state" (Mannoni 55). Therefore, the drive to avoid this sense of abandonment in the Malagasy results in dependence; consequently, the presence of the European becomes very comforting. Mannoni observes, "They considered the presence of the European beneficial and felt that his arrival held out to them hopes of progress" (128). In the European, the Malagasy sees an absolute master, the protector and the guardian. Mannoni also discovers in the Malagasy the dependency being continued when the European does the colonised a favour and the natives expect such favours again and again. "In fact the gifts which the Malagasy first accepts, then asks for, and finally, in certain rare cases, even demands, are simply the outward and visible signs of this reassuring relationship of dependence" (Mannoni 42). According to him, the colonisation is a kind of gratification of this dependency complex of the Malagasy. By contrast, Mannoni proposes that the European culture is inclined towards what he calls inferiority complex of the Europeans. According to him, it is the result of a "grave lack of sociability combined with a pathological urge to dominate" (102). Mannoni's concept of inferiority is attributed to Europeans' inability to compete successfully with other Europeans in their land. This inferiority complex in the Europeans compels them to paternalize and dominate others. Regardless of some limitations, Mannoni's study remains significant in its attempts to comprehend the psychological effects of colonisation. Frantz Fanon had been a great critique of Mannoni, whose theory of 'dependency' as the root cause of colonialism was vehemently critiqued by Fanon.

A rather authentic study on the development of colonial encounters and the psychological pressures of the colonised began to appear with the works of Frantz Fanon (1925–1961) from Martinique, one of the Caribbean islands, in his works *Black Skin, White Masks* (1967 trans.) and *The Wretched of the Earth* (1965 trans.). Fanon focused on the subjectivity, identity and the dynamics in the relationships between the colonisers and the colonised, and moreover on the transformation of the colonised at the presence of the white coloniser. His views on cultural colonisation, especially by colonial language, have wider implications in the formation of 'self–consciousness.' According to Fanon, "To speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization" (*Black Skin, White Masks* 8). His viewpoints on blacks' sense of 'inferiority complex' and need for 'lactification' or "hallucinatory whitening" (*Black Skin, White Masks* 74) sheds light on the mechanism that conducts the black man in the presence of whites. In Fanon's opinion, the black man, when living in the white society, becomes excruciatingly aware of his 'blackness' and a sense of 'lack' of white colour; as a result, he makes frantic attempts to escape, in a self–deceiving manner, his 'blackness'. Such an attempt to compensate this grave 'lack' of self, the black man puts on various 'white masks' of language, dress and manners – which becomes a kind of 'lactification.' Thus, the black man's attempts to redress the 'blackness' in him essentially crush his psyche and create his subjectivity more emphatic. Fanon argues, "In the man of color there is a constant effort to run away from his own individuality, to annihilate his own presence" (*Black Skin, White Masks* 43). In *The Wretched of the Earth,* he speaks about colonial violence as a necessary resistive strategy against colonialism. To him, decolonisation is a process attained through colonial violence. Fanon speaks about violence in decolonisation from his own experiences of Algerian war that erupted 1954, while he was working as doctor for the psychiatric ward of the Blida–Joinville, a French–run hospital in Algeria. Fanon treated the victims of psychological suffering of both the soldiers who attempted to quell anti–colonial resistance through violence as well as the Algerians who were victimised in the war.

After Fanon and Mannoni, colonial situations and internal dynamics of colonialism were captivatingly analysed by contemporary postcolonial thinkers like Edward Said (1935 –), Homi K. Bhabha (1949 –) and Gayatri C. Spivak (1942–). Edward Said, Homi K. Bhabha and Gayatri C. Spivak who constitute what Robert Young describes as "the Holy Trinity of colonial–discourse analysis," (*Colonial Desire* 154) offer considerable psychological insights into the interactive dynamics of the coloniser and the colonised. Edward Said's monumental works *Orientalism* (1978) and *Culture and Imperialism* (1994), Homi Bhabha's *Location of Culture* (1994) and Gayatri Spivak's works "Can the Subaltern Speak?" (1995) and the essay "The Rani of Sirmur" (1985) all provide ample illustrations of how colonial psychology evolves in the matrix of power and knowledge. *Orientalism* specifically points out how Western knowledge constructs the Orient through the dissemination of Westernised notions of Orient. Orientalism produces an image of the Orient, which is also a moral system, in which "the Orient ('out there' towards East) is corrected, even penalized, for lying outside the boundaries of European society, 'our' world; the Orient is thus Orientalized …" (Said, *Orientalism* 67). Ashcroft notes that the European knowledge, thus, by relentlessly constructing its subject within the discourse of Orientalism, is able to maintain hegemonic power over it (*Edward Said* 53). Edward Said says,

> The orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. (*Orientalism* 2)

One of the central features of the construction of the subjectivity is its inseparableness from constructing the 'other'. The subject is tended to assimilate and internalise the stereotypes and discourses constructed through Orientalist perspectives of the West, and end up, in the final analysis, a multifaceted individual with a 'fracture' or a 'rupture' that makes it impossible for a retrieval of the former self. In *Culture and Imperialism,* Edward Said explores how Western cultural imperialism exercises control over the colonised. He cautiously distinguishes between imperialism and colonialism. He defines imperialism as "thinking about, settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others" (*Culture and Imperialism* 7). His argument is that in spite the disappearance of formal colonialism, imperialism, especially in the modes of cultural imperialism, may be sustained by colonial powers from the distance. These two books of Edward Said remarkably tell how the West fixes the 'rest' of the world in its colonial discourses and Western cultural attributes that create issues of viewing the colonised as the 'other,' while it also provides the colonised plentiful opportunities to indulge in colonial stereotypes.

Homi Bhabha's *Location of Culture* (1994) provides an understanding about basic psychological coordinates in colonial locations through the concepts of 'mimicry,' 'stereotype' and a sense of 'ambivalence.' If in Edward Said, one finds a debilitating overpowering of colonial discourse, subjugating the subject, in Bhabha, there is actually a split subject who is always at a traumatic ambivalence. Bhabha argues that the identity of the subject is in a motion sliding ambivalently between the polarities of similarity and difference, which shows how the self is split between the contrary positions. "…a subject of a difference that is almost the same, but not quite" (*Location of Culture* 86). In this case, it is more than ambivalence, but rather it is a 'rupture.' His argument is that while colonial powers use these strategies of 'mimicry' and 'stereotypes' to perpetuate colonialism, the resultant phenomenon of cultural hybridity of the colonised renders ambivalence in the coloniser that disrupts colonial authority and their power–sources. Bhabha also demonstrates as to how these colonial strategies become tools of subversion and resistance in the hands of the colonised by mimicking the colonisers' cultural attributes.

In postcolonial studies, Gayatri C. Spivak's essay, "Can the Subaltern Speak?" has occupied a significant place due to its emphasis on the necessity of having the voice of the subaltern be heard directly. In poststructuralist perspective, the human consciousness is constructed by the discourses of power while it discards the idea of possessing an autonomous self by the subject; that is, the subject cannot hold absolute control over the construction of selfhood. Under such perspective, one's identity is constructed from the positions outside of itself and one has his/her voice articulated by others. Thus, it follows that the individual is not a transparent representation of the self, but essentially an effect of discourse provided by others. What Spivak argues in this context is that while the intellectuals, through representing the voice of subaltern or the oppressed through their discourses and voices, assume to represent a transparent medium for the subaltern. The intellectual becomes a dependable negotiator for the voice of the oppressed, a spokesperson through whom the oppressed can clearly speak. Gayatri Spivak draws attention to the dangers of seizing the voice of the subaltern by the dominant discourses, thereby foreclosing the possibility of even forging an active anti–colonial resistance or agency. Spivak's point is that "no act of dissent or resistance occurs on behalf of an essential subaltern subject entirely separate from the dominant discourse that provides the language and the conceptual categories with which the subaltern voice speaks" (Ashcroft, Griffiths and Tiffin, *Key*

Concepts 219). Moreover, Spivak points out the complex problems of 'the subaltern' by situating them as 'gendered subjects'; for, according to her, "both as an object of subaltern colonialist historiography and as a subject of insurgency, the ideological construction of gender keeps the male dominant" ("Can the Subaltern Speak? 28).

Gayatri C. Spivak's "The Rani of Sirmur" (1985) expounds the idea of colonial process of 'othering,' which describes the various ways in which colonial discourse produces its subjects. Spivak gives three examples of othering in a reading of Colonial Office dispatches between Captain Geoffrey Birch, his superior Major–General Ochterlony and his superior the Marquess of Hastings, Lord Moira (*Key Concepts* 171). The first is a process of 'worlding' whereby Captain Geoffrey Birch, one of the colonial officers in India, by riding across the Indian countryside represents Europe as the 'Other' creating the colonial 'subjectivity' of those residing there. The second is a process of 'degrading' by which the hill tribes are described by the colonial officer General Ochterlony in terms of "the brutality and purfidy [sic] of the rudest times without the courage and all the depravity and treachery of the modern days without the knowledge of refinement" ("The Rani of Sirmur" 254–55). The third is an example of 'differentiation' by which "the native states are being distinguished from "our [colonial] governments" ("The Rani of Sirmur" 255). Othering is a dialectical process in which the colonising Other is established simultaneously as its colonised others. 'Constructing' the others and keeping the process of othering on the move, therefore, is important for the imperial and colonising powers to affirm their own superiority.

The present study also has been informed, in certain cases, by the psychological observations made by the trauma studies. Novels of Caryl Phillips depict the crucial effects of traumatic past on the memory on the individuals, especially in the victims of Holocaust persecutions, in creating the post–traumatic stress. Cathy Caruth and Dominick LaCapra have explored the psychological legacies of the Holocaust. Abigail Ward quotes Cathy Caruth who in her edited collection of essays, *Unclaimed Experience: Trauma, Narrative, and History* (1996) defines trauma as an "overwhelming experience of 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" (196). Very often, the effects of trauma revisit the victims even after a long lapse of time. According Jon G. Allen,

> Posttraumatic stress disorder (PTSD) is aptly named; it's a disorder that develops *after* traumatic stress. It's a cruel illness, adding insult to injury. Experiencing extremely stressful events induces an illness that renders sufferers vulnerable to continually reliving those experiences in their mind afterward, in the form of flashbacks or nightmares. (171)

The past memories intrude into the present creating problems to persons who have already developed psychological symptoms owing to traumatic experiences. They may re–experience the powerful emotions which they experienced at the time of the trauma. In the novels of Phillips, the Holocaust victims become an instance of a case study in posttraumatic stress disorder. They re–experience a distressing past through memories, flashbacks and nightmares. As they re–experience such traumatic events, they also undergo severe psychological problems. Jon G. Allen's observation that traumatic experiences can result in cynicism, bitterness, distrust, alienation, hatred, vengefulness, demoralisation, loss of faith and loss of hope (4–5) accentuates this argument.

The various postcolonial conditions and psychological experiences that the individuals in Phillips's novels experience become the crux of the present study. Evidently, the theoretical contexts also analyse how the psychological orientation and disorientation of individuals in Phillips's novels take place in relation to various postcolonial experiences such as those of power relationships between the colonial binaries, the various displacements, identity crisis and racial discrimination, and it also examines how the postcolonial agency becomes a psychic drive. The power–centered relationships between colonial binaries, about which the aforesaid postcolonial thinkers discuss, culminate in the displacement of the marginalised from manifold aspects of their life. One of the central aspects of Phillips's fiction is his preoccupation with the issues of displacement and search for 'home,' and therefore, it becomes a platform wherein he lets the painful drama of the humanity unfold with its psychological complexities and tensions. Jenny Sharpe observes, "Though the scope is broadened, Phillips's works have still a common element: people who have been displaced and who lack a comforting or stabilizing history or tradition" (28).

The displacements occur in relation to geographical, social, cultural and mnemonic spaces, and very often the subsequent attempts of the displaced to relocate or to find an alternative 'space'/ 'place'/ 'home'/ 'belonging' put them under various psychological pressures. However, the terms 'place' and ‘displacement’ occupy different shades of meaning in postcolonial studies. According to Ashcroft, Griffiths and Tiffin, in postcolonial discourse ‘place’ is not necessarily what one conceives of it as a physical ‘landscape’ alone or never simply a location that is static, but rather it is also a concept that is associated with ‘complex interaction of language, history and environment’ (*Postcolonial Studies Reader* 391). Therefore, ‘place’ involves certain cultural signifiers and it clarifies as to how one’s cultural consciousness is related to one’s territory, how one’s identity inevitably emerges out of it and how one is historically connected to its spatiality. Accordingly, ‘displacement’ in postcolonialism is a basic sense of ‘uprootedness’ and ‘dislocation’ from one’s land, culture, self and history under colonial intervention and occupation, and it is essentially related to one’s self and identity, informing its psychological impacts. As Ashcroft, Griffiths and Tiffin observe, “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” (*Empire Writes Back* 9).

A constant search for a ‘home’ or ‘belonging,’ therefore, becomes part of reinstating what has been lost in such displacements. For Phillips himself, ‘home’ ceases to be a single location of fixity and stability, while it possesses unstable and fluid characteristics like the waters of Atlantic. This predicament of uprootedness and the undecidability of re–rootedness are referred to in his essay *A New World Order* (2001). To his lawyer’s rather troubled question as to where he should be disposed of posthumously, Phillips replies, “I wish my ashes to be scattered at the middle of the Atlantic Ocean at a point equidistant between Britain, Africa and North America’,” a place, as he puts it, “I have come to refer to as my Atlantic home" (*A New World Order* 304). Phillips finds this predicament with the black diaspora, in general, for whom "Belonging is a contested state [and home] is a place riddled with vexing questions" (6). Therefore, the idea of 'home' for the displaced becomes a contested state and the attainment of it is all the time deferred, while their life, living experiences and identity are constructed around these constant movements and dispersions. Phillips primarily suggests that this sense of rootlessness and homelessness that he finds in the Caribbeans and the Africans is part of their characteristic diasporic experiences.

The sense of rootlessness and continuing diasporic movements modify the concept of cultural identity of the postcolonial subject. As Phillips is deeply concerned with the present–day lives of those in forced migrations and exiles, "his writing," in general, is viewed as "a place where diaspora identities are constructed and performed" (Walters 129). For Phillips, therefore, the identity formation of migrants, exiles and people on diaspora essentially take place in and around their constant movements and travels, implying that it occurs 'neither here nor there.' His fiction reflects the images of such states of anxiety and psychological distress of individuals who remain perplexed at the presence of incoherent identities. As Benedicte Ledent notes in relation to Phillips's works, " … the diaspora is not an agenda imposed from the outside on Phillips's work, but is a fully integrated element of his world vision, thus a catalyst for his complex approach to what home can be" ("Ambiguous Visions of Home" 200). While previously the Enlightenment assumptions held the view of an 'essential' and 'unique' cultural identity, and the 'centrality' of the idea of human subject, such conceptualisations are destabilised under post–structuralist perspectives. These post–structuralist notions are adapted by postcolonial thinkers who concur with much of the post–structuralist position on subjectivity (Ashcroft, Griffiths and Tiffin, *Key Concepts* 8). In other words, the field of postcolonial studies holds the view that one's identity is no longer perceived as an innate construct, but rather as something unstable, which changes in accordance with the diverse cultural contexts and societal operations. Accordingly, the concept of identity transcends the barriers of nation, culture and race. What modify all these transformative phases of the postcolonial subject are the constant travels, cross–border movements and cross–cultural engagements.

Paul Gilroy's work *Black Atlantic* (1993) shares this view of identity formation of postcolonial subject at the backdrop of migrations and travels wherein the concepts of nation, culture and identity are transcended and are gathered into new formations. In Gilroy's conceptualisation, 'black Atlantic' signifies the history of the movements of people of African descent from Africa to Europe, the Caribbean and the Americas and it offers new patterns of movements, cultural engagements and identity constructions. He argues, "The specificity of the modern political and cultural formation I want to call the black Atlantic can be defined, on one level, through this desire to transcend both the structures of the nation state and the constraints of ethnicity and national particularity" (*Black Atlantic* 19). As such, Gilroy's proposal argues against essentialist versions of identity in favour of a "more difficult option: the theorization of creolization, metissage, mestizaje, and hybridity" (*Black Atlantic* 2). Taken metaphorically, 'black Atlantic' represents the effects of transnational dispersions as well as the resultant forms of creolisation and hybridisation of identity. He takes Atlantic as "one single, complex unit" of analysis in the discussions of the modern world and uses it to produce an explicitly transnational and intercultural perspective (15). For him, a focus on the Atlantic crisscrossed by the movements of black people provides a means to re–examine the issues of the formation of cultural identity of blacks. Phillips, in a way, also shares this ideological framework that Gilroy conceives for his discussion of the identity formation of blacks.

The question that arises here is as to how, by living at these diverse cultures, by making continuous travels and migrations, and by being at the 'centre' and 'periphery,' the postcolonial subject discovers a viable solution for the identity formation. Hence, new cultural productions and cross–cultural engagements are expected to originate at new negotiating spaces and overlapping territories. As Edward Said mentions "overlapping territories and intertwined histories" are characteristic patterns of the postcolonial diaspora and dispersions (*Culture and Imperialism* 61). In *Culture and Imperialism,* he challenges the traditional binary colonial conceptualisations of cultures that held the stage for decades, and therefore, he offers new paradigms of cross–culturality and hybridity of the cultures. According to him, the binaries of the coloniser and the colonised cease to occupy on distinctly separate terrains; rather their encounter is attained on 'overlapping' territories: "So vast and yet so detailed is imperialism as an experience with crucial cultural dimensions, that we must speak of overlapping territories, intertwined histories common to men and women, whites and non–whites, dwellers in the metropolis and the peripheries, past as well as present and future …" (*Culture and Imperialism* 61). Therefore, the focus of attention is not within particular national spaces or the distinct cultural locations or unique identity constructs, but rather at ‘a meeting point,’ ‘the overlapping territories’ ‘borders’ or ‘liminal spaces’ where cultures and identities are engaged and negotiated. For Bhabha, these negotiating spaces are the ‘in–between,’ ‘interstitial spaces’ – spaces where cultural identity is modified and reformulated. Thus, it is at this ‘interface,’ where the two groups come, two identities meet and two cultures confront, where and when the new signs of identity and cultures are produced.

Stuart Hall (1932–), while conceiving of cultural identity, primarily points to two different ways of thinking about it. His essay, “Cultural Identity and Diaspora” (1990), stresses on the significance of individual’s positioning in the formation of one’s cultural identity. Though he does not speak about the ‘overlapping territories’ and ‘in–between spaces,’ as Said and Bhabha do, he proposes two transformative aspects of cultural identity in relation to the history of colonialism. While the first view entails identity in terms of one shared culture, the second mode defines cultural identity rooted in continuous ‘play’ of history on the individual’s life. Whereas the first one reflects common historical experiences and shared cultural codes of African and Caribbean identities, the second mode of cultural identity focuses on what “‘we really are’; or rather – since history has intervened – ‘what we have become’” (225). He goes on to argue that “Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power…. [Identities] are the names we give to the different ways we are positioned by, and position ourselves within the narratives of the past” (225). What Hall emphasises as the effect of such identity formation on the postcolonial subject is that one is allowed to recognise the ‘traumatic’ character of the colonial experience as a response to oppressive milieu. For him, such transformative contexts have “the power to make us see and experience *ourselves* as ‘Other’” (225). This focuses mainly on the psychological experiences of the individuals under various colonial processes. Hall’s observation is similar to that of Bhabha and Said, for whom, identity formation of the postcolonial subject is principally impacted by the effects of colonial conditions.

Owing to the involvement of Britain in the colonial history of the Caribbean and elsewhere, it has witnessed great waves of migrations into its territories. Such migrations were also part of a fabricated myth about England as the ‘Mother country' that was deeply embedded in the minds of the colonised during the days of Britain’s imperial glory. But on arriving in Britain, many of the migrants were exposed to the falsehood and deceit active around this myth. The migrants in Britain recognised that the suspicion and the feelings of inhospitality directed against them were the results of viewing them as exclusively a racial category and ethnic ‘other.’ From then, such ‘menacing situation’ has been encountered by Britain by adopting well–defined racial ideologies and by cultivating ethnocentric attitudes. In this context, Phillips notices that Europe had been a long subscriber to a “racially inscribed ‘traditional’ values” (*A New World Order* 245). Even many years after the great waves of immigrations, the arrival of refugees, migrants and asylum seekers into these locations is a remarkable phenomenon. England and America like other economically developed countries have become points of destinations to many who aspire to improve their life. In the contemporary period, civil wars, political strife and famines have also prompted great deal of migrations to these parts of the world seeking refuge and asylum. However, the migrants, refugees and asylum seekers are met with the same strategic approach of racial exclusiveness in these places. It exposes the obsession of these countries like America and England with homogeneity and their inability to deal with heterogeneity.

Paul Gilroy in his *Postcolonial Melancholia* (2005) observes that “Across Europe parties that express popular opposition to immigration have triumphed at the polls. Xenophobia and nationalism are thriving” (1–2). The racial ranting of Enoch Powel, a post–War racist politician in Britain in 1968, had been the symptom of this paranoia in Britain. In his infamous “Rivers of Blood” speech, he remarked about the black’s immigration to Britain: “It is like watching a nation busily engaged in heaping up its own funeral pyre” (“Enoch Powell's ‘Rivers of Blood’ Speech”). Accordingly, a total expulsion of the immigrants out of its political scenario or its racially constructed ghetto spaces, and reducing their identity into an inescapable ‘otherness’ have been the ways out before Britain. Such views have often pushed the immigrants to the edges or the margins of society making their condition more deplorable. While ‘racism’ categorises people on the basis of the colour of the skin, there is another parallel mode of exclusionary practice in ethnocentrism by which Europe and America exhibit discrimination towards the foreigners. In ethnocentric discriminatory practices, the focus is shifted from biological aspect to one of cultural difference. Ali Rattansi observes that this is a tendency to regard inter–communal hostilities as stemming from issues of cultural rather than racial difference (8). According to Gilroy the biological basis of eighteenth and nineteenth century modes of racialisation seem to be irrelevant as contemporary molecular biology emphasises the fundamental unity of all life at the genetic level. He argues, “[The] biotechnological revolution demands a change in our understanding of ‘race,’ species, embodiment, and human specificity” (Gilroy, *Against Race* 20). However, racial and ethnocentric assumptions, which underlie much of Europe’s political and cultural epistemology, are manifested on the social and contemporary political policies and cultural practices. Phillips observes in connection with the social discrimination that he finds in Britain: “Race and ethnicity are the bricks and mortar with which the British have traditionally built a wall around the perimeter of their island nation and created fixity” (*New World Order* 272). Phillips sees, especially, in relation to Britain, an exclusive cultural sense of Englishness and a particularly closed, restricted and regressive form of national identity, as one of the central characteristics of their ethnocentric ideologies.

While ‘racism’ and ‘ethnocentrism’ can be the names for that experience by which persons belonging to (an)other group are categorised and marginalised due to the ‘presumed’ racial and ethnic inferiority, ‘xenophobia’ originates from the fear of the ‘foreigners’ and ‘outsiders’ as they are considered to threaten the cultural integrity of the society. Etymologically xenophobia means “fear of the stranger” and it is derived from the Greek words “xenos” meaning stranger or foreigner and “phobos” meaning fear (Nothwehr 6). Jonathan Crush and others define xenophobia as “attitudes, prejudices, and behaviour that reject, exclude and often vilify persons based on the perception that they are outsiders or foreigners to the community, society or national identity” (5). Xenophobia is generally related to a sense of nationalism, and a psychological character in which it fears the presence of an ‘other’ in their premises. Caryl Phillips also examines the strange character of Europe and America in ‘tribalism’. His celebrated travelogue cum cultural studies, *The European Tribe* (1987) and his latest collection of essays *Colour Me English* (2011), point to ‘tribalism,’ a particular sense of exclusionary practice of Europe and America that is intrinsic and typical to the character of tribes. While tribalism is the attitude and practice of harbouring a strong feeling of loyalty or bonds to one’s tribe, it excludes or even demonises ‘others’ who do not belong to that group (Nothwehr 5). Often such characteristics turn to violent outpours against the ‘migrants’ in an attempt to secure a presumed ‘purity’ and ‘homogeneity’ of its national and cultural characteristics. Since Phillips’s central focus of attention is England, the racial, ethnic and xenophobic violence and atrocities there have created a great part of his concern in his fiction.

One of the significant areas where colonial conditions and postcolonial psychology meets each other is anti–colonial resistance. Colonial subjection, in its various manifestations, is a condition of human oppression involving the construction and perpetuation of an enforced sense of inferiority and degeneracy of the lives or the cultures of the oppressed through sustained colonial discourses and stereotypes. Colonial cultural apparatuses like language and religion often privilege the colonisers over the colonised, and by unsettling and disrupting the latter they make the political, economic, cultural and social subjection of the colonised more emphatic. Any such colonised individual would imagine a moment of anti–hegemonic resistance against his or her oppressive condition. Generally, postcolonial ‘resistance’ is one that is associated with political, social, cultural and economic struggles made by the oppressed against such hegemonic relationships. While political and social resistance implies a struggle against those extrinsic aspects of colonialism, an intrinsic aspect of resistance is formulated, for example, in literary and cultural spheres. Ashcroft provides a rather striking interpretation of the term 'resistance':

> … if we think of resistance as any form of defence by which an invader is 'kept out,' the subtle and sometimes even unspoken forms of social and cultural resistance have been much more common. It is these subtle and more widespread forms of resistance, forms of saying 'no,' that are most interesting because they are most difficult for imperial powers to combat. (*Post–Colonial Transformation* 20)

However, what is emphasised here is the psychological disposition that the oppressed requires to refuse and resist colonial power, structures and authority while attempting to reinstate the position and worth of theirs in terms of liberation. Therefore, the colonised develop a 'decolonising consciousness' with a motive of overcoming such hegemonic structures through various strategies.

Combating colonialism can be understood by two models; first, resisting the colonial domination through subverting various discursive methods and practices, by which the coloniser authorises colonialism and second, through resisting the representations of colonial authority in a visible and concrete manner. Homi Bhabha's concept of colonial "mimicry" gives attention to the first aspect of forming a resistant strategy. Jenny Sharpe elaborates the concept of 'mimic man' or 'colonial subject,' who makes visible the contradictions of colonialism. She says that the mimic man is a contradictory figure who simultaneously reinforces colonial authority and disturbs it (99). As Ashcroft, Griffiths and Tiffin observe, "The problem for colonial discourse is that it wants to produce compliant subjects who reproduce its assumptions, habits and values – that is, 'mimic' the coloniser. But instead it produces ambivalent subjects whose mimicry is never very far from mockery" (*Key Concepts* 13). Another model of decolonisation is discernible in Frantz Fanon's proposal of decolonisation as described in his celebrated work *The Wretched of the Earth*. Fanon argues that the colonised peoples have no other choice but to meet coloniser's physical and psychological acts of violence with a violence of the same magnitude, until "the last become first and the first last" (*The Wretched of the Earth* 28). His notion of decolonisation rests on the analysis of Algerian revolution during the 1950s, and according to him, decolonisation depends on the collective violence. He also argues that "decolonisation is always a violent phenomenon" (*The Wretched of the Earth* 27). He is of the view that "a decisive struggle between the oppressor and the oppressed is inevitable to bring about authentic decolonisation. As far as the oppressed are concerned, absolute violence is the only means to calling question the authority of the oppressor" (Rajan 81). Thus, the anti–colonial resistance is viewed in multiple ways, wherein the psychic dynamisms of the colonised are manifested in creating an opposition to the colonial conditions.

Based on the postcolonial experiences and the related psychological phenomena, the present thesis is structured into seven chapters. Inserted between the introductory and concluding chapters, the five core chapters engage specifically with different postcolonial experiences or conditions, against which the psychological experiences of the protagonists are examined. Chapter One 'Introduction: (Post)coloniality and Psychology' introduces the topic for the present study. It introduces Caryl Phillips and his relevance in the contemporary literary world. This chapter also offers a theoretical framework with the help of which the novels under study are critically analysed in order to reach the proposed claims of the thesis. It critically evaluates the postcolonial psychological theories proffered by the postcolonial thinkers such as W.E.B. Du Bois, Frantz Fanon, Octave Mannoni, Homi Bhabha, Edward Said and Gayatri C. Spivak in analysing the psychological experiences of postcolonial subject.

The second chapter, “Dialectics of Postcolonial Relationships: Mapping the Psychodynamics of the Colonial Binaries in Caryl Phillips’s Fiction,” discusses how colonial situation is generated and perpetuated through the formation of particular colonial attitudes, interests and motivations of two ‘colonial opposites.’ Phillips’s novels *Higher Ground*, *Cambridge*, *Crossing the River, Nature of Blood* and *Dancing in the Dark* are examined to uncover such complex dialectics of the relationship between the ‘colonial binaries’ of the blacks and the whites or the colonised and the coloniser or the slaves and the slavers. It examines how the European whites’/colonisers’ colonial attitudes and vested interests construct the marginalised position of the blacks/colonised, and how in turn, the latter group internalises the colonial stereotypes and remain trapped or ‘fascinated’ in the colonial situation, thereby perpetuating colonial conditions.

The third chapter, “Geographic, Cultural, Social and Mnemonic Spaces: Displacement and the Vexing Question of Belonging in Caryl Phillips’s Fiction,” deals with the psychological experiences of individuals caught up in various modes of displacements as a result of varied (post)colonial situations. It analyses *The Final Passage*, *A State of Independence,* “Pagan Coast” and “West” sections in the novel *Crossing the River,* "Higher Ground" in the novel *Higher Ground, The Nature of Blood* and *A Distant Shore,* where colonial processes such as slavery, wars, territorial occupations and Jewish Holocaust have been presented as instrumental in producing forced migrations and exiles of individuals. It examines how territorial displacements instigate a sequence of displacements in cultural, social and psychological terrains. As a consequence of various displacements, the displaced or dislocated individuals struggle to find an alternative strategy of relocation or a 'home,' which need not necessarily be a physical home or space, but rather a psychological experience of being reinstated culturally, socially, psychologically and even spatially. Very often, the impossibility of such relocation often drives the victims to profound psychological vexations and disorientations.

The fourth chapter, "Cross–Cultural Encounters, Movements and Liminal Spaces: Formation of Postcolonial Identity in Caryl Phillips's Fiction," discusses the psychological problems encountered in the identity formation of the diasporic individuals under postcolonial conditions. *The Final Passage*, *A State of Independence, Cambridge,* "The Pagan coast" in *Crossing the River, A Distant Shore* and *The Nature of Blood* are analysed to examine how individuals, forced to constant migrations and cross–border movements, constitute their cultural identities. Essentially, in a situation where the identity formation of these individuals ceases to be constituted within homogenous categories of nation, race and culture, it evolves at the backdrop of a cultural 'hybridity' or at the 'in–between spaces' or at the 'liminal spaces' of different cultures, nationalities and racial backgrounds, giving the postcolonial subject psychological ambiguity and ambivalence of being 'not here or not there.'

The fifth chapter, “Racism, Xenophobia and Tribalism: Constructing the Postcolonial Other in Caryl Phillips’s Fiction,” analyses the psychological experiences encountered in a racialised society. Feelings of mistrust and inhospitality that are directed against the migrants, refugees and exiles shape their identity as an exclusively racial and ethnic ‘other.’ “The Cargo Rap” in *Higher Ground, The Nature of Blood, A Distant Shore*, *Foreigners* and *In the Falling Snow* present these peculiar predicaments of migrants and refugees in America and Britain against the background of escalating sentiments of ‘racism,’ ethnocentrism,’ ‘xenophobia’ and ‘tribalism.’

The sixth chapter, “The Decolonising Consciousness of the Oppressed under Slavery in Caryl Phillips’s Fiction,” engages in analysing the anti–colonial resistance formulated by the slaves. Phillips’s novels *Higher Ground*, *Cambridge,* and “Pagan Coast” and “West” sections in *Crossing the River* deal with the decolonising consciousness of the colonised in a more remarkable manner. However, the kind of resistance as devised by the slaves here do not belong to a large scale anti–colonial slave revolts, but one which is mobilised individually and much anticipated even before the actual execution of large scale political, economic or social resistance. This decolonising consciousness of the colonised are examined from two different angles: first, it studies how through subversion of dominant colonial discourses the slaves create anti–colonial struggle against cultural colonialism, and second, it seeks to analyse how, in certain extent, their decolonisation is achieved through creating opposition to the representational strategies of colonialism. This particular psychological orientation in slaves for colonial resistance allows them to break the constraints of hegemonic relationship between the European slave owners and rise to the level of freedom to some extent.

While winding up the discussion of the present study, the seventh chapter, “Conclusion,” provides what has been discussed in the form of summary. Before concluding, it also attempts to throw light upon potential research fields and areas of investigation within the fictional works of Caryl Phillips, thereby acknowledging the gaps and silences in the present study.

Chapter II

Dialectics of Postcolonial Relationships: Mapping the Psychodynamics of the Colonial Binaries in Caryl Phillips's Fiction

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Chapter II

Dialectics of Postcolonial Relationships: Mapping the Psychodynamics of the Colonial Binaries in Caryl Phillips's Fiction

One of the fundamental concerns of postcolonial studies is to understand the complex dialectics that evolve in the relationship between the blacks and the whites or the colonised and the coloniser or the slave and the slaver in their colonial encounters/contact zones. European colonial ideologies and discourses are considered to have exercised enormous impacts on constituting a hierarchy of social order and viewing the humanity on the principle that legitimises the centrality of whiteness and the marginality of blackness. While such principles are held to be responsible for European incursions and colonial hegemonic relationships, there appears to evolve, behind the facade of such connections, a range of psychic coordinates that structure and conduct these relationships. The present chapter, by analysing certain 'colonial conditions' in Caryl Phillips's "Heartland" in *Higher Ground, Cambridge, "*Pagan Coast" in *Crossing the River*, *The Nature of Blood* and *Dancing in the Dark,* attempts to discover some of these peculiar psychological mechanisms and dynamics that operate in the colonial binary relationships.

Colonial subjection in its various manifestations is a condition of human oppression, and it involves the construction and perpetuation of an enforced sense of inferiority and degeneracy of the lives or the cultures of the oppressed through sustained colonial discourses and ideologies. Bill Ashcroft, Griffiths and Tiffin in *Empire Writes Back* observe, "In order to maintain authority over the 'Other' in a colonial situation, imperial discourse strives to delineate the ‘Other’ as radically different from the self, yet at the same time it must maintain sufficient identity with the Other to valorize control over it” (101–102). The colonial relationships, therefore, substantiate the ways in which discourses and ideologies authorise social, cultural, psychological and political aims of colonisation. In certain cases, such relationships are ‘hegemonic’ implying that there is an ‘oblique’ consent granted to it by the colonised. As Bill Ashcroft and Pal Ahluwalia observe, “Hegemony, initially a term referring to the dominance of one state within a confederation, is now generally understood to mean ‘dominance by consent’ (44). For Antonio Gramsci (1891), hegemony is maintained through the dominant group’s ability to convince the dominated about the relative similarity of interests, in which colonial ruling is made possible not by coercion, but by consent (Ashcroft, Griffiths and Tiffin, *Key Concepts* 116–17). Cultural imperialism exerts such a hegemonic control over the cultural scenario of the dominated and presents it as the common interests of both the groups. Thus, this hegemonic relationship reveals two aspects of colonial psychology: one, the coloniser’s motives, interests and intentions for domination and two, in certain extent, the psychic state of the colonised that accepts or acknowledges cultural imperialism or colonial subjugation.

The section “Heartland” in *Higher Ground* describes the life of an unnamed African collaborator working between the Europeans and the Africans in a slave fort in the west coast of Africa at the end of the eighteenth century. The position of the unnamed collaborator in the Fort is in a predicament, as he has to act as a silent spectator and facilitator for the white man’s business in the slaves.

Having been captured by his own people and sold to the European factors of the local kings, he is taught the colonisers' language and their ways of trade. It is this knowledge that compels him to act as a facilitator for the business between the European slavers and the Africans, and also as an interpreter between the slave owners and slaves who are shackled to be transported across the Atlantic. Though working in the slave Fort, the collaborator is precariously caught between his psychological distress, stemming from his inability and helplessness to dissociate himself from the European collaboration. Finally, when he decides to react to the white man's cruel treatment towards the village girl, whom one of the slavers Price molests, he is shackled and is about to be taken to the other side of the World where he foresees misery and death.

Anne C. Bailey notes that the European and American slavers, generally, through their artful strategies and tactful relations maneuvered systematic modes of operations in the slave business to gain acceptance and approval of the local tribes and leaders. One of such components was employing the locals to assist them on the coast as canoe men, servants, messengers, gong beaters, washerwomen, porters and translators (136). The collaborator in the novel has been assigned with such a role by the European slavers. A central aspect of the collaborator's subjectivity, as he believes, is that his position as a 'go–between' or intermediary has been thrust upon him. He says, "Some years ago a king's trader captured me and sold me to one of their factors. He, in turn, taught me the principles of their language and methods of trading" (*HG* 44). The African king's factor, obviously a European slaver according to the system of slave trade, transforms collaborator and his cultural attributes into one of European model by teaching him their language and inculcating in him their ways in slave trade. According to the collaborator, not only is he taken as a slave by the colonial factors, but he is also transformed into "… the most unlikely of the creatures" (*HG* 13), a colonial mechanism by imploding his self into European standards.

As Bill Ashcroft and Pal Ahluwalia remark, "The struggle for domination, as Foucault shows, can be both systematic and hidden" (*Edward Said* 85). In the case of collaborator, his subjection to slavery by his native king and European slavers has been systematic, while inculcation of colonial culture with its language is operated through the hidden forms of cultural domination. The hegemonic power relationship with the collaborator is established and maintained by instructing him and encouraging him in colonisers' language and their ways. What keeps the interests of white slavers in the collaborator, for the time being, is not mere subjugation, but through civilising him the European intention is to keep him to their side and thus make the slave trade move more easily. In Edward Said's analysis, culture is one of the most powerful tools that the coloniser uses to wield power over the colonised. Bill Ashcroft and Pal Ahluwalia comment, "Culture is both a function of and a source of identity [and].... Imperial culture can be the most powerful agent of imperial hegemony in the colonised world" (*Edward Said* 88). The European slavers in the Fort operate with a compelling force on the collaborator and turns his psychic space into a colonial space of cultural imperialism and thus manages to get his participation in their business of slave trade. The collaborator's silent 'consent,' part of hegemonic control, in this regard is demonstrated through his 'willingness' to continue in his position without an attempt to escape the structures of domination, while he does so on another occasion to save the girl from the village. Peter Ives observes this aspect of consent in the process of colonial hegemony,

> Both Foucault and Gramsci see that power rarely operates in a simple unidirectional manner, with one person or group of people holding power and using it against another who is totally powerless. More often, those in dominant positions need to jockey and compete in order to exert their force and influence. And, more importantly, relatively powerless people acquiesce, consent to, enthusiastically encourage, or resist the use of such power. (142)

In the case of the collaborator this aspect of consent becomes significant in constructing his subjectivity and the most preferable method of that hegemonic relationship is achieved by instructing the collaborator in colonisers' language.

Once such a 'hegemonic' relationship of master – slave is established, what follows then is to sustain it through repeated colonial stereotypes. The Governor in the slave Fort utilises strategies of colonial stereotypes to reiterate the subject position of the collaborator and his people, while attempting to constitute their own colonial authority. For Homi Bhabha, "Stereotype … is a form of knowledge and identification that vacillates between what is always 'in place,' already known, and something that must be anxiously repeated …" (*Location of Culture* 66). These stereotypes about the colonised are constantly represented because "it is not self–evident that colonial relationships should exist at all, something needs to supply an explanation for colonialism" (Huddart 35). Therefore, the colonial authority of the Europeans in the slave Fort enforces the collaborator and his people to internalise the stereotypes that are founded on the principles of ‘similarity and difference.’ Similarity and difference are some of the colonial tactics by which the colonisers achieve and sustain its power and authority. David Huddart observes this aspect in *Homi K. Bhabha*, “Colonial discourse at once demands both similarity and difference in the figures of the colonised... (65). The Governor with a civilising mission in Africa, in an attempt to construct the subjectivity of the collaborator, lays emphasis on the fundamental difference between the European and the African by saying “… I have met your people in their feral state, many of them, and their near state of perfect nakedness, their baseness of tongue, and ignorance of Christianity makes it reasonably obvious that they can never be happy until they have digested some of the basic lessons of our civilization” (*HG* 51). The shrewd Governor, while fixing the collaborator against the backdrop of his villagers’ ignorance and depravity, also exposes collaborator’s present relative ‘merit’ against the ‘lack’ of his people. At the beginning, the Governor tells the collaborator, “In your clothes and manners, you are truly the most unlikely of *creatures*,” at the same time informing him of his own fears, typical to colonisers, of African “cannibalism and his fantasies of being eaten alive” (*HG* 13; emphasis added). While the Governor draws such a drastic difference between the Africans and the Europeans, the similarity of collaborator’s position to that of European is also highlighted by showing his mastery in the colonisers’ language and his inculcation in European culture:

> …it is only now that I have witnessed the abject barbarity of your savage people that I can fully appreciate the distance – the somewhat remarkable distance that you have travelled along the

> path of civilization. That you can read and write places you in a position superior over many people in this fort. (*HG* 52)

What the Governor secures, by foregrounding the colonial knowledge and stereotypes, is the subjectivity and coloniality of the collaborator and the Africans. This enables them gaining the cooperation of the collaborator and the Africans in the colonial trade of slavery.

