COLONIAL AND POSTCOLONIAL CONTEXT IN CARYL PHILLIPS'S NOVELS: THE FINAL PASSAGE AND A STATE OF INDEPENDENCE

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Yeşim MERSİN ÇAL

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ÖZET

CARYL PHILLIPS'İN NİHAİ GEÇİT VE BİR BAĞIMSIZ DEVLET ADLI ROMANLARINDA SÖMÜRGE VE SÖMÜRGECİLİK SONRASI BAĞLAM

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Bu tez, Caryl Phillips'in Nihai Geçit ve Bir Bağımsız Devlet romanlarını, sömürge yönetiminde ve sonrasında yaşanan süreçleri ve bu süreçlere ait terminolojinin analizlerini kapsamaktadır. Phillips, Karayip takımadalarından biri olan St. Kitts ve Nevis'te doğmuş ve yazarlık hayatı boyunca sömürge öncesi ve sonrasındaki süreçlerin Britanya İmparatorluğu'nun Karayipli yerel halkın kimliklerinde, kültürlerinde ve sosyal yaşam alanlarındaki etkilerini konu edinen eserler ortaya koymuştur.

Nihai Geçit romanı 1985 yılında, Britanya İmparatorluğu'nun sömürgeci etkisini yitirmeye başladığı dönemde yazılmıştır. Bu roman, hayatları sömürgecilik sebebiyle değişen ve baskı altına alınan Karayiplilerin, sosyal ve ekonomik sebeplerle Britanya'ya göç edişlerini, mültecilerin orada yaşadıkları kimlik sorunlarını, karşılaştıkları önyargı, ayrımcılık ve ırkçılığı İngiltere özelinde gözler önüne sermektedir.

Bir Bağımsız Devlet romanı 1986 yılında önceki romanın devamı niteliğinde yazılmıştır. St. Kitts ve Nevis'lilerin İngiliz himayesinden ayrılıp bağımsızlık ilan etme çabalarını konu edinen bu roman, uzun yıllar sonra İngiltere'den memleketine dönen, iki kültür arasında bocalayan, melez ve arafta bir karakterin anlatımı ile sunulmuştur. İki roman da sömürgecilik ve sonrasına ait süreçleri, temsilleri ve sömürge algısını yansıtmaktadır. Dolayısı ile kimlik, melezlik, öykünme, yersizlik ve yurtsuzluk kavramları bu tezin ana konularını oluşturmaktadır. Caryl Phillips'in söz konusu iki romanının da analizi, sömürge ve sömürge sonrası teorilere, ilgili kuramcılara ve çalışmalarına atıfta bulunularak yapılmıştır.

Anahtar Kelimeler: Emperyalizm, Sömürgecilik, Sömürge Sonrası Dönem, Caryl Phillips, Nihai Geçit ve Bir Bağımsız Devlet.

ABSTRACT

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The present work is dedicated to the analysis of Caryl Phillips's novels The Final Passage and A State of Independence within the context of colonial and postcolonial processes and its related terminology. Caryl Phillips was born in St. Kitts and Nevis which is one of the Caribbean Islands and he wrote several novels in his writing career on the effects of the British Empire on the identities, cultures and social living spaces of local Caribbean people in the colonial and postcolonial processes.

The novel The Final Passage was written in 1985 when the British Empire began to lose its colonial influence on St. Kitts and Nevis. This novel reveals the immigration of the Caribbean people to Britain for social and economic reasons, their lives changed and oppressed due to the colonization, identity problems, prejudices, discrimination and racism they faced in mother land.

A State of Independence was written in 1986 as the sequel to the previous one. This novel, which is about St. Kitts and Nevis people's struggles of leaving the British protectorate and declaring the independence, is presented with the narrative of a hybrid and purgatory character who returned to his hometown from England after long years and wavered between two cultures. Therefore, both novels reflect the experiences, representations, perceptions related to the colonial and postcolonial processes. The concepts of identity, hybridity, mimicry, home and unhomeliness are the main topics of this dissertation. Phillips's two novels in question are analysed with references to colonial and postcolonial theories, related theorists and their works.

Key Words: Imperialism, Colonialism, Postcolonialism, Caryl Phillips, The Final Passage and A State of Independence.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS..... i
ÖZET..... ii
ABSTRACT..... iii
TABLE OF CONTENTS..... iv
TABLE OF ABBREVIATIONS..... v
INTRODUCTION..... 1

CHAPTER ONE
THEORETICAL FRAMEWORK: IMPERIALISM, COLONIALISM AND POSTCOLONIALISM

1.1. Theoretical Framework: Imperialism, Colonialism and Postcolonialism 4

CHAPTER TWO
COLONIAL AND POSTCOLONIAL FRAMEWORK IN THE FINAL PASSAGE

2.1. Colonial and Postcolonial Framework in The Final Passage 22

CHAPTER THREE
COLONIAL AND POSTCOLONIAL FRAMEWORK IN A STATE OF INDEPENDENCE

3.1. Colonial and Postcolonial Framework in A State of Independence 41

CONCLUSION..... 61
REFERENCES..... 64
VITA..... 68

TABLE OF ABBREVIATIONS

FP	The Final Passage
ASI	A State of Independence

INTRODUCTION

Caryl Phillips (1958-), as a British writer of Afro-Caribbean descent, occupies an important place among the writers who take former British colonies into consideration. He explores wide range of subject matters such as immigration, cultural intersections and clashes between Caribbean and British nationalities, racism, discrimination and displacement by making use of authentic subject matters within a distinctive narrative technique. His selected novels mainly focus on the lives of West Indians who try to survive in both their homeland and mother country under the oppression of British colonial administration. Therefore, it necessitates handling the historical peculiarities of Caribbean migration to Britain in order to interpret it properly related to the social and historical conditions of the era. It is also a necessity to present Caryl Phillips as a writer and his position in Anglo-Caribbean literature as one of its influential representative. Phillips, as an immigrant brought up in Britain, constructs his plot stories and characters under the influence of migrant heritage; therefore, one of the focus point of this dissertation is to introduce Caribbean experience both under the colonial hegemony in their homeland and in Britain, presented as the mother land by making use of migrant writing concept.

In this regard, the logic of the colonizer and the position of the colonized are the central issues which necessitate clarifying the nature of colonial and postcolonial practices in that the colonial practices of the dominant power include re-defining the indigenous cultures and inserting the European values into the centre. Therefore, there appears a binary opposition which divides the humanity into two parts as European and non-European. From this standpoint, the colonizer justifies the argument that the mission of modernizing "civilizations in decay, as manifestations of degenerate societies and races in need of rescue and rehabilitations by a civilized Europe" (Ashcroft et.al, 1998: 158). As the natural outcome of such an expansionist manner, the Eurocentric values and intellectual systematics of colonizers have started to be questioned world-wide by scholars, academicians and writers. In this context, postcolonial studies have sheltered new theories and notions which contextualize the problematic nature of colonial exercises and its results:

> Postcolonial theory is always concerned with the positive and negative effects of the mixing of peoples and cultures, whether it be through colonial domination and the transmutation of indigenous cultures, or the hybridization of domestic metropolitan cultures as a result of immigration (Young, 2016: 69).