The collaborator suffers intense psychological distress in his occupation in the Fort owing to his sense of alienation from his own people. Basically, he suffers from a sense of guilt in his incapability in distancing himself from his present position and powerlessness in his failure in rescuing his people from their misfortunes. He contemplates, "…I have no excuses for my present circumstances, they were thrust upon me and I accepted them" (*HG* 44). He is slighted, when he goes to the village to ask for the girl for Price's sexual gratification, by one of the elders who by spiting on his face tells, "you are filth." But immediately he "wipe[s] away the spittle and choose[s] *not to retaliate*" (*HG* 24; emphasis added). This inability to "retaliate" originates from his deep sense of helplessness. Again in the same vein of psychological struggle he reflects, "Yet I, who stayed behind, am expected to be something *other than I am*" (*HG* 24; emphasis added). On another occasion he tells the village girl, "I *could not help* you because I was *frightened*" (*HG* 45; emphasis added), and while reflecting upon his inability to rescue the girl, he confesses, "I am *powerless* to help" (*HG* 55; emphasis added). The collaborator's is a situation in which his present is fractured and the past and the future unhinged from his miserable life that his survival becomes a burden for him and he has no escape from it. He laments: "I merely survive, and if survival is a crime then I am guilty" (*HG* 24). To him, survive means to endure a sense of guilt all through his life.

However, what comes to the rescue of the collaborator is his ability to forget, an art, he says, he has mastered exceptionally well.

> I sit and wait and try hard not to throw my mind either backwards or forwards into new territory, for it is almost certain to be territory too painful to inhabit. Draining the mind is a tedious but necessary business. I am grateful, and would thank the Gods (if there were any to thank) that I have finally mastered this art of forgetting – of murdering the memory. (*HG* 24)

Hussein Abdilahi Bulhan, while discussing Orlando Patterson's (1982) comprehensive study on slavery, notes: "… the master–slave relation was founded on interpersonal and institutional violence. The master's absolute power and the slave's total powerlessness rested on the use and threat of violence. Forced to a state of powerlessness and helplessness, the slave [becomes] a human surrogate and instrument of the master's self and will" (122). To some degree, in the novel, the powerlessness experienced by the collaborator stems from two sources; first, from a fear of physical torture and degradation that are likely to follow the resistance and second, his intimacy with the European colonisers. However, these two psychic dynamics bind him together with distressing psychological disorientation.

As one finds in the case of Bertram in *A State of Independence*, the collaborator persuades his memories to a forced forgetfulness. His mastering of 'the art of forgetting' or 'murdering the memory' implies that he has been constantly trying at this ever since he has undertaken this responsibility. In his psychological distress and disorientating moments, his existence derives some worth only in his capacity to obliterate his former life in which he enjoyed freedom and respect. This selective forgetting or suppression of recurrent painful memories is a conscious effort to push the painful and guilt–provoking thoughts, memories and emotions into forgetfulness. In Freudian psychology, this act of suppression is a conscious decision to remove something troubling from immediate awareness until a later date (Gibson 799). Suppression is a familiar process of consciously and purposely directing attention away from troubling thoughts or recollections, of not mulling over things and of letting time and the ordinary curve of forgetting do their work (Thompson 144). This selective forgetting that the collaborator makes is not a habitual one or something that usually happens with people after certain traumatic experiences. In this traumatic situation the mind resorts to a defense mechanism in which the painful experiences are repressed to unconscious part of the mind. But in the case of collaborator, he compels the memory to collapse and it is a forced effort by him that serves the purpose of temporarily forgetting his guilt–provoking collaboration.

One of the other significant areas of attention in collaborator's story is his ambivalent positions incurred through his relationship with the white slavers. The collaborator is held in a moral predicament due to his association with the white slavers, because in spite of his deep sense of betrayal of his people and intensely suffering from it, he privately enjoys a significant amount of safety and security in that position. This is the reason why his position becomes one that is sustained by 'consent' in the hegemonic relationship. His job in the slave Fort as a collaborator and translator, which is constituted systematically through colonial stereotypes, renders him into two conflicting situations of 'pleasure' and 'punishment.' The observation made by Homi Bhabha invites attention to these consequences of colonial maneuvering over the psyche of the colonised. He says "Its predominant strategic function is the creation of a space for a 'subject people' through the production of knowledges in terms of which surveillance is exercised and a complex form of pleasure/unpleasure is incited (*Location of Culture* 70). The 'pleasure' is incited in the collaborator by offering him the 'privileged' position of a collaborator and translator. The acceptance of such a lucrative position saves him from being transported to other side of the world as a slave with its consequences, while his own people suffer deplorably from it. If the colonial subjugation provides him a 'strange satisfaction,' it correspondingly exerts immense pressure over him by wielding a colonial control. An imposing surveillance of the coloniser keeps the collaborator under constant watch, and his visibility to the coloniser becomes essentially a 'trap.' For Michel Foucault, in surveillance, sight confers power for the observer and visibility is powerlessness for the observed (*Key Concepts* 226). The collaborator is constantly placed under the visibility and surveillance of white slavers in the slave Fort and when he undermines the rules in Fort, he is caught and punished for that. Paradoxically, though he enjoys an amount of 'freedom' in the slave Fort, his sense of freedom is regulated and restricted by a continuous fear of violence, in case that 'freedom' exceeds beyond its definition for him. Primarily, the relationship with the coloniser provides the collaborator moments of psychological contradictions and he has to wait to extricate himself from it until his ‘weakness’ for the girl compels him to do it in the end.

Octave Mannoni emphasises that colonialism creates a great amount of psychological pressures and tensions in the colonisers as well. He argues, “... the European colonial is himself more powerfully affected than the native by the new situation and he soon loses the qualities he acquired in Europe...” (196). Though the gravity of the consequences of colonialism for the colonised and the coloniser is varied and contested on certain domains, the implication in Mannoni’s words is clear that it is not only the colonised who undergoes psychological damage, but the coloniser also experiences tremendous psychological distress in the colonial locations. Mannoni analyses colonisation more as a process of psychological projection in which the European, who is driven by a sense of inferiority due to a “grave lack of sociability combined with a pathological urge to dominate” (102), endeavours to seek compensation for his inferiority complex. In the ensuing struggle for the autonomous self, the coloniser projects his inner tensions and pressures, which he represses in his own land. Though Mannoni’s arguments cannot be held as an exclusive case of justification for colonialism in the world, some of his observations throw light on the psychological dynamics of colonisers in the colonial locations. Mannoni observes,

> ... that the personality of the colonial is made up, not of characteristics acquired during and through experience of the colonies, but of traits, very often in the nature of a complex, already in existence in a latent and repressed form in the European's psyche, traits which the colonial experience has simply brought to the

> surface and made manifest. Social life in Europe exerts a certain pressure on the individual, and that pressure keeps the personality in a given shape; once it is removed, however, the outlines of the personality change and swell, thus revealing the existence of internal pressures which had up to then passed unnoticed. (97)

The slave Fort in “Heartland” section in *Higher Ground* becomes a site for the exposition of the psychic dynamics of the colonisers. The reason for the presence of the European slavers in the slave Fort and their ruthless business in human trade in the west coast of Africa partly accentuates Mannoni’s arguments. Therefore, the two colonisers the Governor and Price, “the Bible and the gun” (*HG* 76), become proper ‘objects’ for a psychological study of the colonisers in the colonial locations. Although the Governor’s mission in Africa is a civilising one, he finds chances in it for material profits and exploitation. Meanwhile, Price, as his name suggests his motivations in the colonial system of slave trade, is portrayed as an embodiment of cruelty and as a man of bestial passions. Thus, “Heartland” demonstrates how the inhibited passions of the Europeans in their land find an outlet in the presence of colonised.

The psychological imperative for recognition in the Governor and the colonial desire for domination in Price mark some of the peculiar aspects of their European psyche. Price is viewed as a reckless ‘coloniser’ who looks forward to guide his impulses and desires regarded as unacceptable in his own homeland toward actions that are more ‘acceptable’ in the location of colonisation. His colonial urge to dominate the ‘other’ is explicated through his brutal treatment of the slaves and his violent sexual act with the village girl. Essentially these actions bring to surface his latent and repressed psyche that Mannoni attributes to the European coloniser. It is also apparent that Price's repressed desires for power and authority are unleashed when he deliberately undermines the authority of the Governor. The fierce disagreement that ensue between the Governor and Price explicitly affirm a blatant struggle for colonial power. Price's answers to the questions of the Governor about the village girl become very superficial in content and impertinent in tone. As a result, the petrified Governor reaches to the point of asking Price if it is his desire "to completely undermine his authority" (*HG 31*). But Price's reply testifies to the tension and the dialectics of colonial power relations that exist between the colonisers in the colonial locations, exposing undoubtedly its psychological implications. Price says,

> We stand … at the edge of the world. The rules that bind normal men have no place in this land.… Here rank has little to do with privilege of birth – it is a matter of your ability to lead men and instil in them some respect of your position. Now who is here to strip off my epaulettes? …. Here is no superior officer for you to report me to, no society to sneer and point finger at me for we are society, we men inside this Fort … here sweating in this hellish climate with these savages there comes a point at which your rank and order must fall away and be replaced by natural order. (*HG* 31)

Price's argument reveals how he has experienced 'inferiority complex' in his own land that Mannoni discovers in the European. Price finds the African soil as a suitable place to unbridle his sublimated passion for supremacy and authority, that he says, "The rules that bind normal men have no place *in this land*" (*HG* 31;

emphasis added). In his hectoring speech, he destabilises the distinction of class and rank, and the more he is determined to capture power and struggle to dominate, the more he becomes a ruthless coloniser.

The psychological distress and suffering of the Governor become intense as his authority and superiority being challenged and defied. The Governor realises that he is no more recognised by his European associate Price and so his condition apparently falls to the same mediocre position of the collaborator. Under these circumstances, the Governor needs to reiterate his sense of self–worth and value from a person at least who is inferior and who definitely recognises his position. Therefore, he asks the collaborator, "'Do you see me as a man? Do you see me as your superior? I am curious….I would like to know how you view me'" (*HG* 52). Mannoni is throughout arguing in his book that colonialists exploit the psychic dispositions of the colonised in order to achieve their own satisfactions. In this case of the Governor, it is to be assumed that his life in the slave Fort is formulated on unreal relationships while he simultaneously exploits others and becomes a victim of European rivalry for power and authority. It is 'unreal' because as Mannoni observes, "What [the colonisers] project on to the colonial inhabitant, in fact, is not [their] 'mental derangement', but [their] most elementary and deeply–hidden fears and desires..." (198). It is this psychic character of the Governor that becomes apparent in his close relationship with the collaborator. Thus, in fact, the Governor becomes a *captive* in his own tormenting psyche and remains "Cocooned … in his own misery" (*HG* 32), while, as a European coloniser, his 'coloniality' becomes more emphatic.

Transatlantic slavery exercised considerable amount of transformations on the cultural consciousness of the people of Africa. Their displacement from their land, history and culture, and the ensuing dispersals created deep impacts by constituting a fractured identity in them. Many of the blacks, who happened to cross the cultural frontiers of Europe after dreadful journeys of Middle Passage, believed that a new world will be unlocked before them with immense possibilities by assimilating into European cultural life. For centuries, having been imprisoned in their racial inferiority and unable to find an outlet to the social acceptability, inculcation in Europe's cultural life offered many of the blacks a hope of a new life. Thus, those who could procure a chance to be instructed in European ways of life, especially in language and religion, grabbed the opportunities passionately. Along with such acts of cultural assimilation, an equivalent stance is demonstrated from the side of African to divest of their 'inferior' African cultural traits, which they believed to be an impediment to the acculturation in European way of living. That is to say, on the real life situations, many of the Negroes believed that a life in Europe depended not only in absorbing the European cultural attributes, but also in relinquishing one's African 'racial properties.' The implication and connotation of this awareness were far–reaching because it not only described the plight of being blacks in Europe, but also showed them to the core what it meant to be both black and white with a double consciousness. Caryl Phillips examines the implications of such paradoxes in the lives of African slaves/freed–slaves in England during the days of transatlantic slavery and after.

Phillips, through his novel *Cambridge*, shows the dangers of European–educated African Negroes, trapped in a false consciousness of being an

‘Englishman’. Cambridge, captured by his own people as a slave and deported to England, enjoys the benevolence of his master and marries a white woman called Anna. He is sent to learn the Bible and is asked to be a missionary across England, where in one of the villages Anna dies. Thereupon, he is advised to go to his own African land as a missionary. But unfortunately, on board, his money is stolen and recaptured and is sold to the Caribbean plantation owners as a slave. There in the island, he stands deprived of his Englishness and beset by the disturbing advances of English plantation supervisor Mr. Brown towards his new ‘wife.’ As a Christian moralist and devotee, he wants to talk to Brown amicably about the whole problem. He decides to meet Brown as he returns from the church. But at their meeting Brown initiates an attack on Cambridge and in the ensuing scuffle Brown is murdered. At the end, Cambridge awaits death penalty for his crime.

Cambridge finds his life in England contrary to his fears during his Middle Passage across the Atlantic. England renders Cambridge admissibility into whites’ world and their cultural territories. His attainment of freedom from slavery and consequent opportunities to be inculcated in English ideals transform him essentially into a “black–Englishman” (*CA* 147). As a freed slave in England, Cambridge’s [Thomas (black Tom) and David Henderson in England] entry into the cultural fabric of England becomes smooth and easy. His ‘Englishness’ is derived through his rigorous efforts in learning to read and write English, by imbibing the Christian faith and by marrying the poor English lady Anna. The evolution of Cambridge’s cultural consciousness exhibits a sudden shift when he is offered with the benefits of indulging in colonisers’ cultural traits. As one who grieved immensely over the loss of his African cultural life and as one who expressed reluctance even to accept an English name at the time of deportation to England, Cambridge, now in England, shows excessive interest in absorbing English ideals. Earlier, for Cambridge, coloniser's language aboard the slave ship resembled only "…nothing more civilized than the manic chatter of the baboons" (*CA* 135), but now in England, he strives hard to better his chances by becoming 'English.'

Education in English language and Christianity affords Cambridge remarkable confidence as an 'English man.' Fanon discusses how learning a colonial language provides psychological impetus for the colonised through the instance of Antillean Negro. "To speak a language is to take on a world, a culture. The Antilles Negro who wants to be white will be the whiter as he gains greater mastery of the cultural tool that language is" (*Black Skin* 25). Fanon also notes, "To speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization" (*Black Skin* 8). Cambridge realises that any potential recognition in English society requires him to have the hold on English language and the European's Christian religion, which, he strongly believes, also would transform his 'blackness' to 'whiteness.' Mirja Kuurola argues that Cambridge, by occupying "the roles of both insider and outsider … extricates himself from those features of his identity which doom him, to an outside position and foregrounds the features which qualify him as a Briton" (141). Once Cambridge learns English language and Christian ideologies, he feels that he has surfaced above his feral state of Africanness. Now he seeks for its authorisation by parading himself like an Englishman in front of his fellow Africans in England. It is observed in the novel, “Armed with an enhanced mastery of this blessed English language, I went forth into London society and soon discovered myself haunted by black men occupying all ranks of life” *(CA* 142*).* This linguistic privilege evidently distances him psychologically from his ‘uncivilised’ African fellow men. His use of the term ‘haunting’ to describe their gathering around him amply illustrates how he feels elated while underestimating his fellow Africans’ positions. Nevertheless, despite of having a peculiar psychic pleasure in parading himself in front of his people, there is a fundamental sense of ‘lack’ that vehemently troubles him.

The contact with the world of whites creates a peculiar psychic dynamism in Cambridge. A profound passion for English language and religion create a self–alienating experience in him and it has its consequences on his identity and psyche. It affects him from two psychological dimensions; first, it compels him to perceive his black complexion as a ‘lack’ in comparison with ‘whiteness’; second, to him his own African culture has turned into an uncivilised and unrefined part of his identity. Cambridge realises that in spite of his ‘Englishness,’ his dark complexion prevents him from fully actualising his ‘Englishness’; for, to be English, for him, is to be ‘white’ as well. This weird sensation of ‘inferiority’ creeps into his psyche leaving him continuously conscious of his ‘despicable’ dark complexion. He remembers: “Truly I was now an English man, albeit a little *smudgy of complexion*! Africa spoke to me only of a history I had cast aside” *(CA* 147*;* emphasis added). As Fanon argues, what the Negro “wants is a kind of lactification”, by which the blackness that surrounds one’s “race must be whitened” (*Black Skin* 33). Ziauddin Sardar in a Forward to Fanon’s *Black Skin,* *White Mask* examines what it means to be white in cultural scenario. "Whiteness [as] a symbol of purity, of *Justice, Truth, Virginity* …. defines what it means to be civilized, modern and human. …Blackness represents the diametrical opposite: in the collective unconsciousness, it stands for *ugliness, sin, darkness, immorality*" (xiii; emphasis original). In fact, this sense of inferiority generated Manichean world–view compels Cambridge to cling passionately on to various 'masks' of English culture. For him, therefore, English cultural ideals such as English language, Christian religion and marriage with English lady Anna, all become various 'masks' over his black skin. However, this masking aggravates a tension between his 'black skin' and 'white masks.' Thus, Cambridge, who emulates white man's cultural traits, is alienated from his own self while his 'white mask' fails to accomplish his desire for 'whiteness.'

Another significant aspect of Cambridge's acculturation is his denunciation of his own African culture. As a freed–negro–slave, Cambridge understands what it means to be 'English' and 'African' in England. This awareness explains the reason for his excessive interest in English cultural life: "I earnestly wished to imbibe the spirit and imitate the manners of Christian men, for already Africa spoke only to me of a barbarity I had fortunately fled" (*CA* 143). Thus, the transformation achieved through cultural assimilation subsequently compels Cambridge to be obsessed with a dogging consciousness of having an "uncivilized African demeanour" (*CA* 144) around his person. *S*uch an outlook about his culture arises in him primarily by internalising the colonial stereotypes circulated in terms of African culture. Thus, in comparison with the new accomplishments in England, Cambridge evaluates Africa as representing the degenerated and the uncivilised. Fanon discusses this peculiar psychology of the educated Negro in the following observation:

> Every colonised people – in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality – finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. The colonised is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness, his jungle. *(Black Skin* 9)

Cambridge understands that the English society is mobilised on the ideals that the more one renounces his 'blackness or jungle,' the more he becomes English. He is, therefore, not surprised when such a world–view is instilled in him by his religious instructor Miss Spencer. She encourages him to relinquish of his Africanness. He recollects, "It remained for her powerfully to encourage me to drive old Africa clear from my new mind for, as she related, black men were descended from Noah's son Cham…" (*CA* 144). Therefore, as a freed–slave, a return to his own African cultural circumstances becomes inconceivable for Cambridge. This is apparent when he is re–enslaved and sent to Caribbean island, where he stands vexed at the loss of his English ideals. He laments: "That I, a virtual Englishman, was to be treated as a base African cargo, caused me such hurtful pain as I was barely able to endure" *(CA 156).* For Cambridge, this is the greatest fall, the fall that he counts more pervasive than the one he felt when he was uprooted from his cultural milieu in Africa during the initial days of his capture as slave. Cambridge, thus, fundamentally possesses a ‘double–consciousness’ as Gilroy discusses in *The Black Atlantic*; for, he says that striving to be both European and black entails some specific forms of double consciousness (1).

The novel *Cambridge* also discusses a peculiar psychic mechanism in the coloniser that creates intense psychological disorienting experiences for them in the colonial locations. The first part of the novel is set to demonstrate how Emily, a white European girl in the presence of Afro–Caribbean slaves, constitutes her imperial authority through a colonial polarisation of ‘us’ and ‘them’ and how she remains trapped between her ideals of humanism and English racist ideologies. Emily is an English girl sent to Caribbean island to inspect her father’s plantation. Hers is a forced travel, and she personally witnesses the treatment of slaves in the plantation colony. Life in the plantation colony disillusions her convictions about humanity and finally, she stands psychologically marooned and disrupted owing to the conflicts that she experiences in her personal life. In the story, Emily undergoes almost the similar kinds of psychological distresses experienced by the Governor in the novel *Higher Ground*. Her meeting with the Afro–Caribbean slaves enables her construct a colonial ‘self’ through the process of ‘othering.’ On the contrary, her encounter in the plantation with Cambridge, the Westernised negro, baffles her by creating a cleavage in the colonial discourse and authority. Thus, while the novel analyses the psychological mechanism that supports and legitimises the colonial authority, it also shows some of the ambivalent moments of coloniser under colonialism.

Emily's arrival on the island destabilises her ideas about slavery and her notions associated with the black slaves inhabiting there. In her words, "I expressed my general concern at the blackness of the native people and was corrected on one count and instructed on the other" (*CA* 24). In the island, she finds herself bewildered as well as disgusted to see the general conditions of black slaves. Initially, one finds her sympathising with the poor conditions of Negroes and she expects, on her return to England, to intimate her father about the "increasingly common, although abstract English belief in the iniquity of slavery" (*CA* 8). In spite of such a sense of humanism in the beginning, later on she is transformed into a typical English female aristocrat. Her initial sympathies for the abolitionist cause take a smooth transition into a colonialist dislike for the Negroes as she identifies herself with the European planters. Though she expects, in the beginning, to convince her father of the "English belief in the iniquity of slavery," she is at once overcome by a colonial mentality. "…lordship over one's own person is a blessing far beyond mere food and shelter" (*CA* 8). This inversion of humanist idealism into sharp colonial attitude is indicative of her becoming one among the long lines of European colonialists. Though her position in the island does not heighten the tragedy of the slaves in a traditionally conceived oppressive structure of slavery, her gradual transformation into the camps of European slavers ideologically places her among the other European colonisers.

The presence of Afro–Caribbeans in the island is a central catalyst in imagining imperial 'self' of Emily. This is done through defining, constructing and othering those Afro–Caribbean slaves. As a young lady, brought up in the cosiness of European cultural environment, she feels that she has left behind a 'normal' 'known' world to enter into "a dark tropical unknown" (*CA* 22) with an apprehension linked to the stereotypes that she has been informed about those places of the 'Orient.' She qualifies her entrance into the island as "breaking the last remaining link with a past that I understood" (*CA* 22). As such, the entire narrative of Emily revolves around the notion of conceiving the inhabitants as the 'other.' Ashcroft, Griffiths and Tiffin explain the function and purpose of creating the 'other' in postcolonial contexts. They argue,

> The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world. The colonized subject is characterized as 'other' through discourses such as primitivism and cannibalism, as a means of establishing the binary separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view. (*Key Concepts* 169)

In Gayatri C. Spivak's conceptualisation, the process of 'othering' involves a dialectical process that combines and necessitates the presence of two groups, in which the 'Other,' represented as the coloniser, is established and authorised, simultaneously constructing the colonised 'others' as its subjects. In Emily's narrative all the three processes of 'othering,' by which she maintains colonial authority, are discernible. Emily is seen engaged in the same process of consolidating the self of Europe by a process of 'worlding.' Spivak says that in worlding, the coloniser "is actually engaged in consolidating the self of Europe by obliging the native to cathect the space of the Other on [native's] home ground" ("Rani of Sirmur" 253); that is, he is "obliging the native to experience his home ground as 'imperial space'" (*Key Concepts* 241). In *Cambridge*, the plantation colony of Emily's father undergoes a similar "cartographic transformation" ("Rani of Sirmur" 254) as it is transformed into a space for colonial rule. Though the island comprises other people, her 'world' is inscribed and limited within her plantation colony and its inhabitants. And through her imperial presence in the plantation colony, the process of 'worlding' takes place; that is, in the colony each slave – the 'native' – is forced to see himself or herself as the 'other.' By this process of worlding, the slaves and plantation colony are defined and constructed in terms of Eurocentric ideals and designated as subject/object to European authority.

In the 'world' created by her colonial authority, Emily is acknowledged and accepted as the "misses" and "massa" (*CA* 23) by its inhabitants – the plantation slaves. Emily illustrates how she performs herself as the imperial 'self,' while the slaves exhibit their 'otherness' by showing excessive and demeaned loyalty to her typical to a colonial condition. "In order to display their pleasure at my continued sojourn among them, they thought it proper to treat me to nocturnal serenade" (*CA* 87). That is to say, their recognition of her superiority over the native inhabitants and their land is displayed by demonstrating their excessive admiration and allegiance to her. Even the territorial superiority or the "cartographic transformation" by the colonisers is maintained by the peculiar mode of colonial buildings in the island. Emily observes: "I had been led to believe that planters' residences were *imposing structures* which stood, if at all possible, in the *commanding positions* to reflect the status of the person housed within" (*CA* 26; emphasis added). By creating a world of superiors and inferiors and placing the Europeans at the center of it and ejecting the local Afro–Caribbean slaves to the marginality, Emily and her people are ‘worlding’ the world or constructing the world of ‘natives’ into colonisers’ world.

The second mode of ‘othering’ process that Spivak discusses is ‘degrading,’ through which the coloniser sustains and repeats the colonial stereotypes about the ‘inferiority’ of the ‘Orientals’ against the presumed ‘superiority’ of the European whites. The representation of blacks as savages, animalistic, evil, inferior and barbaric, is a colonial stereotype used by the European whites to define and construct their ‘self.’ Thus by maintaining the difference between the ‘self’ and the ‘other,’ the whites continue to uphold their superiority. Edward Said’s concept of ‘Orientalism’ examines this aspect of European psychology. According to him ‘Orientalism’ is “the ontological and epistemological distinction between the ‘Orient’ and the ‘Occident’” (*Orientalism* 2). Orientalism assumed to ‘know’ the Orient, but inevitably through misrepresentation constructed the Orient as ‘other’/inferior to European superiority in all aspects of life. He argues that by constructing knowledge, “European culture gained in strength and identity by setting itself off against the orient as a sort of surrogate and even underground self” (*Orientalism* 3).

To Emily, ‘blackness’ is associated with squalor and filth, and the black body brings to her mind sensations of aversion and disgust for the Afro–Caribbean slaves. As a European girl, she ostensibly depends on the stereotypical knowledge that has been informed through a Eurocentric learning. Edward Said observes that the practice of degrading people on account of their physical and moral characteristics has been one of the ways by which Europe distinguished itself as superior. He notes,

> In the writing of philosophers, historians, encyclopedists, and essayists we find character–as–designation appearing as physiological–moral classification…. Physiological and moral characteristics are distributed more or less equally: the American is 'red, choleric, erect.' the Asiatic is 'yellow, melancholy, rigid,' the African is 'black, phlegmatic, lax.'… Thus when an Oriental was referred to, it was in terms of such genetic universals as his 'primitive' state, his primary characteristics, his particular spiritual background. (*Orientalism* 119)

Emily generalises the black slaves on the basis of these physiological and moral characteristics. On her first journey to the plantation on a carriage, it occurs to her that "a number of pigs bolted into view, and after them a small parcel of monkeys" (*CA* 23). But she discovers immediately that what she has taken for monkeys is "nothing other than negro children, naked as they were born, parading in a feral manner" (*CA* 24). Benedicte Ledent notes that Emily repeatedly associates the black inhabitants of the island with the animal kingdom and classifies them as subhuman (*Caryl Phillips: Contemporary World Writers* 86). Emily describes those blacks who arrive to express their gratitude for her stay in the plantations as "congregation of black limbs tumbling and leaping" (*CA* 87). On another occasion when a black man holds her by hands to be taken back to her abode at the instruction of Mr. Brown, she cries shuddering, "…the nigger laid his black hands upon my body, at which I screamed and felt my stomach turn in revulsion, at which its contents emptied upon the ground" (*CA* 78).

Fundamentally, there lies in Emily a European colonial attitude that derides and debases everything in the non–European. Brought up in the midst of European civilisation, to Emily, every other customs and traditions of non–European become uncivilised and uncultured. She scornfully looks at black people's "ability to dress without concern for conventional morality" and to her, in such a "manner of display it is difficult to disguise one's revulsion" (*CA* 21). She also talks contemptuously about slaves' habit of talking:

> Clearly the negroes cannot be silent, for they talk indefatigably…and in all seasons. Whether joyful or grieving, they find full employment for the tongue….They talk long, loud and rapidly, but seldom deliver anything of important….Their anger is sudden and ferocious, their mirth noisy and excessive, their curiosity audacious. (*CA* 38–39).

As part of her 'othering' mechanism, Emily is also highly critical of the way the colonial language is used by her servant. She reprimands her black servant Stella for conversing in imprecise English: "I further informed her that I had no desire to hear my mother–tongue mocked by the curious thick utterance of the Negro language" (29). Thus, Emily evaluates the Afro–Caribbean culture and customs against her 'enlightened' and 'sophisticated' manners of Europe. This has been one of the tactics by which she maintained the colonial authority over the slaves.

The third is a process of 'differentiation' by which the natives are distinguished from colonisers – a process that legitimises and authorises the supremacy of the coloniser. By meeting the slaves as the 'other,' Emily differentiates herself from the slave – the ‘other,’ so that her natural order, provided by her European origin, is not challenged and threatened. For instance, when her black servant Stella asks her if Emily might address her as ‘Aunt Stella,’ she curtly refuses to do so. She says, “…you might imagine my surprise at this request! I had no hesitation in refusing. After all, my aunts Mabel and Victoria bore no relation, physical or otherwise, to this ebony matriarch, so how could I bind them together with the same word?” (*CA* 36). While maintaining colonial difference, she also does not want that differences to be erased or terminated. She does not want this hierarchy to be tempered by any ostensible similarity of life style in the slaves. Therefore, she prefers seeing “the negroes, male and female, in their filthy native garb, for in these circumstances they do not violate laws of taste which civilized people have spent many a century to establish” (*CA* 66). For Emily, a society without rank and order is doomed and therefore, she insists that certain amount of courtesy and decorum of conduct should be expressed to retain the authority. In such a society of plantation colony where whites take some freedom in dealing with her, she cannot tolerate the same kind of treatment by the blacks.

> [The whites] converse with me as freely and as openly as they wish. This is barely tolerable amongst the whites, but when I find the blacks hereabouts behaving in the same manner I cannot abide it, and see no reason why I should accommodate myself to the lack of decorum which characterizes this local practice. (*CA* 72)

Clearly enough, Emily reiterates her authority and supremacy by differentiating and downgrading the Afro–Caribbean slaves. As Ashcroft, Griffiths and Tiffin observe, “The self–identity of the colonizing subject, indeed the identity of imperial culture, is inextricable from the alterity of colonized others, an alterity determined, according to Spivak, by a process of othering” (*Key Concepts* 12). Through the process of ‘othering,’ a collective form of *‘they’ – the native Afro–Caribbean*, is crystallised in the plantation colony that legitimises and authorises the existence of *‘us’ – the European whites* as the supreme powerful. Therefore, by the processes of colonising, excluding and marginalising, Emily, the prototype of imperialist in the colonised location, defines and retains her position.

Alternatively, as long as Emily is able to sustain this position of ‘otherness’ of the blacks, her colonial authority moves intact. However, when she learns about Cambridge’s intellectual prowess and linguistic capabilities, which goes against the conventional knowledge of the colonised people, she seems to have gone bewildered, the kind of which Bhabha describes as ‘ambivalence.’ Cambridge’s *almost near state* of the coloniser’s language and his knowledge in Christianity perplexes and instills apprehension in Emily that is peculiar to colonial ‘ambivalence.’ Only in a few places, Emily meets Cambridge and she is amazed by his physical strength, until that amazement slides to colonial anxiety. Emily calls him “the impressive black Hercules” (*CA* 58) and “the negro Hercules” (*CA* 62). In one instance she even calls him “*ancient* Cambridge” (*CA* 119; emphasis original), lending the negro slave a legendary stature and romantic quality. Her appreciation for Cambridge goes to the extent of asserting that “this Cambridge is lettered, can read his Bible and endeavours to teach it to his fellow blacks, which leads me to conclude that, indeed, this *ancient* Cambridge is no ordinary negro” (*CA* 119). In postcolonial conditions, such kind of acknowledgement by the

European whites opens up venues for creating colonial anxiety and ambivalence, because one notices there the signs of destabilisation and disruption of colonial discourse, colonial authority, and thereby colonialism itself. For Homi Bhabha, "…ambivalence disrupts the clear–cut authority of colonial domination because it disturbs the simple relationship between colonizers and colonized. Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer" (*Key Concepts* 13). When the European colonisers persuade the colonised to be inculcated in or 'mimic' the colonial cultural assumptions, the consequent effect is the reproduction of those European cultural traits. For Bhabha, colonial "mimicry" is an exaggerated imitation of language, culture, manners and ideas of the coloniser and it enables to construct a "partial" presence (*Location of Culture* 86) of the colonised in the realm of the coloniser. This "partial" presence or "incomplete" or "virtual" (*Location of Culture* 86) presence of the colonised ruptures the colonial discourse on which colonialism itself rests, and therefore, it distresses the coloniser.

Emily is embarrassed to see the precision with which Cambridge uses the language. She concedes to this by saying, "…he replied in highly fanciful English, that indeed *it was*" (*CA* 93; emphasis added). Later on, when a conversation is struck between Emily and Cambridge, she hesitates after some initial exchanges to continue the conversation with him. She says,

> You might imagine my surprise when he then broached the conversational lead and enquired after my family origins, and my opinions pertaining to slavery. I properly declined to share these

> with him, instead counter–quizzing with enquiries as to the origins of his knowledge. (*CA* 92–93)

Essentially, Emily expresses her anxiety and ambivalence at the ‘partial presence’ of the negro slave Cambridge in an honest manner. She says, “I insisted that he seemed determined to adopt a lunatic precision in his dealings with our English words, as though the black imagined himself to be *a part of our white race*” (*CA* 120; emphasis added). Ironically, it is Emily who enters the realm of ‘lunacy’ on witnessing the partial presence of “*intelligent negro*” (*CA* 128; emphasis original) in the European cultural territory. As Evelyn O’Callaghan notes, “[Emily] does read the West Indian island and its inhabitants according to imperialist and racist discourse; on the other hand, her place within this discourse is clearly established as marginal” (40–41). Emily’s sense of ambivalence at the slave’s entry into the linguistic spectrum of the coloniser troubles her. As Bhabha notes, “The menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double vision which is the result of … partial representation/recognition of the colonial object” (*Location of Culture* 88). Therefore, Cambridge’s mimicking of European cultural traits inevitably involves “the seeds of its own destruction” (*Key Concepts* 140). Glenda Rossana Carpio in her doctoral thesis *Critical Memory in the Fictions of Slavery* argues, “On one hand, [Emily] frames [her lengthy narratives] as a deviation and aberration of the civil and rational European culture for which she, herself, is an “ambassadress” [(*CA* 4)]. On the other, she is inadvertently reveals the instability of her authority” (7).

“The Pagan Coast,” the first section in the novel *Crossing the River*, demonstrates yet another aspect of colonial psychology as explicated by Octave Mannoni. Mannoni’s description of a deep sense of abandonment in the colonised and a subsequent ‘dependency complex’ reveals some of the most intricate aspects of colonialism. The psychological condition of Nash Williams in Crossing the River could be examined within the framework of Octave Mannoni’s theory of ‘dependency complex.’ Though Mannoni evaluates the peculiar nature of the psyche of the colonised people of Madagascar, by and large, the same parameters may be utilised in analysing the psyche of Nash Williams too. According to Mannoni, ‘dependency complex’ originates, “in [colonised’s] efforts to escape the horrors of abandonment … [and they endeavour] to re–establish typical dependence systems capable of satisfying their deepest needs” (134). According to him, the colonising process destabilises the life of colonised and as a result, it instills a sense of abandonment that results in ‘dependence’ or ‘reliance’ on the colonisers, that is, the drive to avoid a sense of abandonment in the colonised finally takes them to find dependence on the coloniser.

Nash Williams, a freed slave is sent to Liberia under the civilising mission of American Colonization Society. In Liberia, he experiences tremendous psychological problems due to his sense of abandonment that arises from his enslavement and a resultant ‘dependency complex.’ Plucked away from his parents at an early age and uprooted from his African cultural environment, a deep sense of abandonment pervades his whole life. But when he is freed and is educated in Western culture under the patronage of his former slave master Edward Williams, this sense of abandonment in him subsides temporarily.

However, his sense of abandonment escalates as he is repatriated to Liberia. In Liberia, unattended by his former master and the American Colonization Society, his experience of desertion once again goes further to the extent of his psychological disorientation, and consequently, a deep sense of insecurity and uncertainty intensifies in him leading him to tremendous desire for dependency again. Fundamentally, this second–time abandonment and subsequent desire for dependency creates a neo–colonial situation around him.

The type of relationship that both Nash, the freed slave and Edward, the former slave master, have evolved is strange and unusual. Nash addresses Edward "my dear father" (*CR* 23), "dear sir" *(CR* 28*)* "beloved benefactor" *(CR* 17*)* etc, while Nash refers to himself as "humble servant and affectionate son" (*CR* 28). Octave Mannoni acknowledges that the European coloniser has cast the seeds of his own restlessness into this tranquil world, but while offering the palliatives at the same time for it, the European coloniser also "tends to give up the democratic attitude for paternalism and his faith in experience for Prospero's magic" (196). While Nash takes/is given with his second name 'Williams,' the relationship between Edward Williams and Nash Williams grows to the level of 'father and child' relationships as in Mannoni's description*;* that is, it becomes more paternal and filial. Though Nash has been granted freedom, essentially he remains to be a 'slave' and a 'captive' still, as he looks forward intensely to maintain that relationship of dependence. Moreover, in a new African environment he experiences a sense of insecurity and uncertainty, and therefore, he feels that he needs to be protected and sheltered by someone. This sense of alienation and estrangement keeps him continuously dependent again on his former master, thereby producing his neocolonial situation. Paradoxically, 'freedom' from slavery renders Nash more dependence and reliance on Edward Williams. Colonialism or slavery has thrown Nash Williams into a psychic condition that has not prepared him for independence because "Colonial society…gives the dependent person nothing but his dependence" (Mannoni 195).

According to Octave Mannoni, the dependency behaviour arises also when the European imparts some favours to the colonised, because his favour is viewed as a license for expecting more favours from the European (42). The favours that Nash receives from Edward go against the currents of the time. The narrator observes, "Edward soon took the unusual initiative of encouraging his slaves to acquire the generally forbidden arts of reading and writing" (*CR* 13). This act of kindness by Edward to educate Nash keeps him under the imperative of asking further favours, even after his freedom is set and repatriated to Africa. The letters he writes substantiate his excessive dependence on his father – benefactor Edward. "Can you please send some valuable books, such as history, and a dictionary, and a writing paper and quills or steel pens. Also flour and pork, and other articles you may think will be of service to me, including a hoe, an axe, some trowels and some hammers" (*CR* 35). In a previous letter, he asks, "Will you be so kind as to send some mustard seed and some flax seed for stomach complaint? ... will you send me a pair spectacles for my own use and further pair for my wife sally" (*CR* 22) ? The above demands are in spite of his understanding that his land produces in abundance. He says, "I have been led to understand that this land is exceedingly rich, and will yield up everything in abundance" (*CR* 24). His lists go on in the succeeding letters and Nash finds a psychological contentment in his dependence on Edward.

But when Nash recognises that his letters are unanswered by his former master Edward, he experiences once again a sense of abandonment which he experienced previously. Octave Mannoni notes that if the collapse of dependence merely breaks the bonds without substituting anything in their place, the man who finds himself suddenly independent in this way will be unable to guide himself. He will then fall prey to awful despair, existentialist anguish and dereliction (64). Moreover, the long silence of Edward becomes excruciating for Nash and the emphatic question that he raises is "… you must explain to me why you used me for your purposes and then expelled me to this Liberian paradise" (*CR* 62). His catastrophe arises from the disruption of a hitherto developed filial relationship and the realisation that he has been abandoned once again in a totally strange, inhospitable region, there to be forgotten and perished rather than supported in his new life in Liberia. Therefore, what he does next is to revert to his ancestral cultural life, in which he finds new relationships and new commitments. In Mannoni's paradigm, while the sense of abandonment in the colonised offers the coloniser a chance to subjugate the colonised more powerfully, in Nash's case, in the absence of any other colonial figure who can replace Edward or on whom he can depend authentically in Liberia, he returns to his original African life that gratifies his sense of insecurity.

One of the stories in Caryl Phillips's *The Nature of Blood* (1997) spins around the Shakespearean character Othello to whom Phillips provides a new voice and direction. Phillips's modification of Shakespearean Othello is an act of subversive strategy of rewriting and contesting dominant master narratives, characteristic to postcolonial writing. In his version of Othello's story, no other prominent figures in Shakespearean play take the centre stage except Othello and Desdemona. Phillips focuses in his fiction on two fundamental aspects of Othello's life; his sense of alienation and insecurity as a black man in the white world of Venetian society and his sense of inferiority complex that stems from marrying to a white girl, Desdemona. Phillips justifies his version of story by saying that what often missed on the stage in the Shakespearean play *Othello* is the psychological anguish of Othello (*The European Tribe* 45). The attempt that he makes, therefore, in this section of his novel is to discover the essential psychological coordinates of Othello that makes him suffer in the presence of European whites and the white woman Desdemona.