The changes and clashes between cultures under the colonial domination are applicable to Phillips's two selected fictions; therefore, they are to be evaluated in the present dissertation within the context of colonial and postcolonial theories. This dissertation is divided into three chapters. The first chapter titled as "Theoretical Framework: Imperialism, Colonialism and Postcolonialism" handles the theoretical definitions of imperialism, colonialism and postcolonialism by giving references to significant theoreticians such as Ania Loomba, Ashcroft and et.al., Frantz Fanon, Edward Said, Homi Bhabha, Gayatri Spivak and so on. This chapter deals with the occurrence of colonization and its systematics which lead to the postcolonial practices specific to Caryl Phillips's works and colonial history of St. Kitts and Nevis.

The second chapter entitled as "Colonial and Postcolonial Framework in The Final Passage" deals with Phillips's first novel The Final Passage, from the perspectives of a Black immigrant family in England, within the colonial and postcolonial context. It mainly focuses on the migration waves from the former colonies to Britain during and after World War II. It also analyses the practices of colonial power in St. Kitts and Nevis and its effects on the social and cultural transformation of local people which cause local people to migrate the colonizer's land in need of finding better social and financial opportunities. As the idealised mother country, England does not welcome West Indian immigrants contrary to the expectations. They have experienced the discrimination, racist policies, and social injustices in English society. The possible outcomes of such immigration waves such as cultural disorientation, home and belonging problems, psychological turmoil of immigrants, racism and discrimination will be handled with the key concepts of postcolonialism such as in-betweenness, ambivalence, inferiority and superiority complexes, and sly civility.

The third chapter entitled as "Colonial and Postcolonial Framework in A State of Independence" analyses Caryl Phillips's second novel which deals with the ending process of colonialism and the country at the dawn of the independence under the effect of neo-colonial practices from the perspective of a Caribbean returnee who has spent

twenty years in England. The independence declaration fails in satisfying the needs of islanders in the countryside; however, the politicians enjoy the facilities in return for the surrender of the country by neo-colonial U.S policies. Phillips successfully links Caribbean people's struggles for personal independences with administrative ones. The issue of homecoming blended with celebration of black national identity in the decolonisation process of St. Kitts and Nevis will be analysed through some key concepts that are directly related to postcolonialism such as unhomeliness, rootlessness, alienation, mimicry and hybridity along with the passages from the novel.

CHAPTER ONE
THEORETICAL FRAMEWORK: IMPERIALISM, COLONIALISM AND POSTCOLONIALISM

The aim of this chapter is to explore the key terms that will be elaborated in this thesis, such as imperialism, colonialism and postcolonialism; therefore, the study will primarily delineate the intricate relationship between imperialism and colonialism. The two terms can be "interchangeably used" (McLeod, 2000: 7); however, one may still point out certain differences. Imperialism is "the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory," while colonialism is referred as "the implanting of settlements on distant territory" (Said, 1994: 8). From this standpoint, imperialism could be regarded as the precursor of colonialism on the basis of thought by means of which subjugation and justification are carried out.

Ania Loomba, the author of Colonialism and Postcolonialism (1998), presents a different approach and retraces the etymology of the words. In Latin, the word 'colony' means 'farming' (1998: 8) and 'imperium' refers to 'command' or 'superior power' (1998: 10). She does not only object to the placement of the terms in a chronological order but also defends the opinion of evaluating them in a historical context:

> The distinction between pre-capitalist and capitalist colonialisms is often made by referring to the latter as imperialism. This is somewhat misleading, because imperialism, like colonialism, stretches back to a pre-capitalist past. Imperial Russia, for example, was pre-capitalist, as was Imperial Spain. Some commentators in fact place imperialism as *prior* to colonialism (Boehmer 1995: 3). Like 'colonialism', imperialism too is best understood not by trying to pin it down to a single semantic meaning but by relating its shifting meanings to historical processes (1998: 10).

Whether etymologically or historically defined, imperialism and colonialism could be evaluated in terms of construction or exercise of power for some certain goals of states which may be "economic, military, political domination" (Kohn and Reddy, 2012: 1). In this sense, various purposes of hegemonic powers may appear in different contexts; therefore, the essential difference between imperialism and colonialism, as Kohn and Reddy state, shows itself up in their way of exercising:

the practice of colonialism usually involved the transfer of population to a new territory, where the arrivals lived as permanent settlers while maintaining political allegiance to their country of origin [while] the term imperialism draws attention to the way that one country exercises power over another, whether through settlement, sovereignty, or indirect mechanisms of control (Kohn and Reddy, 2012: 1).

Hence, imperialism gives a reference to the claim for the control of a competent country over another thanks to the former's more advanced governmental position while colonialism is the actualization of that claim: "Imperialism is in some respects a more comprehensive concept and colonialism might appear to be one special manifestation of imperialism" (Osterhammel, 2005: 22).

Above all definitions, there have been many debates on the connection between imperialism and capitalism. As a result of the Industrial Revolution in the 18th century, the need for raw materials and new marketing strategies, Western countries inclined to exploit new lands in order to make use of cheap labour. As a matter of fact, definitions or interpretations of imperialism are various and, correspondingly, there also have been some critics who read imperialism on the economic basis. As for Lenin, one of the catalysts or major motivators of imperial actions is at the finance-centered disposal:

[…] Imperialism is capitalism in that stage of development in which the dominance of monopolies and finance capital has established itself; in which the export of capital has acquired pronounced importance; in which the division of the world among the international trusts has begun; in which the division of all territories of the globe among the biggest capitalist powers has been completed (1999: 92).

Claiming that financial oligarchies have parcelled the world, Lenin focuses upon the distribution of power by means of colonial expansion. In other words, one can infer that imperialism ignites the wick of colonialist aggression which grounds for the capitalist actions. Lenin summarizes the quest of imperial Europe, especially England, by revealing the causes and effects, and intricate relationship between imperialism and capitalism:

The causes are: 1) exploitation of the whole world by this country; 2) its monopolistic position in the world market; 3) its colonial monopoly. The effects are: 1) a section of the British proletariat becomes bourgeois; 2) a section of the proletariat permits itself to be led by men bought by, or at least paid by, the bourgeoisie. The imperialism of the

> beginning of the twentieth century completed the division of the world among a handful of states, each of which today exploits (i.e., draws superprofits from) a part of the "whole world" only a little smaller than that which England exploited in 1858; each of them occupies a monopoly position in the world market thanks to trusts, cartels, finance capital and creditor and debtor relations; each of them enjoys to some degree a colonial monopoly... (Lenin, 1999: 105-106).

The natural outcomes of The Industrial Revolution such as the need for new resources, market places, cheap labour and growing investments necessitated taking actions and new regulations for European powers. Regarding themselves as superior and civilised, they tried to justify their colonial activities under the mask of "Eurocentrism" (Amin, 1988) which is a "paradigm for interpreting a (past, present and future) reality that uncritically establishes the idea of European and Western historical progress/achievement and its ethical superiority, based on scientific rationality and the construction of the rule of law" (Araujo and Maeso, 2015a: 1).

Mounting an argument that Europe is far superior in terms of modern civilization, social and political condition, European imperial powers attributes the "mission of civilising" to themselves (Fischer-Tine and Mann, 2004: 25). It can be categorized in the framework of "cultural imperialism" (Tomlinson, 2001: 2) and Eurocentrism. The way of actualization depends on a simple debate: "the British felt obliged to justify their rule in a European idiom. The most powerful tool of self-legitimation was the colonizer's claim to improve the country and bring the fruits of progress and modernity to the subject people" (Fischer-Tine and Mann, 2004: 25). By way of explanation, colonizers create such a false context that there has no choice left for "subject people" (Fischer-Tine and Mann, 2004: 25) other than being "despotic/constitutional, medieval/modern, feudal/capitalist' (Chakrabarty, 1992: 6).

"Europeanization" (Amin, 2009: 180), which is "simply the diffusion of a superior model, functions as a necessary law, imposed by the force of circumstances" (Amin, 2009: 180), or Eurocentrism, constitutes the transition process from imperialism to colonial practices, as Loomba claims: "Consequently, they tried to transform the colonized landscape into the civilized countries similar to home country" (Loomba, 1998: 5). In brief, imperialism is a theoretical term which paves the way for the legitimization of control by means of either/both army or/and economic regulations

after which colonial practices take its position. As the unavoidable result of imperialism, colonialism is:

> a settlement in a new country… a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up" (Loomba, 1998: 1).

Conquering or controlling has been one of the oldest instincts of humankind; thus, colonial activities have repeatedly occurred throughout the World history. Many examples of empires such as Romans, Mongols, Greeks, Russians and Ottomans etc. can be counted as great and long-lived empires and in this context, it is not wrong to say that they left their marks on the World history: "More than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism" (Ashcroft et al., 2002: 1).

However, the definitions and types of colonialism may vary in terms of the contexts they are used in. It is not a static term because each definition cannot cover the scope of the context. Generally speaking, colonialism is referred as "a settlement in a new country" (Loomba, 1998: 2-3) or in other words "settler colonialism" (Giuliani, 2012: 106). Due to the fact that the transformation of the colonial activities, especially after the Renaissance and industrialization, has showed a great deal of change in terms of its occurrence and results, it does not fit in such an incomplete definition.

By contrast with contexts where the relation between the dominant and dominated group presupposes a single bipolar power relation (namely, exploitation colonialism), under conditions of settler colonialism the dominated group is sharply divided into two radically distanced groups: prior inhabitants (indigenes) and outsiders (migrants) (Giuliani, 2012: 106).

Ania Loomba classifies and attaches some annotations to the multiple accounts of colonialism in terms of Marxist criticism as: "[…] the subject locates a crucial distinction between the two by classifying the earlier colonialisms as pre-capitalist and modern colonialism as performing alongside capitalism in Western Europe […]" (1998: 3). Moreover, Loomba arrives at a conclusion as: "[…] these modern European colonialists brought and adopted new and different kinds of colonial practises which

altered the whole world in such a way that the other [earlier] colonizers or conquerors did not […]" (1998: 3).

The intimate relationship between imperialism and colonialism overlaps with the ultimate aims of European colonizers such as "dominating, restructuring, and having authority" (Said, 1994: 3). By means of technological and financial advancements, the West accepted itself as far 'superior' and 'civilized'; as a result, it enabled them to enjoy their power in the East behind the camouflage of 'bringing democracy, civilization and religion':

> other elements of the colonial conquest, such as the introduction of Christianity or European languages… The end of European overseas colonial hopes that areas that had been subject to it would be able to assimilate the positive aspects of modernity, like democracy and development (Bernhard et al., 2004: 227).

Invaders make use of a wide variety of tools to create authority and domination such as military, finance, culture and religion, as well. Forcing and injecting the idea that the priory of civilisation is the submission of Eurocentric values, colonizers have combined some doctrines and concepts with the exploitation of Christianity: "Eurocentrism is also present in the assumptions and practices of Christianity through education and mission activity" (Ashcroft, 1998: 92). As an ideological tool, Christianity has also been dictated as "the identification of 'white' national values" (Ashcroft, 1998: 223).

The suppressive nature of colonialism cannot be explained only within a theological context. One may claim that colonialism is the matter of representation at the same time, which necessitates asking of the question: "who's representing who?" (Bhabha, 1994: 4). When the representation issue is in concern, Edward Said's work Orientalism is accepted as one of the most referenced work in colonial context. Said analyses the representational controversies from the perspective of East and West, or "orient and occident" (1978: 2) in his own words: "Orientalism is a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident'" (1978:2). Furthermore, he claims that it is almost impossible to understand the position of the colonizer and the colonized without presenting the systematics of Orientalism:

My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. Moreover, so authoritative a position did Orientalism have that I believe no one writing, thinking, or acting on the Orient could do so without taking account of the limitations on thought and action imposed by Orientalism (1978: 204).

European imperialism, lasting for two centuries from 18th and 19th centuries, came to its end following the independence of many colonies in the second half of the twentieth century. However, as Said claims, - it still continues: "I don't think colonialism is over, really. I mean colonialism in the formal sense is over" (1978: 2). In fact, although the colonized obtained their own independent, colonialism had had a deep impact on them; it survives to be seen in many forms as Said discusses: "the colonialism lives on academically through its doctrines and theses about the Orient and the Oriental" (1978: 2). Orientalism is a notion which clearly makes upside down the deep-seated systematics of thoughts and reconstructs well-established positions of the Orient and the Occident:

Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the orient" and (most of the time) "the occident". Thus a very large mass of writers among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrations, have accepted the basic distinction between East and West as the starting point for elaborate accounts theories, epics, novels, social descriptions, and political accounts concerning the orient, its people, customs, "mind", destiny and so on. (Said, 1978: 2)

Due to the colonizer's belief that their culture is superior and the central one, native subjects are defined as 'exotic', dark, 'dangerous', 'undeveloped', ignored, and savage, so they are marginalized and subjugated. Owing to such assumptions and prejudices, colonized subjects are called "the other" (Ashcroft, 1998: 92). It is a kind of reflexive paradox in that the West defines itself against 'the other'; or by way of explanation, the Orient "has helped to define Europe (or the West) as its contrasting image, idea, personality, experience" (Said, 1978: 1-2). All in all, the stereotypical assumptions and representations of Orientalism give the framework of assessments on the East and the West through which identified objects, active agents, and their manners can clearly be presented:

it is, above all, a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with power political (as with a colonial or imperial establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences), power cultural (as with orthodoxies and canons of taste, texts, values), power moral (as with ideas about what 'we' do and what 'they' cannot do or understand as 'we' do). Indeed, my real argument is that Orientalism is—and does not simply represent—a considerable dimension of modern political-intellectual culture, and as such has less to do with the Orient than it does with 'our world' (Said, 1978: 29).

After the peak point of the colonial processes, waves of decolonization began in the British Empire in the 20th century. Moreover, the nationalist movements were on the rise and this led to greater resistance of colonized subjects against colonial hegemony. Governing expenses of colonial territories accelerated the decay and gave rise to announcements of independences in a large number as regards the decolonization. Accordingly, postcolonialism as a different and inclusive field addresses the 20th century decolonization movements by former empires:

At the turn of the twentieth century, the British Empire covered a vast area of the earth that included parts of Africa, Asia, Australasia, Canada, the Caribbean and Ireland. At the beginning of the twenty-first century, there remains a small handful of British Overseas Territories. 'The British Empire' is most commonly used these days in the past tense, signifying a historical period and set of relationships which appear no longer current (McLeod, 2000: 6).