Othello, the first prominent modern black European (Dawson 85) in Venice among the white Europeans, experiences tremendous psychological complexity. The fundamental problem that he encounters is his sense of alienation in the Venetian society owing to his racial consciousness as a 'black man in the white society.' For Frantz Fanon, this deep–seated awareness of the black man about his 'blackness' in the white man's world crushes his personhood. As he notes, "In the white world the man of color encounters difficulties in the development of his bodily schema. Consciousness of the body is solely a negating activity. It is a third person consciousness" (*Black Skin* 83). The fact of being a 'black man' renders Othello a sense of disorientation in Venetian society. Therefore, in order to overcome his sense of disorienting alienation, Othello struggles hard to achieve acceptance and recognition in Europeans' world of racial discrimination. This desire and longing to be accepted makes him an obsessive neurotic. "As a man of color in a white–dominated society, he is consequently prone to a brand of self–doubt founded in what Fanon terms 'affiliation neuroses'" (Burton 57). While discussing Negro's desire for recognition, Fanon observes, "They want to be recognized in their quest for manhood. They want to make an appearance. Each one of them is an isolated, sterile, salient atom with sharply defined rights of passage, each one of them *is*. Each one of them wants to *be*, to *emerge*" (*Black Skin* 165; emphasis original). Yet, Othello finds around him the 'white gazes' that diminish his being, for he says, "Among the venetians, all was confusion as I attempted to distinguish those who beheld my person with scorn and contempt, from those who simply looked upon me with the curiosity that one would associate with a child" (*NB* 118). As an army General in Venice, rather than spending his time on strategic deliberations and preparations about war, he spends time on desperately struggling to determine the meaning of the black identity in the 'white civilisation.' Although Othello feels that his position as an army General in Venetian society has been achieved with a personal dignity and distinction, his sense of being "sealed into a crushing objecthood" (Fanon, *Black Skin* 82) in the white man's civilisation makes his sense of alienation more emphatic. Othello recognises his problem 'to be black among the whites' as in Fanon's observation; for, Fanon views that a black, in his racial consciousness, must 'not only be a black man,' but "he must be black in relation to the white man" (*Black Skin* 82–83).

However, while Phillips's Othello achieves his position in Venetian army, he is also constantly conscious of his sense of inferiority and marginalisation within Venetian society owing to his ‘blackness.’ In a much impressive personal estimation, he makes clear that he is a man who “had moved from the edge of the world to the centre ….a man born of royal blood, a mighty warrior, yet a man who, at one time, [was] a poor slave, had been summoned to serve this state; to lead the Venetian army; to stand at the very centre of the empire” (*NB* 107). In fact, those must be moments of accomplishment for Othello, yet those moments of his rising from the ‘edge’ to the ‘center,’ are now betrayed by his dormant sense of inferiority and anxiety because of his awareness of his ‘blackness’ in white man’s world. Othello’s presence in Venice is required and appreciated by the Venetians not as one of citizens of Venice, but only in terms of his requirement as a mercenary. He forgets this fact while in the Venetian society, and from his inability to recognise it originates his tragedy. Phillips examines this position when he remarks, “he fought his way up from slavery and into the mainstream of the European nightmare. His attempts to secure himself worked, but only as long as there was war and he was needed” (*The European Tribe* 51). Thus, the problem with Othello, as Stef Craps observes, is that he underestimates the forces of nationalism and racism militating against his dream of being accepted into Venetian society (194).

Othello’s excessive consciousness of the ‘white gazes’ on his black body renders his particular psychological state of ‘inferiority complex,’ which constantly compels him to overcome it by adopting certain psychological defense mechanisms. Therefore, in an attempt to steal attention from the Venetian society and as part of his desire for a ‘positive’ gaze, Othello dresses himself in a fashionable way. He reflects, “…I wondered if my new costume might convince some among these venetians to look upon me with a kinder eye. It was this desire to be accepted that was knotting my stomach and depriving me of sleep…" (*NB* 122). Paradoxically, Othello is placed on two polarities. On the one side, the Venetian society has acknowledged his capability as a professional soldier by investing their trust in him, but on the other, he has been marginalised owing to his blackness. Finding himself between these two contradictions, Othello, however, attempts to sneak into the society, which is his demand for the situation, by marrying Desdemona whatever be the consequences. He comments: "I resolved to make the senator's daughter my bride, whatever the consequences" (*NB* 138). She is the ultimate symbol of his assimilation, and, of course, the undependable woman who, he fears will illustrate the illusory nature of that assimilation (Dawson 95). Therefore, Othello's passion for Desdemona may be seen as a way of compensating his sense of isolation and inferiority in Venetian society, that is to say, he makes Desdemona as an instrument to reach the goal of his social recognition and acceptability.

In his 'black self,' Othello is caught between a number of contradictory positions and ambivalences. Though he attempts to assimilate himself into the aristocratic European community by marrying Desdemona, he is not unaware of the significance of such a union, its advantages and its disadvantages. He reflects: "And now to be married, and to the heart of the society" (*NB* 144). But later on he recognises the dangers involved in it. He says, "I now possess an object of *beauty and danger*, and I know that, henceforth, all men will look upon me with a combination of *respect and scorn*" (*NB* 148; emphasis added). He is confounded by the Venetian law that necessitates the Venetian bloodlines to be kept pure. He fears that their union will result in the breach of this social rule and it is likely to bring upon him the condemnation from the world of Venetians, to whom he is desperately trying to gain access. He recognises that "…the aristocratic Venetian marriage was a carefully controlled economic and political ritual, and it was therefore important to keep the bloodlines pure" (*NB* 112). Therefore, the breach of bloodlines implied a breach of 'economic and political' traditions, which will finally close down all his chances of entering the society, the ultimate goal of marriage itself.

A deep sense of alienation and lack of confidence take him through numerous distressing psychological states. Ledent notes that Othello's 'predicament' is triggered off not only by the pragmatism of the Republic of Venice and the covert racism of its inhabitants, but also by his own inability to perceive the precariousness of his own position ("Fictional and Cultural Labyrinth" 188). Against the backdrop of his lack of social acceptability and also of his own scepticism about its possibilities, he starts even 'coldly' suspecting Desdemona's personal integrity and her loyalties to him. The suspicion about Desdemona that arises in him apparently contradicts his flawless love for her. Though he claims, "In her chastity, loyalty and honour, she is the most un–Venetian of women," in the same vein he manifests his weakness as well by suspecting her: "… yet is there some sport to this lady's actions? I am familiar with the renowned deceit of the Venetian courtesan, yet I have taken a Venetian for a wife" (*NB* 106). The repetitive articulation of 'yet' is symptomatic of his state of ambivalence in marrying a Venetian woman, through whom he hopes to enter the world of 'whiteness.' While he is skeptical about his social acceptance owing to his blackness, he is not without a sustaining anxiety about "his smoky hand on her marble skin" after his marriage with her (*NB* 146). It is another kind of sensation that he encounters, that is, he suspects about the success of his married life and the consequent question of acceptability into the Venetian society.

Finally, when Othello marries Desdemona, his tragedy begins. His conscience repudiates him for such an act. It tells him, "My friend, the Yoruba have a saying: the river that does not know its own source will dry up" (*NB* 181). This disquieting voice of his conscience continues to remind him of his negligence in forgetting his history, his identity and culture. "My friend, an African river bears no resemblance to a Venetian canal. Only the strongest spirit can hold both together. Only the most powerful heart can endure the pulse of two such disparate life–forces" (*NB* 183). One finds that Othello gradually loses his sense of self and identity in order to enter the Venetian society; he had lost his former wife and child across the sea as well as his African religion, and he has now turned back to his race by marrying a white girl. Phillips, mentions in *The European Tribe* that Othello has married into the society, the commonest form of acceptance, but precisely at this moment of triumph, Othello begins to forget that he is black (48).

Caryl Phillips's *Dancing in the Dark* (2005) presents the emotional and psychological conflicts of African–American historical figure, Bert Williams (1875 – 1922), who chooses to put on burnt–cork–face and play the role of 'coon' to delight the American white audiences. Bert Williams immigrated at an age of eleven from Bahamas to America and settled with his parents in San Francisco. Phillips's fictional work is not an account of the life of Bert Williams, but rather a re–imagining of his inner–self that does not find enough space in the narratives on this historical figure. Phillips says: “It left a sort of gaping hole in the life where a novelist could imagine those quite, interior moments that perhaps might cause a problem for a biographer but create a challenge for novelist” (Kransy 151–52). In the fictional work of Phillips, Bert Williams is depicted as one undergoing excessive psychological distress as “race complicates and problematizes some of the most intimate aspects of his life” (MacLeod, “*Dancing in the Dark*: Caryl Phillips in Conversation with John McLeod” 146). Essentially, the basis for wearing the blackface is founded in his philosophy of art and life. Brian Seibert quotes Bert Williams’ own view in his review of the novel: “The man with the real sense of humor is the man who can put himself in the spectator's place and laugh at his own misfortune [and] it was not until I was able to see myself as another person that my sense of humor developed” (21). In order to achieve his artistic achievement, blackface was essential element for Bert Williams. However, his philosophy and life put him under contradictions, in which he stands vexed between the demands of his race and white man’s expectations.

As the 1890s was an era of increased racial violence, constitutionally upheld segregation laws and contempt of Africans as ‘primitive’ and ‘savage,’ participation in public life and theatre, for the artists especially, required a careful monitoring and appeasing of white audiences. Therefore, the artists most often conformed to white expectation by using the conventions of the newly popular vaudeville stage—including blackface makeup—in their productions (Sotiropoulos 1–2). Williams quickly learns, however, that it is almost impossible to challenge the accepted bond that exists between the Negro performer and his white audience. Therefore, he finds no way out of this impasse. He reflects:

> Is the colored performer to be forever condemned to pleasing a white audience with farce, and then attempting to conquer these same people with music and dance? Is the colored American performer to be nothing more than an exuberant childish fool …? Can the colored American ever be free to entertain beyond the evidence of his dark skin? Can the colored man be himself in twentieth–century America? (*DD* 100)

However, Williams tries to convince himself hard that his white audiences understand that the ‘creature’ who plays on the stage is not Williams, but rather somebody behind his person. But, looking at the mirror each time gives him a numb in the soul “for this was not a man that he recognized” (*DD* 58). He tries to believe persuasively that the impersonation, in no way has an effect on his identity. “No longer Egbert Austin Williams. He kept telling himself, I am no longer Egbert Austin Williams. As I apply the burnt cork to my face, as I smear the black into my already sable skin, as I put on my lips, I am leaving behind Egbert Austin Williams” (*DD* 57).

Taken the theatrical performances of Bert Williams within the context of postcolonial conditions where white supremacy is reiterated in the racist politics, his sense of being ‘othered’ is felt excruciatingly with regard to the bodily differences. In the performances he conducts, his black body itself becomes a stage, where the colonial stereotypes and discourses perform the roles assigned to black man for the sake of white audiences. Ashcroft, Griffiths and Tiffin argue,

> … this is the inescapable ‘fact’ of blackness, a ‘fact’ which forces on ‘negro’ people a heightened level of bodily self–consciousness…. the ‘fact’ of the body ... [stands] metonymically for all the ‘visible’ signs of difference, and their varied forms of cultural and social inscription, forms often either undervalued, overdetermined or even totally invisible to the dominant colonial discourse. (*Post–colonial Reader* 321)

Bert’s situation in a white world is founded on a dialectical relationship in which he is brought into an awareness of his identity in relation to white audiences. The white gazes leave him disturbed, for he simultaneously positions himself within the points of references assigned to him, while attempting to constitute his identity. Fanon describes this situation as one of crushing objecthood. He argues, “A man was expected to behave like a man. I was expected to behave like *a black man* – or at least like *a nigger*. I shouted a greeting to the world and the world slashed away my joy. I was told to stay within bounds, to go back where I belonged” (*Black Skin* 86; emphasis added). Bert Williams’ position conforms to what Fanon examines in terms of obliging the stereotypes for the blacks.

Bert Williams recognises agonisingly the white man’s demands for colonial stereotypes to be repeated on the stage and the associated ‘traumatising gazes’ of the whites on his body. The roles that he plays puts him in paradoxical positions, because his sense of commitment to art pushes him to play the role of a ‘coon,’ but on the other hand, his playing such a role essentially cements him with the colonial discourses that it distorts his identity. His philosophy rests on what Fanon has observed later on: “Since the other hesitated to recognise me, there remained only one solution: to make myself known" (*Black Skin, White Masks* 87). At the early stages of their performances in the city's saloons and variety halls, Bert Williams and his companion, George Walker, suffer from a sense of estrangement and depersonalisation as "they learn to obliterate their true selves on a daily basis" (*DD* 29). Nevertheless, their success in theatrical performance, "In Dahomey" becomes exciting that they view it as a contributive factor to the growth of their race itself. But slowly Williams becomes conscious of the incongruity of wearing the blackface and becoming 'somebody else' in the "shuffling, dull–witted, clumsy, watermelon–eating Negro of questionable intelligence" (*DD* 35) in order to satiate a specifically American fantasy of blackness.

Obviously, the mood of the times contributes to it a lot. Colonial stereotypes play a significant part in the life of Bert Williams. The real problem for Williams is that he is trapped between the white audiences' expectations in which they feel comfortable by watching a "powerless man playing an even more powerless thing" (*DD* 121). Essentially, as one would notice, "Between his needs and his audience's expectations he walks a tightrope …" (*DD* 191). In fact, stereotypes associated with blacks for centuries become a 'veil' in the case of Bert Williams. As W. E. B. Du Bois observes, "Negro is … born with a veil, and gifted with second–sight in this American world,—a world which yields him no true self–consciousness, but only lets him see himself through the revelation of the other world" (8). For Bert Williams, the concept of 'veil' fundamentally matches in three respects. First, it informs the 'blackness' of Williams that differentiates him from the white Americans. Second, the veil connotes the 'stereotypes,' through which the white American looks at Williams. Third, it suggests Williams' own inability to perceive him and his identity beyond the stereotypical gaze of the white society. This 'veil' obviously obstructs White America's and Bert's own ability to see his true identity as an African–American.

Finally, his decision to mask his face brings shame and disgrace to his own people. A lot of criticism that fell on Bert Williams was that he was not prepared to be a representative of the race and he acted very much as though he was above it (Kransy 154). The young coloured men who visit him inform him, "We exist in *their* imagination as you portray us, and you reinforce their low judgment of us as dull and pitiable. ….I would have you perform [one that is] closer to that of the new, twentieth–century Negro, as opposed to a low type who is a deliberate travesty of our race" (*DD* 179–80; emphasis original). Williams suffers from a sense of a double consciousness, which Du Bois notices in the African–Americans in general, that always enables them to look at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity (Du Bois 8). According to Du Bois this produces a "two–ness, – an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body" (8). Though these two perspectives are not reconciled with one another, the African American struggle to be both "Negro and... American, without being cursed and spit upon by his fellows, without having the doors of opportunity closed roughly in his face" (9). Phillips is cited saying that "that dilemma, that idea of having a career which was largely dependent upon white America's patronage, but at same time not wanting to be alienated from the black community…did cause him a tremendous amount of pain and tremendous amount of inner–torment" (Kransy 154–55). Williams' case is that neither he wants to see himself isolated from his people nor does he want to stop being recognised by the white audience.

What is crucial about the hegemonic relationship between the colonised and the coloniser, blacks and whites, slaves and slavers is the subtle way in which the psychological coordinates operate and determine the nature of their (post)colonial relationship. The hegemonic discourses of the coloniser provides him with the ability to influence the consciousness of the colonised in the most persistent and powerful colonial operation in colonial conditions. Accordingly, while the colonised/blacks/slaves undergo constant repressive experiences at the hands of coloniser, the study conducted in this chapter also reveals how particular psychological positions adopted by the colonised themselves initiate and perpetuate colonial situations. The study also presents the colonisers' psychological complexities as arising mainly due to some inherent contradictions in colonial discourses, and the subsequent experiences of ambivalence and fear of the disruption of colonial authority. Thus, while the colonial binaries remain in a hegemonic relationship in the colonial conditions, their psychic dynamics and experiences provide them with ample spaces for psychological disorientation and disruption in their lives.

One of the central issues that Phillips contemplates in his fiction is the consequences of colonial intervention in the history of humanity in producing various kinds of displacements. The experience of 'displacement' is one of the most traumatic experiences in human history in relation to colonialism, enslavement and its aftermaths. Postcolonial representations of displacement and search for a ‘home,’ or ‘belonging’ are interrelated concerns that no single issue can be examined at the expense of the other. When territorial displacement destabilises people from every aspect of their lives including culture, history and relationships, they seek for an alternative strategy of finding a ‘home’ or a ‘place’ to belong to. Next chapter seeks to document the anguish and predicament of the displaced postcolonial subject while unveiling their worries and anxieties in coming to terms with the issues of ‘home.’

Chapter III

Geographic, Cultural, Social and Mnemonic Spaces: Displacement and the Vexing Question of Belonging in Caryl Phillips's Fiction

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Chapter III

Geographic, Cultural, Social and Mnemonic Spaces: Displacement and the Vexing Question of Belonging in Caryl Phillips's Fiction

J. M. Coetzee, while discussing Caryl Phillips's fiction, observes that the idea of 'home' and 'belonging' in Phillips's fiction resonates with "the history of persecution and victimization in the West" (Rabalais 182). Coetzee's remarks directly inform on Phillips's preoccupation with the traumatic experiences of displacement and dislocation generated by various historical events like transatlantic slavery, Jewish Holocaust and the consequent migrations of people in search of a 'home.' While Phillips focuses on the displacements and the movements of people caught up in slavery and Holocaust, he also pays significant amount of attention to the contemporary migrations that are inextricably linked with some of the important global issues like civil wars, genocide and national calamities. Most of Phillips's works reproduce these experiences of displacements and perpetual movements of people from their homelands to the uncertainties of England. In this context Ivan Kreilkamp mentions, "Caryl Phillips's fiction is about historical transit, about people travelling from birthplace to homeland, or from homeland to places unknown" (44). Phillips fundamentally uses 'migratory condition' as a subject matter in his fictional works to emphasise the sense of displacement and dislocation of his protagonists. To him, this diasporic consciousness in his characters challenges the conceptual limits imposed by national, ethnic and racial boundaries, and offers an alternative choice of 'routes' in place of 'roots.

Though the above displacements and movements present a number of significant material challenges to the migrants and refugees, Phillips's major concern in his fiction is to explore the psychic damages these displacements and constant migrations create. By declaring his firm commitment to examine these psychological vexations of displacement and issues of belonging, Phillips endorses the above observation made by Coetzee, "I'm much more concerned with lives, loneliness, isolation and grappling with the meaning of 'home'" (Rabalais 182). Phillips recognises that 'displacement' occurs in multiple ways and the vast stage of history opens before him not only the geographical displacement, but also subsequent displacements it produces in social, cultural, mnemonic and psychic spaces. In Phillips's view, to those who are dislocated and displaced from their geography, society, culture and history, the psychological displacement comes as easily as possible, leaving them in a permanent psychological vexation. The present chapter addresses these psychological complexities and vexations associated with such displacements and dislocations and the ensuing apprehension and disorientation of his characters.

Caryl Phillips's first novel *The Final Passage* (1985) is a typical narrative of displacement with its atmosphere rooted in the postcolonial conditions of West Indian islands. As the title of the novel *The Final Passage* indicates, the life of nineteen–year–old Leila Preston, its protagonist, is on constant movements, passages and exiles suggesting her continuous displacements and dislocations. Fixed between a loveless marriage and an egotistic husband, Leila decides to escape the depressingly pervasive disillusionment and dead–end life of her island to the promising spaces of 'Mother country' England. The migrating desire of

Leila and her family unfolds at the backdrop of a wave of migrations of ‘Windrush generation’ of West Indians to England during the1950s, which is, as Louise Bennett says, almost like “Colonization in reverse” (qtd in Jones 52). Rampaged by colonialism and its decadent circumstances, the West Indian island of Leila becomes unsuitable for living. It appears desolate and depressing with its “defeated faces that lined [the] streets, men in grease–stained felt hats and women in deceptively gay bandannas, their eyes glazed, arms folded, standing, leaning, resting up against the zinc fencing of their front yards, their children playing, racing scraps of wood in liquid sewage” (*FP* 98). West Indians had, in effect, an exilic life in their own land as everything of theirs had been displaced and rendered strange and different by colonialism. Phillips captures these moments of (post)colonial conditions of West Indian islands as the befitting backdrop to tell the tales of Leila. As Benedicte Ledent notes, “... most of [Phillips’s] characters are displaced people who are trying to come to grips with the ambiguities of an intricate fate made up of dispossession, disruption, and dislocation, all experiences that are part and parcel of Caribbean history” (“Cary Phillips and the Caribbean” 80).

Having not attained the political freedom even during the 1950s, colonialism had clearly oozed out everything substantial in the West Indian island and in the lives of people like Leila’s husband Michael. Living in a society that has been left bleak and desolate by the legacy of colonialism, people like Michael have become disoriented and disillusioned. Lack of a job and difficulties for money take Michael to drinking and his life revolves round sheer negligence and irresponsibility arising out of such conditions. The disintegration and disorientation in their life associated with the consequences of colonialism evidently reverberate in their family life as well, which finally compel Leila to think of travelling to England. While many of the people hesitated to leave their island, to many others, the wave of migrations brought forth many opportunities to grow both economically and socially. However, a sense of uncertainty and ambiguity is evident in the voice of Michael: “Leaving this place going make me feel old, you know, like leaving the safety of your family to go live with strangers” (*FP* 11). He becomes apprehensive of the consequences of their passage from the familiarity of their island to the strangeness of England, while profoundly anticipating a sense of displacement and uprootedness. Nevertheless, Leila could never feel comfortable in the island as her personal life and the public life were intricately tied with psychological conflicts. In one way, Leila’s life in the island becomes similar to the one that V.S. Naipaul describes about the West Indian situation – “exile at home” (Weiss 164). The difficult life in the island offers Leila no comforts and promises and therefore, it never contains a space for belonging or ‘home,’ but rather a ‘life in exile’ situation that complicates her life. However, in general, by an escape from these marginalised spaces and ‘exilic’ situations of the island, people in the West Indian islands anticipated freedom and opportunities. Later on, a more thoughtful Michael reflects, “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” (*FP* 103).

Finally, Leila begins her journey to England with her irresponsible and philandering husband Michael and their young son Calvin. Benedicte Ledent makes a significant observation with regard to Leila’s journey. She says, “…the journey to England is not a fresh beginning, but the somewhat logical follow up to centuries of exploitation" (*Caryl Phillips: Contemporary World Writers* 28). To Leila, the movement from the island's colonised landscape to England, the cosmopolitan centre, therefore, is expected to be an act of "arrival at the centre: hence freedom from exile" (Weiss 164). She believes that this would enable her to forgo and forget a deadening colonial history of her island. Accordingly, Leila decides to leave everything behind that would remind her of this colonial condition, including her 'mental space' – her traumatising memories associated with colonialism and dissolution in the island. While she stuffs her bag the night before they leave for England, Leila is careful that "… she must take as little as possible with her to remind her of the island" (*FP* 15). This keenness to make a 'scission' or 'break' with one's land and history is symptomatic of the psychological effect of postcolonial conditions and its resultant sense of displacement. Coming to Britain, what Leila anticipates to do there, is to redefine and redraw the boundaries of 'home' that had been already under constrains in her island. One of the legacies of colonialism in the colonies of Britain has been a successful inculcation of an 'idealistic' picture or 'a myth' about Britain as the 'Mother country.' Therefore, a life in Britain is expected to be like a life of children with their mother. In the light of a postcolonial reading, one would consider Britain also as a rightful place for the people from the former colonies due to Britain's involvement in constructing the postcolonial conditions of their colonies. This point is highlighted by Paul Gilroy in *There Ain't No Black in the Union Jack*, "We are here because you were there" (286). By this, he brings to the attention of the imperial countries a specific invocation of truth that the influx of migrants to the imperial countries is the consequences of those colonial histories in their territories.

After many days of voyage across the Atlantic, they reach in London. Moving to one of the poor pockets of London's corner, Leila is initially dismayed at what she finds there. The first shock at the sight of a poverty–stricken area of their living actually destabilises her desires to seek a 'home' or 'belonging' in England, because "…everything seemed bleak" (*FP* 142). She is confounded by the strange looks and disinterested attitudes around her that betrays her belief in Britain's success and grandeur. She wonders, "…what else her mother had left unsaid" (*FP* 151) about England. This sudden reality of depravity and poverty leads to a deepening sense of alienation and displacement in Leila. England that has been dreamt of and told about is different now for her with its colourless and unwelcoming circumstances. The sense of alienation that she experiences in England is combined with its discriminatory housing practices that prevent the blacks from renting the houses. The graffiti on the walls reads, "'No coloureds,' 'No Vacancies,' 'No children'" (*FP* 155), "'No vacancies for coloureds.' 'No Blacks.' 'No coloureds'" (*FP* 156). A dreadful awareness that England categorises people based on race and class distinctions makes her even more disoriented.

Leila realises now that the "emigration to the centre was a form of exile" (Weiss 164) as George Lamming (1927), one of the Windrush generation writers observes. As a result, she lives in a perpetual state of fretfulness and contradictions, and finds herself caught up between two deadening situations of exilic life at both the center and the periphery. As bell hooks argues that in times of displacement, "home is no longer just one place. It is locations.… One confronts and accepts dispersal and fragmentation as part of the constructions of a new world order that reveals more fully where we are, who we can become" (148). To a disoriented Leila, the implication of what her mother, who travels to England for medical care, tells before her death becomes more predictive, "Leila, child, London is not my *home* … and I don't want you to forget that either" (*FP* 124; emphasis added). In the same vein, the narrator of the story observes, "England, in whom she placed so much of her hope, no longer held for her the attraction of her mother and new challenges" (*FP* 203). Ledent observes, "… a journey to Britain does not magically cure the malaise inherited from colonialism. On the contrary, it only seems to make it worse in the shorter term" (*Caryl Phillips: Contemporary World Writers* 25). However, the journey that Leila undertakes to England only accelerates the rapidity of her sense of displacement and disintegration that has been traumatising her psyche for a long time. Benedicte Ledent also examines the problematics involved in the mystification of England with 'Mother country,'

> This ambivalent equation of the mother with the colonial power is a measure of the predicament of the colonial migrant who feels attracted by the Mother Country with whom (s)he entertains the dream of a symbolic relationship. Yet the expected coming together never materializes once in Britain, and what the colonial experiences is a feeling of rejection akin to that felt by the child repudiated by his/her parents. (*Caryl Phillips: Contemporary World Writers* 28)

As Victoria Arana observes, "Britain opened the door to the Empire, but certainly did not expect the colonials to come, to stay, and to expect the same life that the Anglo–Saxons themselves enjoyed" (1). Having experienced a sense of displacement and disorientation in 'Mother country,' Leila is again preparing to return, as the novel suggests towards the end, to her homeland. Once again, in England she attempts to wipe out every traces of her memories, which she does before her departure to England, by feeding "the fire with the objects and garments that reminded her of five months in England" (*FP* 200). Though the migrations have provided Leila with some excruciating experiences, they reveal her the contradictions inherent in the idea of 'home' and belonging under postcolonial conditions. Essentially, in Leila's life neither Caribbean nor England offers her a satisfactory space to 'belong.' As Benedicte Ledent mentions, "All [of Phillips's] characters, both black and white, are indeed torn by double sense of belonging and unbelonging, divided between a painful past and unwelcoming present, unable to find a place they can definitely call 'home'" ("Ambiguous Visions" 198). Paul Gilroy discusses a similar predicament that migrants like Leila confront by examining the concepts of "'routes' and 'roots'" (*Black Atlantic* 190). To Gilroy, the concept of dynamic 'routes' as opposed to static 'roots,' primarily suggest the fluid conditions and impermanent nature of travels and movements of postcolonial migrant, while it foretells the unavailability of a unique experience of 'home' as well. In Leila's case, as one who participates in the historic Atlantic passages and constant movements of her ancestors, her continuous travels and migrations represent the complex way of defining her black identity. Such an experience of postcolonial subject's inability to belong to either space is also clearly articulated by Salman Rushdie when he says, "Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools" (15). Rushdie's observation explains Leila's psychological disorientation incurred through her constant displacements and dislocations. In his interview with Paula Goldman, Phillips observes, "The end result of embracing the notion of 'home' in romantic fashion may be kind of nonsensical or difficult to take on board as realistic …" (89). Phillips clearly shows that under postcolonial conditions, a search for 'home' or 'belonging' can never meet with an absolute and essential point of certainties, but rather it continually produces successive displacements and associated psychological vexations.

The experiences of displacement and belonging become still more bleak and cold in Phillips's second novel *A State of Independence* (1986). As seen closely, the novel resonates partly autobiographical as *The Final Passage.* If *The Final Passage* was related to Phillips's memories of his parents' generation and his own migration at an early age similar to that of Leila's son Calvin to England, the focal point in his second novel is his own predicament in returning to St. Kitts, his birthplace after several years. In *The Final Passage,* it was the protagonist's journey to England leaving her homeland to find a 'home' in England, but in *A State of Independence,* the journey is made from England to protagonist's previous homeland in West Indian island. As the first novel articulates the experiences of exile and displacement in a foreign land, the second novel conveys in a more poignant manner the displacement and exilic life in one's own homeland. Benedicte Ledent notes, "… *A State of Independence* … resolutely turned toward the Caribbean and focuses on the returnee's difficulty in coming to terms with what he used to think of as 'home'" (*Caryl Phillips: Contemporary World Writers* 42). To feel deeply displaced in one's own land becomes more excruciating, while one leaves behind the uncertain conditions of a foreign land and opts for homeland. Avtar Brah remarks that home is a mythic place of desire in the diasporic imagination, which is a place of no return, even if it is possible to visit the geographical territory that is seen as the place of 'origin' (189). This experience of being a stranger in one's own land makes the protagonist of *A State of Independence* psychologically more disoriented.

After having gone to England on receiving a coveted scholarship, Bertram Francis seems to have gone disorientated during his stay over there, and as a result, he performs poorly in his studies. During the initial days of his life in England, he becomes an enthusiastic and vigorous person, but a sense of frustration holds him back as his attempts to understand the white people are not reciprocated. This failure in experiencing participation and belonging in an 'imagined community' of England is what actually causes his predicament in England. Coining the term 'imagined communities,' Benedict Anderson notes that nations are imagined because regardless of the actual inequality and exploitation that may prevail in each country, the nation is always conceived as a deep, horizontal comradeship (7). Bertram fails to experience this comradeship in England. He reflects:

> Europeans were like hurricanes, unpredictable, always causing trouble, always talked about, a natural disaster it was impossible to insure against … [all he could bring to mind was] … the frustration of trying to understand a people who showed no interest in understanding him. (*ASI* 151)

A cold stalemate between two worlds of dissimilarities puts him under psychological pressures and conflicts. A sense of being socially displaced makes Bertram more confounded and so his efforts to create a sociable relationship with the white world meet with frustration. This initial set back pushes him backward in his studies and keeps his performances poor to the point of being ousted from the university. Already displaced physically from his homeland, his attempts were to re–imagine a ‘community’ in England where he could feel at ‘home.’ The frustration emerging out of it and the resultant sense of displacement disrupt his psychic stability and put him under constant constraints. Once dismissed, the only way out for him is to get back to his West Indian homeland, but a sense of shame and humiliation overwhelms him so intensely that he delays it for twenty years. But, during this time he frantically engages at various jobs in England due to his inability to go back to his own land.

During the lapse of these twenty years, Bertram remains cut off from his family having no communication with them to the extent that he becomes even unaware of his only brother’s premature death. He remains totally disconnected and displaced from his past, his home and hi(s)tory. The essential problem with Bertram appears to be his powerlessness to enter a relationship again and relate to his family and social environment. His psychological stress becomes very intense that in order to escape the recurrent memories of his family he relies on a deliberate ‘forgetting,’ a psychological defense mechanism. As the family photograph he carries with him reminds him of his sense of guilt and dislocation, he is forced to abandon them, an act that he believes would erase the memories of his family and keep him out of a looming sense of shame. The narrator observes,

"… for they had become a reminder of loneliness as opposed to a temporary cure" (*ASI* 152). The situation reminds one of the Freudian psychoanalytic concepts of 'repression.' According to Freud, "repression is a primary mechanism of defense, comparable to an attempt of flight" (Gay 18). In repression, people repress or drive from their conscious minds, shameful thoughts that, it subsequently becomes unconscious (Billig 1). In Bertram's case, he deliberately ejects the shameful, guilt–laden memories of his past life into the unconscious territories of mind. He destroys not only the family photograph, but also attempts to discard a lot more memories of his past, his family and his homeland. For Bertram, nostalgia for home is associated with pain and loss, and the panacea that he discovers to overcome it is 'forgetfulness' rather than remembering and connecting with them. Therefore, one finds that his psyche is fixed between two contrary positions; a longing for his homeland but a simultaneous sense of dislike for it.

At last, twenty years of deliberations and negotiations with his own conscience bring him back to his homeland. But he is cautious not to be distressed by "… the feelings of guilt that lay inside him" (*ASI* 9). At the airport, from the emigration officer, and at home from his mother he receives the initial shock of estrangement. The emigration officer asks him, "How long you planning on staying here?" (*ASI* 12). Later on, he has to confront his mother's pitiless question, almost in the same vein, "And when you planning on taking off again?"(*ASI* 49). "For a moment he could not admit to himself that he was *home*" (*ASI* 18–19; emphasis added). The realisation that his mother spoke to him "with an open contempt" (*ASI* 50) relegates him to the position of an ambivalent 'outsider' and 'marginalised' in his own home.

In addition to that, in view of becoming a part of his burgeoning country and establishing a new business "… that don't make [him] dependent upon the white man" (*ASI* 50), he thinks of financially investing in his country, but is spurned away, to his dismay, by everyone. What matters in Bertram's case is that his failure to maintain connections and relationships causes his being refused by others. In Bertram's case, as Roberta Rubenstein argues, "Belonging is a relational, reciprocal condition that encompasses connection and community: not only being taken care of but taking care" (4). This reciprocity – 'taking care of', undoubtedly, has been a missing element in the life of Bertram. This state of unacceptability in his homeland situates him within the boundaries of a psychological limbo. After his arrival in the island his 'home' becomes no more a space of nostalgia and belonging, but rather it becomes a space of psychological suffering. He considers his mother's act of ousting him as most awful and traumatic at a time when he most deeply desires to belong. His mother's instruction is to "…either go back to wherever it is you come from, or … you must find a next place to live…" (*ASI* 85). To Bertram, they have been the moments of a larger estrangement and under such situation, 'home' transcends geographical locations, as there is no more 'home' of his mother and his brother Dominic. Therefore, for Bertram, both the past and the present are complicatedly fractured, while his future is eclipsed by his past and present life.

In fact, what Bertram is trying to recover now is not a physical space of home, but rather a cultural and psychological space where he could significantly belong to. As Ledent observes " … [Bertram's] exile, which he thought of only in geographical terms, has actually turned into a cultural and psychological alienation, making him feel like a tourist in his own country" (*Caryl Phillips: Contemporary World Writers* 50). He continues to make efforts to gain access to his community through his former close–circle of friends. In the absence of Dominic and mother, the options left open before him are Jackson Clayton, his childhood friend and Patsy his previous lover. Jackson who "… had been as close to him as his brother, Dominic" (*ASI* 137) is now the Deputy Prime Minister as well as a minister of agriculture, lands, housing, labor and tourism. But Jackson spurns away Bertram's request for a hand in his attempt to invest in a business. Ostensibly, Jackson's question is, "'what do you have to offer us? What is about yourself that you think might be of some benefit to our young country?'" (*ASI* 110). Bertram realises his helplessness "to his horror …" (*ASI* 113) and in a desperate frame of mind, he tries to convince Jackson of his own roots in the island, "'I was born here, and grew up here just like you" (*ASI* 111); "This is my island too, Jackson'" (*ASI* 113). But, Jackson rebuffs at Bertram's claims of belonging by pointing out his divided position as an 'English–West Indian.'

> 'You English West Indians should just come back here to retire and sit in the sun. Don't waste your time trying to get into the fabric of the society for you are made of the wrong material for the modern Caribbean. You all do think too fast and too crazy, like we should welcome you back as lost brothers…' (*ASI* 136).

According to Jackson, two aspects essentially deter Bertram's entry into the society. First, the returnee has been reformed himself into a non–Caribbean, essentially a hybridised 'English–West Indian' and this identity of being Western, no more offers him a welcome note. Bertram's dramatic entry happens at a moment when the country is trying to shed off its shackles of colonialism. Second, it is related to the reception of the returnees in a sense of welcoming back 'the long–lost children of home.' In Jackson's view, such sympathetic concern is immaterial as the Westernised–Caribbean is an 'outsider' as well as a 'representation' of Western coloniser. However, the only person in the novel seen to be offering some comfort to Bertram is his old lover Patsy whom he forgets during his stay in England.

Oscillating between his sense of 'desire' and 'denial,' Bertram is in a perpetual state of exile and disconnectedness and he "… was desperate that he should not appear either lost or rootless on his own island" (*ASI* 145). In the island, since a negotiating space is found impossible, Bertram does not totally discard the possibility of a turning back to England again, but he feels ashamed of this project. "I really have nothing to go back to in England, [but] I don't yet feel at home back here either" (*ASI* 152). With each journey of displacement, the degree of intensity of psychological disintegration shoots up. Bertram tries to hold a grip over these continually emerging ambiguities of his displacements and uprootedness. Roger Bromley argues that it is crucial that the migrant should be able to find space to construct an identity that can accommodate what he or she once was and is now supposed to be – an identity that is somewhere in–between (66). This uncertainty and ambiguity in the case of Bertram, suspended above the notions of re–rootedness, makes him an exile again in his homeland. As Elena Machado Saez notes, "Faced with the image of a perpetual migrant, Bertram is confronted with potentially dismal future: the never–ending journey of the homeless" (33). These displacement and disavowal take place in Bertram simultaneously and endlessly ‘within’ and ‘without’ his person, and he never seems to be redeemed from this continuous sense of alienation. Thus, as the title of the novel indicates, Bertram’s psychological and physical ‘state of independence’ remains challenged and ambiguous and it moves on to further displacements.

Phillips’s fifth novel *Crossing the River* resonates with multiple levels of displacements, separations and losses, the hallmarks of slavery. The novel explicates how in a system transatlantic slavery, the definitions of nation, culture and family relationships are displaced and rendered into new formations for the African descendants. According to Carol Margaret Davison, *Crossing the River* is an explication of a “… sophisticated, sometimes–sorrowful meditation upon the painful dislocations, longings and ‘weird’ relationships borne of the aptly named ‘peculiar institution’ of slavery’” (20). The entire narrative of the novel is fitted into the framework of the reminiscence of a guilt–laden conscience of a mythical African father who sells his three children subsequent to the failure of crops, while the narrative of each of the children becomes the “many–tongued chorus” (*CR* 1). The African father and his three children become the archetypal images for Africa and its displaced people through slavery, and their accounts provide light into the nature of displacements and disseminations of Africans in the history. In this context, Yogita Goyal comments, “Africa has no contemporary existence. Guilt–ridden due to its complicity, it is cast outside history and time, ossified in the primal moment, birthing the diaspora through this act of betrayal” (“Theorizing Africa in Black Diaspora Studies” 18). In the same way, the three protagonists Nash Williams, Martha and Travis in the novel may not to be identified with the same children sold by the African father at the beginning on the white beach, but rather they form the archetypal images for the African slaves who are dispersed in the history.

The displacement of African slaves, as is informed by the mythical father, originates at the "shameful intercourse" of bartering the African children, "their warm flesh" exchanged for cold goods *(CR* 1*).* Since then it transpires that the perpetual displacements and diaspora become a part of the long history of African descendants. The novel tells various significant moments in the African diaspora, in which they are marked by multiple losses, separations and desertions. Essentially, this experience of displacements and dispersions forecloses the possibility for the African descendants of a return to the original native land*,* as there is "No sign posts. There is no return. To a land trampled by the muddy boots of others. To a people encouraged to war among themselves. To a father consumed with guilt. You are beyond. Broken–off, like limbs from a tree" (*CR* 2). According to Carol Margaret Davison, this peculiar mode of displacement and the subsequent psychological trauma of a sense of desertion of the African descendants across the ages and history is reflected and reiterated in the novel through the Biblical cry of "Father, why hast thou forsaken me?" (95). What transpires at the end of these irrevocable dislocations and disseminations is that they are all linked across the space and time by transcending and intersecting the racial barriers, national borders and cultural boundaries traditionally imposed upon them. But, *a*ccording to Yogita Goyal, it is neither the memory of slavery that brings these descendants together, nor suffering nor the experience of the middle passage, nor a qualified access to modernity, nor double consciousness rather it is the simple fact of being born in Africa *(*“Theorizing Africa in Black Diaspora Studies” 17).

The story of Nash Williams, an ex–slave in the first section of “The Pagan Coast” in *Crossing the River*, revolves round various displacements and separations of relationships. As repatriated in 1830s by the American Colonization Society, Nash experiences the pain of severing the bonds with America and his benevolent father–master, Edward Williams. Generally, the repatriation of the liberated slaves to Liberia is coupled with multiple stages of displacements and disruptions as it had been in the case of African slaves in the Middle Passages. While repatriation programmes created massive levels of problems for the liberated slaves, for America, the repatriation programme served two important purposes behind the facade of evangelisation. The narrator in the section examines this point:

> But [Americans] hoped that the natives would see reason, and that the prospect of welcoming home their lost children might help to overcome any unpleasant cultural estrangement that the African heathens might temporarily experience. … [As well as] America would be removing a cause of increasing social stress, and Africa would be civilized by the return of her descendants. (*CR* 8–9)

Benjamin G. Dennis and Anita K. Dennis observe that the real goal of the society was to rid America of the “Negro problem” (10). But, while promoting this repatriation programme, many of the blacks hesitated to cooperate with the project whole–heartedly because they had dreamt of building up a new life in America after the civil war, and the forced repatriation cast a shadow over their hopes. For Phillips, repatriation of slaves to Liberia resembled Britain's project of repatriating slaves to Sierra Leone. In one of his articles, Phillips conveys his dislike at what the British did in Sierra Leone to get rid of the 'problem' of 'black cargo' and a number of black people on the streets of London ("Distant Voices"). For Nash, leaving America for Liberia provides number problems, including leaving the familiarity of American society to the strangeness of Liberia, a new country. It is not enough that he merely goes and starts teaching the tribes around the interior of Saint Paul's River in Liberia, but rather he, along with others, is supposed to build up the new country in manifold ways. He recognises the challenges and difficulties in such a task imposed upon him. Despite posing himself initially as one of the 'whites,' this self–assumed position is seen to be of no help to him for a survival in Liberia. Thus, the geographical dislocation in the case of Nash as a freed slave provides enormous psychic pressures and fears.