Postcolonialism, as a reaction to colonialism, actually dated back to the period before the decolonization process started: "postcolonialism is used to cover all the culture affected by the imperial process from the moment of colonization to the present day" (Ashcroft et. al., 2002: 2). One can state that postcolonialism cannot be engraved in a single definition or in a certain period of time because it does engages both before and after dissociation period of colonization: "It is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise but more flexibly as the contestation of colonial domination and the legacies of colonialism" (Loomba, 1998: 12).

In this very context, one should make an overview of historical process of decolonisation in that the pathway from the colonial age to the postcolonial condition may help understanding the cause and effect relationship in question. The

decolonisation waves can be categorized in three sections, one of which was after the declaration of American independence in 1774. The second one covered the period from the late the 19th century to the 20th century in which there were South African, New Zealand and Canadian settlers built 'dominions', which, however, announced their dependence to the British Empire. The last one was after the Second World War and covered African countries, Jamaica, Trinidad and Tobago in the Caribbean Islands (Young, 1976: 92), which is the main concern of this study. However, the political, social, cultural and literary effects of colonization were the precursor of postcolonial theory which deals with before and after the colonization period and accordingly its effects on the indigenous people and their cultures:

> All post-colonial societies are still subject in one way or another to overt or subtle forms of neo-colonial domination, and independence has not solved this problem. The development of new élites within independent societies, [often buttressed by neo-colonial institutions] the development of internal divisions based on racial, linguistic or religious discriminations, the continuing unequal treatment of indigenous peoples in settler/invader societies, all these testify to the fact that post-colonialism is a continuing process of resistance and reconstruction (Ashcroft et all., 2006: 1).

Before the term 'postcolonialism' were in use, the literatures produced by the colonized were named as 'Commonwealth or Third World Literature': "[…] the textual forms that emerged as 'resistance' to imperial domination were referred to by a multiplicity of terms: Commonwealth Literature, New English Literature, Literature in English, Third World Literature, World Fiction, Minority Literature, Multicultural Literature, or Postcolonial Literature […]" (Ako, 2013: 3).

The literature produced during the colonization period both in the colonies and the colonizer's country dealt with the relationship between the colonizer and the colonized as the focal point. The texts were written in English from the European point of view, so they were evaluated as literatures in English dealing with the creation of a common point between the colonizer and the colonized (McLeod, 2000, 10); thus, the Commonwealth literature was claimed to lack the authenticity and national concerns. After the independence declarations of the colonized people in their countries in Caribbean Islands such as Jamaica, St. Kitts and Nevis, Trinidad, Barbados etc. in the 1970s, the concern of writers and critics was on the reconsideration of colonial processes, their consequences and effects. This led to a radical change of literary

discourse from Eurocentric to none-Eurocentric one, which was the transitory process of denotation from the Commonwealth to postcolonial literature:

> Postcolonial" has been the stage following "independence" that is differentiated with attempts of constructing a "national literary history." Nevertheless, European "imperial domination," still continues to shape contemporary world and literature. Thus, it is more proper to use "postcolonial" to define cultures impacted by the ideology colonialism from the "process" of colonization till today (McLeod, 2000: 2-3).

The postcolonial studies have filled the gap of inadequate theories of social and cultural differences, as Ashcroft states: "the idea of 'post-colonial literary theory' emerges from the inability of European theory to deal adequately with the complexities and varied cultural province of post-colonial writing" (2002: 10). Therefore, one can claim that postcolonial studies are intrinsic relations of certain study fields including "the theories, texts, political strategies, and modes of activism that engage in such questioning which aim to challenge structural inequalities and bring about social justice" (Boehmer, 2005: 342).

Major figures such as Edward Said, Homi K. Bhabha, Frantz Fanon and Gayatri C. Spivak have developed and transformed postcolonial strategies. Their works and theories occupy an influential place in colonial and postcolonial literary theories which are to be utilized and referenced in this study. One of the prominent figures in postcolonial studies, Homi K. Bhabha developed the concepts of *ambivalence, mimicry, hybridity, in-betweenness, third space* and *unhomeliness,* all of which are interrelated with each other. Bhabha extended the concept of cultural "stereotypes" which was first introduced by Said (1978: 58) and combined it with his concept of 'ambivalence'. Said moots that the Oriental is portrayed as "irrational, depraved (fallen), childlike, different; thus the European is rational, virtuous, mature, normal" (1978: 40) just for the sake of justifying colonizers' compulsion to rule them. Bhabha underlines his interrogation of the authority of the imperialist powers by stating the concepts of "stereotype" and "ambivalence" together:

> It is recognisably true that the chain of stereotypical signification is curiously mixed and split, polymorphous and perverse, an articulation of multiple belief. The black is both savage (cannibal) and yet the most obedient and dignified of servants (the bearer of food); he is the embodiment of rampant sexuality and yet innocent as a child; he is

> mystical, primitive, simple-minded and yet the most worldly and accomplished liar, manipulator of social forces (Bhabha, 1994: 82).

Bhabha openly presents the duality in the relationship between the colonizer and the colonized through the term of 'ambivalence' which was not pleasing for the colonizer at all since it disturbs the simple relationship between the colonizer (self) and the colonized (the other). Bhabha refuses to look at this relationship from a single point of view. On the contrary, he insists on multiple points to question, understand and evaluate because it is not a clear-cut one with compatible, unchanging and permanent parts.

Bhabha defines the term mimicry as germane to ambivalence. He presents the term as "the desire for a reformed, recognisable Other, *as a subject of a difference that is almost the same, but not quite*" (1994: 86) and he spots the existence of ambivalence also in mimicry with his expression "almost the same" (1994: 86). He argues that colonial subjects are never expected to be the exact replicas of the colonizer which would cause them to question their practices and disciplines and this would be dangerous since it would undercut their authority and monolithic power. Bhabha emphasizes the importance of mimicry by claiming that "the effect of mimicry on the authority of colonial discourse is profound and disturbing" (1994: 86). Even if the colonial power does not hedge off the process of mimicry because of the potential threatening outcomes of it, the ambivalent aspect would not change. Accordingly, the first step of mimicry is communication and from the very beginning, it is prevented due to the gap between what is said and understood. Therefore, it turns out to be a process of reproduction, hybridity and ambivalent imitation which comes out to be neither complete nor perfect.

> […] the discourse of mimicry is constructed around an *ambivalence*; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. The authority of that mode of colonial discourse that I have called mimicry is therefore stricken by indeterminacy: mimicry emerges as the representation of a difference that is itself a process of disavowal (Bhabha, 1994: 86).

Bhabha argues that ambivalence or hybridity is inevitable since perfect imitation is impossible. So the colonized gets the chance of subverting master discourse or authority. He depicts the colonial subject as the forced one to produce an excess cultural imitation which revises colonial discourse because a complete imitation is impossible to

achieve. Therefore, the colonial subjects embody their new hybrid identities. However, as Bhabha explains, this is indeed a process of "disavowal" (1994: 86) and a great threat against colonial hegemony.