Not only is Nash displaced geographically, but also he is disjointed from various relationships and connections. As a child of slave parents, he is uprooted from his parents at an early age and brought up under the benevolence of his master Edward Williams, whose relationship with Nash raises some homosexual overtones. Nash is taught to hold his master Edward in the highest regard and so he addresses him variously including 'father.' This unnatural paternal–filial relationship grows to the extent of culminating in the guilt–laden conscience of Edward Williams in sending Nash to the land of Liberia. However, an unexpected severance of their unusual relationship occurs, when Nash is repatriated to Liberia. The letters that Nash sends to Edward Williams from Liberia testifies to their former illicit relationships. Gail Low notes, “The complex relation between (former) slave and master is the covert subject of all of Nash Williams’ letters and of Edward's ruminations” (134). Edward’s wife Amelia suspects their ‘unusual’ affair and attempts to sabotage the communication between Nash and Edward by destroying the letters before it goes to the hands of Edward. Finally, understanding that the relationship cannot be ended, Amelia commits suicide. However, Edward’s feelings of love and his desire for ‘Nash’ explain why Edward, when he receives a letter that informs the disappearance of Nash, travels to Liberia in search of him. This relationship with Edward has tremendous effects in his personal life. Nowhere in his narrative, has he referred to his actual parents. Such a relationship established with Edward essentially severs his ties with his own parents and it goes to extent of erasing his every knowledge and memory about them. On the contrary, when Nash realises that Edward Williams does not respond to the correspondences, he experiences a sense of abandonment and subsequently goes disillusioned in Liberia. Thus, when Nash enters new relationships and connections, there are also blood relationships that are undermined and disconnected. This aspect of relationship compels Gail Low to observe that “The Pagan Coast” is, in part, an exploration of kinship, desire and connectedness (135).

While in America, Nash is meticulously educated in the Christian principles and English language. By wearing the mask of American cultural life, he makes his cultural erasure, complete. This disjunction between his true African self and his newly masked American self constructs his psychological alienation. Having sent to Liberia, Nash experiences the consequences of his excessive assimilation into the American cultural life. The most complex aspect for Nash in

Liberia, at a later stage, is that he realises that American life cannot be compatible with a life in African Liberia. Therefore, this predicament leads him to abandon American life and embrace polygamy and heathen worshiping. Essentially, by an imposed journey on Nash, his unique cultural experiences, national borders and identity formations are all challenged and rendered into new paradigms, which constitute his diasporic black identity. Although Nash embraces African cultural life at the end, his transformation cannot be taken as an instance of his arriving at 'home,' because of the persistent transformations and contradictions taking place in his life. To Caryl Phillips, the idea of a back–to–Africa policy in which the diasporic black tradition is essentially tied to its 'roots' is inconceivable. He raises doubts on the authenticity of having an absolute and unique African cultural 'belonging' and experience for the black diaspora. In one of his interviews, Phillips argues, "One can never go back. The old Garveyite dream of returning to Africa makes no sense" (Sharpe 30). Phillips here refers to Marcus Garvey (1887 – 1940), an important figure in African history, who stood for the political, economic, religious, educational and cultural independence of Africans. Being part of centuries–long black diaspora, Garvey's mission involved in seeking to bring back the Africans to their original land. However, the impossibility of this mission is emphasised by Phillips through the narrative voice of the African father at the end of the novel: "There are no paths in the water, No signposts, There is no return" (*CR* 237).

The section "West" in *Crossing the River* (1993) represents the persistent displacements of Martha as a runaway slave. She struggles between displacements and quests for 'belonging' or in other words, a search for relationship with her kinship folk. The story explicates the idea that for those who are involved in the diaspora, the experience of 'belonging' or 'home,' especially in the community life, is a contested and deferred state. As a slave woman she remains separated and psychologically stranded from the early days of her life. The mythical father in *Crossing the River* sells her at "… a smooth white beach where a trembling girl waited with two boys and a man standing off, a ship. Her journey had been a long one. But, the sun had set. Her course was run. Father, why hast thou forsaken me?" (*CR* 73; emphasis original). Martha's story accentuates the history of displacement of African slave women caught up in transatlantic slavery where their notions of kinships and family relationships remain blurred. For the slaves, often the small family units are the only means of alleviating their daylong suffering and pain. With the rupture of these family ties, the trajectory of their life often runs a difficult course through multiple displacements and psychological havocs. Martha is a slave sold at Virginia auction block where she is awfully uprooted from her husband Lucas and little child Eliza Mae. Her suffering becomes pathetically escalating at the parting of her little child whose memories grapple her fretful survival.

> I did not suckle this child at the breast, nor did I cradle her in my arms and shower her with what love I have, to see her taken away from me…. My Eliza Mae holds on to me, but it will be to no avail …'Moma.' Eliza Mae whispers the word over and over again, as though this were the only word she possessed. This one word. This word only. (*CR* 76–77)

Martha's life is spun along the lines of long displacements. Her fleeing to the world of freedom from Hoffmans' does not provide her any substantial amount of comfort when viewed against the absence of attachments and relationships. She wonders, "If freedom was more important than love, and indeed if love was at all possible without somebody taking it from her" (*CR* 86). Therefore, Martha's each journey becomes stirred by this relentless search for attachments. In her words, "I didn't need no help, I just needed some companionship, that's all" (*CR* 83). Moreover, this tragically woven thread of survival enables her to redefine and reposition the borders of her kinship ties to include Lucy and Chester, whom she meets on her travels, into the circle of her 'kinships.' As Gail Low remarks, "She finds other daughters (Lucy) and other husbands (Chester) and they all echo her original family" (135–36). Phillips's novels demonstrate that the separations from kinships that produce constant struggles to make reunions or an alternative structuring of kinship boarders is characteristic pattern of the postcolonial displacements. Under such patterns, for Martha, the painful past is temporarily lightened by Chester with whom she weaves a happy life for a short period. Martha reflects, "This man has made me forget – that's a gift from above" (*CR* 84). After the death of Chester, she joins the African pioneers to California and becomes "part of the colored exodus that was heading west" (*CR* 87). These recurrent displacements and journeys of Martha are primarily owing to her position as a slave woman. As regarding the postcolonial subject, the displacements characteristically offer never–ending predicaments, and the resultant losses and separations of family bonds cause psychological estrangement and loneliness. All the slave characters like Nash Williams in "Pagan Coast" and

Cambridge in the eponymous novel, the collaborator in *Higher Ground* and Martha in "West" undergo almost similar experiences of separations and disjunctions. Clarence Major notes that *Crossing the River* leaves an impression that the black people in the diaspora have the same troubled common ancestral roots in Africa (173). All the African blacks trapped in the system of slavery experience this displacement and dislocation.

Phillips, very sympathetically takes up the concerns of African woman as a mother and a wife under the system of slavery. Even after twenty–five years of Martha's escape to freedom she is "assaulted by loneliness and drifting into middle age without a family" (*CR* 79). The displacements and separations are harder than death for her, as her husband reminds her before being taken to the auction block. He confessed, "…death would be easier…" (*CR* 76). With each loss of companionship her sense of isolation and loneliness are intensified and deepened. Martha's journey is allegorically an exodus, a journey from her desolation and destitution to the 'Promised Land' of California where she hopes to join her kindred folk in building up a community and not being a stranger any more.

> … prospecting for a new life without having to pay no heed to the white man and his ways. Prospecting for a place where things were a little better than bad, and where you weren't always looking over your shoulder and wondering when somebody was going to do you wrong. Prospecting for a place where your wasn't 'boy' or 'aunty', and where you could be a part of this country without feeling like you wasn't really a part. (*CR* 73–74)

However, withered by isolation and early age, she realises her own inability to meet the “promised land” for she feels, “…my own state became perilous, racked as I was with exhaustion” (*CR* 91). Unable to proceed with the pioneers, she is left alone by them at Denver on a chilling day of snowfall where she dies ironically at the hands of a white woman. In her doctoral thesis, Elena Machado Saez argues that the concept of community via migration in the case of Martha is precisely the myth that Phillips seeks to demystify within his texts (203). Her attempts to get a grip on her ‘home’– the relationships become futile in successive displacements created by slavery.

Caryl Phillips, by engaging the history of the Jews, looks at human oppression and victimisation beyond the barriers of race, colour, class and gender. Interlacing the psychological issues of both the African descendants of slavery and the Jewish Holocaust, he proceeds to enter the impacts of European colonial activities. ‘Diaspora’ as a concept is related to the dispersal of the Jews after the destruction of Jerusalem in 586 BC and as Robin Cohen emphasises that it refers “… in particular the experience of enslavement, exile and displacement” (508). As it has been widely used in the postcolonial studies, its meaning remains expanded to include great migratory movements produced by colonialism and its repercussions. In the section “Higher Ground,” with the same title of the novel, Phillips explores various moments of displacements caused by Jewish Holocaust. As Phillips does not enter the details of Holocaust, his main concern is how such mechanised systems of persecution exert massive forms of displacements in the lives of people who directly or indirectly have been affected by it. Wendy Zierler accuses Phillips for this act of evading from directly dealing with the crucial problems in Holocaust in “Higher Ground.” In her words, “… Phillips shies away from directly depicting the Holocaust, enshrouding Irene’s story in so much hazy description…” (61). But his treatment of Irena/Irene as a victim of European racist ideologies and her ensuing displacements shows how such colonial acts like ‘Final Solution’ can displace the lives of innocent people. The two names Irina/Irene denote the same person “whose two selves can never be reconciled after being torn apart by exile” (Ledent, *Caryl Phillips: Contemporary World Writers* 59). *The Nature of Blood* presents the story of a German Jewish girl Eva Stern who survives the Nazi concentration camp and ‘liberated to permanent dislocations.’ In both cases of Irena/Irene and Eva, they suffer from the deprivation of their psychological equilibrium and go mad, which explains enough the extent of trauma and suffering they undergo due to their geographical and psychological displacements, as well as due to their separations from their families. One notices a number of similarities between their stories, their initial dislocations, exiles to strange places and inability to survive the trauma of the past and the present. Finally, both the victims remain psychologically unhinged.

The section “Higher Ground” in the novel *Higher Ground* explores the displacement and the psychological vexation engendered in the Polish Jews during the days of Jewish Holocaust. It particularly exposes the trauma of displacement and victimisation of Irena/ Irene, a Jewish refugee girl who escapes the Nazis from Poland. She finally ends up distressed by isolation and psychological breakdown in one of the mental sanatoriums in Britain. Although Irena/Irene is not a direct victim of Holocaust itself, a series of displacements emerging from anti–Semitic sentiments have deep impacts on her life. Having been admitted to a mental sanatorium due to an immediate psychological distress caused by a failed marriage and an attempted suicide, her life has been characterised as "shipwrecked and alive" (*HG* 182). In the sanatorium, through terrifying dreams and delusions, she flies back to those days of terror and victimisation both in Poland and in England.

The multiple levels of displacements of Irena begin when she is separated from her parents and sister permanently at the imminence of Nazi occupation of Poland immediately before the days of Second World War and her ensuing exile to England. The atmosphere during these days had been complicated for the Jews in general. Mutual suspicions, lack of communication, anxiety and frightening atmosphere had all been the prevailing psychological conditions everywhere. Marion A. Kaplan observes that the days preceding their deportation and dehumanisation the everyday life of the Jews substantially had deteriorated. In her words, "The general atmosphere was as to how to sort out the truly menacing from the merely annoying or disappointing and how to react – by ignoring? warding off? fighting back?" (32). The physical and psychological oppression brought on the people during those days are beyond description. Irene and Rachel, the two daughters of a Jewish shopkeeper, while retaining the prospects of having university studies are forced to abandon them all. However, at present, having left with no choice, Irene is instructed by her father to leave the country in a children's transport with a family photograph to Vienna and from there to England. "'… pack your small suitcase with sensible things, and then come down here in your overcoat ready to leave'. Irena felt numb with shock" (*HG* 207). A terse and unexpected 'order' from her already traumatised father gives her no other choice but to oblige him. This initial shock of displacement from her affectionate family is beyond her comprehension and endurance. She is not given any alternative rather the decision is taken for her because of the urgency of situation, where the Nazi's approach is imminent. With her multiple levels of displacements beginning at this stage, the future is set bleak and desolate forever for her: "…the future that lay ahead of them was already as great an area of concern as the past they were leaving behind" (*HG* 209).

After coming to England as a refugee, Irene's present is mingled with her past memories. What Phillips focuses in the story of Irena/Irene are the causative factors that lead to her present psychological instability. England does not proffer her that warmth of relationships and sense of 'home' that she has lost in Poland. For Irena, survival requires a painful exile to a land unknown, "where she knew nobody, with a suitcase and a photograph album (and a feeling that she was being punished), and a mind tormented by the fear that she might never again touch or hold her sister" (*HG* 202). Fred D' Aguiar points to Irena/Irene's predicament by observing, "she is white, but she is a woman, Polish in Britain with little English to begin with, and Jewess, alone in a male– dominated world" (287). Her coming to England is characterised by her helplessness and vulnerability in a strange and lonely place. Therefore, in Irena/Irene's case, the experiences of 'place' and 'displacement' are related to perpetual psychological trauma.

Her attempts to 'belong' to new place – England, take Irene through ridiculous relationships with people. Her thoughtless love affair with Reg becomes a failure. Impregnated by him, she is often threatened and abused. The narrator observes, "… he worked off his fantasies and frustrations by spitting words at Irene. He argued to kill. He often asked Irene to cry quietly, then he would be apologetic and offer her money, then he would order her to cut off her hair" (*HG* 211). These abuses finally end up in creating a sense of being abandoned and in the miscarriage and finally leading to the close of their married–life. "A fag–end that needed stubbing out, their marriage had smouldered for long enough…and [he] slammed the door behind him" (*HG* 211–12). The result is "she tried to throw under the train (like Anna Karenina) and had been taken to the hospital (not for her bruises)" (*HG* 211). The abandonment by Reg "… remind(s) her that she had twice been abandoned…. She could not afford a memory–hemorrhage, but to not remember hurt" (*HG* 180).

Sometime later, even though she enters a relationship with Louis, a West Indian, it does not succeed as he is required to go to his country immediately. She goes again desperate and distressed for, "…she did not want this man to leave her alone. He was kind. And she feared the loneliness of dreaming, whether asleep of awake…" *(HG* 216). From now, she becomes skeptical about the friendships and relationships with the world of men because she becomes obsessed with the thought of being abandoned and isolated. She is never equipped to trust any more.

> They had told her nothing about how to deal with men. They had told her nothing about how to avoid men…Irene learned to hate friendships proffered and attempted attachments and imagined love, and she would let nobody touch her…there were no longer anybody to pretend to.... It hurt to sleep…. given her past the unkindest cut of all was that in ten years that they had told her nothing about how to deal with men. They had told her nothing about how to avoid men…. Irene did not want to

> believe or hope (and she did not want to remember but she did not want to forget). *(HG* 200–201)

Irene strongly believes that she has been deceived and deserted. Her repeated cry is that no one told her how to deal with men and how to avoid men. Relationships were painful for her and still more painful was remembering them later. Finally when Louis leaves her, "the single cautious flame rose and then flickered and then died…tears began to spill from her eyes for Irene knew that her life was finally running aground" (*HG* 217).

Now lost with recurrent separations and incomprehension, the nightmares and delusions have been Irene's only companions.

> She went to the window and pulled it open. A cat screamed like a child. The lamp–posts had small heads and long necks…Irene looked at the naked trees, their arms sharp and pointing in all directions. She liked it best when the trees wore the clothes, then she would wear hers. The snowflakes spun with religious monotony that made her want to sing. Instead Irene laughed and imagined God to be shaking a great celestial salt–cellar before he ate up his children. We deserve to be eaten up, thought Irene…this will be our last night…she was prepared to be shoveled up on to God's spoon and devoured. If he chewed, she would bleed. She decided that she would rather drown in his saliva and be swallowed up whole…. *(HG* 176)

These delusions become, in fact, a projection of her death wish in her owing to the excessive psychological damage that her constant severance of relationships, displacements and desertions. James D. Page observes, “Delusions are created and clung to because they serve some useful purpose. They are disguised wish formations designed to satisfy inner needs” (51). “Bolted, suffocating, and trying to survive a journey … she cried out fearful of the long night ahead, more fearful of the morning, for ever lost without the sustaining love”(*HG* 218). Her distressed mind takes away her sleep, and when she sleeps, she sees awful dreams. “… for her sleep was cruel … it hurt to sleep, it hurt not to sleep” *(HG* 176–77) and the sleep comes to her only after a ritualistic crying every day. Charles P. Sarvan notes that the trauma of her experiences and the cold incomprehension she encounters in England drives her to bleak loneliness and then to numb sexual experience and a loveless marriage, and finally to a breakdown and attempted suicide (518). Though Irena is neither a slave nor a prisoner as the protagonists of the previous sections in the novel *Higher Ground* are, her situation is one of captivity where she is caught between her past memories and successive displacements. As Jon G. Allen observes, “To remember trauma with its full emotional force is to undergo trauma again, in your mind. Such experience keeps the traumatic memory stirred, and it could become a form of rehearsal; like any other memory, the more the traumatic memory is rehearsed, the more easily it will come to mind” (84). In Irene’s case, the traumatic incidents of displacements and severed relationships in the past generate its repercussions in the present through her dreams and memory.

Eva Stern in *The Nature of Blood* surfaces from the depth of her traumatic experience of being victimised in Holocaust persecutions and its immediate psychological effects. As J.M. Coetzee remarks, "… pages of Eva's story seem to come straight from hell, striking one with appalling power" (39). What is precisely focused here is the extent of psychological havoc emerging from a series of displacements of Eva at the backdrop of holocaust victimisation. Phillips in The Nature of Blood shows the psychological impacts of Holocaust on those who survived that persecutory system. Holocaust and the ensuing experiences in the lives of the Jews almost become parallel to the experiences of 'Middle Passages' of the African slaves.

The preceding and ensuing days of Holocaust completely distress the life of Eva and she is forced to break up with her parents, sister, friends and finally, her mental sanity. For Eva, this daily trauma is mixed up with fearful anxieties and worries. During those days, the people stumbled in confusion and disorientation. For Eva and her people, each journey is produced to uncertain destinations. Marion Kaplan observes on the deceit by which the Jews were led to extermination centres. He says that the Nazis used euphemisms to describe their torturous journeys to mass murder as "evacuation to work in the East," "resettlement," or "departing" which obviously tricked them into death (184). Eva witnesses that the deportation to the death camps essentially contained the violation of human dignity and distinction. "Lying in the straw sodden with faeces and vomit, all classes and social distinctions had disappeared…. And then undernourished and tired, their minds eventually slowed to a pounding numbness …" (*NB* 161). She contemplates on the sordidness of the concentration camp where "human life is cheap" (*NB* 167) and where they are "… reduced to a small tangle of bones covered with skin that is stretched tight and stained with bruises and bites. Bald and powerful eyes" (*NB* 167–68).

In Eva's narrative, she remembers those days spent in concentration camps, where death and life makes no difference. People approached death as a "trivial affair … [and] a habit …" (*NB* 167). This oversimplification and triviality attached to death is to be perceived as the consequences of having been overexposed to extreme forms of brutality and persecutions. Eva's terrific experience of human violence at the death camp shakes the foundations of her trust in the beneficence of humanity. She looks at life with a kind of sordid detachment and believes that "…to try to survive … [is] terrible" (*NB* 167). Survival for the victims, in the concentration camp and after, becomes constant struggle through a life–in–death situation, where both life and death have equal significance. "My life is dead. I lie down at night without a life. I rise up in the morning without a life" (*NB* 47). Death becomes the constant companion for Eva, staring and demanding. She reflects: "Death waits with us, visible, staring us in the face. We simply wait" (*NB* 185).

At the height of her melancholic states, Eva even discards the idea of returning to her ancestral land of Palestine, a dream cherished by many people like her. When, in the makeshift dormitory of the liberated camp, the other women next to her make "nervous plans" (*NB* 44) to go to Palestine, she contemplates on the futility of such project, at least hers. She understands that constant displacements and dispersions have made them a people without history and identity. She recounts,

> They are making nervous plans. For Palestine … we have wandered long enough. We have worked and struggled too long on the lands of other peoples. The journey that we are making across the bones of Europe is a story that will be told in future years by many prophets. After hundreds of years of trying to be with others, of trying to be others, we are now pouring in the direction of home. I am not included in their plan.… (*NB* 44 – 45)

Although she does not hatch a plan at present to go to Palestine, her intense longing for the 'Promised Land' is obvious in what she says, "I too have dreamt of Palestine" (*NB* 45). This desire of Eva is mingled and echoed with the voices of millions of Jews who have been on perpetual diaspora. The uncertainty and unavailability of the concepts of 'home' or 'nation' for the Jews are articulated by Eva's mother. "Remember, Eva, you are a guest in this country" (*NB* 92). The world seems to pay too little attention to their cause, while the homeless diaspora remain on the same uncertain conditions. Eva's mother relates what typifies the vain attempts of Jews to 'belong to.' "Eva, where in the world is the United States? Where is Russia, even? One day you are neighbours, the next day they spit on you. We are stupid for being proud to be what we are not …" (*NB* 93). Maurizio Calbi notes that *The Nature of Blood* relentlessly problematises a sense of home and belonging predicated upon the rootedness in one's blood, soil and language. However, like blood, home and belonging remain in a permanent state of flux for the Jews (49).

Eva's rescue by the Allied Forces and post–Holocaust survival in the liberated camp heighten her psychological torment. Stephen Clingman observes, "After Eva's liberation, there is equally no 'fix' between her inner and outer worlds – the distance between the two simply unnavigable" (*The Grammar of Identity* 81). In the moments of anxiety, caused by her experiences in the past, she develops a particular psychological state in which she worries about the likelihood of a torturous return to the concentration camp. In psychological terms, Post Traumatic Stress Disorder characterises the emotional disturbances of Eva. Re–experiencing the traumatic event is characteristic of Post Traumatic Stress Disorder, which is one of the several anxiety disorders. Jon G. Allen observes that re–experiencing symptoms encompass recurrent and intrusive distressing recollections of the event, including images, thoughts or perceptions; recurrent distressing dreams of the event; acting or feeling as if the traumatic event were recurring, including a sense of reliving the experience, illusions, hallucinations, and dissociative flashback episodes (174). Eva's persistent concern over the possible torturous return to the concentration camp and its awaiting extermination makes her continuously nervous. "Camp life. The scream that deafens with its terror, the terror of deafening silence. The rigidity of motion, heavy stones weighing on everybody's hearts. Travelling daily beyond the frontiers of life with an obscene selfishness as one's sole companion" (*NB* 32).

However, trauma does not necessarily end when the traumatic situation is long past; the traumatised persons continue to re–experience the trauma whenever these disturbing memories of the event beset the mind. In the case of Eva, cut off from her mother and sister, and suffering chronically at the liberated camp, her life pivots on memories and hallucinations because for Eva, "reality was much worse. Nightmares were acceptable" (*NB* 166). As such, Eva's nights are burdened with fearful dreams and memories, and anything that gets through her hands stimulates these complex memory networks. One of the most disturbing reveries of Eva is of her mother whom, in her dreams, she secretly hides in the camp. The trauma and victimisation compel her to be 'obsessive' with mother's thoughts. Stephen Clingman observes that this projection of the mother, which is a form of internal dissociation, fulfils a number of psychic functions at once. Firstly, it allows Eva to get a mediated and 'cushioned' access to the truth. Her mother tells Eva of her dream of her father's death which Eva must know already in order to fashion the intimation. Secondly, her mother represents something precious that Eva keeps from inspection, a recurrent motif of the novel. Thirdly, she represents the mother that Eva has failed to be: in a dream in which Eva is parent to her child–mother who dies at Nazis' hands. It is a dream that manifest the unsustainable and most painful cycle of Eva's inner self–reproach and grief– her failure to be her mother, to protect others even as she desperately needs protection ("Forms of History" 150). In the context of this psychological destabilisation of Eva, Ashley Dawson borrows the psychoanalytic term 'melancholia' from Dominick LaCapra to describe her possession by memories of her mother and by her absent sister Margot (90). In Freud's conceptualisation, Melancholia is characterised by a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity and a lowering of the self–regarding feelings to a degree and often it culminates in a delusional expectation of punishment ("Mourning and Melancholia" 224). However, Eva's memories and hallucinations simultaneously perform the functions of reuniting her lost relationships while it reminds her of various losses, separations and the traumatic life during the Holocaust days.

In her melancholic state of mind, Eva adopts multiple psychological dispositions. Derrick Silove endorses the view made by Gorst–Unsworth and others that the victims and their communities of traumatised life face a crisis of trust, faith and meaning that may intensify feelings of alienation and emotional isolation (46). Significantly, Eva keeps herself isolated and cut off from others; this sense of isolation had already been systematically infused in her by the Nazis in the concentration camp as an instrument of torture. Her recourse to psychic defense mechanism of reversion to silence and isolation in the liberated camp is way of keeping her inner life tight together from the outside world. This silence and isolation, stemming from a fear of having to communicate with the outside world, a typical to melancholia, keeps her guarded even from the psychiatrist who examines her. The medical expert regrets his lack of understanding of her closely fortified interior world. "She didn't talk much. In fact, I don't think she said anything to anybody. Including myself" (*NB* 186). Nevertheless, according to him, by merely observing the manifest symptoms, "she wasn't considered a serious problem" (*NB* 186), while he fails to discover her to be a suicidal risk. Stephen Clingman argues, "Eva's resolution to revert to silence is part of her withdrawal from the life, society and world at large. It is natural that Eva reverts to silence, for silence is the protection of inwardness, holding something inviolate from the world …" ("Forms of History and Identity" 151). Unable to bear the frustration and abandonment, finally Eva attempts to commit suicide. In Eva's fragmented narrative, the accounts of her present events and her memories of the past are jumbled together and it befits well with her internal and external displacements. Clingman notes,

> Eva's entire narration in the novel is an inward one, itself a mark of her solitude and dissociation. Her voice moves through multiple times, both forwards and backwards: the relived present of the concentration camps; the past of what seems so distant as to be the prehistory of that experience; a different level of the present in the post–Holocaust aftermath she inhabits like some residue of all these pasts (*The Grammar of Identity* 82).

Through two meticulous and profoundly compassionate articulations of the stories of Irena/Irene and Eva Stern, Phillips shows how under colonial conditions, geography, relationships and memory become vulnerable to successive displacements and dislocations, and how they remain impossible to retrieve.

Gabriel's displacement in *A Distant Shore* (2003) belongs to the transnational migratory pattern, in which cross–border movements and migrations of refugees and asylum seekers are made in the wake of modern–day civil wars and national calamities. Gabriel/Solomon's displacement occurs due to a civil war in his country and a fresh course of life is sought after in England. Caryl Phillips comments that his growing concern in the issues of asylum seekers in Europe in the last few years is part of his deep commitment to the notion of 'history' (Morrison 135). Phillips views modern migrations originating from particular political and social strife from a historical perspective and evaluates the position of the migrants against their continuous displacements and search for belonging.

Though Phillips did not have any specificity of the locale in his mind in rendering the story of Gabriel/Solomon in *A Distant Shore*, except that it is somewhere in Africa, his non–specificity of locale renders the universality of such postcolonial conditions. In an interview Phillips remarks, “I didn’t base Gabriel’s character, background, or journey on any particular African country. However, I did have in mind, Rwanda, Liberia, the Congo, and Sierra Leone” (Morrison 136). The fact is that Phillips realises that the tensions and conflicts in the countries of African continent have been the results of new power–shifts and economic dynamics. According to Vigdis Broch–Due, though modernisation, multiparty democratic governments and resource privatisation have been implemented in many of the African nations, they have not succeeded in every respect in maintaining stable and flourishing communities across the continent. Violence continues to be endemic in many areas of African life from civil war and political strife, and often, the locus of conflict shakes different classes or ethnic groups irrespective of gender and generations (1–2). The present–day civil war experiences in the lives of many individuals as in the case of Gabriel, a soldier in his war–torn country, have created constant displacements and desperate attempts in seeking asylum in economically developed countries. While these people succeed, in most cases, in migrating to these developed countries, life in such locales becomes much harder and discouraging due to a number of other reasons.

In Gabriel’s unnamed country, seemingly after a recent independence, a dominant tribe or an influential ethnic group appropriates the government power structures pushing the country into its present neocolonial conditions. This postcolonial atmosphere in the country disrupts the social harmony and constitutes a hierarchy of tribal units, and obviously displaces the people to the peripheries and locations where they do not belong to. The displacement of Gabriel essentially arises from the power–geared civil war in his country leading to political conflicts and rivalries. He involuntarily becomes both a part and a victim of this civil war as a soldier, and this imposes on him manifold displacements and psychologically disorientating concerns. His psychological disorientation is apparent in what he says, "I was not prepared for the life of a soldier" (*DS* 123). His family is brutally avenged by the armed forces for the massacres conducted by Gabriel's squadron led by Patrick. However, he has not involved in such atrocious activities, for as he says, he"… did not have the heart for this savagery" (*DS* 131). His never-ending predicaments begin when he witnesses the brutal murder of everyone of his family, while he himself hides in a cupboard. He recounts those terrific moments, "I watched without fear. I watched with ice in my heart…my father and my sisters being shot like animals" (*DS* 263). His escape leaving behind his half-dead mother unattended creates in him a deep–rooted guilt, driving him to a "coward who had trained himself to forget" (*DS* 263–64) as against his previous image as "Hawk", a "Major Hawk" (*DS*127). This sense of guilt constantly plagues him that he is haunted by unhappy dreams and nightmares about both his mother and his former employer, Felix whom he kills to secure the money he needed for his travel to England. According to Jaclyn Rodriguez, these kinds of thoughts of guilt are prompted by the belief that one did not pay enough attention to, or care well enough for the one who stood in need of it (344). In the case of his mother, he very well recognises his negligence in performing his responsibilities.

Gabriel's act of disregarding his wounded mother problematises the rest of his life that complicatedly mixes up with guilt–ridden conscience, dreams and traumatic memories. He fears if his mother holds him in contempt for his negligence and for the entire tragedy that befell the family. However, in a dream he sees "His mother is not only physically hurt and bruised, she is also mentally damaged….He implores her to flee with him, to let him rescue her, but she looks at him with scorn…" (*DS*138). In this context, not only does he feel psychologically traumatised, but also he prepares himself to justify his actions thereby giving vent to his pent–up guilt feelings. According to Jaclyn Rodriguez, this sort of bargaining is characteristic of guilt–laden conscience as the subjects try to find what wrong they did. They take a moral inventory to see where they could have been more loving or understanding. In addition, in an attempt to resolve guilt feelings, while grieving the loss itself, it may doubly complicate and contribute to the development of what is considered an 'abnormal grief reaction' (344). The third person narrative of justification lends Gabriel a chance to distance his culpability from his remorseful conscience and to detach him from being held accountable. His self–justifying questions are rendered through a third person perspective, which also can be taken as his own defensive stance. "But what can he do? Carry her out with him? If she does not wish to come with him, then he has no choice but to accept her decision. He continues to look at his mother, who is staring back at her 'Major son' with contempt that she seems incapable of disguising" (*DS*139).These 'unpretentious' questions while suffering from the guilt make his psychological condition more precarious and debilitating. The murder of Felix unsettles him with the same force and strength alongside the sense of guilt that he experiences from disregarding his wounded mother. He is plagued by delusions and hallucinations in which he sees Felix in the face of the child of Amma, the woman whom he meets and loves at the transit camp. “The child has Felix’s face. Not just a resemblance, or a similarity, the child is Felix, and now the child points at Gabriel and begins to laugh” (*DS* 139). The constrained past continues to speak to him through his frightening dreams and reveries, for “his dream is becoming a nightmare” (*DS* 140). It also serves to function, in a sense, an outlet to his guilt–ridden mind.

The long passage and displacements of Gabriel/Solomon through Europe and along the Channel to England is reminiscent of the ‘Middle Passages’ of his African ancestors from the west coast of Africa to the Americas. It shares some resemblances to the Middle Passage, in which “perhaps one hundred men and women who [are] seated on the floor with their backs to the wall of the plane” (*DS* 99) presents the image of the cramming of slaves in the slave ships. Apart from that, filthy atmosphere and refugee camps, the ruthless brokers like Solomon’s uncle Joshua, various methods of travels and risky journeys, all adequately illustrate the monotonous and tedious journeys of the refugees. Finally, Solomon arrives in England washed up on the south coast after crossing the Channel dangling from the side of a ship. Solomon’s long journey to England, in which he finds “no dignity to his predicament” (*DS* 149) now, is intended to make a break with the past as well as a new beginning. “I was blessed to be in England, but this life bore no relationship to the one I had known in my country…” (*DS* 259).

Nevertheless, in England he undergoes the worst experiences of a displaced African. The criminalisation and the initial days of isolation in England reveal the falsity around the dream of England as a safe haven for refugees. During his initial days, for a charge of alleged sexual assault on a girl, he is treated cruelly and consequently incarcerated. As an African migrant and an asylum seeker, the subsequent travels from the racist south to the north of England bring him a temporary sense of 'belonging.' For a short time, living in Weston, he develops a friendship with a white lady Dorothy Jones, for both are characteristically displaced physically and psychologically. As Alessandra Di Maio argues, "… their loneliness, their sense of displacement, their quests for new beginnings and renewed identities, and their search for a 'refuge' or a place to call 'home' could not be more alike" (59). However, the life in Weston does not offer him a continued sense of 'belonging' as a migrant and refugee. The cycle of his persistent displacements and travels is complete with his brutal murder at the hands of some village hooligans, who try to make fun on the *foreigner*. His death shows how a limited participation is defined for the migrant in the society that values racial supremacy.

Looking at the life of Solomon, one wonders how modern–day calamities and civil wars collapse the life–patterns of individuals. Carol Margaret Davison argues that Phillips has spent his literary career probing the ramifications of displacement, which is a complex condition that characterises the twentieth century lives and that which engenders a great deal of suffering, confusion and soul searching (19). Africa, in the contemporary times, has been destabilised by various political factions and power–geared insurrections. In the recent times, such instabilities have created great influx of migrants to the various parts of Europe, especially England. But, very often, the approach to such exiles of refugees and asylum seekers does not meet with essential human dignity. According to Stuart Hall, for migrants, belonging is truly a tricky concept, requiring both identification and recognition; if people from ethnic minorities are to become not only citizens with equal rights but also an integral part of the national culture, the meaning of the term 'British' will have to become more inclusive of their experiences, values and aspirations (Kowaleski–Wallace 3). Essentially, Solomon's identification and categorisation as a 'migrant,' 'foreigner,' and 'outsider' make his presence more complex in England.

Caryl Phillips's novels that examine the predicaments of the displaced people from their geography, culture, identity, community and psyche are written from Phillips's own sense of displacement, exiles and from an early experience of being located at the edges of English society. His attempts are to show how the displaced postcolonial subject confronts the realities of 'belonging' in an unstable, fluid and plural cultural experiences of postcolonial conditions, which, in turn modify and reconstruct their psychological orientation or disorientation. Each case of displacement and dislocation discussed above finally brings to attention an awareness that under postcolonial circumstances, the postcolonial subject confronts multiple levels of displacements, and an attempt of retrieval of the lost 'home' or 'rehabilitation' constantly remains contested, thereby producing incessant psychological vexations and disorientations.

When the colonial incursions, projects and conditions destabilise and displace people from their cultural, social and geographic territories, the postcolonial identities are transformed through a process of cultural hybridity and cross–culturality. The field of postcolonial studies continues to witness significant changes in the way cultural identity is formulated under the conditions of postcolonial displacements. The theorising and fictionalising of the experiences of cultural identity in Phillips's novels arise from his own experiences of migrations and travels undertaken across the Atlantic – between Caribbean, England and America – his 'home' destinations. In his novels, while the displaced West Indians and the Africans find difficulties in constituting their cultural identity within their diasporic conditions, the black Jews remain in a more profoundly problematic condition owing to the permanent nature of their diaspora and experiences of racist segregations in 'white' Israel. Therefore, for Phillips, the notions of 'fixed,' 'homogenous 'and 'essential' identity and culture, rooted in the concepts of 'nation,' 'race' and 'ethnicity' remain challenged and contested; instead, a negotiation of cultural identity takes place on the overlapping territories and cross–cultural exchanges that accommodate cultural differences, cultural plurality and hybridity. The next chapter examines how the identity transformations of the displaced individuals take place under constant travels, journeys and migrations, while it also shows how in multiple identities they experience psychological distress and uneasiness.

Chapter IV

Cross–Cultural Spaces:Encounters,Movements and Liminal Formation of Postcolonial Identity in Caryl Phillips's Fiction

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Chapter IV

Cross–Cultural Encounters, Movements and Liminal Spaces: Formation of Postcolonial Identity in Caryl Phillips's Fiction

Displacement of individuals from their geographical territories under various colonial conditions necessarily creates a number of related problems. One of such problems that the field of postcolonial studies engages is with the questions of formation of cultural identity of those who are displaced and dislocated. The present chapter examines how such movements and dispersals transcending the borders of nation, ethnicity, religion and language become crucial in constituting one's cultural identity. Roger Bromley observes that migration is a quintessential experience of displacement and deterritorialisation, which causes the formation of diasporic communities and the development of diasporic identities (7–8). Although European colonialism is held responsible for the major dispersals and diaspora of various communities in the history, the whole issue of migrations and transnational movements cannot be described solely within such a format. As Gayatri C. Spivak says, transnational diaspora are the results of Eurocentric migration, labour export and the seeking of political asylum, while pre–transnational diaspora occurred as a result of religious oppression, of slavery and indenturing, trade and conquest ("Diasporas Old and New" 87). What transpires in all these travels and cross–border movements is the susceptibility of the individuals to constant identity transformations. One of the significant aspects of Caryl Phillips's novels is his preoccupation with the formation of identity of those individuals under such movements, travels, migrations. In his interview with

Jill Morrison, Phillips claims that he is “more concerned with ‘identity’ than with ‘race’”, and maintains that race is just “a component” of identity like “religion, gender, nationality, [and] class” (1). The present chapter analyses how the above transnational and pre–transnational movements, through constant cross–cultural, cross–border engagements, bring upon new transformations and reconfigurations of postcolonial cultural identity.

Homi Bhabha emphasises the fundamental transformative power of displacement, diaspora, and relocation of cultural identity (*Location of Culture* 247), while Stuart Hall conceives it as rooted in continuous ‘play’ of history on the individual’s life, focusing on what “we really are’; or rather – since history has intervened – ‘what we have become” (225). From Bhabha’s and Hall's propositions, it follows that instead of conceiving identity as an already finished product, it should be perceived as a ‘production’ which is never complete, always in process under the transformative power of historical forces. Paul Gilroy shares a similar view of the formation of cultural identity of blacks, when he emphasises on the formation of black identity as constituted by the ongoing process of ‘travel’ and ‘exchange’ across the Atlantic. While all the above arguments stress on the formation of cultural identity as the product of ‘displacements,’ ‘dispersals,’ ‘migrations,’ ‘movements’ and ‘travels,’ the locus of identity formation is required to be designated. Bhabha’s concepts of ‘Third Space’ ‘In–between Space’ or ‘Liminal Space,’ Edward Said’s concept of ‘Overlapping Territories,’ Gilroy’s concept of ‘black Atlantic’– all refer to the interstitial spaces, where cultures collide and where new cultural identities are produced and negotiated. The present chapter primarily focuses on this aspect of displacement, cross–border movements, cross–cultural engagements and a productive third space where the cultural identity of the postcolonial subject is constituted.

Phillips's first novel *The Final Passage* (1985) reveals how historical black diaspora and migrant experiences become part of constituting one's cultural identity with its cultural conflicts and cross–cultural potentials. The transatlantic slave trade brought millions of Africans to the Caribbean islands, thereby shaping its culture and history enormously. One of the crucial effects of slavery in the Caribbean islands is that after having crossed the Atlantic, the African cultures arrived at the Caribbean islands, survived there and finally managed to adapt creatively itself in its soil. Thus people who were transported to the Caribbean islands from various ethnic backgrounds and cultures of Africa found new possibilities of hybridised cultures and identities. In the case of Leila, life in such rich and varied cultural conditions of the Caribbean islands bears these aspects of a long history of diverse African cultural heritages. It is fundamentally about this sense of cultural identity that Stuart Hall speaks in his essay "Cultural Identity and Diaspora." He views "'cultural identity' in terms of one, shared culture, a sort of collective 'one true self,' hiding inside the many other, more superficial or artificially imposed 'selves,' which people with a shared history and ancestry hold in common" (223). One notices that Leila's awareness of such cultural identity is deeply ingrained in her. As the ship departs the island, Leila takes a look at her island and sees "...the African breadfruit trees tower[ing], sunburnt in the daylight, charcoal–black at night, proud of their history. They were brought here to feed the slaves. They were still feeding them. They would not feed Calvin …. She looked past his head and back towards the island of their birth.... But she was leaving all this behind" (*FP* 18–19). The breadfruit trees, that become emblems of African identity and history of slavery, remind her of her position in the long tradition of her ancestors, and her inseparable link between them. This collective consciousness which is rooted in transatlantic slavery renders the Caribbean a 'unique' identity.

However, one notices not only an early African presence, but also long histories of European colonialism in the soil of Caribbean that have been some of the vital forces in re–modifying its already hybridised cultural life. From mid–fifteenth century, Spain and Portugal had already started their interaction with the Caribbean islands (Falola xvii). The plantations that European colonisers possessed in the Caribbean islands imparted a different cultural milieu to it. Though Caribbean islands in 1950s belonged to British Empire, it also reveals a simultaneous cultural presence of America. The village has changed in its Caribbean social practices and customs. "No longer was it the familiar crowded chaos, it was more like a mid–American town similar to those in the old western films they had sent down from America once every month, or every two months, that young and old queued for hours to see" (*FP* 96). Stuart Hall examines how one's cultural identity is formed under such colonial experience. According to him, cultural identity is

> Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power.... The ways in which black people, black experiences, were positioned and subject–ed in the dominant regimes of representation were the effects of a critical exercise of cultural power and normalisation....

> They had the power to make us see and experience *ourselves* as ‘Other’. (220)

Stuart Hall emphasises on the transformative capacity of colonial power on one’s cultural identity. Leila’s cultural identity in her island has been one that is formed in terms of constant encounters and occupations by European colonial powers. Therefore, she cannot experience a cultural homogeneity and cultural singularity in relation to her island and its cultural traits. For Leila, cultural identity becomes an ongoing process, “a matter of' ‘becoming’ as well as of ‘being’” as Stuart Hall observes (225). But by the intended journey to Britain she expects to go beyond such varied cultural thresholds of her island, where her identity has been constituted in terms of ‘African’ – ‘Caribbean’ – ‘British–Caribbean’ and ‘Mulatto.’

Leila's whole life is constructed at the confrontational spaces of her small island that is devastated by colonialism. What Leila undergoes in the island is a process of “creolization, metissage, mestizaje, and hybridity” (*Black Atlantic* 2), a process of cultural intermixing and cultural exchange. The term, ‘creolization’ has usually been applied to ‘new world’ societies particularly the Caribbean and South America, and more loosely to those postcolonial societies, whose present ethnically or racially mixed populations are a product of European colonization (Ashcroft, Griffiths and Tiffin, *Key Concepts* 58). Leila’s ‘Mulatto’ identity, a ‘half white/European’ and ‘half black/Caribbean,’ is also at the heart of her uncertain positions in her Caribbean island. Her life is centred on what she considers herself to be a ‘mulatto’ girl. The term ‘mulatto’ originates from the Spanish word for ‘young mule’ and it refers to the progeny of a European and a

Negro (Ashcroft, Griffiths and Tiffin, *Key Concepts* 147). Colonial presence in her country transforms her identity from a black to a mulatto in which she finds no significant space either in whiteness or in blackness. Born to a black mother and an unknown European father, Leila suffers humiliation of not being a progeny of a (black) father. The thoughts of her absent father "embarrassed her" (*FP* 65) very often. As a mulatto girl, her existence is, thus, defined by a clear departure from the Caribbean 'blackness' and a European 'whiteness,' and thereby she endures the public disgrace of being called both 'mulatto' and 'white girl.' "'Mulatto girl', 'Mulatto girl' was what her friends at school used to sing at her, and Leila used to run away and hide" (*FP* 65). Her practice of running away and hiding from her friends who call her 'mulatto' signifies the profundity of her psychological distress.

If the schoolchildren call Leila 'mulatto girl,' what Michael's grandmother calls her is "white girl" (*FP* 45). A categorical distinction is made regarding her identification, and this alienates her from the rest of her community. Ann Phoenix and Charlie Owen observe that although people with one black and one white parent have historically been categorised as black, they have simultaneously and contradictorily, been identified as separate from both black and white people. The terms commonly used to describe people of mixed parentage, and sexual union among the black and the white people, tend to pathologise those who cannot easily be fitted into the taken–for–granted racialised binary opposition (74). Leila's ambivalence and predicament exemplify the inevitable consequence of a cross–cultural engagement between the European and the Caribbean cultures. Essentially, as a 'mulatto' girl, Leila is in an 'in–between' position to which she has been helplessly trapped and therefore, her identity emerges between ‘black’ and ‘white’ body distinctions. She falls in a liminal position in which she belongs neither to the white nor to the black. Victor Turner defines ‘liminal’ as representing “the mid–point of transition of a status–sequence between two positions” (237). In fact, Leila suffers double exclusion; one from a white body/culture and other, from her ‘own’ black community.

Leila’s journey across the Atlantic becomes another moment of defining her identity. *SS Winston Churchill*, the ship on which Leila travels to Britain becomes an image of ship similar to one that Paul Gilroy speaks in his *Black Atlantic.* For Gilroy, the formation of black identity is associated with the travels and journeys across the spaces of Atlantic, where Europe, Caribbean, Africa and America become essentially connected and given metaphorical link by the Atlantic Ocean. In Gilroy’s perception, the image of sailing ship in the Middle Passage becomes a ‘locus’ where new identity is constituted or reconstituted. He says,

> I have settled on the image of ships in motion across the spaces between Europe, America, Africa, and the Caribbean as a central organising symbol for this enterprise.... The image of the ship — a living, micro–cultural, micro–political system in motion — is especially important for historical and theoretical reasons … Ships immediately focus attention on the middle passage, on the various projects for redemptive return to an African homeland, on the circulation of ideas and activists as well as the movement of key cultural and political artefacts: tracts, books, gramophone records, and choirs. (4)

As Leila's transatlantic journey is emblematic of the Middle Passage of her African ancestors, the ship aboard which she travels unites her cultural experiences with a shared history and identity of African blacks, and she inevitably finds solidarity with the 'black Atlantic' that Gilroy claims. Benedicte Ledent has noted, "Just as the sufferings of Middle Passage form the humus of Caribbean identity, so the quick sands of twentieth century exilic condition have surprisingly become the foundation on which to build a new sensibility" (*Caryl Phillips: Contemporary World Writers* 25). The ship *SS Winston Churchill*, in this case, becomes a negotiating space that transfers Leila and her cultures, while simultaneously allowing her to reformulate and redefine her identity. Her travel aboard the ship also becomes a cultural re–enactment, and part of reminding her position within the larger framework of African diaspora. James P. Hannan in his doctoral thesis argues that Phillips shifts "the idea of home away from a purported motherland to an unrooted oceanic space, [suggesting that]…home can be thought of as process and mobility rather than stasis and location" (104).

In Britain, Leila is required considering new definitions of identity formation. Her attempts to belong to Britain under the banner of 'colonials from the British colonies' get her into further complex identity crisis. Coming to Britain, what she expects to do there is to redefine her already constrained boundaries of multiple identities. But, having lived in Britain for some time she finds herself transfixed between the haunted memories of a colonial past of her Caribbean island and a deadening present of Britain's attitude towards the colonials. Her immense faith in Britain as 'Mother country' is shaken as she finds "…everything ... bleak" (*FP* 142) in relation to a sustained life in its spaces.

However, men aboard the ship shares their pride in their inclusion into the 'imagined community of imperial Britain' and their unique identity as 'British' when they declare, "… we all have the same flag, the same empire" (*FP* 142). Against this overestimated notion of Britain's multicultural national character, Leila notices around her in Britain an attitude of ethnocentrism and racial exclusiveness. The sign boards in Britain's walls announce this peculiar attitude, "'No coloureds,' 'No Vacancies,' 'No children'" (*FP* 155) "'No vacancies for coloureds.' 'No Blacks.' 'No coloureds'" (*FP* 156). This racialised perspective of Britain problematises her belonging in its spaces, while Leila sarcastically feels "grateful for their honesty" (*FP* 156). Essentially, the complexities confronted by Leila in relation to her inability to imagine Britain as her 'Mother country' indicates the incapability of West Indian culture and its national identity as the 'other' in asserting "a new life […] over there" (*FP* 103). Stuart Murray's observation in this regard is significant, "The Caribbean communities in the United Kingdom show how the false consciousness of colonialism … is challenged when the differing cultures inhabit the same nation space" (10). It is the same view that Nick Rennison gives, "In the poverty–stricken backwater of their small West Indian village, Britain—always presented to them as a nurturing 'Mother Country'—offers hope of a new and better life. When they do emigrate, they discover that image and reality are very different and that a new sense of cultural belonging is not easy to attain" (109).

The cultural model presented by Britain implicitly define the colonised subject of the Caribbean islands as the 'other'; and subsequently, a 'national identity' in Britain essentially requires Leila to extricate herself from such identity formats, while paradoxically Britain considers its colonies as part of its Empire. John McLeod observes that "… in the 1950s and 1960s, Caribbeans were within, but not a part of, London's economic and social fabric… [and were] subjected to a series of attitudes which frequently objectified and demonized them, often in terms of race" (*Postcolonial London 2*). For Leila in Britain, the limits of nationality are marked in terms of racial prioritisation, one among the many other aspects. She recognises that only by crossing these boundary lines of race and ethnicity can she secure new spaces of belonging within Britain. In order to attain a 'British' identity, she believes she requires belonging to an 'impossible' white or English identity politics. But a disoriented Leila even fails to answer 'Calvin's question,' "Why is Santa Claus white?" (*FP* 202). Fundamentally, Leila finds herself disillusioned by everything in England, because they all remind her of her 'difference' and marginalisation. Eva Ulrike Pirker notes, "The question of Santa Claus's skin colour ultimately links up with the question of Leila's own neither–black–nor–white skin colour, which in turn reflects her dilemma of belonging neither here nor there" (272). The life experiences of Leila in Britain demystify the notions of diversity and pluralistic character of British society by unraveling the contradictions and paradoxes involved in the process of identity formation.

Emerging from the husk of her 'neither white nor black identity,' and from the memories of a colonial past of her Caribbean islands, the struggle that Leila makes with the past and present identities in Britain's racialised spaces provides her an inescapable psychological disorientation. Sarah Lawson Welsh mentions in connection with the new frameworks of identity for the immigrants in Britain that they underwent 'new experiences of Britishness' that subverted the dominant understanding of 'nation' (45). The story ends with a disillusioned Leila planning to return to her own Caribbean island since Britain "no longer held for her the attraction of her mother and new challenges" (*FP* 203). Essentially, Leila is positioned in a predicament in which she never finds an exclusive participation and inclusion in any of the places she tries to belong. James P. Hannan observes,

> Phillips's novel *The Final Passage* focuses directly on the impossibility of belonging to either of two potentially local places – an island in the Caribbean and London. Joined by oceanic passages, these two places become sites not only of a diaspora out of Africa to New World, but also of a continuing process of mobility that takes on a global scale in the development of mobile labour, capital, information and products. (107)

Leila's identity is never fully constituted as an African, a Mulatto, a Caribbean and a British, but rather it emerges at the liminal spaces of her constant travels and journeys. In Victor Turner's observation, liminal spaces are not a place where the subject is caught and statically held, from which never to emerge. It represents a threshold which contains within itself the concept of passage, the movement from one status to another (231). Leila's life explicates these exilic journeys and constant movements, and the consequent struggles in defining and evaluating her unstable and fluid cultural identities, which essentially connect her with the tradition of black diasporic experiences.

Caryl Phillips's second novel *A State of Independence* discusses the challenges in negotiating cultural identity for the postcolonial migrant who has returned from the metropolitan centre to the homeland. Bertram Francis's is a passage similarly experienced by those exiles and migrants who find straddled between their own cultural backgrounds and those of the locales they migrate to. Unable to constitute an authentic identity of 'West Indian' or 'English,' the protagonist Bertram falls into the category of "English–West Indian" as his former friend Jackson calls him (*SI* 136). Oscillating between these double senses of identities Bertram finds himself in a perpetual state of disorientation and disconnectedness. After receiving a coveted scholarship Bertram goes to England, a 'contact zone' and a liminal space, where all the migrants without distinction attempt to negotiate their place and formulate their identity in terms of race, gender, class or nationhood. Despite twenty years of life in England, Bertram could not become one with its cultural milieu. He moves through uncertainties and ambiguities, and attempts desperately to negotiate and articulate his identity out of a sense of his rootlessness. His disorientation and inability to fix himself in England make him a stranger and outsider there, but at the same time, the 'homeland' evokes a primary loss for him and it remains as a world of memory and nostalgia. Roger Bromley argues that it is crucial that the migrant should be able to find space to construct an identity that can accommodate what he or she once was and is now supposed to be: an identity that is somewhere in–between (66). The troubled memories and a photograph with him become, as in the case of Irene in *Higher Ground*, a "valuable 'scrap' which [one] can use when stitching together new ways of thinking about [one's] identity and [one's] place in the world" (McLeod, *Beginning Postcolonialism* 215). However, Inn Bertram's case, since the photograph brings him back the unwanted memories, he destroys it.

Thus, his life in England becomes one with divided commitments, in which he can place neither here nor there. As John McLeod emphasises Bertram's life as a migrant is problematised by his inability to "indulge in sentiments of belonging to either place" (*Beginning Postcolonialism* 214).

'English–West Indian,' an ambivalent identity format of Bertram, suggests his existence at the interface between two radically different sites and cultures, their interpenetration and overlapping. It is within these boundaries that tension arises in an attempt to construct a stable identity. Bertram's present position necessitates him to look for a stability and fixity, which eludes forever. Robert J. C. Young's observation is significant in this regard. He notes, "Fixity of identity is only sought in situations of instability and disruption, of conflict and change" (*Colonial Desire* 3). What Bertram looks forward to have is this stability in his own country at a moment when he finds his life caught between the contradictions of a migrant, but unfortunately, it continuously eludes him. But moving through the interstices of these tensed spaces and psychological vexations, Bertram pushes hard the next twenty years living a life at this 'borderland' in England.

The Westernised, English–educated Caribbean is the personification of the hybridised postcolonial subject. In spite of Bertram's return to homeland, he stands unable to carve out an identity rooted in his Caribbean homeland due to his English identity attached to him by his own people. From the early moments of his return to his homeland, Bertram feels this cultural ambiguity. The advertisement at the Airport "Independence: Forward Ever – *Backward Never*" (*SI* 12; emphasis added), metaphorically represents the message for Bertram. The island becomes a disjointed space rather than a negotiating space for his identity construction. Even his position as a Westernised–black, with its mentality is articulated in what he ‘sees’ about his island. He does not find a substantial change around him in the island, which he has been accustomed with in the Western world. He looks at his island through the eyes of Westernised, modern values and standards. On his return from England, he “found himself *overwhelmed and disturbed* by the bare brown legs, tired black limbs, rusty minds, the bright kinetic reds of the village signaling birth, the pale weary greens, the approach of death. For a moment he could not admit to himself that he was home” (*SI* 18–19; emphasis added). His observation underpins the problematic relations existing between the ‘impoverished’ island and his ‘improvised’ self. The emigration officer’s question, “How long you planning on staying here?” (*SI* 12), and his mother’s attitude of rejection towards him disguised in the question, “And when you planning on taking off again?” (*SI* 49) leaves him groping for fulfillment in the act of identity construction. He feels desperate when his attempts to convince his friend Jackson of his legal and moral right to live in the island fail. Jackson transports him to an awareness of his ‘in–between’ position of ‘English – West Indian,’ where he finds himself inescapably trapped in. Jackson says, “You English West Indians should just come back here to retire and sit in the sun. Don’t waste your time trying to get into the fabric of the society for you are made of the wrong material for the modern Caribbean you all do think too fast and too crazy, like we should welcome you back as lost brothers … ” (*SI* 136). Finding himself in a dilemma, he says, “I don't yet feel at home back here either” (*SI* 152).

Despite the prevalence of discourses of nationalism, ethnicity or race that might serve as models of ‘belonging,’ and enable people of a homogenous group to live together, identity construction for the migrants essentially depends on a diasporic consciousness. According to McLeod, such models

> no longer seem suited to a world where the experience and legacy of migration are altering the ways in which individuals think of their relation to place, and how they might 'lay claim' to lands that are difficult to think of in terms of 'home' or 'belonging'. Instead, new models of identity are emerging which depend upon reconsidering the perilous 'in–between' position…. (*Beginning Postcolonialism* 214)

Finally, Bertram remains torn apart by the impracticality of bridging the gap and patching up the tatters between 'English' and 'Caribbean' identities. This impossibility to inhabit, to 'stand rooted' at one or other position, is what informs his sense of ambivalence and disorientation, and makes his condition 'exilic' at home. Elena Machado Saez notes, "Faced with the image of a perpetual migrant, Bertram is confronted with potentially dismal future: the never–ending journey of the homeless" (33). According to John McLeod, these models of identities that are fluid, contingent, multiple and shifting can be compared to Bhabha's 'border lives', where the concepts of overlapping, hybridity, routed identity, and shifting subjectivity become enthusiastically promoted as the new 'art of the present' (*Beginning Postcolonialism* 225). Thus, the recurrent passages and exiles of Bertram illustrate how on the fluid and unstable terrains the postcolonial identities are constructed. While his postcolonial identity lives at the borders where the West Indian and English cultures overlap, it also reveals its fluctuating and shifting tendencies.

Phillips's novel *Cambridge* discusses the life of its eponymous character, who is an African transported to England via the Carolinas, converted to Christianity and liberated from slavery, captured again on his missionary voyage to Africa and sold as a slave to a Caribbean island. Cambridge's transnational journeys blur the boundaries of any stable conception of identity and disrupt the fixed notions of his nationhood and culture. As Paul Gilroy argues, "A sense of identity–making as a process has been enforced by the enduring memories of coerced crossing experiences like slavery and migration" ("Route Work" 20). In England, Cambridge becomes a "black–Englishman" (*CA* 147) and with this double inscription of identity, his position falls 'neither here nor there' situation and a new configuration of identity emerges at the borders or at the overlapping spaces of two cultural spaces of Africa and England. Ultimately, for Cambridge, the structures and the strictures of nation and cultural identity are overcome by the journeys that he makes in a system of transatlantic slavery, and these journeys typify the movements of people of African descent from Africa to Europe, the Caribbean, and the Americas as explicated in the concept of 'Black Atlantic' by Gilroy. According to Gilroy, what characterises the black Atlantic is transcending "the structures of the nation state and the constraints of ethnicity and national particularity" (*Black Atlantic* 19). Cambridge's identities in Africa, England and the West Indies inform about the results of an ongoing process of travel and exchange across the Atlantic. His new identity in England transcends his African cultural identity and conflates with his new English identity. This transition is evident in his 'comfort' of accepting the English language, Christian idealism and marrying the white woman Anna in England.

Cambridge persistently confronts identity transformation as his names keep changing during his transnational journeys. Although Europeans force Olumide (Cambridge's original name) to shed of his labels of identity, his reluctance to accept the English name 'Thomas' was evident. Initially, he "… chose to ignore the title Thomas and [waited] on Olumide" *(CA* 140); but he was informed that "Little would be spared … [and] Olumide became Thomas" (*CA* 141). Thus he carries "the featherish burden" (CA 141) of English cultural norm with him in England until it is again transformed to David Henderson, an appellation stuck to him by his spiritual guide Mrs. Spencer in England. In the Caribbean island, as a slave, his name again undergoes a transformation as the plantation manager Wilson "… made it known that [his] title was to be Cambridge" *(CA* 157). But for Emily, Cambridge represents "the impressive black Hercules" (*CA* 58) or "the negro Hercules" (*CA* 62), assigning him a mythical stature. At the end he remains as a 'murderer' of the white man in the West Indian island. Olumide's identity remains fragmented and hyphenated throughout his diasporic journeys, while it oscillates between Olumide – Thomas – Henderson – Cambridge – Hercules, unable to choose anyone of them, for all of them have been stuck upon him by others.

Cambridge's attainment of freedom and education in England renders him the imaginary position of an 'English man.' However, this new identity remains partial, because Cambridge feels the presence of an African consciousness dogging him. "Truly I was now an English man, albeit a little smudgy of complexion! Africa spoke to me only of a history I had cast aside" (*CA* 147). Cambridge's dilemma is that he cannot fully participate in the cultural space of

England as "[his] uncivilized African demeanour" (*CA* 144) envelops him. He pictures himself as a "black Christian" (*CA* 161) and a "virtual Englishman" (*CA* 156) who possesses a "superior English mind" (*CA* 155) and who marries "a sturdy Englishwoman by the name Anna" (*CA* 141). While participating in the experience of Englishness, he also remains incapable of giving up his Africanness and that makes his predicament more categorical. Elizabeth Kowaleski –Wallace's observation is true in the case of Cambridge; to her, people like Cambridge are "hybrid creation whose identity lies somewhere in between his African roots and Christianized Western identity" (89). He lives on the borderlines or 'liminal' spaces, where neither his African identity is denied nor his Englishness is fully actualised. Homi Bhabha defines these borders as 'beyond':

> The 'beyond' is neither a new horizon, nor a leaving behind of the past […] we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. For there is a sense of disorientation, a disturbance of direction, in the 'beyond.' (*Location of Culture* 1)

For Bhabha, the border is a space where notions of past and present, inside and outside, cease to exist as binary opposites, but rather they combine and participate. Cambridge precariously finds himself trapped in this hybridised identity and thereby experiences the psychological vexation and disorientation in his inability to overcome this impasse. This psychic vexation is amplified in his cry, "Truly I was now an English man, albeit a little smudgy of complexion! Africa spoke to me only of a history I had cast aside" (*CA* 147).

However, a rupture of this imaginary 'black–Englishness' takes place and he enters another identity format because of his deportation to the Caribbean island as a slave. What bothers Cambridge most in the Caribbean island is the threat of a removal of this Englishness rather than finding himself again in his 'Africanness.' "That I, a virtual Englishman was to be treated as base African cargo, caused me such hurtful pain as I was barely able to endure. To lose my dear, fair England, and now liberty in such rapid succession!" *(CA* 156*).* The initial reaction to this removal is a symptom of withdrawal to himself, in which situation he feels he is to act "a strange figure, quiet and reserved" (*CA* 158). In the plantation colony, he remains again to be transformed into an African slave, with all the burdens and sufferings associated with such a condition and he also remains shed of his identity as 'black–Englishman' converging into an 'Afro – English – Caribbean.' Cambridge undergoes this transition by living a triple life, outwardly performing the duties of a slave in the Caribbean island, in the core as an African, but remaining steadfast to his English ways in private.

The identity formation of Nash Williams in *Crossing the River* is a reversion of his acquired multiple identities/his 'borderland' identities on his diasporic survival and belonging. It becomes a moment of 're–routing' for Nash to his ancestral cultural identity, though not to his own land. Yogita Goyal in her doctoral thesis argues,

> Nash [is] an instance of a mimic man, a sign of decolonizing hybridity or postcolonial double inscription. This portrayal is obviously similar to Gilroy's notion of the unique positioning of blacks in modernity, simultaneously inside and outside, or haunted

> by a Du Boisian 'double consciousness.' (*Diasporic Nationalisms* 224–225)

As an African freed–slave, born to slave parents in America, and due to his education in English and Christianity in America, he becomes an African–American and his identity remains unsettled in hyphenation. This hyphenated identity is the product of his parent's transnational and transcultural journeys as black slaves to America. However, in spite of his proficiency in English language and conversion to Christianity, he is staved off from fully incorporating into an American 'citizen' owing to his racial and ethnic marginality.

Nash's attempts of acculturation into the American cultural spaces turn out to be only partial. What Nash is capable of doing is moving beyond a racially essentialist ways of thinking that constructs homogeneous, pure and singular black culture. Therefore, his identity becomes fluid and ever–changing. As it is in the case of Cambridge, the position of Nash also is in the 'in–between' spaces of 'African' and 'American.' According to Homi Bhabha,

> These "in–between" spaces provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. It is the emergence of the interstices – the overlap and displacement of domains of difference…. (*Location of Culture* 1–2)

Nash's assimilation into American cultural life is a 'crossing,' significantly made as against the usual practice, in which the slaves are prohibited from such improvements in education and cultural participation. This is evident in his letter to his former master: "I praise His holy name that I was fortunate enough to be born in a Christian country, amongst Christian parents and friends…. Had I been permitted simply to run about, I would today be dwelling in the same *robes of ignorance* which drape the shoulders of *my fellow blacks*" (*CR* 21; emphasis added). This invitation to participate in the cultural life of the West has actually been important for Nash in constructing his cultural identity from his marginality. What saves him from the destiny of his fellow African slaves is his assimilatory process into American cultural life.

However, the central action of the story happens in Liberia, where Nash discards his Americanism and embraces African culture due to his disillusionment. Nash Williams suffers the predicament of one who abundantly indulged once in American cultural life but one who suffers at present the discomfiture and uneasiness in carrying it. What transpires in Nash's case is his repatriation to the African soil, but not to his country, and his retrieving the troubled ancestral roots that enable him to shed of his attachments and affiliations of other cultural contexts. Caryl Phillips attempts to highlight here the dilemma of the diasporic African who returns to his ancestral soil. Although this change does not come easily, it is a transformation that takes place gradually in the individuals who have undergone multiple levels of displacements and identity transformations.

As a black diasporic subject who is sent to Africa, the life of Nash becomes under constraints due to his existence at the borderlands of two cultures. His feeling, at the beginning in the Liberian colony, is a mixture of strange perspectives and commitments. He counts himself one among the 'whites' as he is a returnee from America. He says, "… they call us all *white man* …" (*CR* 32; emphasis added). In addition to that, elsewhere he contrasts the 'whites' sharply with the 'blacks.' He says, "I chanced to go into Monrovia in order that I might visit with old friends, both *white and black*" (*CR* 40; emphasis added). 'Whites,' here, as mentioned by Nash are the westernised Negroes who have been repatriated to Liberia. Not only does Nash initially hold himself as a 'white', but he also sees himself through the prism of a 'master – slave' paradigm. He poses himself as a master in the fashion of a coloniser in the Liberian colony, while the natives are perceived as colonised. His hypocrisy is self–evident in his words: "I often ask them how it is they cannot read and write like the white man (they call us all white man)…. Sadly, not all *masters* will converse in such manners …" (*CR* 32; emphasis original). But at certain times, he also contradictorily finds himself as an unfortunate. He says, "… unchristian in their behavior and vulgar in their demeanor, whose only visible occupation seemed to be to prey upon *poor unfortunate creatures* such as *myself*" (*CR* 26; emphasis added). His positions, therefore, are contrived with numerous contradictions and paradoxes.

Nash, for the first time is confounded to see himself in the African soil freed of racial barriers and ethnic structures that had once surrounded him in America. His predicament is that he feels attracted towards African culture, but is simultaneously unable to shed of Americanism due to its allurements. This 'borderland living' is further explicated in his admiration for Africa and America simultaneously. His attraction comes as he realises that there is enough possibility for freedom, equality and justice in Liberia which had been under constraints in America. He says,

> A colored person can enjoy his liberty in this place, for there exists no prejudice of color and every man is free and equal…. Liberia, the beautiful land of my forefathers, is place where persons of color may enjoy their freedom. It is the home for our race…. Its laws are founded upon justice and equality… Liberia is the star in the east for the free colored man. It is truly our only home. (*CR* 18)

In spite of his glorification of Africa, he also holds Africa in contempt. For him, the Africans around the Saint Paul's River in Liberia are 'heathens'/'blacks' who need to be educated and liberated from their 'darkness.' He says, "Indeed, the natives are *a much–maligned* people in this *dark* and *benighted* country" (*CR* 31; emphasis added) and he holds the African country as "land of darkness" (*CR* 25).

Initially, one finds it difficult to locate Nash exactly on a specific platform with his commitments and his inclinations as he is in postcolonial condition of 'neither here nor there.' Therefore, one is to assume that the positions of Nash are filled with inconsistencies and slippages. McLeod argues, "Borders are important thresholds, full of contradictions and ambivalence. They both separate and join different places. They are intermediate locations where one contemplates moving beyond a barrier" (*Beginning Postcolonialism* 217). Nash's simultaneous attraction and repulsion towards both Africa and America take him to the point of 'beyond.' This hybridised identity of Nash that emerges from the intertwining of both the African and the American cultural aspects significantly challenges any possibility for providing an essentialist version of cultural identity. According to Bhabha, all these new modes of cultural systems are constructed in the in–between spaces or the 'Third Space of enunciation.' As he says, "For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge" ("Third Space" 211). Although Nash 'comfortably' remains altered at the end in the West of African Liberia, his return to Africa cannot be called a return to his original soil. Though he is in Liberia, it never becomes his original 'homeland,' but he shares the destiny of African people in migrating from place to place. Taiwo Adetunji Osinubi in his doctoral thesis observes that the story of Nash explicates that for the "hyphenated Africans, a journey to West Africa is not a return in any form – the continent is simply another theatre of migration and Africans are not relatives of hyphenated Africans" (131). However, being in African continent what he looks forward to do is to go back to original African cultural traditions of his ancestors. Stuart Hall, in his essay, "Cultural Identity and Diaspora" conceives of cultural identity in terms of one shared culture, a sort of collective one true self, hiding inside the many other, more superficial or artificially imposed selves, which people with a shared history and ancestry hold in common (223). By divesting himself of American culture, Nash attempts to participate in the lost traditions and shared histories of Africa. Accordingly, the new cultural identity that he adopts reflects the common historical experiences and shared cultural practices that provide him with the feeling of 'one people,' 'one culture' and 'one history' in his African land. This mode of collective cultural identity, beneath the constant fluctuations and transformations, acquired through diasporic journeys is what Nash seems attempting to discover.

A Distant Shore exemplifies a different mode of diaspora and transnational mobility experienced by the African descendants in the contemporary period. The transnational mobility of Solomon/Gabriel, an African, falls in the refugee and asylum seeking modality of diaspora that seeks to find asylum and refuge in the multicultural England of the contemporary times. As Rezzan Kocaoner Silku notes, "*A Distant Shore* discusses the concept of identity on a more global level from the 'new world order' perspective of the 21st century" (166). The new world order perspective that Silku discusses is akin to that of Phillips's own "new world vision." In *A New World Order*, Phillips suggests a

> new world vision … for the age in which we live. An age in which migrations across boundaries are an increasingly familiar part of our individual lives as national borders collapse and are redrawn. An age … in which illegal movements from one country to another become increasingly desperate as economies fail and wars continue to rage. (132)

Solomon's transnational journey in *A Distant Shore* from his African country to the multicultural England stems from the ongoing civil war in his country and the conflicts related to the emergence of neocolonial nation–state and associated complexities. His story focuses on the issues of identity formation for the strangers and asylum seekers in transnational spaces of multicultural England. To Phillips, *A Distant Shore* is both "a novel about the challenged identity of two individuals, [and …] also a novel about English – or national – identity" (Morrison 135). The evolution and structuring of Solomon's cultural identity takes place on the overlapping territories of his Africanness and Englishness. England is introduced in the novel as a pluralistic society in which the question of identity construction receives paramount importance. Solomon's transnational journey to England and the succeeding events in England compel him to constitute his identity as unstable and fluid. The new cultural milieu into which he has made his migration produces in him a specific diasporic consciousness. On his ‘exile’ from the racist south to north of England, Solomon seeks to transform himself into a ‘new person’ by changing his name from Gabriel to Solomon.

His journey from his war torn country to England marks the beginning of an erasure of traumatising memories and colonialist cultural past. His life becomes one similar to the waters through the medium by which he travels to England by clinging to the belly of a ship. From a symbolic level, the ship, as in the case of Leila in *The Final Passage,* becomes a vehicle of cross–culturality that enables his crossing the borders, separating and joining the lands. For Paul Gilroy, the image of ship “immediately focus[es] attention on the middle passage” (*Black Atlantic* 4). For Solomon, therefore, the ‘passage’ by clinging to the ship’s belly enables him re–imagine the ‘Middle Passage’ of his African ancestors with whom he shares common historical and cultural experiences. As against his ancestors’ practice, his diaspora is willingly taken up in order to escape the revenge of the government army. Solomon’s transnational passages and the subsequent formation of self demonstrate how the past is conflated with the present in his life, while such a journey is anticipated to make a break with the past. Now in England, he receives new identity – Gabriel/Solomon and African/British. Essentially, it is at the cross–cultural territories that his new hybridised, hyphenated self is formulated. However, even after securing the necessary documents that validates his citizenship in England, his belonging to England is problematised in the light of racism and ethnocentrism. Much of the difficulties faced by Solomon in

England in search of asylum and refuge seem to suggest the fact that the hostility and resentment of Britain towards the refugees originates from the anxiety which constant migrations and influxes produce. This incessant turbulence of migrations to Britain's national frontiers is amply illustrated by what the English lady Dorothy worries about at the opening of the novel. "England has changed. These days it's difficult to tell who's from around here and who's not. Who belongs and who's a stranger. It's disturbing. It doesn't feel right" (*DS* 3).

Despite the agent's exciting promises at the transit camp about new prospects in England, the life in England for Solomon appears to be unhinged on the boundary lines between intimacy and hostility. The Iraqi cellmate anticipates this concern: "The light in England is weak. It depresses me. They have taken the sun out of the sky" (*DS* 71). His sense of ambivalence at both being in an idealised England but amidst a group of 'reckless' black people in England, which symbolically represents his own African culture, is articulated very clearly by the narrator: "This is not the England that he thought he was travelling to, and these shipwrecked people are not the people that he imagined he would discover. Under this sad roof, life is stripped of ambition and it is broken" (*DS* 155).

The life of Solomon in Weston spins around a friendship between Dorothy. The black – negro – stranger – Solomon's friendship with the white – English lady –lonely – Dorothy, provides an example of producing identity within a multicultural world order that Phillips envisions. For Phillips, this communion and community of both the white and the black, appreciating and approving each other, is "the perfect model for the age in which we live" (*A New World Order* 132). The friendship that Dorothy and Solomon weaves transcends the stereotypical identity construction of both the whites and the blacks in England, for if previously the whites constructed their self by de–constructing the 'other'/blacks, in the case of Dorothy, her friendship with Solomon goes beyond the ways European discourses constructed their identity. Essentially, they build their identities by reciprocally supporting and encouraging. As Benedicte Ledent observes,

> … the two do not get the chance to make their budding friendship blossom, but live side by side, wary of invading the other's life. If both are finally defeated by a world obsessed with appearances, Dorothy mentally and Solomon physically, they nonetheless survive in the reader's mind as human being …. ("Caryl Phillips: A Master of Ambiguity" 11)

Solomon's ability to undermine and blur the lines of demarcation that once seemed clearly drawn between the whites and blacks enables him to discover a new world order of hybrid positions. Though such a friendship is principally developed between Dorothy and Solomon, Solomon's identity formation is perceived and constructed, as an 'outsider,' 'foreigner,' by the white society. Under such conditions one's identity is formulated on the principles of nationalist discourses and concepts. Homi Bhabha analyses this aspect of cultural identity emerging "within conditions of political antagonism and inequity" ("Culture's in–Between" 58). Dorothy's contemplation on the attitude of her father towards the people from erstwhile British colonies testifies how in an antagonistic society of England, Solomon struggles to weave a genuine identity. The comment made by Dorothy's father is not an isolated case, but rather people in an ethnocentric society, like in England, holds this as generalised view. She remembers that to her father, "…coloureds [was] a challenge to our English identity…. For him, being English was more important than being British, and being English meant no coloureds" (*DS* 37). This ethnocentric attitude of the English towards the migrants on its national and cultural spaces creates immense problems in imagining a space for belonging and formulating their identity. As John McLeod observes, "Discourses of power which seek to legitimate certain forms of identity and marginalize others by imposing a logic of binary oppositions remain operable and challenge new forms of identity from emerging" (*Beginning Postcolonialism* 225). While it is very hard for Solomon to affirm a sense of identity in a society that is obsessed with 'Englishness,' he seeks to reinvent his identity without observing the constraints imposed by racial discourses and practices. Finally, Solomon's death transpires at the backdrop of this unwillingness to provide a space that accommodates and acknowledges the asylum seeker and refugee. At the end, he becomes a victim in the hands of some village hooligans, for whom Solomon is more of British, which is unacceptable, than English, which he could never become.

While Phillips deals with the formation of identity of the blacks, he also finds a similar predicament in the case of modern–day Jews. Through the examples of a German Jew Eva and an Ethiopian black Jew Malka in *The Nature of Blood*, Phillips takes up this issue for discussion. According to Stephen Clingman, Eva is a "profoundly abandoned woman for whom *navigation* is both imperative and impossible" (*Grammar of Identity* 80; emphasis added). As Jews were singled out for persecution and extermination during the Holocaust days in the Second World War, Eva is forced to make her multiple cross–border movements that connect her to the historical diaspora of her ancestors over the ages. The narrative moves back and forth through the maze of an emotional texture in order to reach a more 'settled' and 'satisfying' place. Eva confronts the difficulties of exile and the emotional consequences of fleeing a locale that which is known. The rhizomatic diasporic journeys of Eva are characterised by the permanent losses and separations, which affect her in forming a cultural identity. As a Jew, she is uprooted from her German ghetto and from her family only to be scattered and dispersed forever. This sense of eternal scattering and diaspora forces her to dream of having a comfortable life with Gerry in London; and she even dreams of London as a last resort for her. Therefore, she "wants London to be a different place. A happier, brighter place" (*NB* 189). But when she realises the impossibility of having London a happier place for her, she goes insane and psychologically unhinged.

The construction of a unique and solid identity is viewed to be essentially related to one's sense of belonging within a national border or a country of one's own. Abraham Rosman and others observe that nation suggests a shared cultural identity that may derive from common ideas about origins, history, family, and religion, as well as language use (332). But for Eva as a Jew, the nation and the national borders are no more relevant because of the diasporic journeys imposed upon her. As Jonathan Boyarin and Daniel Boyarin observe in *Powers of Diaspora* (2002), "Diaspora offers an alternative 'ground' to that of the territorial state for the intricate and always contentious linkage between cultural identity and political organization" (10). Having been denied a political unit/a nation of their own, Eva and her people never could claim a space of their own. After having been pushed into constant diaspora, as Boyarin notes above, her diasporic conditions are the ‘grounds’ on which she constitutes her identity. Her constant journeys and diasporic experiences, like in Germany – Nazi concentration camp – British internment camp in Cyprus – England – mental sanatorium, all inevitably give her a distressing awareness of not having a land or space of one’s own. The paradoxical situation of Eva’s life is exemplified by her right to belonging to the ancestral land of Israel, which is rooted in Jewish cultural tradition, but at the same time, the persistent diasporic journeys that she and her people make challenge and contradict these concepts of belongingness and rootedness. This paradoxical power of diaspora is expressed by Jonathan Boyarin and Daniel Boyarin: “On the one hand, everything that defines us is compounded of all the questions of our ancestors. On the other hand, everything is permanently at risk. Thus contingency and genealogy are the two central components of diasporic consciousness” (4).

Eva’s mother expresses the futility of the Jewish attempts to formulate a unique cultural identity based on a permanent notion of a nation and its national borders. “Eva, where in the world is the United States? Where is Russia, even? One day you are neighbours, the next day they spit on you. We are stupid for being proud to be what we are not …” (*NB* 93). If Moshe, one of the detainees along with Eva Stern in the liberated camp in Cyprus, receives a hint about his destination after the dissolution of the rescue camp, Eva has not yet been informed with anything of that kind. The endless journeys and the trauma associated with this search for a space to belong, prevent her from imagining a return to her ancestral homeland, Palestine. Palestine/Israel remains to be a concept of ‘home’ still unachievable for Eva and her people. Israel/Palestine was a single land until 29 November 1947, prior to its partition into an Arab state and a Jewish state by a Resolution 181 adopted by the General Assembly of United Nations (Baum n.pag.). When in the makeshift dormitory in Cyprus, the other women make "nervous plans" (*NB* 44) for their return to Palestine, Eva considers the pointlessness of such a plan.

> They are making nervous plans. For Palestine … Apparently, we have wandered long enough. We have worked and struggled too long on the lands of other peoples. The journey that we are making across the bones of Europe is a story that will be told in future years by many prophets. After hundreds of years of trying to be with others, of trying to be others, we are now pouring in the direction of home. I am not included in their plan.… (*NB* 44 – 45)

Eva, in the last lines indirectly refers to the attempts of some of the Jewish defence forces like Haganah to which her uncle Stephen Stern in the novel belongs in view of forming a new Jewish state of Israel. However, her expectations are marred by a pessimism borne out of constant travels and unending journeys, and also due to the trauma that she undergoes in Nazi extermination camps.

Though Eva's ties to her past are severed by the Holocaust and the impracticality of a return, her relationship with her old home and societal life are sustained through her memories. The metaphorical demise and loss of her previous life is highlighted through the burying of "… some precious family objects beneath a large oak tree" (*NB* 92). But memories become an important tool with which she tries to dig out her cultural past. Like Bertram in *A State of Independence* and Irene in *Higher Ground* who with the help of memories and the photograph simultaneously flee away and fly to their past, in England for Eva, it is only through the help of her 'haunting' memories of the Holocaust and of her family she is able to relate to her past. Memories and Photograph that Eva possesses becomes valuable "scrap" (McLeod, *Beginning Postcolonialism* 215) as mentioned earlier in the case of Bertram. Caryl Phillips, in an interview reiterates the significance of memory in the construction of one's identity. To the point as to how memory is related to identity formation he explains, "… if you don't know where you've come from you don't know where you are, and if you don't know where you are then you have no idea where you are going. So, you have to know where you come from, you have to understand how you arrived where you are" (Eckstein 40).