Bhabha's concept of hybridity occupies a strategic place in postcolonial theories. Interaction and congruity of two different and authentic cultures naturally give rise to the conflicts, deformation and transformation. In this context, hybridity is "[T]he interstitial passage [liminality] between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha, 1994: 5). Accordingly, hybridity means cross-cultural exchange ending in the creation of a new one that deconstructs all preconceptions between colonizer and colonized, the East and the West, self and other taking no account of the hierarchical nature of the imperial process as Bhabha emphasizes: "It is the power of hybridity that enables the colonized to challenge "the boundaries of discourse", and which "breaks down the symmetry and duality of the self/Other, inside/outside and establishes another space of power/knowledge" (1994: 165). As Bhabha claims, hybridity is a new space where the colonized and the colonizer culture, traditions, language etc. melt in each other and form a totally new one which is now familiar for both sides and highlights "their interdependence and the mutual construction of their subjectivities" (Ashcroft et al., 1998: 118). Moreover, Bhabha points out the creative space at stake that:

> the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory (…) may open the way to conceptualizing an *inter*national culture, based not on the exoticism of multiculturalism the diversity of cultures, but on the inscription and articulation of culture's hybridity (Bhabha, 1994: 38).

The space of hybridity, where the colonized subjects can articulate a hybrid culture, belongs not only to the colonized ones but also to colonial masters, which is "the 'in-between' space that carries the burden and meaning of culture, and this is what makes the notion of hybridity so important" (Ashcroft et al., 1998: 119). To Bhabha, the crucial consequence of hybridity is that the native ones can evaluate the colonial power from every aspect not only the developments but also contradictions, which leads to the questioning of imperial authority, to the resistance against its implementations and impositions and eventually to the subversion of it.

‘Unhomeliness’ is another term Bhabha coined and linked it with the notion of hybridity. The colonial subjects are expected to get the colonizers’ culture which is emphasized to be the cradle of civilization, higher and superior and they attain some features unconsciously. On the other hand, they have the culture of the indigenous community which is reflected as barbaric and uncivilized. Because of the oppression applied on them, their connection to their origins is not as strong as it was in the past. Unfortunately, they find themselves at a point where they belong neither to the colonizer nor the colonized’s culture. As a result, maybe they are not homeless physically but unhomely culturally and psychologically: “to be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee” (Tyson, 2006: 421).

Consequently, unhomeliness can be accepted as the natural outcome of hybridity in that it is a kind of a “bridge […] a bridge, where ‘presencing’ begins because it captures something of the estranging sense of the relocation of the home and the world-the unhomeliness-that is the condition of extra-territorial and cross-cultural initiations. To be unhomed is not to be homeless” […] (Bhabha, 1994: 13). All in all, Bhabha focuses upon the hybridization process of two cultures on the borderlines “to see what happens in-between cultures” (Huddart, 2006: 6).

Frantz Fanon is one of the earliest postcolonial representatives who evaluate the issues of colonized natives from the aspect of psychoanalysis. Being Aime Césaire’s student, Fanon is affected by his ideas on colonial aspects especially colonial discourse which Césaire argues in his work Discourse on Colonialism. Césaire depicts the theory that colonialism obtrudes a colonizer way of capitalist relationships, thinking and discourse upon the colonial subjects by detaining the relationship between the colonizer and the colonized from the standpoint of “forced labour, intimidation, pressure, the police, taxation, theft, rape, compulsory crops, contempt, mistrust, arrogance, self-complacency, swinishness, brainless elites, degraded masses” (Cesaire, 1972: 81).

Fanon takes Césaire’s ideas a step further with his work Black Skin, White Masks. In this work, he discusses the problem of representation of the natives through the imperial point of view and the inferiority complex the Black people develop as result of colonial discourse defining and stereotyping them as the savage and barbaric

other who must be educated and civilized by the western self. The European languages and culture are reflected as superior and the criteria of being civilized and advanced having the right of defining the rest marginal: "The black man is not a man the colonial experience annihilates the colonized's sense of self, seals him into a crushing objecthood, which is he is not a man" (qtd. in Loomba, 1998: 143). Fanon depicts the anxiety of belonging to the centre or to be accepted by the colonized, the black people show great but futile effort to be just like the white ones, which is equal to wearing a white mask by the end of the day and is not a remedy for their distorted psyche or a way of restoring their identity/self and existence problems.

To Fanon, neither the imitation of the colonizer's lifestyle or culture nor negritude, which glorifies black race and culture but through the antonyms of the words belonging to colonial discourse, is a way of restoring identity, self-confidence and existence problems. Instead, he advises looking back to their own history, culture, traditions, understanding their invaluable importance and reflecting them in a national literature all of which enable them to regain national consciousness and power to declare national independence. Fanon in his later work The Wretched of the Earth goes on his psychological study of the colonial subjects, which is an outcome of his involvement in Algerian independence process or independence war. Fanon clarifies subjects as the relation of decolonization with fighting, the colonizers' great struggle to legitimize their colonial dominion through hegemonic discourses, how the native people are psychologically oppressed and physically tortured.

Last but not least, one can get the useful information of which he/she is in need about Gayatri Chakravorty Spivak, one of the influential postcolonial theorists, through the definition about her as a "practical deconstructionist feminist Marxist" (Jones, 2005: 228). She deals with problems of black and white women such as double-otherization by patriarchy and colonial hierarchy at the same time. By blending Marxist criticism and the theory of deconstruction, she unveils the conditions of non-white women who are oppressed politically, economically and culturally. In other words, her aim is to understand how truth is constructed to unsettle and decentre meaning.

Spivak addresses various questions related to the relationship between native people and colonizers and tries to find sense-making answers as to what extent the

natives are silenced by the colonial authority. If their language, culture and psychology are permanently incurable, is it possible to restore them? If speaking is possible for the subaltern, can the elite or intellectuals represent them or not? In such a chaos, do the women really exist? (Loomba, 1998: 7). These are all about the suppressed and powerless nature of the subaltern.

The questions above give way to numerous influential essays the most widely known and argumentative of which is "Can the Subaltern Speak?" She discusses the subjects asked in the questions above and reaches a negative conclusion that it is impossible for the silenced subaltern to speak because oppression on them does not end through on-going applications of colonialism despite decolonisation. She adds that the subaltern can speak means that he/she is not subaltern anymore because the tools to be heard or seen by the patriarchal or imperial power are impossible to have for the subaltern.

Other major concern of the essay is the possible results of the representation of the subaltern by the postcolonial intellectuals. Spivak claims that representation, consciously or not, contains the intellectuals' ideology and this is equal to fixation of the heterogeneous subaltern subjects into homogeneous ones under certain categories like women, men, race, class, nation, religion, etc. Spivak criticizes that essentialist approach since it permanently generalizes the subaltern people according to their category's unfixed and common features just for the sake of the continuity of their belonging to that category (1988: 34). On the other hand Spivak approves "strategic use of positive essentialism", a concept coined by her. Meaning "the strategic use of positive essentialism in a scrupulously visible political interest," (Spivak, 1993: 3) it helps the nationalities, ethnic groups or minority groups attain the goal of representing themselves and their problems. i.e. claiming equal pay for women in the workplace.

All theories aforementioned are applicable to the colonization history of the British West Indies which are among other states going through the phases of European colonial rule. Claiming that they are the superior race representing the civilisation and high culture, they have the mission of civilising the "primeval man" (Said, 2000: 327). However, such approaches have accelerated the independence declarations and those islands in the Caribbean Sea all gained their independence legally but for a long time

on-going colonial practices under new excuses has not ended. The effects of colonialism and post-colonialism either in the native lands or in the faraway lands those of the colonizers took a really long and devastating time; therefore, the recovery and refinement process of the colonized lands and people occupied wide range of time, too.