Eva, in fact, is situated at the two contrary positions; she resists and crosses the boundaries simultaneously. In order to evolve a new life of her own, Eva adheres to the strategy of "boundary maintenance mechanism" (Rosman 337), through which she tries to separate herself from the dominant society. She contemplates: "last night, in the pub, I finally abandoned words" (*NB* 196). Her sense of non–belonging and her reluctance to participate in a new cultural milieu are exemplified in holding her tongue back from conversing with the passenger next to her on the train to London. She imagines, "My foreign voice will only jump out and assault her" (*NB* 188). Through a particular act of restraint, she is choosing to be careful not to cross the boundaries. But at the same time, later on, she also decides to cross the European cultural boundaries by desiring to be married to Gerry, an English soldier at whose invitation she travels to England from her liberated camp. Her efforts are to cross the European bloodlines and attain an English identity that would save her temporarily, which also would enable her to transcend the present constraints of her social exclusion. But when she finds Gerry with his new family in London, all her plans for a relationship with him go frustrated. In moments such as these, she feels, she belongs neither to Germany nor to Palestine nor to England, and her life lies between her conditions of uprootedness and unbelonging. Therefore, for Eva, the negotiation of cultural identity takes place around the overlapping territories, the in–between spaces of varied national frontiers, multiple cultural backgrounds, continuous shifts and diasporic journeys.

Caryl Phillips identifies the historical dispersions of the Africans in the system of transatlantic slavery between Africa, Americas and Europe, while he recognises a parallel diasporic movement by the Jews across the cultural spaces of Europe, the Middle East and Africa. In *The Nature of Blood* he examines how such movements and diasporic journeys of the Ethiopian Jews have destabilised their notions of cultural identity in a newly created Israel – their long cherished ancestral homeland. Mitchell Bard observes that historically, Israel's effort to bring the Ethiopian Jewish community to its homeland has been instigated by Rabbi Kook who warned of the extinction of the Ethiopian Jews in 1921 and which rescued some thousands of Ethiopian Jews (xii). Under such rescue project, Malka and her community in *The Nature of Blood* are transplanted from Ethiopia into the newly founded Israel. There in Israel, as a black Jew, Malka experiences a deep sense of alienation and also a distressing psychic inability to define her 'home.'

Though born in an African racial group, her participation in the Jewish faith compels her to take upon long journeys to newly founded Israel, where she is doubtful about her inclusion in the society owing to her 'blackness.' The Ethiopian Jews were generally referred to as 'Falashas' by their neighbors in Israel. 'Falashas' is a pejorative term meaning "strangers" or "immigrants" that was nevertheless widely used for outsiders as well (Bard 2). Malka and her community feel segregated and marginalised from the mainstream of the white Jewish community. "She lived with her parents and younger sister at the edge of the city in one of the developments into which her people had been placed" (*NB* 202). This exclusionary attitude of the white Jews against the black Jews dissolves the idealisation of her 'homeland.' Her agonised question, "You do not want us here, do you?" (*NB* 209) indicates how they are unaccepted and cast outside their rightful place. Andrew Armstrong notes,

> 'European' Jewish hegemony in contemporary Palestine, in its need to construct a pure Jewish space, repeats the neurosis adopted by societies embracing the tenets of dangerous nationalisms…. This vision excludes the Falashas from modernity and the process of modernization. They are good for ethnic decoration, to sing and dance for the tourists coming to Israel, but never to be considered for serious citizenship. Malka and the other Falashas are not pure enough to be considered as *real* Jews; they are constituted as unsanctified – strangers in the Promised Land. (130)

Out of these painful experiences, Malka is trying to spin out a new cultural identity. She deeply experiences the long distance that she has travelled from her geographical, psychological and cultural territories. This sense of detachment and disconnectedness that she undergoes is articulated by juxtaposing the white Jews in a contrastive position. "… then *you* herded *us* on to buses" (*NB* 199), "… as *we* learnt the language and *your* ways… (*NB* 207) and also "*you* say *you* rescued *me*…" (*NB* 208; all emphasis added). This 'You' and 'I' binaries illustrate the difficulty that Malka confronts in defining a unique and all–embracing identity in her 'new homeland.' Malka's dreams of her 'homeland' reflect her great expectations built upon at the backdrop of distressing experiences of years of wandering as a people without a history and a land: "We, the people of the House of Israel, we were going home. No more wandering. No longer landless. No more tilling of soil that did not belong to us" (*NB* 201). According to Malka, this much–celebrated rescue of the Ethiopian Jews has not served its purpose and she is suspicious of the racial politics being played out behind this rescue operation and subsequent rehabilitation projects. "You say you rescued me. Gently plucked me from one century, helped me to cross two more, and then placed me in this time. Here. Now. But why? What are you trying to prove?" (*NB* 208).

Eva's Uncle Stephan Stern, whose Zionist convictions force him to leave his family behind in Nazi Germany in order to join the guerrilla forces fighting in Palestine for the establishment of a Zionist homeland, recognises the problems involved in uprooting the Ethiopian Jews from their cultural environment. To him, the cause of their alienation and disorientation is "simply a problem of language and culture" (*NB* 207). The narrator in the novel also reflects, "She belonged to another land. She might be happier there. Dragging these people from their primitive world into this one, and in such a fashion, was not a policy with which he had agreed. They belonged to another place." (*NB* 210). The reductionist observation provided by the narrator typically demonstrates the attitude of the white supremacists of new Israel. But as Malka recognises the problem is not with the entire nation itself but with the racists who have faltered from the great ideals of achieving a 'Promised Land.' She says, "This holy land did not deceive us. The people did" (*NB* 207). By presenting both Malka and Stephan Stern, Phillips also attempts to bring together the two different generations of people of Israel, and thereby examines how they view the present conditions of emerging Israel as disenchanting. While Stephan Stern looks forward to become part of his burgeoning country, he is also equally disappointed to find the paradoxical situation of Israel as a 'Promised Land.' Benedicte Ledent observes that Stephan's ideal of togetherness, of a country he can share with other "displaced and dispossessed" people (*NB* 5), is spoilt by the cultural and racial consolidation of the new Jewish state which fails to integrate people like Malka and her family ("Fictional and Cultural Labyrinth" 188). Stephan's disillusionment at the inability of the new country to grow to the expectations of its founders is similar to the disappointment of Malka, whose dreams of a new homeland are thwarted by the unexpected racist mentalities.

Malka's and her parent's problems are their inability to survive and make a sense of belonging in the 'imagined community' of Israel. She remembers how systematically they were rid of an African cultural identity. Malka observes: "Everywhere, we were told the same thing. First we will teach you the language, then when you leave the absorption centre you will be able to study at the university…. And then, as we learnt the language and your ways, our parents felt as though they were losing us" (*NB* 207). Malka contemplates on how her parents were traumatised and absorbed in a fear of being excluded owing to their particular identity as Africans. She says, "After the absorption centre they were frightened of white walls and white coats. They simply watch television. My mother is tattooed on her face, her hands and her neck. She finds it difficult to leave the apartment" (*NB* 207). Being in one's homeland but being unable to participate in its life renders the tragedy of Malka's parents. For Malka, her African cultural identity and present Israel's 'white exclusiveness' create an ambiguous position, where she neither finds inclusion nor a way out to her African culture. Therefore, unable to negotiate a genuine relationship with Israel, her everyday life slides to more complexities.

For the Jews in general, having gone through constant displacements and diaspora across diverse spaces and times, the concept of a homogenous and pure Jewish cultural identity is redefined in terms of 'hybridity.' Virinder S. Kalra, Raminder Kaur and John Hutnyk observe that the diasporic subjects are carriers of a consciousness that provides an awareness of difference, which is a basic aspect of self–identity for diasporic subjects (30). But the founders of new Israel seem to underestimate the hitherto reality of this cultural hybridity and difference of Jewish cultures. Surviving between a deceptive notion of homogeneity and a deep reality of cultural hybridity and difference renders Malka and her community constant psychological trauma and disorientation. Wendy Zierler notes that the sense of estrangement of Malka as an Ethiopian immigrant points to a sense of disillusionment with the realities of life in the Jewish homeland (61). Thus, for Malka, the formation of the cultural identity relies upon residing between two worlds, two cultures – the first one from which she is totally uprooted but that which still haunts her, and the second one that excludes her due to her past affinities.

Caryl Phillips examines how displacements and subsequent migrations, travels, exiles and diaspora of the blacks and the Jews have destabilised the notions of their unique experiences of nation, race, culture and identity. He also analyses how such acts of undermining one's identity structures render the postcolonial subject new platforms for identity formation. Phillips's perspectives on defining one's identity go in concurrence with that of Paul Gilroy's observations. Yogita Goyal notes,

> Phillips's narratives of diaspora are remarkably similar in orientation to the theories of Paul Gilroy. Both writers share a suspicion of nationalist paradigms of identity, believing instead in non–racial, hybrid routes of diaspora. They also reject any form of racial exceptionalism, positioning blacks and whites as co–participants in the history of diaspora. ("Theorizing Africa" 7)

Fundamentally, in postcolonial studies, conceptualisation of identity informs the idea of a 'process,' transcending one's national, cultural and racial histories and cultures, rather than an 'actualised' entity. In this sense, identity is not a fixed category of the postcolonial self, but rather, a formative practice wherein new configurations of hybrid and pluralistic identities emerge, and new venues and spaces become the catalyst for such modes of identity formation.

While there are proposals and suggestions from various quarters for a better world vision, the displaced and dislocated migrants and asylum seekers very often fail to survive the complex cultural and racial discriminations in the locations of their destination–points. These complex positions of marked differences in the host countries often complicate and problematise any sense of ‘belonging’ for the displaced people. The centrality of racial and ethnic prioritisation in Europe and America, to where most of the migrants gather, often becomes great barriers in participating and achieving solidarity and cohesion. Caryl Phillips views race and ethnicity to be major determinant factors in the history of America and Europe that deny participation and belonging for the migrant, asylum seeker and the refugee. The next chapter of the thesis engages in examining how a ‘new world order’ envisioned by Caryl Phillips becomes constrained and challenged under intense racial and cultural assumptions in the imperial centres.

Chapter V

Racism, Xenophobia and Tribalism:
Constructing the Postcolonial Other in Caryl Phillips's Fiction

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Chapter V

Racism, Xenophobia and Tribalism: Constructing the Postcolonial Other in Caryl Phillips's Fiction

The history of humanity has witnessed a great number of exiles and migrations to the imperial centres like America and England, particularly, owing to their overwhelming roles in generating colonial displacements, and also for the reasons of economic opportunities in these regions. Through such migratory practices, boundaries of nationhood, race and cultures are redrawn and redefined by transmuting them into multicultural spaces. Nevertheless, ideals of official nationalism and ethnic prioritisation in the public domains of these destination countries often become huge impediments for the migrants in participating and achieving cultural solidarity. Under such grave conditions, an obsession with 'race' and 'ethnicity,' the foundational categories of 'nationhood,' is viewed to be undermining the possibilities of a sympathetic climate for the migrant. Despite having a sense of displacement already, an increasing amount of antagonism and racial and ethnic intolerances, both officially and in public discourses, in the imperial locations re–construct the position of the migrants and refugees variously as 'outsider,' 'foreigner' and 'stranger.' Caryl Phillips's fiction is deeply concerned with such lives of migrants, refugees and asylum seekers in a world of xenophobia, European/American tribalism and racial vilification. He examines how such practices of differentiation, exclusion or preference founded on race, colour, national or ethnic origin function to nullify or impair the fundamental human rights of these people in the political, social, cultural, and psychological or any other aspect of life. The present chapter is an exploration into such experiences of migrants, refugees or asylum seekers, and it evaluates how these experiences produce immense psychological vexations and disorienting moments to these categories of people, who are often identified as the 'other.'

According to Elleke Boehmer the process of othering depends on two indivisible mechanisms of differentiation and downgrading of the vulnerable thereby validating the supremacy of the dominant (81). Racism and ethnocentrism in America and England fundamentally construct a hierarchy of social order that lends privilege to the supremacy of whites; it postulates a system of both inclusion and exclusion of individuals by categorising them into 'those who can belong' and 'those who cannot.' Essentialising the supremacy of whiteness or Europeanness or Americanism is viewed as a way of distancing the non–whites or the non–European or the non–American as the 'other' and of shedding of the responsibility to practically recognise and engage with their diversity and with the commonalities. As David Sibley points out, "Portrayals of minorities as defiling and threatening have for long been used to order society internally and to demarcate the boundaries of society, beyond which lie those who do not belong" (49). If racism is viewed as an othering practice from a purely biological difference of black and white colour distinctions, a peculiar strategy of discriminating and othering the people on the basis of their ethnic or cultural aspects gain more significance in the contemporary world, along with another peculiar discriminatory aspect of 'tribalism'. However, while these 'othering' practices of racism, ethnocentrism and European/American tribalism are directed against the groups that fall outside the limits of nation, race and culture, it is mainly perceived to be originating out of 'xenophobia,' a fear for the foreigners and outsiders.

Phillips's fiction examines not only the predicaments of the African and the Caribbean in the racialised spaces of America and Britain, but also of the Jews and the Asians who experience similar exclusionary practices especially in racialised spaces of Britain. His fiction, thus, opens before the reader a vast panorama of racial terror and its psychological consequences. By juxtaposing the intertwining experiences of the blacks, the Jews and the Asians, Phillips creates a remarkable representation of individuals weighed down by the forces of history. "The Cargo Rap," in *Higher Ground* describes the story of an African American named Rudy Williams "who is being stretched and tortured for forty dollars" (*HG* 163) in the Max Row high security prison in America. Rudy's prison life is significant in clarifying the nexus between institutionalised racism and criminalisation in America in the 1960s. It essentially points to the psychological impacts of racially–biased penal and judicial systems in the lives of the African–Americans. Rudy is sentenced to solitary confinement for an alleged attempt of stealing forty dollars.

> *The alleged crime*: At the age of nineteen manchild years I am supposed to have asked a white man, at the point of a .38, to pay some overdue wages. I did not harm a gray hair on his gray body. I swear to God (a God) the man wasn't even scared. Probably thought that I was after candy. A posse of Feds blew in and for the reasons I still don't follow decided to take me alive. They strapped my wrists and ankles to a pole and carried me off to their judicial feast.

> *Punishment*: One to life in a concentration camp of their own choice. 'The nigger was armed and extremely dangerous. Break him.' (*HG* 91–92; emphasis original)

Rudy's imprisonment, apparently, is not for any politically motivated act. In the words of Charles P. Sarvan, Rudy's crime was "to persuade a shop–keeper to pay back a small portion of the collective historical debt owed by American whites to their black country–men dating from the slave trade onward" (518). He believes that he and his African fellowmen have been mistreated for centuries by the whites through enslavements and in rendering subsequent displacements in manifold aspects of their life. Therefore, he finds it reasonable for the demand of the "overdue wages" (*HG* 91) due to him and to his folks from the whites. It is this profound historical consciousness of being exploited that compels him to persuade the white shopkeeper for forty dollars. While in the solitary confinement, Rudy undergoes some of the harshest experiences of racial injustice and persecutory methods. His position as a black–American problematises his life in the American prison. In a letter to his father, he describes his conditions in the prison this way:

> I am a captive in a *primitive* capitalist state. I live on Max Row in a high–security barracoon. Forty five percent of my fellow captives are of the same colour as the captors. Fifty–five percent of us—*the wretched* of the earth—are Africans. We live on the *bottom* level of this social swill bucket" (*HG* 66; emphasis added).

Rudy's letter reveals how a black man struggles to survive, while a system that is biased determines to crush him to the bottom. As Benedicte Ledent comments, "The Cargo Rap" shows how a convict can be gradually broken by a system bent on destroying the man in man" (*Caryl Phillips: Contemporary World Writers* 65).

Rudy's dehumanising persecution and harassment owing to his blackness is coupled with whites' unfair penal and judicial system. The prison in itself is a 'postcolonial' location where detention is a kind of displacement and exile. Rudy is sarcastic in mentioning about one's release from the prison. He observes, "The only way out of here for the black man is on his knees with the tongue scooping and looping along the floor. Some go out in the boxes and directly to the morgue. Nobody walks out upright and tall like man. It is against the rules. Deemed improper behaviour" (*HG* 70). A study conducted by scholars reveals the shocking details of racial prejudice and discrimination perpetuated in American legal systems against minorities, especially the blacks. The researchers observe that often race plays discriminatory role in media portrayals of crime as well as in the legal system. If the perpetrator is black, sentences are harsher than when the perpetrator is white (Green et al. 436). Rudy's radicalism and revolutionary thinking in "Cargo Rap" appear to be the effects of his deep conviction that no justice would be given to the racially segregated blacks in America.

Brutalised by his guards and isolated from his fellow inmates, Rudy undergoes racial intolerance in the prison. Often, the incarceration becomes an instrument of organised violence for the suppression of the minority by the majority. America has been notoriously involving in such oppressive measures as early as 1960s. W.E.B. Du Bois, in his classical work *The Souls of Black Folk* discusses at length about the status of the Negro in the South in the 1960s. He observes,

> Its police system was arranged to deal with blacks alone, and tacitly assumed that every white man was *ipso facto* a member of that police. Thus grew up a double system of justice, which erred on the white side by undue leniency and the practical immunity of red–handed criminals, and erred on the black side by undue severity, injustice, and lack of discrimination.… It was not then a question of crime, but rather one of color, that settled a man's conviction on almost any charge. Thus Negroes came to look upon courts as instruments of injustice and oppression, and upon those convicted in them as martyrs and victims. (120–21)

America and its institutional machineries isolate Rudy, building up his psychological disruption gradually. For Rudy, the prison becomes the images of torture and a world specific within the racist world: "Max Row is isolation. The deepest hell" (*HG* 84). Du Bois also finds another social dimension in the unjust imprisonment of the Negroes in America. "the black folks say that only colored boys are sent to jail, and they not because they are guilty, but because the State needs criminals to eke out its income by their forced labor" (87). After the emancipation proclamation and the abolition of slavery in America, the issue of human labor was becoming problematic in the American society. Therefore, when the Negroes were freed and the whole South was convinced of the impossibility of free Negro labor, the first and almost universal device was to use the courts as a means of re–enslaving the blacks. It was not then a question of crime, but rather one of color, that settled a man’s conviction on almost any charge (Du Bois 121). Rudy’s incarceration becomes more poignant at the backdrop of such social and penal systems in America.

Though for a ‘stupid’ crime, he has been treated brutally and such treatment exposes the racial hatred and antipathy common in practice in the 1960s. As Du Bois observes, “It was not then a question of crime, but rather one of color, that settled a man’s conviction on almost any charge” (121). The prolonged prison life oozes out Rudy’s emotional responsiveness and he resigns passively to his fate saying, “I will recognize it as part of the price I pay for being born a slave in America” (*HG* 71). For Rudy, the judicial and penal systems are the ideological and institutional structures that constitute his subject position. After spending years in the prison, he equates his own life with that of “concentration camp” (*HG* 127). His subconscious mind works in such a way that he repeatedly employs terminologies associated with the Jewish Holocaust in his letters to depict his own experiences of incarceration. For instance, the incarceration is equated to “Belsen” (*HG* 69), which is one of the Nazi concentration camps; the prison guards are referred to as the “Gestapo Police” (*HG* 127), which was the official secret police of Nazi Germany. As Benedicte Ledent notes,

> Alternating between Max Row, that is the maximum security–wing of the prison, ‘a zoo within a zoo’ (*HG* 146), and the general section where he may apply for parole, Rudy is involved in a judicial game of cat and mouse with the white administration, which ends up with Rudy on Max Row, his back to the wall and desperately realizing

> ….'the magnitude of [his] decline and fall' (*HG* 162). (*Caryl Phillips: Contemporary World Writers* 65)

Through the story of Rudy Williams, Phillips draws attention to the various ways in which anti–sentiments towards the black–Americans pervaded in America's cultural, legal and political spaces in the twentieth century. While Phillips depicts this particular character of Europeans in terms of 'European tribalism' in his work *The European Tribe* (1987), he fetches yet another similar terminology 'American tribalism' to characterise American sentiments that occlude the presence of non–Americans in its spatiality. In "American Tribalism," one of the essays in *Color Me English* (2011), Phillips describes his mounting disenchantment with America's self–mythologising ideals of equality in all aspects of life irrespective of race, religion or ethnicity. He notes, "race and ethnicity have become essentialist boxes into which people have begun to locate themselves ..." (32). This essay depicts how America has been screening its multiracial and multicultural community for ages through the lenses of race, religion and ethnicity. Rudy's predicament in American legal system surfaces from within this tribal character of America that denies access to people from other ethnicities and nationalities.

A Distant Shore presents contemporary England as a locale for refuge and asylum, and many of the characters who crisscross the landscape of England expect it to be their 'home.' Bright who travels with Gabriel to England declares, "I am an Englishman. Only the white man respects us, for we do not respect ourselves. If you cut my heart open you will find it stamped with the word 'England.' I speak the language, therefore I am going to England to claim my house and my stipend" (*DS* 119). Said, an Iraqi with whom Gabriel/Solomon shares the prison cell asserts, "in England freedom is everything. They can change the law, but you cannot change the culture" (*DS* 70). Mahmood an Indian, who escapes from the Panjabi village in India for personal reasons, imagines becoming successful in England. The narrator observes, "… there would be no problem finding a well–paid job of some description in Mrs. Thatcher's country.… Mahmood dreamed of one day returning to his village in triumph as the most important man in the region …" (*DS* 179). Paradoxically, life in England proves otherwise for all of these people.

England, with its heterogeneous and polycultural character, catches attention for the large scale influx of migrants into its territories. A great part of the migrations to England has occurred as a result of England's colonial policies and conquests. Over the period, people from erstwhile colonies began to move to this part of the world under the conclusion that England had a definite role in creating their postcolonial situations. Paul Gilroy argues, "The immigrant is now here because Britain, Europe, was once out there; that basic fact of global history is not usually deniable" (*Postcolonial Melancholia* 100). But, to the great dismay of the immigrants, England's racial and ethnic prejudices create the spaces of England into one of unpleasant locations, where multicultural ideals evaporate. Gilroy shares the concern and the anxiety of an age that tries to exclude people from its multicultural spaces.

> Today, any open stance toward otherness appears old–fashioned, new–agey, and quaintly ethnocentric. We have been made acutely aware the limitations placed upon the twentieth century's

> cosmopolitan hopes by the inability to conceptualize multicultural and postcolonial relations as anything other than risk and jeopardy. (*Postcolonial Melancholia* 4)

Many of the migrants and refugees in *A Distant Shore* are essentially trapped in the colonial myth of England as their 'Mother country,' where they would be received without difficulties. The stories of Said and Mahmood speak about an unfortunate and early termination of their dreams and hopes. Said an Iraqi, once an English teacher in his country, travels "in a small space under a truck … like an animal, but worse than animal" (*DS* 69) to England to make a living to support his family in Iraq. Though he expresses intense despair at the spread of 'Islamophobia' around the world, he also hopes that England would give him the freedom that he desires: "Everybody wants to keep out the Muslims, but in England freedom is everything" (*DS* 70). When Said says "everybody wants to keep out Muslims," he refers to a mysterious sort of 'terror' in the minds of the West against the Muslims as the perpetrators of terrorism. Andrew Shryock observes that this fear of Muslims and Islam began intensely with the 9/11 attacks and it would end when 'terror' is defeated. He finds that though the link between terrorism and Islam had long been rooted in the minds of Europe long before September 11, 2001, it has grown stronger in recent years suspecting the Muslims as high–profile enemies. The result is a pervasive "Islamophobia," a generalised fear of Islam and Muslims (1). Caryl Phillips by portraying Said, attempts to present a general state of apprehension in the minds of Muslims in the aftermath of attack on the World Trade Centre on September 11, 2000. In his introduction to the collection of essays *Color Me English* Phillips reflects on the complexities of

West's relationship with Islam. He evaluates the disparaging attitude of the West against the immigrants, especially the Arabs and the Muslims at the backdrop of post–9/11 racial politics, "... most of the discourse is just plain, simple, old–fashioned malevolence towards the outsider, the person who not only looks different, but dresses differently, or who worships in a place other than a church" (8). The conspiracy hatched by terrorists in the 9/11 attacks has been generalised to include all the Muslims as terrorists, and consequently there has been strong cynicism and suspicion directed against the Muslims in the West. The implications of this have become so predictable that it is used to produce the stereotype that all the Muslims are violent extremists.

Said's situation in the novel remains doubly problematic as he represents the predicament of Muslims against the backdrop of Islamophobia and the aftermath of American occupation of Iraq in 1991. His travel to England is for securing a life better than the one in his country. But he is victimised on account of an allegation of stealing. While travelling in the train, a couple entrusts him with their bag to go to a restaurant, but on coming back the lady screams that her money has been stolen by Said. He is handed over to the police custody and is imprisoned. But he stands unable to comprehend the incident. "…why would I come all the way from my country to make a new life here and then take their money? I cannot go back. I sold my land and animals to pay for my journey. I have nothing to go back to. My wife and family are …waiting for me to send money so they can come to England" (*DS* 70). No trial takes place, and is not yet challenged his innocence; but he is subjected to both physical and mental torture in the detention centre.

Institutionalised racism is very apparent in the treatment that Said receives in the cell. Though Gabriel, Said's cellmate, calls the warder's attention to Said's illness, the warder does not show any interest in leaving his television and come to him. Finally, on his convenience, "The night warder leaves his precious television set" and comes saying, "I'll call the doctor, but they do everything in their own sweet time" (*DS* 72). The negligence and disinterestedness expressed by the European warder arise from his viewing the prisoner as a 'foreigner'/'outsider' who needs no attention. Though Said has come to England with great expectations, eventually he suffers various predicaments in England. In his words "I am cold, but I have no money to see a doctor. And now may be I will never see England again. But have you noticed? The light in England is very weak. It depresses me. They have taken the sun out of the sky" (*DS* 71). Due to the shortage of ambulances, the body of Said is left in the cell with Gabriel who finds it traumatising to spend the night locked up in a cell with a corpse. Said's sad death in the cell is a case of sheer lack of concern for human life, which stems from inhuman aspects of racial prejudices against the immigrant. The confidence Said expresses in the benevolence of England remains paradoxical through his animal–like death in the cell. His cruel death exposes the prevalence of a tribal character of England that discourages participation and communion with the 'outsiders.'

Another story of migrant in *A Distant Shore* revolves around Mahmood, an Indian. Having failed an early marriage, Mahmood leaves for England and joins his brother in Leicester where he owns three restaurants. After having worked for ten years in all the three kitchens of his brother's restaurants, he is given the sole charge of the restaurant, 'The Khyber Pass.' He expects to save some money to begin a new business, but he encounters racial abuses and offenses, and "could no longer stomach the disrespectful confusion of running a restaurant" (*DS* 179) in England. He often feels insulted at the impolite behaviour of the white customers in the restaurant and it becomes a routine affair that he no longer is able to get on well with situation. The narrator observes,

> The sight of fat–bellied Englishmen and their slatterns rolling into The Khyber Pass after the pubs had closed, calling him Ranjit or Baboo or Swamp Boy, and using poppadoms as Frisbees, and demanding lager, and vomiting in his sinks, and threatening him with his own knives and their beery breath, and bellowing for mini–cabs and food that they were too drunk to see had already arrived on the table in front of them, was causing Mahmood to turn prematurely grey. (*DS* 179–80)

Mahmood's story in England illustrates the situation that a foreigner encounters in the normal work place. The disrespect and abuse that are shown towards the 'outsiders' are part of reiterating a continuing legacy of stereotypes against the Orientals. Mike, an Irish immigrant in England, while telling Solomon the reasons for the prevalence of racial hatred, even goes to the extent of accusing the Indians of the source of trouble for the immigrant's wretchedness in England.

> I'm an old traditionalist, Solomon. I want fish and chips, not curry and chips. I'm not prejudiced, but we'll soon be living in a foreign country unless somebody puts an end to all this immigration. These

> Indians, they still make their women trail after them, and they have their mosques and temples, and their butcher shops where they kill animals in the basement and do whatever they do with the blood. I mean, they're peasants . . . It's these kinds of people that cause others to have bad attitudes and to do things like they've done to Mum's wall. I'm not saying they're right, because they're not. (*DS* 258)

Ostensibly, Mike, a racist himself, invites attention to how the Indians are viewed through the prism of racial and ethnic stereotypes. As a result of racial abuse and white man's disrespect, Mahmood is forced to keep changing the locations and occupations to realise his dreams. He is finally forced to discard his business with the restaurant, and moves to another small town and makes a living by running a shop for newspapers. But, even there, he is soon to discover that the situation is not any better:

> I have been thinking that I should take my chance and drive a mini–cab rather than suffer all this newsagent business by myself. In fact, this England is crazy. I go in the streets and after all these years in this country they tell me, 'Your mother fucks dogs.' Why does my mother fuck dogs? They do not know my mother. In my home there is problems. Out on the street there is problems. (*DS* 228)

Mahmood's position as an immigrant is complicated as he can neither belong to the new location of England, where he is disrespected, nor return to his native place without fulfilling what he had expected. Hence, the life of newly emigrating individuals from Britain's colonies often becomes "stark witness to the subaltern lives" (McLeod, *Postcolonial London* 4). Mahmood does not suffer from physical attacks on account of his different ethnicity, but he suffers psychologically from a lack of respect from the whites as an outsider in England.

There are two significant reasons that Paul Gilroy presents for the prevalence of racist behaviour in England/Britain. The first, the presence of immigrants from the erstwhile colonies become moments of recognition of Britain's awful responsibility in bringing about their present situation. Gilroy notes,

> [The immigrant] comes to represent all the discomforting ambiguities of the empire's painful and shameful … history. The immigrant is now here because Britain, Europe, was once out there … And yet its grudging recognition provides a stimulus for forms of hostility rooted in the associated realization that today's unwanted settlers carry all the ambivalence of empire with them. (*Postcolonial Melancholia* 100)

It is this inability to shoulder the responsibility and the awful suffering generated from a guilty–conscience that compel the British to behave insolently to the immigrants. Second reason that Gilroy finds is the "familiarity" of the immigrants in the British society. The immigrants' "partially familiar" presence makes it impossible to "to locate the Other's difference in the commonsense lexicon of alterity" (*Postcolonial Melancholia* 125). While societies across the world are becoming multicultural, the ambiguity in defining the 'nation' in terms of differentiating the ‘other’ becomes more difficult. The instances of Said, Mahmood and Solomon becoming the victims of racial prejudice in England explain these difficulties that Britain confronts.

Although Gabriel/Solomon (Gabriel changes his name to Solomon in England only after his release from the prison) considers that he is “blessed to be in England” (*DS* 259), his course of life there does not run as expected. After coming to England he encounters racial suspicion, usually targeted against the foreigners especially on the blacks, in the white world. His intimacy with a white girl Denise, who brings food to him in a desolate house, is misinterpreted by the girl’s father. As a result, Gabriel/Solomon is accused of abusing the white girl, and is taken to the police custody. Gabriel is not only suspected of raping the girl, but he is viewed through the residual colonial stereotype of “sambo to suprespade, with rampant sexuality as the undignified barometer of black men’s changing status” (Phillips, *A New World Order* 46). While discussing Marvin Gaye in his collection of essays *A New World Order* Phillips observes: “African–American males remain the only migrant group in the American world whose social standing upon arrival was deeply wedded to their ability to perform sexually” (35). The black male had been an object of racial stereotype in white societies in which his power of sexuality had been overemphasised. Such stereotypes contained the white man’s fear and envy against the black males, because it is imagined to pose threat to the masculinity of the white males. Phillips notes how these stereotypes are associated with the black men in America:

> White American society placed so much emphasis upon black male sexuality that is created for itself an imaginary nightmare. A fear

> was engendered in white America’s soul that somehow African–Americans were more highly sexed and therefore likely to be both a threat to white females and a source of comparative embarrassment to the white males…. His most potent ‘weapon’ was neither the gun nor brain, it was to be the penis. (*A New World Order* 45)

For Phillips, through the instance of Gabriel, these stereotypes about black males in America remain extended even to the European whites. Because of this suspicion of sexual molestation on Gabriel, he is treated inhumanly, and finally incarcerated.

As a stranger or foreigner in England, Gabriel undergoes extreme levels of verbal abuse by both the warders and prisoners. From beginning “[t]he procedure at the police station was swift and disrespectful” *(DS* 167). In spite of his deep and strong sense of diasporic identity, he is aware of the presence of a dehumanising racial consciousness that has constructed his position as a marginalised in the social consciousness of England. According to Edward Said, “the Orientals are rarely *seen* or *looked at*; they are *seen through*, analyzed not as citizens, or even people, but as problems *to be solved or confined* or–as the colonial powers openly coveted their territory–taken over” (*Orientalism,* 207; emphasis added). This “panoptic awareness,” in Foucault’s words, induces a state of “conscious” and “permanent visibility” that assure the automatic functioning of power by which the surveillance is permanent as its effects (*Discipline* 201). As an asylum seeker, this panoptic presence of the West/England or their dehumanising gaze is ever–present on the colonised. Such a prejudice is all–pervasive in the sociocultural and legal structures, institutions and in people, like the warder, barman, hooligans and villagers in England. Gabriel recounts: "The corridor is filled with policemen who are *staring* at him…" (*DS* 145; emphasis added), and "[the warder] *looks at* Gabriel as though *studying an animal* in a zoo" (*DS* 96; emphasis added). While this "visibility is a trap" (Foucault, *Discipline* 200), Solomon does not experience an 'eye–to–eye contact' from the people around him rather it is the 'stare' that he is constantly aware of. Solomon reflects, "The man next to me will not speak to me…I have no desire to torment this conversation out of this reluctant man…But the man continues to stare resentfully out of the window and *refuses* to meet my eyes" (*DS* 264–65; emphasis added). As a black man and an asylum seeker in the metropolitan centre, this sense of constant surveillance makes him apprehensive. The narrator observes, "Night fell quickly, and Gabriel was concerned that a policeman might apprehend him and start to ask difficult questions" (*DS*1 49–50). Thus this constant surveillance and gazes diminish and dehumanise Gabriel. It not only does diminish him, but also demands of him how he needs to be. Ashcroft, Griffiths and Tiffin speak of the effect of the conqueror's gaze on the vanquished as they observe, "… the imperial gaze defines the identity of the subject, objectifies it within the identifying system of power relations and confirms its subalterneity and powerlessness" (*Key Concepts* 226). Such a gaze is simultaneously destructive and constructive. As soon as Gabriel is acquitted, he leaves London for the north and disguises his name as Solomon so that he may not be recognised. His escape from the south to the north of England is an escape from the visibility of these 'othering gazes.'

In Weston too, where he lives lately, he experiences vehement racial antagonism. The razor blades and threatening letters that he receives and the dog–

mess placed in the letterbox are manifestations of how England is trying to keep him outside the boundaries of 'European tribe.' These are only the prelude to what is in store for him in the hands of a group of young bullies. The white village hooligans in their mirth grab Solomon and brick him until he is dead. Sarah Lawson Welsh observes,

> … black Britons have long suffered from invisibility on the map of Britishness despite their *presence* in Britain. The growing visibility of their own creative and experiential mappings of nation, of the complex state of (un)belonging in Britain, has been central to the problematizing and unsettling of received versions of Britishness as well as in undermining notions of a fixed, unchanging construction of nation. (52; emphasis original)

In the case of Solomon, 'visibility' and 'invisibility' mutually engage in destroying his life as an immigrant in England. England's ethnocentric attitude obliterates the 'visibility' of Solomon as a human being, while in such a society he should be all the time 'visible' to the racist attitudes, practices and institutions. This paradox of visibility and invisibility renders the psychological disorientation of Solomon in England.

The systematic ill–treatment and the institutionalisation of racism are the focal points of discussion in the story of David Oluwale in "Northern Lights" in *Foreigners.* David Oluwale is a Nigerian who stows away to England in 1949 when he is nineteen. On reaching England, he is sentenced to twenty–eight days of imprisonment for the illegal migration. The entire story of Oluwale is related from the perspectives of various people who come across with him. He always falls in trouble with the police, whose ways he could not understand. He is not mad but he does not just understand the system. Consequently, he reacts against the unjust treatment meted out to him by questioning them and for which, he is brutally treated in the hospital and prisons. The news spread one day that David is drowned after being chased by two police, and there comes an end to his brutal treatment.

The influx of the 'strangers' and 'foreigners' into the heart of Britain terrified the nation due to its fear of losing its homogenous character. Therefore, as Maire N. Fhlathuin observes, "It was met with a hostile response from many of the indigenous inhabitants, their fear of economic competition compounded by their long–established sense of the racial superiority of white people" (31). Oluwale's journey aspiring to become an engineer in this context occurs through a series of events beginning from his departure from his Yoruba people in Nigeria in 1949 to England; "Leaving home for the rich white man's world" (*FO* 156). His travel from the colonial peripheries of Britain's' colony of Nigeria, to the 'Mother country,' as Oluwale dreams of it, is part of his transnational migration for education and better opportunities. Like every African, instilled with a sense of insecurity, he too aspires for a better prospect in life and "… to return as a successful man with twinkle in [his] eyes and with England tucked away in [his] jacket, ready to produce and display it to any who might wish to glimpse [his] pocket jewel" (*FO* 156). But, his physical and psychological distress begins when he becomes a brutal target of xenophobia, coupled with institutionalised racism in England. Consequently, the 'jewel' of his life vanishes away from his dreams of becoming an engineer. Thus, there are two factors in British society that deter

David Oluwale's presence in its soil and making a progress in his life; first, xenophobia of the British society or the fear for the foreigners and outsiders; and second, the supporting institutionalisation of racist attacks, especially in policing.

During the colonial period, the influx of immigrants in Britain's soil was reckoned to be threatening the racial character of the English society and therefore, the presence of immigrants from the British colonies was considered, to a great extent, unwanted and nightmarish. This fear is noticeable in the anti–Black sentiments expressed under Clement Attlee's Labour government in England: "An influx of coloured people domiciled here is likely to impair the harmony, strength and cohesion of our public and social life and to cause discord and unhappiness among all concerned" (Carter 24). The narrator in the novel *Foreigners* observes, "The mother country was welcoming her citizens at the front door, then quickly ushering them out through the back door crying 'No Blacks,' crying, 'No Coloureds,' crying, 'Go back to where you come from'" (*FO* 196). Oluwale confronts a similar situation, in which, whenever he wants to go to a pub he finds a sign board on the window that says: "No Coloureds, No Dogs, No Gypsies" (*Foreigners* 184). It reveals the fundamental attitude of the British towards the blacks like Oluwale. Oluwale, in his 'British' identity, is judged as a 'problem' and they keep him outside the definitions of 'English'. This predicament is evident in his words: "I am from a British colony and I'm British … so why do they call me 'nigger'?" (*FO* 172). Caryl Phillips quotes the words of Enoch Powell in his *A New World Order*: "The West Indian or Asian does not by being born in England become an Englishman. In law he is a United Kingdom citizen, by birth; in fact he is a West Indian or Asian still" (274). But most of the immigrants, like David

Oluwale, in Britain from the colonies regarded the country as the 'Mother country' and therefore, "They took their British citizenship seriously, and many regarded themselves not as strangers, but as kinds of Englishmen" (Fryer 374). However, to David Oluwale, life in Britain becomes what Phillips describes as the "vexing question of belonging." It is vexing because "… the once great colonial power … Britain has always sought to define her people, and by extension the nation itself, by identifying those who don't belong" (*Extravagant Strangers* XIII). The undesirability of David Oluwale in Britain's land and his constant displacements lead to his psychological disorientation in the 'mother country,' where his "… identities are constructed and offered up to them by British society" (Ledent, "Only Connect" 184).

One of the reasons for Oluwale's psychological disorientation is his constant exposure to the police and his brutal treatment at their hands. Although chased and brutalised by the police persistently, he hesitates to hide from them. As a result, he is easily discovered by the two policemen and without any reasons is ill–treated frequently. Racism as an institutionalised practice has been one of the significant aspects of British society. John McLeod points out, "racist attitudes were at the heart of authoritarian forms of state control and clearly animating the discourses of nation, citizenship and law and order which impacted readily in London and elsewhere" (*Postcolonial London* 130). In April 1968 Enoch Powell, a post-war racist politician in Britain, declared in his notorious "Rivers of Blood" speech his hostility towards black immigrants:

> [A]s I look ahead, I am filled with foreboding. Like the Roman, I seem to see 'the River Tiber foaming with much blood'. That tragic

> and intractable phenomenon which we watch with horror on the other side of the Atlantic but which there is interwoven with the history and existence of the States itself, is coming upon us here by our own volition and our own neglect. ("Enoch Powell's 'Rivers of Blood' Speech" n.pag)

In response to Powell's statement, McLeod observes that "Powell's declarations of race and nation sadly granted political respectability to racism and attracted instant popular support, the effects of which were immediately felt on London's streets (and elsewhere)" (*Postcolonial London* 129). In England, harassed by the police, Oluwale is imprisoned and treated in a mental sanatorium, where brutality and drugs trickle away the optimism and buoyancy left in him. On release, in the streets of Leeds he obstinately refuses to leave his city, despite persistent efforts by the policemen to drive him out. The act of hunting for David Oluwale by police is ended only when he drowns 'mysteriously' in the river, in one of such hunting missions. Policing in Britain was often influenced by racist notions of black criminality which led to heavy–handed police tactics. These acts were supported by the notorious "sus" law, Section 4 of the 1824 Vagrancy Act, that allowed the lawful arrest of someone suspected of committing a criminal offence (McLeod *Postcolonial London* 130). Phillips examines this England that he knows, "Us and them. Lines were not to be crossed. Those who transgressed were to be severely punished by social ostracisation and random acts of violence" (*A New World Order* 244). Thus, while the stories in the novel *Foreigners* are based on the historical facts, Oluwale's story emphasises specifically on what it means to be a black man in the xenophobic and institutionalised racist spaces of Britain.