The West Indies attracted the attention of Christopher Columbus at the end of the fifteenth century and from then on they were colonized by the French, the Dutch, the Spanish and the British. The British colonization lasted during the seventeenth and the eighteenth centuries beginning with the colonization of St. Kitts in 1623 and Nevis in 1628 which was also the last state wrestling free from British rule in 1983. During colonization period, The British exploited the islands through classical trade (providing goods from the islands for the Empire but not giving the adequate profit) and slave trade which meant bringing the slaves mostly from Africa to force them work on the West Indian sugar plantations till the Slavery Abolition Act in 1833. During the colonization period, the colonized people living on the each colonized islands lived racism, otherization, discrimination, physical and psychological torture, humiliation. Nevertheless, these did not retain them from migrating to Britain, which was imposed as the mother country, to have better life, economic and educational conditions.

After World War II, Britain experienced a massive flux of immigration which the empire supported since cheap human work force was severely needed for industry: "The newcomers to Britain had answered the country's "call" for manual labour to re-build its towns and cities-particularly in construction, transport and nursing-after the wartime devastation" (Goodwin, 2008: 82). Unfortunately, the Caribbean immigrants just experienced shattered mother country illusion which did not welcome them at all, and this disillusionment has been observed as a long process engraved in people's minds, hearts and souls.

Being the member of a Caribbean immigrant family and born in St. Kitts and Nevis, Caryl Phillips is a distinctive writer who writes in a wide variety of novels, plays, critiques and essays. He creates original works in terms of their subject matters and narrative techniques he chooses. The themes of colonization and postcolonialism such as racism, displacement, unhomeliness, hybrid and transformed identities, prejudices and stereotypes are frequent ones readers meet. Phillips also focuses on

human relationship in the framework of families migrating from their country to the "Mother land" and the position of their children as the second generation: "The tension between loneliness and belonging, which is after all the common fate of exiled people, is perhaps most dramatically played out in the context of the dysfunctional family, another common denominator of Phillips´s characters" (Ledent, 2004: 9).

The thing differentiating Caryl Phillips from his contemporaries is the way of handling the subject in that he constructs his fiction through complicated human relations and unanswered questions Phillips has been exposed throughout his own life quest and the characters he created in his novels. Accordingly, readers may easily trace many similarities between Phillips's life and characters of the novels; therefore, his first two novels The Final Passage and A State of Independence are accepted as semi-autobiographical ones. While The Final Passage (1985), , presents the post-war atmosphere and migration waves from the West Indies to Britain, the second novel A State of Independence (1986) reflects the psychology of immigrants who do not feel 'settled' in the new country they has just come for new hopes and lives, as a result decide to return back to their old country:

> My parents, and other West Indian migrants, persevered in the face of much hostility and prejudice, particularly over housing, and employment. By the 1970s their children's generation, my generation, was still being subjected to the same prejudices which had blighted their arrival, but we were not our parents. You might say we lacked their good manners and the ability to turn the other cheek. Whereas they could sustain themselves with the dream of one day 'going home', we were already at home. We had nowhere else to go and we needed to tell British society this (Phillips, 2001: 242).

The history of decolonization has a great impact on the populations and cultures of both Caribbean and Britain in that the migration phenomenon reciprocatively and irreversibly changes the structures of the societies as Phillips claims:

> Politically, culturally and linguistically, the Caribbean artist is a special kind of migration. Wherever one happens to be in the Caribbean, at least two or more continents and cultures have already provided the bedrock upon which one's identity has been forged. It is a birthright that embraces Europe, Africa and Asia (2001: 131).

Phillips's sequel novels The Final passage and A State of Independence mainly revolve around the theme of such bipolar immigration, and correspondingly the themes of

search for ‘identity and home’, ‘displacement and mobility’, ‘racism’ in the framework of ‘being white superior or black inferior’ etc. are dominant ones in the plot construction of the novels.

On the one hand Leila, the protagonist in The Final Passage, moves from the Caribbean Island to Britain, Bertram of A State of Independence immigrates to St. Kitts as the opposite direction, on the other hand. The common point between the two main characters is that they change their places for the sake of realizing their expectations and hopes; however, their quests end in disappointment after facing the disillusionment in ‘the old country’ and ‘mother land’. The anxiety of belonging, displacement and in-betweenness summarizes both the novels and the history of colonization and decolonization. In relation to the characterization and the vivid reflections of life-like conditions in the novels, one may state that Phillips openheartedly inserts his own life story into the fiction as a guide, shareholder and witness of devastation occurred throughout and after colonial actions: “Some people have little choice but to live in this state of high anxiety. Some others hurry to make plans to leave. I have chosen to create for myself an imaginary “home” to live alongside the one I am incapable of fully trusting. My increasingly precious, imaginary, Atlantic world” (2001: 308).

Giving the definitions of specific terms related to theory used in this thesis such as empire, imperialism, colonialism, postcolonialism and neo-colonialism according to the references of the prominent scholars in their field, one may claim that no matter how overruling processes have occurred, the main motivation behind the curtain has always been the thought of controlling a place and people on it. The natural outcome of such imperial aims is the outland exploitation by means of subjugation with an expedient discourse. The notion of subjugation has generally been attributed to the West as Boehmer claims:

> What distinguished the colonialist mission of nineteenth-century Europe, and of Britain in particular, was first the industrial and military power that underpinned it; and secondly the often explicit ideologies of moral, cultural, and racial supremacy which backed its interpretative ventures (2005: 24).

The colonization period has brought political, cultural, social and lingual changes; therefore, it is not wrong to claim that such rapid and imposed changes in the colonized

countries have forced native people to accept the new conditions such as new religion, language and cultural codes which are the tools of the assimilation the new settlers have generally made use of. After such long years of assimilation, the resistance of colonized people have appeared out with a counter discourse which includes the struggles for political, cultural and lingual independence. Generally speaking colonial era has come to an end after World War II and the cultural and psychological effects of colonization have started to be examined by some prominent scholars such as Edward Said, Frantz Fanon, Homi Bhabha and Gayatri C. Spivak. The postcolonial theory thusly has emerged to present and analyse cultural effects of colonization and the pathway to neo-colonial era.

To conclude, postcolonial theory accordingly deals with the decolonization processes in former colonies in the twentieth century in the context of the encounters between the colonizer and the colonized. In other words, postcolonial theory covers the wide range of usages and periods of time which cannot be dated certainly as Loomba claims: “It might seem that because the age of colonialism is over, and because the descendants of once-colonised peoples live everywhere, the whole world is postcolonial” (1998: 7). All in all however, no one can deny that it generally comprises and focuses on socially, politically and culturally colonized people, the literature they have produced and the notion of subjugation which is realized through hegemonic powers.

CHAPTER TWO
COLONIAL AND POSTCOLONIAL FRAMEWORK IN THE FINAL PASSAGE

British West Indies are the region of individual states in the Caribbean Sea which had been controlled and governed by the British colonial administration until many of them began to declare their independence in the 1960s. However, the migration waves from (to) the local lands to (from) Britain covered a huge period of time, which was enough to claim that colonization succeeded in leaving its mark on the Caribbean people. Most of immigrants came to 'Motherland' in need of better financial, social and parental expectations for their children, but common things they came across were hostility, discrimination and exclusion of the white British society:

> [a] powerful myth of Great Britain as a mother country awaiting their sons and daughters had been deeply rooted in the West Indian consciousness […] What is more, Great Britain was presented as a paradise and a land of opportunities, where due to the shortage of labour work was waiting (Kusnir, 2007: 124).

The first wave of immigration from the Caribbean islands to Britain in the 1950s occurred after the "call" (Goodwin, 2008: 82) of British government because of acute labour shortage with the catalyst effect of increasing unemployment and low payments in the British West Indies. Moreover, it continued with the second wave of immigration in the 1960s and the 1970s with the arrivals of their family members to Britain. Correspondingly, St. Kitts and Nevis was not an exception in the recirculation of immigration before or after the last declaration of independence in British West Indies in 1983.

> Most second-generation Caribbeans in Britain have either lived in this country since early childhood or were actually born and brought up in Britain. In other words, they have either spent the greater proportion of their lives in the "Mother Country" or for all their lives have resided here. This important characteristic of the "second generation" has profound implications for their view of themselves and the world in which they live (James and Harris, 1993: 251).

As a second-generation writer from St. Kitts, Caryl Phillips published his first novel The Final Passage[1] (1985), right after the independence declaration. The story starts in the hometown of the writer, namely St. Kitts and tragically ends in Britain, the motherland. The novel concentrates on the future plans of the locals to immigrate to Britain for the sake of new beginnings and better life conditions. Phillip's work focuses on the individual psychology of its characters and on some major themes as colonial discrimination, racism, home(coming), (dis)placement, which have been experienced under the colonial administration both in the Caribbean Islands and Britain. Gandhi claims that "postcolonial condition is inaugurated with the onset rather than the end of colonial occupation" (1998: 3). Likewise, Phillips's novel consists of both colonial and postcolonial processes. Therefore, the present chapter will analyse the novel by referring to both colonial and postcolonial concepts such as exploitation, home and unhomeliness, unbelonging, in-betweenness, inferiority and superiority complex, then immigration and immigrant psychology, racism and discrimination, and finally subaltern problems.

The title of the novel is a direct reference to the slave trade in which people were "[…] purchased on the African coast […]" and "[…] destined for America […]" (Klein, 2010: 132) in the Atlantic Ocean. The route the trade followed is known as "Middle Passage" (Klein, 2010: 132) and Phillips associates the journey of the characters from their hometown to England with a historical frame by using the title 'The Final Passage'. The novel handles the story of Leila, a nineteen-year-old "mulatto[2]" (FP, 1985: 49) girl within such a 'passage', and portrays other characters in an island setting which is understood to be St. Kitts and Nevis in the Caribbean Sea. Leila wants to leave the island with Michael, her husband, in order to provide a better life for their little son Calvin and to be with her mother who has already gone to England because of her poor health condition.

Being the child of an immigrant family with both African and West-Indian ancestry but growing up in Britain, Caryl Phillips especially handles the issues of home, belonging, roots and different conceptions of them in FP as in most of his works.

[1] The Final Passage will be abbreviated as FP in citations thereafter.
[2] A group of people who were recognized as having traceable African ancestry along with European and/or Native American lineage (Wilkinson, 2013: v).

Throughout his life, he tries to find where he feels at home or the place he belongs and expresses the difficulty of his search as: "I am thirty-two. I recognise the place, I feel at home here, but I don't belong. I am of, and not of, this place" (Phillips, 2001: 1). Like Phillips himself, his protagonist Leila and the other characters of the novel, like Leila's mother, Michael, Millie, experience similar questionings to which they find different answers through their experiences and choices.

Leila, as the mulatto daughter of a Caribbean mother with an unknown white father, is the one who tries to discover where her home is or where she belongs not only with her body but also with her soul and mind. She is excluded and mostly avoided by the people of her homeland since her skin colour is not dark enough. She is "on the margins of society" (Allen, 2015: 2298-2299) leading her to deny being different from the other children which is not encouraging enough for Leila to dare blend in with them.

'Mulatto girl,' 'Mulatto girl,' was what her friends at school used to sing at her, and Leila used to run away and hide and wish that her mother would tell her it was not true. But her mother never said anything, and Leila used to look at her and wonder if her mother had ever been in love with her father, whoever he was' (FP, 1985: 65).

She is excluded even by the Caribbean people because they consider her colour as a sign of superiority over them. She asks many questions to her mother about her father but her mother always keeps her distance to Leila thus they do not have a warm, open, sincere mother and daughter relationship and it leads her to feel nowhere is her home. As Tyson states: "Unhomeliness is an emotional state: unhomed people don't feel at home even in their own homes because they don't feel at home in any culture and, therefore, don't feel at home in themselves" (2011: 18). This is Leila's predicament so she decides to migrate to England to make a fresh start and to find her home or to construct it through renewing her relationship with her mother and learning the answers to her questions about her father. To reach her desire she believes she has to leave everything behind to focus on future: "The night before, Leila had decided that if England was going to be a new start after the pain of the last year, then she must take as little as possible with her to remind her of the island" (FP, 1985: 15). It is therefore she packs just their basic needs and all of her wishes and desires she longs for.

Nobody in Leila's life suffers unhomeliness or belonging problem since they are not withdrawn from the Caribbean society because of their colour. Leila's husband Michael is one of them. He encourages Leila about immigration stating it is the mother country full of opportunities and potentials and demonstrates his perspective is totally different from that of Leila's concerns by saying: "'Leaving this place going make me feel old, you know, like leaving the safety of your family to go live with strangers'" [sic] (FP, 1985: 11). While Leila prefers to leave anything that will remind the island, Michael is also restless as well as hopeful about their immigration since he will move from his home to somewhere new not from nowhere to home to be as Leila does. Leila's friend Millie, on the other hand, does not even accept to move from the island though her husband Bradeth is confused when Michael recommends them to come with or after them by expressing:

'Then I expect I maybe going come and see you on holiday one time but it's here I belong. You maybe don't see it but me, I love this island with every bone in my body. It's small and poor, and all the rest of the things that you and Michael probably think is wrong with it, but for all of that I still love it. It's my home and home is where you feel a welcome' [sic] (FP, 1985: 115).

Millie does not have any concern about the island because for her the island is the only place where she belongs and it is clearly her home providing her with a welcome. Leila is not as lucky as Millie because she cannot clarify her mind and soul about her sense of unbelonging as a result of her unknown, white father about whom she never receives any explanation from her mother. She wants to migrate to England because it is the last chance for her to learn her father's identity from her mother, which will help her to get rid of the burden of being a girl without a father who does not accept her as his daughter. For Leila this is an embarrassing fact: "Her mind blundered upon her father, and her head turned slightly as if avoiding derisive eyes" (FP, 1985: 64). Unfortunately, her mother's discreet attitude is not helpful for Leila to overcome her sense of unbelonging. On the contrary, it makes her feel much more alienated and detached day by day. Tyson's statement about being unhomely highlights Leila's situation:

This feeling of being caught between cultures, of belonging to neither rather than to both, of finding oneself arrested in a psychological limbo that results not merely from some individual psychological disorder but from the trauma of the cultural displacement within which one lives, is referred to by Homi Bhabha and others as "*unhomeliness*" (2006: 420).