Caryl Phillips's *In the Falling Snow* is an examination of the complexities of having a Black British identity in the contemporary times. Having brought up partly by a white stepmother Brenda, married to a white woman Annabelle and now having a biracial son Laurie, Keith Gordon is one of the second generation immigrants of West Indians in England. *In the Falling Snow* is different from Phillips's earlier novels, in that it provides a historical insight into the racial experiences of three generations of black people in Britain. After reaching Britain in 1960, Keith's father Earl encounters racist prejudices, which traumatises his whole life persistently. But when Keith grows up in London his social conditions are a little better than the first generation of his father's times. However, Keith also perceives certain kinds of social ostracism prevailing in England. The third generation is represented by his son Laurie, son of black father Keith and white mother Annabelle. His being called 'halfie' foregrounds the prevalence of racism in the English society in spite of its idealised hybrid culture on the surface.

The story of Keith Gordon moves on the lines of crisis of a black British in modern England as a result of his failures in his personal relationships. He notices the reluctance of the English society in accepting the interracial relationships. When Keith and Annabelle get married in the presence of registrar, it is noticed that, "the registrar would not look them in the face, and the man's hand shook as he turned the book around for them to sign" (*FS* 33). England seems to be holding some kind of absurd ideas about interracial relationships. He mentions about the racial prejudices of his wife's parents who did not like to have a "nigger–lover" (*FS* 24) for their daughter. This was once more confirmed when Keith meets Annabelle's father for the first time. Annabelle's father redirects his resentment and annoyance away from his daughter to the 'Negro–lover.' Annabelle's father tells Keith, "'You're rather like the Irish, aren't you, with loud voices that get on one's nerves and always protesting about what exactly? Mind you, at least you people are not bombing innocent civilians. Well, not yet'" (*FS* 42). The sarcasm and antagonism against the blacks are apparent in his words. When Keith fails to explain to Annabelle's father "the frustrations of his generation", "the man laughed in his face" (*FS* 42). Soon Keith realises "why local authorities up and down the country had started advertising for race relation liaison officers, people who could help explain black anger to white people, and white liberal do–gooding to disgruntled black people" (*FS* 42–43). He also notices the racist discrimination against the blacks by the police: "…while he would be bashing the books in the university library, out there on the streets there were youths who looked just like him who were being brutalised and beaten by Maggie Thatcher's police (*FS* 38). Britain as a nation that constructs its concept of ethnicity and nationality on the basis of racial and ethnic prejudices is consistently threatened by the continual presence of blacks. Phillips, in *A New World Order*, notes,

> Implicit in the new Thatcherite concept of nationhood was the idea that one could not be both black and British. Black equals bad, British equals good. We will take you as British as long as you look like you belong – no afros, no dashikis, no beads, no shoulder bags, only a suit, tie and briefcase, thank you very much. For the first time in British history, two types of black person were now being officially recognised: the 'good' and the 'bad' – the British and the black, the assimilable and the subversive. (247–8)

While Earl recounts his days, he also cautions the generations to come like his son Keith and Keith's son Laurie. Earl sardonically conveys that conforming to the demands and stereotypes is the means by which one can carve out a strategy of existence in the ethnocentric society like England. He says,

> 'Mark you, the one thing they all know is they don't care much for the foreigner and that is you, man, that is always you, but don't call them prejudice because that will vex them and don't tell them that you don't want to hear them talking like you is savage….What you must do is to play the stranger and nod and smile when they ask you if you know what is a toilet, or if you ever see running water coming from a tap…. Play the damn stranger and you can win in England and may be you don't run crazy.' (*FS* 253–54)

Keith becomes apprehensive of his son's desire to be somewhat 'blacker' in order to belong to his peer group. Laurie's gang–life worries Keith. The excessive and undue 'adoration' of one's race that Fanon describes is evident in the case of Laurie and his gang. In a Forward to the 2008 edition of Fanon's *Black Skin White Masks* Ziauddin Sardar observes, "Fanon's anger is not directed simply at *the black man who wants to turn his race white*. He is equally dismissive of the man who adores the Negro: he is as "sick" as the man who abominates him" (xiii–xiv; emphasis original). Phillips highlights the idea that one of the dangers into which the present day black is likely to fall is this excessive adoration for one's race. Keith persuades his son to keep away from such myths by saying, "'Laurie, act your age, not your colour'" (*FS* 158). Thus, *In the Falling Snow* reveals about growing up of the protagonist as a second generation black migrant in England, while it forecasts the anxieties of the present generation within a society that is obsessed with ethnocentric attitudes.

Phillips draws interest to the notions of ethnocentric approach of Europe by turning his attention from the experiences of blacks in America and England to the issues of Jews in the Europe of Renaissance in the fifteenth century and to that of the German and Polish Jews during Second World War. While analysing the story of Eva in her doctoral thesis, Renee T. Schatteman makes a significant observation about Phillips's treatment of the issues of Jews: "[By] accentuating this chronicle of displacement of a white character, Phillips is in effect challenging the notion of literary exclusionism which discourages writers from delineating experience outside of their own race or gender" (*Caryl Phillips, J.M. Coetzee, and Michael Ondaatje* 63–64). This justifies why Phillips engages the themes of the Jews in his novels. A retreat into the pain and suffering of the Jews inflicted by the Europe in these two separate periods exposes the miserable positions to which the Jews were reduced over the years. Admiringly, Phillips finds a parallel between the sufferings of the blacks and the Jews in the European context of racism and ethnocentrism. He argues "Jew is still Europe's nigger" (*European Tribe*, 53), emphasising the marginal positions of both the blacks and the Jews as outsiders. As Stef Craps mentions, "… by placing stories of black and Jewish suffering alongside one another, Phillips is in fact taking a metonymical rather than a metaphorical view of history" (198). The conception of the Jews as demonic and subhuman in an age of Enlightenment and Humanism, and the mechanised persecution and extermination of millions of Jews in Holocaust in twentieth century have been revisited by Phillips to expose that Europe has not essentially changed from its approach towards the Jews from the fifteenth to twentieth century.

Jewish presence in Europe has a history of hundreds of years. They have been a generation of people who constitute a significant share of migrants in Europe, and have had their significant contributions in the cultural, political and economic spheres of Europe. But the persecutions inflicted upon them as a separate ethnic group and as outsiders have created their position quite precarious in Europe. With the story of fifteenth century Jews who had fled persecution in Germany and settled in the Venetian city of Portobuffole, Phillips takes a look back into the times of Renaissance, a period in which Europe reached in its cultural glory, while manifesting its deep–seated inclination towards racism and xenophobia. In *The Nature of Blood,* the position of the Jews remains to be as outsiders long after their arrival in Venice. After having wreaking enormous amount of suffering and persecution in Germany, the Jews were expelled from their ghettos. In Germany people were scared of the Jews during 1349 when the plague began to spread across the country, because the Jews were considered to be the reason behind spreading this malady. The narrator observes, "… the Jews began to suffer as this Christian hysteria manifested itself in violence" (*NB* 50). Many of the Jews unable to withstand the persecutions during these days set fire to themselves in synagogues, and naturally those survived the tragedy were driven out of Germany and many of the survivors fled to Venice. The narrator observes, "Such is the way of the Germans with their Jews" (*NB* 51).

Although when the narrative of *The Nature of Blood* begins, the time has crossed almost sixty years after the Jews' arrival in Venice, the position of Jews still remains on the margins of Venetian society. "Initially, the people of the republic accepted the Jews from Colonia with all the mistrust that is common among the people who do not know one another. Sadly, as the years passed, this mistrust did not abate…. These Jews arrived as foreigners, and foreigners they remained" (*NB* 51). The reasons for the exclusion of the Jews at the various levels of the society can be seen from different perspectives. *The Nature of Blood* draws attention to the existence of socio–economic discriminatory practices and persecutions that are combined with the religious stereotypes and myths in the city of Portobuffole in Venice. However, all these exclusionary practices are supported by the complicit roles of the state in perpetuating persecutions on the Jews. Though the basic concept of Enlightenment proposes the unity, rationality and equality of man, the prejudice against the Jews was not that they were essentially different, but that they were backward (Maccoby 25). Obviously, this concept of their backwardness in all levels, as explicated in the novel, pushes them out of a political and legal–justice system.

From the socio–economic point of view, the Jews in *The Nature of Blood* are tolerated in Portobuffole in Venice for their business in money–lending. During the Middle Ages, the Jews were gradually barred from all honourable professions, such as medicine, law, manufacturing, university teaching, farming etc, so that they were allowed to make their living only by money–lending, for which, however, they were belittled. Money lending became part of their image in prejudiced Christian eyes, so that it seemed impossible that they could do anything else (Maccoby 41–42). In spite of their welcoming service of money–lending to the people of Venice, they were ostracised and condemned for the same act. Phillips notes, “People detested the Jews for a variety of reasons, but the most often cited referred to their position in society as people who would loan money at an interest, more often than not requiring extravagant security from the borrower” (*NB* 52). Having prohibited taking up any professions, the Jews had resorted to money–lending as the means of their livelihood. Maccoby observes that since the taking of interest was forbidden to Christians, whereas Jews, being regarded as lost souls, were even encouraged to take up an activity which society needed and the practice of ‘usury’ reinforced the image of the wicked Jew (22). Already carrying a degrading image of “deicides,” (Maccoby 1) the killers of God, the image of evil practitioners of usury together made their position more precarious in the society. While perceiving them as social outcasts, they were hated and brutalised for the image that was thrust upon them. “[The] legacy of the medieval diabolization of the Jew was the chief ingredient in the antisemitism of the Enlightenment and post–Enlightenment period” (Maccoby 1).

One of the significant aspects of discrimination was concerned with the ‘visibility’ of the marginalised. As a significant discriminatory practice of the Venetian society against the Jews, they were required to wear yellow stitching on their clothes that demarcated them from the rest of the venetians. This resembled the yellow stars during Nazi regime. The narrator notes, “…the Doge’s inner *Council of Ten* … passed a law according to which the Jews were instructed to distinguish themselves by yellow stitching on their clothes” (*NB* 52). Thus, the Europeans generally developed a predilection for hatred and aversion towards the

Jews. Though there were rules and laws protecting the Jews, in reality, they were all intended to procure covert benefits to non–Jewish Venetians.

Although Jews contributed significantly to the state in terms of money–lending, for the Christians, the Jews were a threat against their institutions of faith. During the intercessionary prayers for the officials in the church and the state, the parish priest concludes the prayer with a special invocation to God,

> We also pray for the malicious Jews so that You, God, can take away the venom of their spirits so that they may come to recognize Jesus Christ….grant us prayers that we might pray for the blindness of these Jews so that recognizing the light of your truth in Christ, they may soon be taken from their darkness. (*NB* 94)

The age–old problem that the Jews posed before the Church is their refusal to accept Jesus as the Saviour. Though given an air of objectivity in the investigations and judicial procedures, the account of one of the accused Jews Servadio, illustrates the duplicity and pretensions of Christians and their hostility towards the Jews. He recognises how the Jews easily stand defenseless to the fanciful accusations of the Christians in Venice. The narrator in the novel observes, “But here on earth, in the eyes of Christian, he knew it was easy for a Jew to sin. One could sin even without knowing it” (*NB* 97). The demonisation and vilification of the Jews during the Middle Ages had been principally based on the religious myths and stereotypes, by which they were seen as the ‘deicides,’ the killers of Jesus. According to Maccoby, “the myth that dominates their inner mind is not one of Christians persecuting Jews, but of Jews persecuting Christians; that is, the alleged persecution of Jesus and his disciples and of the early Church by the Jewish establishment" (4).

After having endured years of marginalisation and social ostracism, there comes a critical moment of crisis in the life of Jews in Portobuffole as they encounter terrific racial and religious hysteria. A Christian boy called Sebastian New is believed to have disappeared, and the accusation falls on the prominent Jews of Portobuffole like Servadio, Moses and Giacobbe. The boy is suspected of being kidnapped by them and killed for his blood to be added to the unleavened bread required for the Passover day. The gossip spreads in accordance with the usual 'blood–libel myth' prevalent against the Jews. Emerging in Northern Europe during the thirteenth century, the blood–libel myth held that Jews used the blood of Christian children for their Passover celebrations (Chazan 126). In this context, it is to be noted what Anne Whitehead observes: "Phillips develops the metaphor of blood into a complex and multi–faceted image, so that it becomes a substance which both unites and separates people" (113). Along with the suspicion and fear against Jews, Christians viewed the Jews as their murderers, the blood–sucking vampires. The narrator in the novel observes: "Not only had the Jews killed Jesus Christ, but during Holy Week it was common practice for them to re-enact this crime and kill a Christian child..." (*NB* 51–52).

Having declared the three Jews guilty, the political prudence compels Doge and his Council in Venice to conduct the trial of the accused, though they were themselves dubious of the accusations in the beginning. In a scene of trial the three accused are stretched to *strappada*, a means of torturing in which the person is suspended in the air with the help of a rope tied to their wrists, and confessions to the satisfaction of the Council are extracted. Ashley Dawson argues that such physical torture was incorporated into the Republic's legal justice system "… in part inspired by the recent rediscovery of Roman civil law, which included the routine use of physical violence as part of the trial" (88). Even with such forced confessions, no trace of evidences could be detected against them, but the three Jews become the scapegoats while their punishment is pronounced. It is evidently purported to appease the public, but the cost they pay for that is the three lives of innocent people. Ashley Dawson argues, "The state could and often did choose to decapitate mob violence by itself prosecuting such violence in an organised fashion. [This] decision made by Venice's ruling elite to execute the Jews of Portobuffole [is] in order to preserve their hold on power" (88). The irony and sarcasm involved in the judicial system is amplified by the narrator of the novel: "The Most Serene Republic of Venice not only boasted of its severe justice, but was also proud of its flawless procedure" (*NB* 96). Paradoxically, the incongruity of the 'flawless procedure' is proved during the investigations, legal procedures and the punishment accorded to the accused. Thus after extensive persecutions, confessions, and ultimately in a ritualistic parade of justice and power, the three Jews are eventually rowed across the Grand Canal and burned at the stake. In his nonfiction "The European Tribe," Phillips examines the racism and nationalism that is prevalent so powerfully in Europe, which basically shares the characteristics of 'tribalism.' Tribalism is the attitude and practice of harbouring a strong feeling of loyalty or bonds to one's tribe that one excludes or even demonises those "others" who do not belong to that group. This exclusion is manifested in engaging or failing to engage with the "other" in obtaining the necessities of life (Nothwehr 5). This particular character of Europe that Phillips calls 'European Tribalism,' is the particular attitude of a global community of whites caught up in a Eurocentric history (*The European Tribe* 131). The Jews in Portobuffole become the victims of such European tribalism that excludes other races and ethnic groups from its cultural, political and even social territories.

The history of Jewish Holocaust in twentieth century tells the degree of depth and intensity of Europe's attitude towards the outsiders and strangers. While Renaissance view of the Jews had been mainly based on the religious stereotypes and myths circulated in Europe, anti–semitism and Holocaust were the results of Europe's ethnocentric attitudes. According to Zigmund Bauman, "Antisemitism stands for the resentment of Jews. It refers to the conception of the Jews as an alien, hostile and undesirable group, and to the practices that derive from, and support, such a conception" (*Modernity* 34). It is not only the ethnocentric attitudes of Europe that caused the victimisation of Jews, but rather, it is also due to the complicity of social and political instruments. William I. Brustein's argument is relevant here. According to him, anti–Semitism is a multifaceted form of prejudice that contains religious, racial, economic, and political manifestations which had become embedded in Western culture over centuries (xii). Holocaust is the continuation of that anti–Semitic sentiments prevailing in Europe over the centuries, though it does not fully explain the causes for such an immense scale of persecution of humanity in the history.

Hyam Maccoby finds a connection between the history of persecution of Jews in renaissance period and the Nazi persecutions of twentieth century:

> Hitler and the Nazis used every slander that had been made against the Jews in the Christian past: the blood–libel, the medieval picture of the Jewish usurer, the conspiracy theory of the Elders of Zion, the later medieval portrayal of the Jews as subhuman, the Spanish fear of Jewish racial taint. Hitler's favourite reading was Luther's rantings against the Jews…. Nazism was a secular, blasphemous version of the Christian myth in which the Jews played their ancient role of satanic adversary. (2)

While modernity and its associated developments are seen through the prism of progress and a step in the way of modern civilization, Holocaust casts a shadow over its proclaimed advancements. While discussing the issue of Jews, Ashley Dawson lends the view of Zygmunt Bauman and Paul Gilroy who opine that modernity and the civilising process that attends to it have not eradicated anti–social drives but have, rather, concentrated violence in the hands of the state (89). In Zygmunt Bauman's own words, "the Holocaust can only be understood as the failure of civilization (i.e. of human purposive, reason–guided activity) to contain the morbid natural predilections of whatever has been left of nature in man" (*Modernity* 13).

Although Irina in *Higher Ground* is neither a slave nor a detainee in the concentration camps like Eva in *The Nature of Blood*, Irina too experiences the brunt of racist prejudices which can damage her psyche. While Eva's story is unfolded through her experiences in German concentration camp and her post–Holocaust survival in the liberated camps, Phillips throws light on both Irina's and Eva's sufferings within broader context of European racism and anti–Semitism. Phillips renders voice to Irina and Eva Stern, the victims of Nazi persecutions to tell the tales of thousands of victims of European racism and anti–Semitism. As Ivan Kreilkamp comments, "Jewish Holocaust survivors and their heirs are proprietary over the rights to the narration of their community's tragedy" (44). By presenting the stories of Irina and Eva separately from two different angles, Phillips intends to depict the harrowing experiences of Jewish sufferings in the Holocaust. While Irina does not directly undergo the dehumanising experiences in the concentration camps, she is not without sufferings. Her story becomes an instance of how the Jewish hatred and violence 'killed' Jews even by not victimising them in concentration camps. The exile that is forced upon her makes her psychologically unbalanced. Eva's story exemplifies as to what extent European racism is possible and to what extent the total annihilation of Jews becomes the only solution to remove the ethnically different people from its nationhood.

In Poland, Irena's life becomes one of turbulence under the threat of Nazi persecutions, and in England, she lives an abandoned and isolated life. Irina's and her family's life in ghettos of Poland, immediately before the German occupation, shows the deplorable conditions into which the Jews were thrown during the days of terror. Joanna B. Michlic examines, "In the case of Poland the majority ethnic group, the Poles, perceived a minority, the Jews, as the harmful alien…. [This] has to be considered one of the main causes for the marginalization of Polish Jews by the ethno–nationalist political camp" (Michlic 132). Living in England, Irene remembers the cruel days in Poland when her sister Rachel was beaten up. While they could not dig out the reasons for such cruel treatment, they also realise "the attack was not unexpected" (*HG* 191). Joanna B. Michlic notes that the negative representations of Jews in the interwar period and in Polish publications during Second World War should be viewed as one of the causes of three major developments: "the low level of general approval in Polish society for ethnic Poles rescuing Jews from the Nazis; the hostile or indifferent attitude of a significant segment of ethnic Poles toward the fate of their Jewish fellow citizens; and anti–Jewish actions by some Poles, including Polish–initiated anti–Jewish violence during WWII" (132). Thus in all possible levels, the Jews were considered as strangers, and therefore isolated. The psychological terror and weariness were evident in everybody's mind. Irene remembers that her mother, in those days, had started "showing signs of tired resignation, and had formed a habit of speaking to strangers with her eyes lowered" (*HG* 191). The excess of psychological anxiety goes to the extreme, and Irina, during those days, starts seeing ominous dreams. In one of such dreams she sees that her Papa "lying in gutter, his legs twitching as though trying to shake off tightly fitting shoes" (*HG* 192). This fear of being killed and brutalised had been a constant source of worry and distress to Irina's family and the Jews in general in the ghettoes of Poland. "*Harginnen*. They are going to kill us'" (*HG* 192) has been the distressful cry with everyone. Finally, the frightened mama and papa of Irena decide to send their children in hiding expecting their fleeing would enable, at least the children, escape the imminent torture and brutality.

Irena arrives in England, “where she knew nobody, with a suitcase and a photograph album (and a feeling that she was being punished), a mind tormented by the fear that she might never again touch or hold her sister” (*HG* 202). In England, as a stranger and a Jewess, Irina’s life becomes complicated. She falls into foolish love relationships, becomes pregnant, ends up the married life, and finally attempts to throw herself under a train; she is then admitted to a mental sanatorium. In England not only does she find safety from the Nazis, but also alienation and loneliness (Sharpe 27). There “in her nightmare there was never any air. Bolted, suffocating, and trying to survive a journey” she shouts frequently, “*Harginnen*. They are going to kill us’” (*HG* 218). Phillips shows how European ethnocentric attitudes have been instrumental and fateful in taking away the tranquillity of one’s life through the instances of Irena/Irene.

In *The Nature of Blood,* Eva Stern, a young Jewish woman, is liberated by the English army from a scheduled extermination in a Nazi concentration camp. The story of her suffering is related through a series of flashbacks and memories. As Renee T. Schatteman observes, “The novel reveals that recovering from the Holocaust can be impossible and as devastating as the experience of surviving it” (*Caryl Phillips, J.M. Coetzee, and Michael Ondaatje* 64). Eva’s voice surfaces from the gravity of her traumatic experiences of Holocaust days and its immediate psychological effects. The Jews’ position in Germany in the early twentieth century was viewed as a constant threat. This culminated in the mass extinction of millions of Jews, a cruelty that the humanity has not yet been able to comprehend. Marion A. Kaplan observes that imbued with traditional anti–semitism and supported by anti–Semitic legislation, racism was normalised. As racism began to spread in every aspect of life, the people lived with 'Jews Not Wanted' signs and remained indifferent to what happened to the Jews. Still others took it for granted that persecution of the 'racial enemy' was normal and necessary for an undoing of the Jews (9). In Hitler's myth of a new world, the Jews personified as devil, vampire and parasites in the country. When Hitler came to power in 1933, Germany's economy was in crisis, unemployment was widespread and the people's national self–confidence was at a low ebb. Hitler diagnosed Germany's degeneration as being directly proportional to the triumph of Jewry, which, as it spread its tentacles, was threatening the world (Hellig 25). Such an image of the Jews also threatened the Nazi idea of purity of blood in Germany. Hitler realised that racial mixing would lead to the destruction of civilisation and saw the Jews as the ultimate pollutant who was the "most extreme contrast to the Aryan" (Hellig 24). Therefore, for Hitler and the Nazis, the Jews had to be kept out of Germany through 'total annihilation.'

The fundamental problem for Eva, as she thinks, is having her Jewish identity. In her words "… at eighteen I now understood how cruel life could be*"* *(NB* 70*).* The days preceding the deportation and dehumanisation of the Jews, their everyday life substantially got deteriorated. Psychologically, the people were at a complete loss and they stumbled in confusion and disorientation. Apart from the intimidating police searches, Jewish families faced the whimsical prohibitions on shopping, travelling and renting houses. At the same time, the Jews were gazed as strangers and were insulted publicly. Marion A. Kaplan observes, "Strangers on trams, in stores, and even on the street targeted those who "looked" Jewish and mortified their victims by pronouncing their suspicions loudly" (34). Eva remembers those days of humiliation with terror.

> There was humiliation. There was daily anxiety of being easy prey for groups of men who ran through the streets yelling slogans. There was the torment of their cruel slaughter. There was the fear of being betrayed by a gesture, a slip of tongue, or an accent. There was waiting and worrying…. Forbidden to ride on a trolley–car. Forbidden to sit in a park. Permitted to breathe. Permitted to cry. (*NB* 85)

The essential human dignity and distinction is undermined during the deportation to the concentration camps, where, "Lying in the straw sodden with faeces and vomit, all classes and social distinctions had disappeared…. And then undernourished and tired, their minds eventually slowed to a pounding numbness…" (*NB* 161). Eva recognises at the death–camp: "human life is cheap" (*NB* 167). The trauma of witnessing enormous scale of oppression and persecution makes her imagine, "How is it possible to be angry with people who have done you no wrong?" (*NB* 162). Ashley Dawson notes, "The inhuman conditions of the concentration camp seemed, in other words, to justify the Nazi's claim that Jews were, at bottom, sub–human" (90). The human– "livestock" (*NB* 167), "grotesque figures, naked and without hair" (*NB* 164) and, "… a small tangle of bones covered with skin that is stretched tight and stained with bruises and bites. Bald and powerful eyes" (*NB* 167–68) all amply convey the dehumanising experiences of the Jews under Nazi persecutions. At the gas chambers, human slaughter is observed with a feel of awful detachment: "…this death is a trivial affair. It has become a habit…" (*NB* 167). In such a struggle for life, "… only the strongest can survive" (*NB* 17). This psychological inertness and disorientation experienced at the triviality of human existence makes Eva's life equally vegetative and traumatic.

Phillips's novels through demonstrating the experiences of the blacks, the Jews and the Asians focus on the continued and crushing racist, ethnocentric and xenophobic attitudes of Europe and America. Against this disturbing contexts, Phillips dreams of a 'new world order', in which each one acquires an ability to coexist and tolerate the 'other's' presence. Phillips once said that "whether we liked it or not we were all becoming multicultural individuals. This was not only inevitable, it was also highly desirable" ("The Silenced Minority"). His ambition to coexist in multicultural world is apparent in what he designs as "The New World. A twenty–first–century world. A world in which it is impossible to resist the claims of the migrant, the asylum seeker, or refugee" (A *New World Order* 5). Here, as he expects, there will be no more colonial/postcolonial/neo–colonial 'others' and the disoriented subjects.

The next chapter of the thesis seeks to document how African slaves formulate anti–hegemonic resistance by subverting dominant colonial discourses and forging resistant struggles against the colonisers' diverse forms of colonial power. The African experience in the transatlantic slavery has been very traumatic in a number of ways. In the process of their colonisation, the coloniser's cultural devices become the most embedded form of colonial control over the cultural, social and psychological realms of the slaves. This hegemonic relationship between the master and the slave, constructed through colonial ideologies and colonial discourses, become a hurdle for the colonised/the slave to emerge free and liberated. Only it is in the spirit that Frantz Fanon states there is a possibility of severing the ties with colonialism. Fanon notes, "'I am my own foundation. And it is by going beyond the historical, instrumental hypothesis that I will initiate the cycle of my freedom'" (*Black Skin: White Masks* 180). The slaves in Phillips's novels attempt to redefine their positions struggling to shed off the shackles of colonisers' enslaving devices which allow them to experience a sense of self–worth and freedom at the end.

Chapter VI

The Decolonising Consciousness of the Oppressed under Slavery in Caryl Phillips's Fiction

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Chapter VI

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Frantz Fanon, at the end of his discussion in *Black skin, White Masks* argues, "It is through the effort to recapture the self and to scrutinize the self, it is through the lasting tension of their freedom that men will be able to create the ideal conditions of existence for a human world" (181). For the colonised, who are patterned according to the colonisers' ideals, redemption from the colonial subjection is possible only through creating a 'tension' or a 'struggle' to achieve freedom. This transformative tension or struggle of the colonised, the oppressed or the subaltern necessarily resists the colonial authority, its discourses and power sources. As Ashcroft, Griffiths and Tiffin observe, "Decolonization is the process of revealing and dismantling colonialist power in all its forms. This includes dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonialist power and that remain even after political independence is achieved" (*Key Concepts* 63). In delineating such decolonising consciousness, the slaves who undergo subjection, marginalisation and oppression explicate particular psychic orientation. The present chapter addresses the formation of decolonising consciousness in the slaves that provides them a means of liberation from their oppressive structures.

Contrary to a political or a national level resistance made against colonial structures, the novels of Phillips discuss a mode of 'cultural resistance' mobilised individually, and in much 'anticipated' form. In a sense, in its seminal form it occurs before the actual execution of large scale political or national level resistance. Ashcroft, Griffiths and Tiffin argue, while discussing the resistance made at the cultural level in the settler colonial situations, "resistance at the level of cultural practice may occur before the political importance of such resistance is articulated or perceived" (*Key Concepts* 17). Essentially, there are two modes of anti–colonial struggles formulated by slaves in the novels of Caryl Phillips; first, their resistance is articulated by subverting dominant colonial discourses and ideologies used to subjugate the colonised in cultural spaces; and second, the resistance is created by constituting an opposition against colonisers' concrete modes of representations. Ashcroft, Griffiths and Tiffin emphasise that the dominated or colonised culture can use the tools of the dominant discourse to resist its political or cultural control (*Key Concepts* 19). What transpires in the novels of Phillips is its simple form of resistance, in which it does not allow the colonised to passively submit to the repressive structures of European slavers. These modes of resistance at the cultural level and emancipatory struggles of the victims of oppression are viewed ultimately stemming from their redemptive and liberating consciousness. The most explicit form of resistance to colonial power–relations in slavery articulated in Caryl Phillips's novels is found in "Heartland" in *Higher Ground*, in "Pagan Coast" and "West" sections in *Crossing the River* and in the novel *Cambridge*. According to John Ford, Phillips draws lessons from the perverse power relations of the slave trade in the eighteenth and nineteenth centuries, and addresses a twenty–first century audience that is faced by unrestrained globalised power centres and localised vulnerability and resistance (2). In all the forms of resistance to colonialism, all the colonial victims in the above novels express exemplary courage and fortitude to fight colonialism in its various forms.

The collaborator, Cambridge, Nash and Martha, are all slaves who remain uprooted and destabilised from their social and cultural environments. Under such transformation, they are taught to view their original culture as inferior to that of colonisers'. Thus, colonialism begins by placing the colonised and their culture in a hierarchical order, in which the coloniser positions himself at the top of the ladder while relegating the colonised to the lower positions. This hierarchical order is infused into the colonised through various discourses and stereotypes as a naturally ordained design of the universe; and through repetitions of the stereotypes the coloniser ultimately justifies the colonial domination. In *Empire Writes Back*, Ashcroft, Griffiths and Tiffin note that in the colonial locations, language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of 'truth', 'order', and 'reality' become established (7). Mary Watkins and Helene Shulman note that before colonialism, there were many diverse cultural worlds, but after colonialism, cultures were ranked on a kind of 'great chain of being' according to European notions of culture and development, with Europe at the center (31). In Phillips's above mentioned novels, the protagonists remain displaced from various aspects of their life, such as those from their identity, psyche, land, history and culture, and the coloniser's language and religion play a vital role in creating such colonial situations of these protagonists. Ngugi Wa Thiong comments:

> [The] biggest weapon wielded and actually daily unleashed by imperialism against [colonised] is the cultural bomb. The effect of a

> cultural bomb is to annihilate a people's belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. It makes them see their past as one wasteland of non–achievement and it makes them want to distance themselves from that wasteland. (3)

In the colonial locations of the collaborator, Cambridge, Nash and Martha, the European cultural hegemony is established by installing the metropolitan language and religion as the norms thereby by dislodging and marginalising native’s local languages and religions. David Richards notes in relation to Fanon’s observation how colonialism necessarily creates psychological deprivation in the colonised:

> [For] Fanon, colonialism does more than simply deprive the colonized of their independence. Colonialism and its handmaiden, racism, strike much more deeply into the social and individual psychology of the colonized.... The colonial condition prevents, therefore, the formation of workable forms of social and cultural life by creating psychological dependence on these substituted images of domination and inferiority. (10 –11)

Though each of the above mentioned protagonists in Phillips’s novel has been instilled and transmuted with colonisers’ language and religion, these cultural transformative apparatuses of the coloniser are ‘borrowed’ or ‘appropriated’ by the slaves through a ‘willingness’ and are utilised by them in an ‘indistinguishable’ manner to articulate anti–colonial resistance. In postcolonial studies, ‘appropriation’ is the process of capturing and remoulding the colonial language to new usages with a view of challenging cultural hegemony of the colonial discourses (*Empire Writes Back* 37). As Ashcroft, Griffiths and Tiffin observe, "… anti–colonialist movements often expressed themselves in the appropriation and subversion of forms borrowed from the institutions of the coloniser and turned back on them" (*Key Concepts* 14). This appropriation involves the strategies of 'mimicry' and 'hybridity' that Homi K. Bhabha speaks about. In his elaboration of these concepts, Bhabha clearly attributes a resistant power to both the acts of mimicry and the hybridity, but this resistance is not to be seen as a tool of any explicit political intention on the part of the mimic. Under their colonial conditions, the colonised 'accept' the colonisers' cultural values and assumptions in language, and through colonial 'mimicry,' create them into the "blurred copy' of the coloniser that can be quite threatening" (Ashcroft, Griffiths and Tiffin, *Key Concepts* 139). This 'blurred copy is the result of colonial mimicry which according to Bhabha is neither 'slavish imitation' nor 'assimilation' into coloniser's culture. It is an exaggerated copying of language, culture, manners and ideas of coloniser. This exaggeration means that mimicry is repetition with difference which is also a form of mockery, because it mocks and undermines the ongoing pretensions of colonialism and empire (Huddart 57).

In the case of collaborator in "Heartland" in *Higher Ground*, his cultural identity remains radically remoulded in the hands of white slavers, which he accepts in a disguised manner in spite of his sense of alienation owing to his painful separation from his own family, culture and community. Overtly, though, the collaborator holds the local rulers or kings accountable for constituting his present predicament, the European cultural ideologies that have shaped a significant part of his subjectivity bring him to a greater awareness of its influences. He says: “Some years ago a king’s trader captured me and sold me to one of their factors. He, in turn, taught me the principles of their language and methods of trading” (*HG* 44). The knowledge of the colonisers’ language and their ways at the cost of his own cultural values are so profound that it accounts mainly for his downfall and his cultural uprootedness. In the novel, language as a cultural unit is one of the tools with which the colonisers exercise power over the psyche of the collaborator. He seems to be transformed under the weight and erosive power of the colonisers’ language, and it typically alienates him from his own cultural scenario and community. He tells the village girl at one moment, “I feel uncomfortable in conversing in our native tongue” (*HG* 33). His inability to be an ‘African’ arises from his overexposure to colonisers’ language and their association in the Fort. Though he remains primarily cut off from his native language, the acquisition of colonisers’ language has privileged him, in another way, to ‘trespass’ the cultural spaces of the colonisers.

The white slavers colonise the cultural territory of the collaborator by displacing and substituting his cultural codes with that of the colonisers,’ and thus, they create his subject position and compel him to work for them. Moreover, this seemingly less threatening job places the collaborator in a safe position, from which he sincerely does not seek for a return to his people. For him, paradoxically, new cultural transformation is not colonisation, but rather ‘liberation,’ a paradoxical liberation from the misfortunes of being a slave. Until a later stage, he remains comfortable within this ‘self–styled’ freedom. Curiously enough he resists colonial oppression in a way by being with the colonisers and enjoying their cultural values. What he does here is consciously attempting to enter the 'territory' of the coloniser by assimilating their culture and living in the Fort. This 'subversive' strategy of colonial discourses obviously provides his decolonising consciousness with a different tool of resistance. Essentially, his resistance to his colonial subjugation to slavery becomes possible as long as he remains in their camp by interpreting and helping the slavers to shackle the slaves or by being part of colonisers' schemes. As long as he is capable of wielding control over the cultural traits of the coloniser he is safe in the Fort and instinctively finds some kind of comfort in this position. Despite carrying a guilty conscience, due to his particular role, what transpires at the early stages in the Fort is that he does not deliberately attempt to extricate himself from such position. Had he been experiencing 'true remorse' over his shameful collaboration with the slavers, he would have escaped the job and 'freed' himself of the 'burden,' which he obviously does at a later stage when the situation presses him to do so. But here at the moment, on the contrary, what he does is to carry the 'burden' while safely enjoying the benefits proffered to him through the colonial culture.

His willingness to accept the colonial cultural attributes makes him more English than African, and this new cultural transformation 'liberates' him from his Africanness and brings him 'closer' to the European. This 'almost similarity' of the collaborator with the coloniser explains the reason why he is terminated from his job as a collaborator at a moment when he prepares to question the European slavers, Mr. Lewis and Mr. Price on the issue of the village girl. Through this 'rebellious' act of the collaborator, the colonisers seem to understand the transformation of the collaborator into an 'insurgent.' The colonisers recognise that it essentially poses a threat to their colonial authority due to his "*almost the same, but not quite*" (Bhabha, *Location of Culture* 89; emphasis original) stance to the colonisers. Therefore, subversion of colonial authority inherent in the process of mimicry, through which the collaborator appropriates the European cultural traits, fundamentally provides him with strength to combat colonial domination.

The cultural transformation of Cambridge begins when he is caught as a slave from his land of Guinea and brought to England where he works in the household of a retired English Captain in London. Cambridge, on his capture as a slave, finds himself displaced from his history and culture as the colonial language is employed strategically to avoid slave's communication with each other aboard the ship. In England, however, he acquires the cultural attributes of English society by adopting English language, their dress code, customs and the religion. Moreover, he marries an English woman and lectures on anti–slavery across the country until the death of his wife. The freedom that he wins in England offers him certain privileges in the English society. He proclaims, "Truly I was now an Englishman" (*CA* 147). Vivian Nun Halloran notes that by remaining true to his idea of himself, Henderson(Cambridge) finds redemption from the mire of the dehumanising rhetoric of slavery despite the fact that no one outside his immediate circle of friends ever fully acknowledges his Englishness ("Race, Creole, and National Identities" 94). Cambridge typically becomes a 'mimic man' in England, and with new appellations like "black Christian" (*CA*161), "virtual Englishman" (*CA* 156) and "black–Englishman" (*CA* 147), he enters 'an almost equal' status of the Englishman. Gail Low opines, "Olumide's accession to the status of free man, his education and literacy should render him equal to any free–born Englishman" (125).

By being a "black–Englishman" he slowly sheds away his *"uncivilized African demeanour" (CA* 144*)* from his consciousness, *and thereupon embraces a* "superior English mind" (*CA* 155). This process of colonial mimicry allows him to formulate a "partial presence" (*Location of Culture* 114) as Homi K. Bhabha opines. For Bhabha, culture, as a colonial space of intervention can be transformed by the unpredictable and partial desire of this hybridity (*Location of Culture* 114–15). The newly defined hybridised cultural territories of Cambridge provide him with a capacity to inhabit the cultural and social spaces of the coloniser. It enables him to have only a 'partial presence' in European cultural scenario, because in spite of his acculturation, the racial category to which he belongs as an African cannot be removed from him. Elizabeth Kowaleski–Wallace notes that Cambridge "is a hybrid creation whose identity lies somewhere in between his African roots and Christianized Western identity" (89). T*his* hybridisation or colonial mimicry in Cambridge necessarily produces 'anxiety' and 'ambivalence' in the very center of colonial authority.

The colonial mimicry or hybridity poses a threat to the extent of unsettling the boundaries and relations of colonial authority between European slavers and African slave Cambridge. For Homi Bhabha, this "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 rules of recognition" (*Location of Culture* 113). Bhabha's argument is that cultural hybridity of the colonised subverts colonial discourses and its dominant cultural authority. That is to say, there is a potent resistive power inherent in the process of hybridity that bears the capacity to undermine colonial power structures. Cambridge's 'almost near' condition to the European is a form of intimidation to colonial authority and it destabilises the difference that is 'carefully maintained' between coloniser and colonised, thereby posing a threat to the total cessation of colonialism itself. According to Ashcroft, Griffiths and Tiffin, the threat inherent in mimicry comes not from an overt resistance but from the way in which it continually suggests an identity not quite like the coloniser, which is always potentially and strategically insurgent (*Key Concepts* 141).

Nash Williams gains access to the cultural life of America by being indoctrinated in the Christian education and acquiring English language like Cambridge. Finally he wears he white mask of American culture erasing his African culture. His identity is transformed into an 'African–American' as he is introduced to the American cultural life. His newly acquired cultural hybridity allows him to enjoy his master's benevolence in America. He finds himself 'liberated' from the colonial position of a slave and becomes a favourite of his master. Yogita Goyal in her article, "Theorizing Africa in Black Diaspora Studies" pictures Nash "as an instance of a mimic man, a sign of decolonising hybridity or postcolonial double inscription" (19). His elevation from the position of a 'slave' to one of a 'filial' relationship with his master, Edward Williams provides him with necessary protection and participation in the American cultural life. He, in one of his letters notes that he was brought up in his master's dwelling "as something more akin to son than servant" (*CR* 21). He also realises that the cultural hybridity in which he involves has been a privilege granted to him by his master. He reflects, "… not all masters are so inclined to place the wisdom and good sense of the Bible at the disposal of their colored property" (*CR* 20). Thus, having been educated Nash finds himself freed of the "robes of ignorance which drape the shoulders of [his] fellow blacks" (*CR* 21).

Nash's unpredicted access to the language and religion of America enables him to ward off at least a part of crisis that surrounds his slave identity. Nevertheless, his inculcation in African–American identity becomes overwhelmingly disturbing for the Americans. This amply explains why Nash is repatriated to Liberia under the auspices of American Colonization Society in the pretext of establishing a colony and educating the African inhabitants there. In the case of Nash and other freed Negroes, the Americans feared that the free Negroes would revolt against slavery or would instigate revolts, and if they became successful, they might marry white women too. Therefore, the fear of the Americans in the case of Nash is, seemingly, owing to his 'partial presence' in America's cultural territories or his ability to reach almost the same level of any American. As Bhabha points out, the effect of making the 'same, but not quite' of the colonised is that "*double vision* which in disclosing ambivalence of colonial discourse also disrupts its authority" (*Location of Culture* 88; emphasis original). While through the cultural processes of mimicry and hybridity Nash formulates an ambiguous presence in the cultural life of America, these postcolonial strategies also provide him with power to resist colonialism. While examining Bhabha's position, Robert C.J. Young argues that the hybridity of colonial discourse reverses the structures of domination in the colonial situation and it becomes an active moment of challenge and resistance against a dominant cultural power (*Colonial Desire* 21). This ambivalence of colonial discourse proposes that it provides with an immense capability to the colonised for resistance.

By entering the mainstream colonial discourses of coloniser, three slave figures, the collaborator, Cambridge and Nash Williams deconstruct the parameters of dominant discourses and ideologies. Through their instruction in colonisers' cultural traits, three of them are turned into mimic men who are "*almost the same, but not white*" (Bhabha, *Location of Culture* 89). Though their 'whiteness' as the mark of "visibility of mimicry" (Bhabha, *Location of Culture* 89) is not achieved, in cultural appropriation they become almost equal to the '*quite/white*.' For Bhabha, this ambivalence at the source of traditional discourses on authority is what enables the colonised to forge colonial resistance. Thus, in Bhabha's conceptualisation, this process opens up fissures in the ostensibly impregnable mantle of colonial authority, and according to Matzke and Muhleisen it is our perception of these fissures that, retrospectively, makes the act of mimicry embody a form of resistance (103).

Alternatively, the 'invisible' struggle taking place against cultural colonialism by the above colonised people becomes part of a larger 'overt' struggle that the colonised make against the colonial oppression. An important question that rises here is to what extent this struggle is continued. In the above three illustrations, one finds that after a certain point of time, the intensity and power of resistance is terminated or closed down as they are shed of the privileges of colonisers' culture. With regard to the collaborator, this subtle form of anti–hegemonic resistance to colonial culture comes to an end when he learns to ignore colonial language, and when he is cast out of his duties and privileges of an interpreter and facilitator for the white slaver. Cambridge finds to his dismay that his hitherto freedom and benefits of being a ‘black Englishman’ come to a halt as he is recaptured as a slave and sold to West Indian sugar plantations. For Nash Williams, such a privilege as an ‘African–American’ comes to an end at a point when he becomes disillusioned with the American culture while being in the African country of Liberia. Although, in the cases of all the above three protagonists, while the inculcation in colonisers’ culture has been one of conscious efforts, which is often sought after and enjoyed, the anti–colonial resistance that underlie this process is to be viewed as mostly unconscious and even unintentional; this is because, not all forms of resistance is premeditated. David Huddart while discussing Bhabha’s concept of mimicry observes that not all forms of resistance are actively chosen or visibly oppositional: some resistance is subtle or indeed unconscious. For Bhabha, that it is resistance at all is more important than the degree to which it is an actively pursued strategy (Huddart 62). Therefore, in the cases of all the above three protagonists, what is more significant is not how conscious their anti–hegemonic resistance is, but how a resistive power is inherent in the colonial strategies of domination, and how it is maneuvered by the colonised to subvert colonial authority.

There are also moments of covert or conscious attempts of those above protagonists to challenge the white slavers. In the instance of the collaborator, it rises to the level of a brave and rebellious quality of action when he can no longer withstand the torturous and cruel exploitation of the girl whom he now desires to make his own. Obviously, his love for the girl is complicated in two ways; first, it is mingled with his desire for the carnal pleasures and second, he is persuaded by his sympathetic attachment that he feels for her. As Renee T. Schatteman in her doctoral thesis argues, “In his first interactions with the girl, he attempts to use her as he has the slave women in the fort, but then his desire to rape her is replaced by an obsessive need to know what Price did to her” (*Caryl Phillips, J.M. Coetzee, and Michael Ondaatje* 45). Interestingly, the collaborator does not bother about his colonial subjugation earlier, as long as his position provides him safety and security in the Fort, but when he realises that colonial aggression prevents him from possessing what he considers ‘his own,’ for the moment, he begins reacting to his colonial masters, irrespective of his own safety and security. At this moment he consciously initiates forging anticolonial struggle. He risks his life, his career and above all his safety in the Fort in order to save the girl from the village, where she remains now excluded and isolated in her village for being molested by the White man. As Schatteman observes, “… the translator commits his first act of resistance when he secretly retrieves her again, saving her from the ostracism of her own community, and hides her in his quarters at the fort” (*Caryl Phillips, J.M. Coetzee, and Michael Ondaatje* 43). This act of ‘defiance’ has its consequences on him later on. Though he talks about the escape with the girl after hiding her in the Fort, the escape is never materialised. Finally, on having discovered his act of defiance, he and the girl are shackled for deportation across the Atlantic.

This transition takes him to a different level of freedom that he has been looking forward to. As Schatteman remarks, “In his relationship with the girl, however, the translator is able to *free* himself from his suspension in a meaningless present and to *recover* from the amnesia he has developed regarding his pain and his guilt" (*Caryl Phillips, J.M. Coetzee, and Michael Ondaatje* 45; emphasis added). He tells the white slaver Lewis, the one who abuses the girl repeatedly in the Fort after her being rescued and hidden in the Fort by the collaborator: "Lewis, I do not think you should come back here again.' Lewis looks *puzzled*. He cannot believe that I might be *ordering* him to do something…. I can see the *panic* in his eyes" (*HG* 55; emphasis added). The 'puzzle' and the 'panic' in the eyes of Lewis indicate the moments of the disruption of colonial authority. The white slavers never would expect any intimidating reaction from the collaborator. As customary, the colonisers expect him to respond according to the cultural edification provided by the coloniser, but not to the point of interrogating them.

Essentially, this growth of the collaborator to their 'level' worries the colonisers. This bewilderment in the coloniser is what Bhabha calls the 'ambivalence' of the coloniser in the colonial situation. Therefore, it is essential to note that the colonial power itself contains the grains of its own disruption even while it attempts to exercise control over the colonised. As Ashcroft, Griffiths and Tiffin observe, "There is a kind of built–in resistance in the construction of any dominant discourse and opposition is an almost inevitable effect of its construction of cultural difference" (*Empire Writes Back* 102). For Homi Bhabha, the colonial power is disrupted in its moments of colonial ambivalence opening up spaces for colonial encounter. David Huddart, while discussing Bhabha's concepts examines that this ambivalence or anxiety is the space for counter–knowledge and strategies of resistance and contestation (55). The ambivalence that the white master Lewis in the Fort feels here is the result of a 'fissure' in the colonial ideology of 'superior' and 'inferior,' a split in the structural non–equivalence of coloniser and colonised, but it is a moment of resistance, a resistance to colonial authority. Bill Ashcroft in *Post–Colonial Transformation* argues that the idea that 'counterforce' is the best response to the colonialist myth of force and this has often implicated colonised groups and individuals in a strategy of resistance (21). What the collaborator achieves here is the disruption of this colonial authority by posing a challenge, though its consequences are anticipated and obvious for him.

But once the collaborator begins to experience the misfortunes of his people, he gains immense strength which hitherto had been subdued or repressed in him. Even at the shackles he becomes aware of the need to divest himself of colonial power, and therefore decides to disregard English language, the heavy psychological burden that he has been carrying until then. He says: "*I have decided to feign ignorance of their language*. I erase all expression, save that of fear" (*HG* 60; emphasis added). According to Hanz Okazaki, "The 'in–between–ness', of the narrator of Heartland is an unbearable condition, which he only manages to cast off, in the end, by repudiating his knowledge of the 'Master's' language – thus enabling him to join in solidarity with the other captives, in their chant" (44). The collaborator's hybridised identity, a privileged position, but a burden, is shed of only when he refuses to acknowledge the colonisers' language. Though his physical damnation is anticipated across the far–off shores, he remains finally victorious by redeeming himself from the strictures of colonial ideologies. As Schatteman notes, "The fact that this character chooses to claim ignorance of the English language … indicates that he has chosen hardship over complicity, suggesting that the cost of the latter can be greater than the cost of the first" (*Caryl*

Phillips, J.M. Coetzee, and Michael Ondaatje 46). The rebellious song that he initiates at the shackles marks his departure from colonial submission and his surging anti–colonial consciousness. He states:

> Under my breath I begin to mutter. Other lips move independently, and without organization we swell into choir …. the same hitherto baffling rebellious music that now makes a common sense for we are all saying the same thing; we are all promising to one day return, irrespective of what might happen to us in whatever land or lands we eventually travel to; we are now promising ourselves that we will return to our people and reclaim the lives that are being snatched away from us. (*HG* 59–60)

The determination and indomitable resolve in their choral chanting to come back to their homeland on a later day is indicative of a new strength gained in resistance and rebellion formulated against the colonial power. Eventually, through this resistive strategy, what he gains is the retrieval of his identity that would not yield anymore to the colonial ideals. Ironically, he attains his 'freedom' when he is enslaved at the end.

Cambridge manifests similar kind of anti–colonial sentiments in his encounter with the coloniser Mr. Brown. The growth of Cambridge from his position as a submissive and dutiful slave to the level of attaining an active cultural participation, and at a later stage his act of questioning and confronting the coloniser are significant moments of psychological interest. While being in the West Indian sugar plantation, an explicit form of anti–colonial resistance of

Cambridge is manifested in his categorical 'denial' of the new position proffered to him by Brown. Cambridge recognises that after having grabbed the power, Brown's intention is to reorganise his "status among the slaves to suit his own purpose" (*CA* 161). In order to achieve this end, Brown tries to manipulate Cambridge, and with that in view he extends to him the new title of 'Head Driver.' But, according to Cambridge, "Not wishing to be master to any, *I declined*, and so began the period of conflict between myself and this Mr. Brown" (*CA* 161; emphasis added). Here, one may perceive Cambridge's own position being driven by two motives; first, his Christian education compels him not to hold mastership over another human being, and the second motive for denying Brown's offer stems from his desire of not to be at the dictates of a "bullying brute of an overseer who seemed trapped within the imagined swaggering authority of his skin" (*CA*161). However, as against the colonial expectations of Negro subordination and conformity, Cambridge refuses to comply with Brown's need. Brown from then exercises his power to retaliate this 'defiance' on Cambridge. Cambridge tells, "He could not accept my *disobedience*" (*CA* 161; emphasis original). Brown having felt humiliated at the hands of a slave settles the score sadistically with him by making Cambridge's wife Christiania the object of his lust. Though Cambridge had not wedded Christiania in public, to Cambridge she "meant as much … as any who might occupy that station" (*CA* 162). Not only does Brown make the already "unsound *wife* of Cambridge the object of his frothful desire….", but "His *patience* extend[s] as far as allowing her to share his table" (*CA* 161–162; emphasis original). This resentful act of Brown disturbs the 'marital' relationship between Cambridge and his 'wife.' Glenda Rossana Carpio in her doctoral thesis

Critical Memory in the Fictions of Slavery, argues that at the end, Cambridge kills Brown not only because within the sexual economy of slavery Brown mocks Cambridge's efforts to perform the office of protector/husband, but also because he wants to replace Brown as Christiania's sexual master (38).

By resisting and refusing to conform to the colonial subjection, Cambridge like the collaborator begins a new mode of anti–colonial struggle against the coloniser Brown. Though the final catastrophic action is not a premeditated one, as evident from Cambridge's own narrative, it is deemed that a productive anti–hegemonic attitude had been animated already in his mind. However, what one finds here is the indomitable spirit that had been cultivated in him as a result of his indulgence in Christian faith and education. However, this Christian edification does not compel him to avenge the mistreatment meted out to him and his *wife*, but it requires him to resolve the issue in a Christian manner. His education in Christian ideals lends him new perspectives on 'liberation.' But what happens at the critical moment is that he slides away from the Biblical teachings and principles. The physical violence that is inflicted upon him, coupled with unscrupulous advances of Brown towards his wife, leads him to a point where he can no longer endure the oppression of the coloniser. 'Determined' to resolve the issue in a 'Christian' fashion, he decides to meet Brown "to instruct him to cease indulging [his] *wife's* behaviour, and to offer him the opportunity of cleansing his heathen conscience and confessing his role in her recent sad demise" (*CA* 163; emphasis original). However, Cambridge's initial attempts to explain the matters to Brown fails as the latter declines to listen to the slave out of a fear for the sturdy Negro slave. At this, Cambridge returns to his Negro village. But secluded in his hut for many days for an alleged case of stealing food, and swept by the concern for his 'wife's' present misery, he determines to resist the unjust tyranny.

> *I had resolved* to no longer endure his abuse if applied in the only manner he seemed to understand, in other words, unjustly. *I had decided that I would resist*, without turning my mind to heroic mission, for my knowledge of the Bible instructed me that it is man's duty, with God's blessing, to outwit tyranny in whatever form it appears. (*CA*164; emphasis added)

In his second attempt to redress the matters, Cambridge decides to meet Brown again. Cambridge considers this encounter with Brown as a "holy crusade" (*CA* 164). Although his excessive reliance on his Christian ideals, as Taiwo Adetunji Osinubi notes in his doctoral thesis, makes Cambridge, above all, a slave to the indoctrinations of Christianity (162), while his 'determination' transcends this submissiveness and passivity. Subsequently, his resolve is "I would visit him irrespective of his wrath, and talk to him as one man to another. Upon representing myself I would no longer be swayed from my purposes by either his clamouring voice or his raised fists. That he must cease his tormenting of my wife would be the main thrust of my message" (*CA* 165–166). Fanon in his celebrated work *Wretched of the Earth* observes a similar psychic character of the colonised before his actual political resistance or encounter is made with the coloniser.

> For if, in fact, my life is worth as much as the settler's, his glance no longer shrivels me up nor freezes me, and his voice no longer turns me into stone. I am no longer on tenterhooks in his presence; in fact,

> I don't give a damn for him. Not only does his presence no longer trouble me, but I am already preparing such efficient ambushes for him that soon there will be no way out but that of flight. (45)

One finds Cambridge gaining strength from his Christian education and becoming a Christian ‘activist’ rather than a passive ideologist. In fact, he truly seems to understand the liberating spirit of the teachings in the Holy Scripture that invokes to fight against injustice and oppression. Cambridge proposes to fight injustice by addressing its alleged source of evil in Brown and therefore, he wants to bring Brown to an awareness of his moral conscience. In so doing, Cambridge tries to relate Christian ideologies that he has mastered with respect to the social justice and human rights. The most significant aspect here is Cambridge’s viewing the Christian ideologies and its teachings from the perspective of the oppressed. Consequently, he believes that since the truth is on his side, it would ultimately liberate him.

However, at the moments of his second confrontation with Brown, Cambridge forgets his Christian principles, and succumbs to violent outpouring of his emotions. When he approaches Brown determined to state his grievances but a fierce fight ensues. He reflects about it: “I had steeled myself to endure no further abuse…. He struck me once with his crop, and *I took it from him*, and in the resultant struggle the life left his body” (*CA*167; emphasis added). Though this is a version of the story provided by Cambridge himself in his narrative, in which he justifies his action, his resentment and humiliations in the West Indian plantation estate have forced him to go to the extreme forms of resistance. His anti–colonial struggle reaches to the point of exterminating the oppressor – the slave owner, though not willingly. Apparently, this act of Cambridge goes in agreement with the ideas of Frantz Fanon. As David Richards argues, “Violence, for Fanon, was not only a political strategy to secure independence, it was a psychological necessity to liberate the minds of the colonized from the repressive effects of the empire” (13). Cambridge is a wounded person in multiple ways – culturally, socially, psychologically and physically. He gathers his resentments that were ‘psychologically locked up’ for many years within him for treating him as a slave; that is to say, his grudge towards the coloniser is unbridled at a decisive moment and it erupts from his psychological vexations, humiliations and wounds that he has been taking from the colonisers over the past. In *Frantz Fanon and Authentic Decolonization*, C. Rajan quotes Peter Geismer as having said, “Third world revolutions are the cathartic vengeance for decades of quieter colonial murders” (94). In Cambridge’s act of murdering Brown, one may find that it is a deed that serves the purpose of ‘catharsis.’ Fundamentally, it rinses out all the pent up resentful feelings of Cambridge against the coloniser. What Cambridge does here is that the dominance of imperial power is being challenged and combated by a new kind of revolutionary consciousness more akin to that of Fanon’s line of thought. Renate Zahar notes,

> By relaying the pressure of the colonial system under which he suffers, the colonized man acts against his own interests, that is to say, in an alienated manner. But if popular resistance is politicized and organized in such a way as to lead to acts of violence against the true enemy – the coloniser – violence loses its criminal

> character: it now becomes emancipatory and, hence, a potential instrument of disalienation. (56)

In the case of Cambridge, though the course of action has not been premeditated, essentially it has rescued him from what he had been suffering from. Phillips shows Cambridge at the end waiting for his death penalty as the consequence of his action in a white legal system.

Under the patronage of American Colonization Society, Nash Williams is repatriated to the burgeoning country of Liberia to establish a Christian mission and colony. In the new Liberian colony, Nash formulates anti–colonial struggle against his neo–colonial situation. His attempts to resist American cultural values and its assumptions emerge in terms of a resistance that opposes colonialism through visible oppositional strategies. Though he remains a liberated slave, an American cultural consciousness overrides his African cultural identity and confines him to a different image of a 'neo–slave' in the new cultural spaces of Liberia. Fundamentally, the two significant aspects that contribute to make his neo–slave position in Liberian colony are, first, his excessive and undue devotion and dependence on his former master Edward Williams; and second, his intense admiration for Western cultural values and profound commitment to establish them in Liberia. What is revealed here is Nash's peculiar psychic dynamics that still keeps him a colonised in a neo–slave position. As Vivian Nun Halloran observes in her doctoral thesis, "Nash Williams, the protagonist of "The Pagan Coast," … steadfastly refuses to give up his old cultural identity as an American slave even after obtaining his freedom and returning to Africa" (146). Fundamentally, this continuity of Nash's colonial situation, which stems from his basic psychological disposition, makes him a neo–slave. Ashis Nandy, in *Intimate Enemy,* discusses that colonialism is a psychological state rooted in earlier forms of social consciousness in both the colonisers and the colonised. It represents a certain cultural continuity and carries a certain cultural baggage (2). In the case of Nash, this continuity and connection with American cultural ideals is extended even to the territories of his African life. At each transformative stage in his life, he undergoes this cultural translation that finally contributes to his anticolonial struggle. John Ford observes,

> Sold out of Africa by his metaphorical father, he acquires English and Christianity, is returned to Africa by his master to colonise an Africa he is alien to, only to find he must allow it to modify him in order to survive. At each stage there is a translation, literal and metaphorical, going on within Nash. The American speaks to the African about literacy and Christianity. The African speaks against America's slave system and the American must learn a local African language. (6)

This cross–cultural identity in Nash basically renders him a sense of being torn between two inappropriate locations. But on coming to an awareness that his American cultural identity is to be modified for his continued existence in African soil, he decides to rid himself of the former colonial identity.

Nash Williams finds it comfortable also to be in a paternal–filial relationship, which provides him a sense of security that leads to his vulnerability. Pramod Nayar notes, "Colonialism 'infantilizes' the native, rendering him/her helpless, vulnerable, and dependent on the white master” (40). In spite of having acquired his freedom and liberty in America, his paternal–filial relationship with his former master Edward Williams, constitutes him psychologically a ‘slave’; it is a dependent position, which he voluntarily accepts. Nash variously addresses Edward as ‘master,’ ‘father,’ ‘beloved benefactor’ and ‘intimate,’ while he refers to himself in his letters as “humble servant and affectionate son” (*CR* 28). His psychological dependence to Edward comes primarily through a realisation that his former master has been unduly considerate enough to teach him the predominant Western cultural values. He reflects:

> I was fortunate enough to be born in a Christian country, amongst Christian parents and friends, and that you were kind enough to take me, a foolish child, from my parents and bring me up in your own dwelling as something more akin to son than servant. Truth and honesty is great capital, and you instilled such values in my person at an early age, for which I am eternally grateful to you and my Creator. Had I been permitted simply to run about, I would today be dwelling in the same robes of ignorance which drape the shoulders of my fellow blacks. (*CR* 21)

Ashis Nandy while discussing the psychological coordinates of colonial operations argues that a system of colonisation is perpetuated by providing some incentives to the oppressed, which seeks to conceal oppression.

> Obviously, a colonial system perpetuates itself by inducing the colonized, through socioeconomic and psychological rewards and

> punishments, to accept new social norms and cognitive categories. But these outer incentives and dis–incentives are invariably noticed and challenged; they become the overt indicators of oppression and dominance. (3)

In the case of Nash, such incentives are provided through his education in Christian principles and instruction in English language.

Owing to his Westernised education, Nash places himself high above the natives in Liberia in all respects and views himself as one of the "white man" (*CR* 32). Not only does Nash hold himself as a 'white,' but he sees himself also through the prism of a 'master – slave' paradigm. He poses himself as a master in the fashion of a coloniser in the Liberian colony, while the natives are perceived as colonised. In spite of experiencing a new sense of Americanism and subsequent pleasure and power in it, there emerges an underlying sense of discontentment that requires him to modify his cultural consciousness. As Benedicte Ledent argues, "Men are indeed captives in 'the prisonhouse of natural bias' prisoners of the roles imposed upon them by the code of colonial behaviour" ("Overlapping Territories" 58).

As the days pass by, Nash Williams remains a postcolonial figure paradoxically located in the Liberian colony suspecting his allegiance to Americanism. This sense of disjunction between 'native' and 'foreign' in Liberia forces him to think of relinquishing what is foreign in order to formulate an oppositional strategy against colonial culture on his way for liberation. Nash recognises a new awareness surging up within him that conveys the incompatibility of American cultural values for a life in African context. He says: "Far from corrupting my soul, this Commonwealth of Liberia has provided me with the *opportunity to open my eyes and cast off the garb of ignorance* which has encompassed me all too securely the whole course of my life" (*CR* 61 – 62; emphasis added). He gradually recognises the futility of conflating these two diverse cultures in African soil. According to him, "America is, according to my memory, a land of milk and honey, where people are not easily satisfied. [But] things that seemed to me then to hold so much value are now, in this new country, and in my new circumstances, without value" (*CR* 25).

Though Nash's letters can be assumed to be a link between his Americanism and his African consciousness, these letters, in the later stages become vehicles of his anti–colonial consciousness. As Gail Low observes, "Nash's letters to his former master … serve to question some of the Eurocentric presumptions of Edward Williams' world" (132 – 33). His letters of allegiance are stopped temporarily when he suspects a deceit in the purposes of his repatriation. Once he achieves a decolonising consciousness, he questions Edward: "Perhaps in this realm of the hereafter you might explain to me why you used me for your purposes and then expelled me to this Liberian paradise" (*CR* 62).

Nash takes, however, an extreme form of resistance by refusing to conform to the colonisers' culture. He says, "We the colored man, have been oppressed long enough. We need to contend for our rights, stand our ground, and feel the love of liberty that can never be found in your America" (*CR* 61). His anti–hegemonic struggle begins by integrating himself more fully with what is African. He, by now, having fully relinquished American cultural life, embraces polygamy, African religion, and learns African language. In one of his letters (written on January 3rd 1842) he mentions about having "three wives (I have considered a fourth, but the expense is at present beyond me)" (*CR* 60). In this regard, he also anticipates the bewilderment of Edward. He writes to Edward, "… that my present family does not conform to what you might reasonably expect of me …" (*CR* 60). For Nash 'Christianity' with its institutional practices represents a western 'design' and he chooses to abandon Christianity (but he still loves Christ as a man) with its principles.

> The school is no more, and shall never again occupy a position of authority in any settlement of which I am a part. This missionary work, this process of persuasion, is futile amongst these people, for they never truly pray to the Christian God, they merely pray to their own gods in Christian guise, for the American God does not even resemble them in that most fundamental of features. The truth is, our religion, in its purest and least diluted form, can never take root in this country. Its young shoots will wither and die, leaving the sensible man with the conclusive evidence that he must reap what grows naturally. It has taken my dark mind many years to absorb this knowledge…. (*CR* 62)

He denounces the Western religion as he realises the futility of it for the African. In fact, it is not only the disinterestedness of the natives that makes him stop evangelising, but rather his own disillusionment in the ideology of Christian faith and its impracticability in the African life and culture.

Indications to severing his ties with colonial language are also obvious. Realising the practical necessity for learning the African language, he says, "I feel the necessity of being able to understand properly the words of the natives in whose land I reside" (*CR* 60). Previously, a strong supporter and educator of colonial language (English), Nash now remains well aware of its inappropriateness in his African existence and in his children's lives as well. Therefore he teaches his children the African language. He informs through his letter to Edward, "In addition they receive, from their mothers, instruction in African language, as I do" (*CR* 60). Nash's anti–colonial resistance enables him to extricate himself from a colonial mentality and being a 'slave' to a colonial system. His cultural identity interestingly passes through multiple phases from being an African, African–American (American) and finally an African. In the final stages, before his death, Nash is able to cast off the garb of a colonial vest and becomes an African, partially a 'free' man, with an underlying sense of disillusionment in Americanism at the deep most area of his heart. Fundamentally, Nash's anti–colonial resistance has been one chosen voluntarily and it has been emphatic to the degree of total opposition to colonial ideologies.

Gayatri Spivak in her essay "Can the Subaltern Speak?" states, "If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (28). Martha, a slave woman in "West" in *Crossing the River*, is presented as a subaltern woman whose voices are silenced by the slave–masters, and therefore, she suffers even more excruciatingly than other characters in slavery. Her subalternity is constructed through systematic deprival of her human value and voice in slavery. Sold at the auction center as a slave, and separated from her husband and little child, she is forced to run away from slavery before she is sold out a second time. Here one recognises Martha as a subaltern who amazingly derives courage and strength to resist the colonial domination over her. Ania Loomba notes that subalterns are positioned simultaneously within several different discourses of power and of resistance (239). This recognition of simultaneous existence of both subalternity and resistance allows Martha to emerge free at the end.

Martha exhibits radical form of anticolonial resistance by fighting against colonial cultural values and finally running away from slavery to freedom. She is enslaved in the United States and suffers separation from her family at the auction center. Having been sold at the auction center in Virginia to Mr. Hoffman, she spends her life as a slave with Hoffman's family. As the fortunes of Hoffman's family decline they decide to move to another place. Though Hoffmans are pictured as "deeply religious people" (*CR* 79), they decide to sell her again to slavery. Martha remembers: "He paused. 'We are going to California, but we shall have to sell you back across the river in order that we can make this journey.' Martha's heart fell like a stone" (*CR* 80). Her silent but impulsive "No" (*CR* 80) to being sold out as a slave again reveals her courage borne out of her decision not to yield again to colonialism. Ashcroft observes in *Post–Colonial Transformation,*

> … if we think of resistance as any form of defence by which an invader is 'kept out,' the subtle and sometimes even unspoken forms of social and cultural resistance have been much more common. It is these subtle and more widespread forms of resistance,

> forms of saying 'no,' that are most interesting because they are most difficult for imperial powers to combat. (20)

For Martha, the news that her master would dispose her, must have come as a warm welcome, if not for her being re–sold to a new slave–master. She has lost her family and suffered the pains of abandonment, and therefore, further yielding to slavery means a lifelong negation of freedom and identity for her. Hence, the news of being sold out again compels Martha to run away from the Hoffman family. One would notice here that in a system of slavery, the slave master exercises power over the body of the slave and it constricts the physical existence of the slaves.

Martha's resistance to power structures of colonial cultural values is seen earlier in the story. When the Hoffmans discovers Martha distressed and dejected owing to her separation from her family, especially from her little daughter, they "took Martha with them to a four–day revival by the river, where a dedicated young circuit rider named Wilson attempted to cast light in on Martha's dark soul. Satan be gone. The young evangelist preached with all his might…" (*CR* 79). It is significant to note here how Martha formulates an anti – hegemonic resistance against coloniser's cultural values. The slave masters attempt to quell the psychological distress in Martha by trying to provide her with the colonisers' cultural values. Categorically, it is this colonial obstinacy that Martha resists; and her decision not to comply with this makes her anti–colonial struggle more emphatic. The narrator continues to describe how Martha 'defies' coloniser's religious system: "Martha could find no solace in religion, and was unable to sympathize with the sufferings of the son of God when set against her own private misery…. Never again would the Hoffmans mention their God to Martha" (*CR* 79). Deliberately she avoids such a western religious cure for the malaise generated by colonial slavery on her. Obviously, this particular act of defiance provides her the needed strength to forge a new anti–colonial resistive consciousness in the forthcoming predicament.

Her running away from the Hoffmans is an act of 'defiance' and part of her anti–colonial struggle. Her decision not to fall again into the hands of slavers is apparent in her emphatic articulation of "Never" at various stages.

> Eventually, Martha climbed to her feet and began to run. (Like the wind, girl.) *Never* again would she stand on an auction block. (*Never*.) *Never* again would she be renamed. (*Never*.) Never again would she belong to anybody. (No sir, *never*.)… And then, later, she saw dawn announcing its bold self, and a breathless Martha stopped to rest beneath a huge willow tree. (Don't nobody own me now.) She looked up, and through the thicket of branches she saw the morning star throbbing in the sky. As though recklessly attempting to preserve its life into the heart of a new day. (*CR* 80–81; emphasis added)

The expression, "The morning star throbs in the sky" metaphorically provides a clue to her birth into freedom and it comes through the "thicket of branches" of her struggle. Martha survives slavery and makes a new life for herself in Kansas. Finally, she intends to travel to American West, California where she would join the "colored folks" (*CR* 88) to build up a community. California, for Martha, remains to be a symbol of freedom from slavery and the possibility to be reunited with her family, though her old age and ill–health prevent her from realising the goal. On her way to California with the 'colored pioneers,' being unable to cope with the tiresome journey, she is kindly placed in Denver, Colorado where she dies in freedom.

As the subjectivity of the colonised in Phillips's novels is constructed through dominant discourses and colonial representative models, it is imperative for the colonised or the oppressed to formulate some strategies of resistance in order to escape the effects of hegemonic controls. Peter Barry notes that "If the first step towards a postcolonial perspective is to reclaim one's own past, then the second is to begin to erode the colonialist ideology by which that past had been devalued (193). Though the slaves succeed, to a great extent, in subverting and formulating oppositional strategies in their attempts of liberation, their absolute decolonisation remains unrealised. However, as their cases prove, a productive and dynamic engagement of resistance need not meet always with absolute liberation or decolonisation as in political scenario, but rather it offers possibilities for opening up venues for persistent decolonising consciousness. As Helen Tiffin observes, "Decolonization is process, not arrival; it invokes an ongoing dialectic between hegemonic centrist systems and peripheral subversion of them" (95). In Phillips's novels, all the slaves remarkably exhibit decolonising consciousness by persistently managing to resist colonialism through various means of subverting the dominant colonial discourses and resisting the representations of colonial power and authority. As long as colonialism continues to stay in the world through various forms, anti–colonial resistance should prevail as a continuous process.

Conclusion

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Chapter VII

Conclusion

Caryl Phillips, like many postcolonial writers, contemplates on the enormous measures of colonial impacts on humanity. His novels turn out to be a prism through which he views the history of multiple sites of colonialism and specifically, those complex psychological experiences generated by the Western colonial activities. He conducts meticulous investigations into the intricate aspects of colonial involvement in the histories of African slavery, Jewish Holocaust and other various (post)colonial conditions. While exploring the psychological consequences of these colonial histories in the lives of its immediate victims, he also pays remarkable interest in examining how such historical past exercises enormous psychological distress on the descendents of those victims in the contemporary times. However, Phillips, in his fiction, engages not only with the traumatic experiences, but also the formative psychological dynamics in various colonial relationships and conditions. Accordingly, his novels explore diverse psychological aspects in the postcolonial experiences such as 'hegemonic relationships,' 'displacement,' 'migration,' questions of 'belonging,' 'formation of identity,' 'racism' and 'colonial resistance.'

The present study through a postcolonial reading of Caryl Phillips's fiction sought to bring to light some of the significant aspects of psychic dynamics, conflicts and disturbances in the lives of those involved in and affected by colonialism. Not only did the study explore such destabilising psychic experiences, but it also attempted to recognise and identify how these experiences in the lives of the protagonists in the novels make them (dis)oriented in response to their (post)colonial contexts. In order to make this investigation authentic and productive, the thesis attempted to dwell upon various domains of postcolonial experiences of Phillips's characters. As such the thesis is divided into seven chapters including introduction and conclusion.

The first chapter, "Introduction: (Post)coloniality and Psychology," sought to address the topic of the present research, justifying the undertaking of such a project in Caryl Phillips's novels. Caryl Phillips was introduced as a black British writer as well as a postcolonial writer whose central focus mainly dwells on the psychic aspects of African, Caribbean, Asian and Jewish diaspora. The chapter then proceeded to discuss some of the current and relevant theories in postcolonial psychology that include some of the significant psychological concepts relevant to (post)colonial trauma and stress disorder under which novels for the study have been examined. The chapter ended with a summary of the subsequent chapters of the thesis.

The second chapter, "Dialectics of Postcolonial Relationships: Mapping the Psychodynamics of the Colonial Binaries in Caryl Phillips's Fiction," attempted to show the complex dialectics that evolve in the relationships between the colonial binaries – blacks and whites, colonised and coloniser or slave and slaver in their (post)colonial encounters and contact zones. An exploration into their psychological territories was undertaken exposing the colonial ideologies and discourses that exercise deep impact in legitimising the centrality of the 'whiteness' and the marginality of the 'blackness.' Subsequently, on a closer reading, the present study also discovered that it is not only the colonised who suffer psychologically, but rather the colonisers too pass through stunning psychological anxieties and displacements. For such an exploration of psychic dynamics, Caryl Phillips's novels *Higher Ground*, *Cambridge*, *Crossing the River, Nature of Blood* and *Dancing in the Dark* were critically analysed, because in these novels the blacks and the whites confront each other forcing mutual psychological pressures. The analysis in this chapter revealed that behind every colonial/postcolonial relationship, there are some psychological imperatives, interests, motivations and dynamics of both the coloniser and the colonised that structure and sustain colonialism.

The third chapter, "Geographic, Cultural, Social and Mnemonic Spaces: Displacement and the Vexing Question of Belonging in Caryl Phillips's Fiction," attempted to analyse the postcolonial experiences of displacement and subsequent search for 'home.' Postcolonial 'displacement' is viewed as a sense of 'uprootedness' and 'dislocation' of various aspects of life engendered by various colonial processes. The chapter while analysing the novels *The Final Passage*, *A State of Independence,* "West" in *Crossing the River,* "Higher Ground" in *Higher Ground, The Nature of Blood* and *A Distant Shore* discovered that colonial operations such as those of slavery, wars, political and economic colonisation and Holocaust have all been some of the significant causes in producing forced displacements and dislocations on humanity. Apart from such forced displacements caused by colonial processes, there have been also migrations, another form of displacement, to England made in view of better economic opportunities in a world of colonial capitalism and economic imbalances. The study exposed that along with the pain and suffering of the displacement, a search for belonging implants one of the fundamental sources of psychological disorientation in the characters of Phillips's fiction. Specifically, this search for belonging or 'home' of the displaced takes place in unstable, fluid and pluralistic cultural experiences of migrations and diasporic movements. As a result of these movements, exiles and diasporic journeys, there occurs disruption of one's notions of geography, culture, history and identity dragging the individuals into psychological pain, suffering and disorientation.

The fourth chapter, "Cross–Cultural Encounters, Movements and Liminal Spaces: Formation of Postcolonial Identity in Caryl Phillips's Fiction," discussed the psychological vexations related to the formation of identity of the individuals brought within the harrowing patterns of colonial/postcolonial contexts, transnational migrations and exiles. Phillips's novels *The Final Passage*, *A State of Independence*, *Cambridge,* "The Pagan coast" in *Crossing the River, A Distant Shore* and *The Nature of Blood* were analysed to examine how constant migrations and cross– border movements become significant in constituting the cultural identities of postcolonial subject. Caryl Phillips in his novels explores how identities are negotiated and articulated on the 'border–lines,' 'in–between spaces' or 'hybridised spaces.' The postcolonial reading of his fiction revealed that on fluid conditions of migrations, the identities are formed with many kinds of mixed potentials, possibilities, tensions, and ambivalences of not belonging to any definite spaces. The study exposed also that for Phillips, formation of the diasporic and marginalised identities are challenged and confronted against the earlier notions of 'fixed,' 'homogenous,' and 'essential' identity formats. Therefore, the problems that are encountered by the postcolonial subjects in their attempts to negotiate and articulate their identity at the ‘in–between spaces’ of various conflicting cultures provide enormous psychological conflicts and disorientation owing to a profound sense of being ‘not here, not there’.

The fifth chapter, “Racism, Xenophobia and Tribalism: Constructing the Postcolonial Other in Caryl Phillips’s Fiction,” examined the psychological vexations and distress of Phillips’s characters, who struggle to survive in a world that differentiates and excludes people on the basis of their racial and cultural backgrounds. “The Cargo Rap,” in *Higher Ground, The Nature of Blood*, *A Distant Shore*, *Foreigners* and *In the Falling Snow* were studied to analyse the experiences of the blacks, the Jews and the Asians in America and Britain, where the characters encounter racism, xenophobia and ‘tribalism.’ The study revealed disturbing cases of deep psychological discomfort and disorientation in Phillips’s characters at being excluded and marginalised. While striving to make their survival possible in these parts of the world, the migrants, refugees and asylum seekers are often confronted with hostilities that allow them to be seen as ‘outsiders,’ ‘strangers’ and ‘aliens,’ and consequently, they are permanently kept at bay as the ‘other.’ It is exposed in the study that such racialised perspectives inevitably generate profound psychological pain and suffering in the victims.

The sixth chapter, “The Decolonising Consciousness of the Oppressed under Slavery in Caryl Phillips’s Fiction,” brought to its compass of analysis one of the exceptional psychological dynamics evinced by the colonised in the moments of suffering under the structure of slavery. In its analysis, the chapter traced out an indomitable spirit in the slaves that challenges or resists the colonial slavery though often expressed in a subtle manner. For Phillips, the whole issue of slavery is awfully intricate as it is mixed up with concrete as well as abstract power relationships. However, various forms of resistance to colonial power–relations in slavery are manifested in “Heartland” in *Higher Ground*, in *Cambridge,* and in “Pagan Coast” and “West” sections in *Crossing the River.* The study discovered that in these fictional works, the colonial authority and power are exercised mainly through cultural hegemony over the colonised. Very often, the coloniser’s cultural apparatuses become the means of wielding control over the cultural, intellectual and even existential aspects of the slaves. The liberation of the individual is made possible through forms of resistance and various oppositional strategies seeking to sever such power relations. Thus, decolonising consciousness of the colonised evolves in two ways to realise such resistance; first, the protagonists employ subversive strategies in which the colonial discourses and ideologies, the foundations upon which colonialism rests, are subverted. Second, it undermines the representations of colonial authority and power, thereby formulating concrete and conscious opposition to colonialism. Phillips’s novels do not talk about anti–colonial resistance formed at the political, social and economic level; his concern, as analysed in the thesis, is mainly about the resistance at the psychological sphere. What emerges in his fiction is that his characters who exhibit such anti–hegemonic resistance to colonial slavery do make their struggle possible and remain ‘almost’ liberated from their colonial situation. Though their resistance does not fully liberate them socially and politically, such process of resistance is sustained through their decolonising consciousness as a continuing process.

Colonial projects, postcolonial circumstances, geographical shifts, alienation of self, colonial mimicry etc., though psychologically treated in this thesis, nevertheless stand in relation to the material context, which is the larger stage on which the human drama of (dis)orientation is unravelled. The most frequented tool to analyse such material contexts of colonialism in cultural studies remains to be Marxist theories even today. However, the researcher acknowledges that a Marxist approach is not directly applied in relation to the research undertaken in the thesis, while he is aware of the fact that most of the critics and thinkers who have come to help clarify the particular focus of this thesis – namely, psychological (dis)orientation of postcolonial subjects – are in fact people whose original inspiration is, consciously or unconsciously, Marxism. The researcher on his part, however, chose to concentrate on the particular focus of this thesis, namely, the contextual examination of psychological disorientation/orientation of postcolonial subjects, though he does not disclaim Marxism's significant role in analysing the consequences of colonialism.

While conducting investigations into various postcolonial experiences, the research simultaneously discovers the gaps and silences in the present study. Dwelling upon such unexplored themes and subject matters, the study proposes to open up further research fields and areas in Caryl Phillips's fiction. One general inference to be drawn from Caryl Phillips's works is that despite belonging to the black British writers and postcolonial writers, he escapes an easy fixation to the above categories. Although Western colonialism and its repercussions on human psyche receive main thrust in his writing, his aesthetic explorations transcend such fields of study. Accordingly, an investigation into the treatment of women, both the black and the white, and their subaltern and dominant positions in Phillips's fiction could be of a rewarding area for a further research. While dealing with postcolonialism, Phillips's fiction also exhibit remarkable affinities with other contemporary critical fields. Thus, studies on postmodernism, globalisation, historical imagination, formation of self (Bildungsroman) etc., as depicted in his novels are also rewarding areas of investigation and research. As Phillips fundamentally focuses, in fiction, on the displacement, migration and transformation of identity, he incorporates befitting stylistic methods to suit such displacements. Therefore, a rewarding area for a prospective study could be the correlations between Phillips's themes of displacements and corresponding techniques employed by him.

As one of the most talented writers among the contemporary postcolonial writers like Kazuo Ishiguro (1954–), Salman Rushdie (1947–),Hanif Kureishi(1954–), Anita Desai (1937–), David Dabydeen (1955–), Timothy Mo (1950–), Vikram Seth(1952–) and Sadie Smith (1975–), Caryl Phillips deserves particular attention due to his wide variety of concerns regarding humanity. What provides originality to the often meditated and imagined postcolonial themes of 'belonging,' 'home,' 'migrations,' 'identity' 'racism' etc., is his carefully crafted but involved investigations into the psychological experiences of the people painfully uprooted from their selves and their past. His fiction today remains a testimony to the European colonialism and the psychological havoc it plays irrevocably on its victims. Thus the present study, through its investigation into the psychological experiences of postcolonial conditions, is expected to shed some light on some of the fundamental aspects of postcolonial relationships and experiences.

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