Unable to bear the sense of unbelonging and unhomely on the Caribbean, Leila decides to migrate to England with her husband and son pursuing her hope to fulfil her dreams and to find a home where they belong. When they arrived at the country, "Leila looked at England, but everything seemed bleak. She quickly realized she would have to learn a new word; overcast" (FP, 1985: 142). She sees that grey, misty, cold, dark country is so different from colourful, warm, inviting Caribbean. Cold, isolated, always in a hurry, English people are also quite different from the Caribbean people who are friendly, sympathetic and supportive. Though her first impressions are not cheering, the dreams Leila expects to realize in the new country are worth everything for her. She visits her mother as soon as possible and shares her plans with her:

'Well, when you do you must come and live with us. We're going to look for a place big enough for all of us.' Her mother managed a small laugh. Then she squeezed her daughter's hand. 'Leila, child, London is not my home.' Leila looked away but her mother continued to stare at her. 'And I don't want you to forget that either' (FP, 1985: 124).

Leila's mother sincerely avows that London is neither her nor Leila's home since she clearly understands that they will always be rejected and abused by the white people who are always unreliable for her. On the other hand, Leila has no choice other than trying and adjusting since that is her last chance to save her marriage for the sake of her son, and to have a real and sincere mother and daughter relationship without any secrets especially about her father which is the key answer to find her roots. To attain her aims, Leila does her best to overcome all difficulties she faces on her own and tries to reconstruct a home for her family.

Leila is again on the margins of society being a different and hybrid girl in the eyes of the English because her skin colour, which is not dark enough in Caribbean, is not light enough in England to be included. Moreover, with death of her mother, Leila misses her last chance to realize her dreams which are possible and meaningful only with her mother. After passing a desperate process leaving her nonplussed and aimless, Leila decides to reconnect with her past and the island as her homeland. Benedicte Ledent points out that Phillips regards past as "something that cannot be escaped but might turn into an anchorage point for the migrant" (2002: 25). Leila realizes it and opts for her Caribbean past considering "at least the small island she had left behind had safety and

two friends [...]" (FP, 1985: 203) instead of that totally foreign country offering nothing but just a Christmas card which "was from nobody" (FP, 1985: 205). This card turns into a symbol reflecting the colonial and postcolonial facts Leila experiences such as problems of inferiority/superiority, ambivalent situations and alienation through her immigration process.

The source of inferiority and superiority complexes is highlighted by Edward Said through his concept 'cultural stereotype' created by the imperial powers to prove their deeds in the colonized lands are compulsory in their own eyes because they have to convince themselves first to go on. Said uses some imperialist rulers' descriptions of stereotypes like those of Balfour and Cromer: "The Oriental is irrational, depraved (fallen), childlike, "different"; thus the European is rational, virtuous, mature and "normal" (1978: 40). Through such stereotypes the West induces the East about "Western superiority" and "Oriental inferiority" (Said, 1978: 40). Being captured by inferiority complex, Michael is an example in the novel for Said's concept of stereotype. While he has a relationship with another woman and has a son from her, he decides to marry Leila who is mulatto, which makes her superior and the marriage provides a good way of climbing a higher class of society for him. Nevertheless, he cannot prevent his feeling of unease and unrest due to his lack of confidence in a mulatto symbolizing the civilized and modern colonizer for him.

> ...it was just Leila whom one minute he could like, and the next minute he could look at her filled with a horror that she might betray him in some unknown way. Bradeth usually shrugged, unable to comprehend his friend's slick logic; Michael, however, told him only half the truth. Most people thought Leila too good for Michael. But he felt that to talk of this with anyone, including Bradeth, was admission to his alleged inferiority. Therefore he kept his anger locked up. This frustrated him, but it also made him more determined to prove something to himself and everyone. What exactly it was he was trying to prove he was still unsure. And how he would prove it he had no idea (FP, 1985: 48).

The plight of the colonized that are excluded and otherized by the colonizer is reflected through Michael. Their relationship is based on mutual distrust causing them to be always vigilant in case of a potential harmful behaviour or event. Also Michael does not behave openly and sincerely in his relationship since he cannot trust a mulatto girl who is thought to be superior; therefore he feels the fear of being abandoned by her at any time. He abstains from sharing his thoughts and fear even with his closest friend

Bradeth because he is sure his sentences will be perceived as his confession of his inferiority, which is his real problem indeed. As a result of his sense of inferiority, he sinks himself into a futile effort of proving something to himself and society but even Michael does not have the answers to the questions of what and how. As Fanon cites "to be 'the Other' is to always feel in an uncomfortable position, to be on one's guard, to be prepared to be rejected" (2008: 57); therefore, the colonised people have to endure a life in a besetting state all the time. As for Michael as an immigrant in England, he cannot overcome his problem of inferiority and what he proved to Leila is just his irresponsibility and selfishness through his recklessness and blaming Leila for his feckless behaviours.

> 'Because his mother is a selfish, superior arse who think she do me a favour by marrying to me.' Michael kicked over the coffee cup. He stalked towards her. 'You know nothing about this country,' he said, pushing her back up against the wall, 'and it's maybe about time you started to ask instead of complain, to support instead of looking down your long nose at me, understand!' [sic] (FP, 1985: 178).

Michael does not refrain from expressing his frustration as he does before because his need to be with Leila to migrate to England is over. He is in the country of opportunities now and Leila and his son are nothing than a drag on him in his new beginning. By complaining about Leila's superior attitude, Michael now proves his alleged rightness to himself. Another conversation mentioning the superiority of the colonizer in every field is between Leila and her close friend Millie about Leila's mother's illness. When Leila reveals her concerns that her mother would be dead by the time she got there Millie tries to comfort her telling that "English medicine is good'" (FP, 1985: 114). The colonizer creates an image of a super hero who is capable of everything in every field as Fanon indicates "[…] the colonist makes history […]; […] his life is an epic, an odyssey […]; […] he is invested with the very beginning […]" (2008: 14). Soon after they immigrate to England, Leila discerns the harsh reality that it is a false epic in which the Caribbean is accepted as danger and their weapons to defeat them are ambivalent situations and alienation.

After deciding to immigrate to England, Michael tries to collect information about the life conditions there from "Footsie Walters' brother Alphonse" who "make[s] it sound a bit different from how [he] did imagine[s] it'" (FP, 1985: 108). He tells Leila

that living there is not negative but not positive at the same time because "the colonial presence is always ambivalent, split between its appearance as original and authoritative and its articulation as repetition and difference" (Bhabha, 1994: 13). On their departure day, while Leila and her son are waiting for Michael to show up on the deck of the ship, Leila observes the other emigrants who look like as the players of a tragic opera: "There was the old man who sat as if close to tears […], […] his eyes staring out into the distance as if unable to reconcile the conflict of where he had come from with where he was going to" (FP, 1985: 139). People's mimics and gestures explicitly reflect that they are unsure, uncomfortable and doubtful about their decision to leave their homeland and to set off for an ambivalent life. They have many unanswered questions but the only issue they agree and they are sure is that they live under "the same flag, the same empire" (FP, 1985: 142). The colonised are convinced that the mother country is awaiting them with its all hospitality and opportunities but grim realities are faced soon after they begin to live there.

Leila and her family are not an exception about facing the harsh realities of England. As soon as they reach London, its suffocating air welcomes them: "The sky hung so low it covered the street like a dark coffin lid" (FP, 1985: 160). Leila quietly observes the new surrounding which is totally different from their colourful island: "The cars that passed by were just blurry colours, and the people rushed homeward, images of isolation, fighting umbrellas and winds that buffeted their bodies" (FP, 1985: 160). Her first impressions based on that scenery are not so advantageous, supportive and encouraging for a fresh start. They arrive at the address her mother gives in a way and meet the man called Earl who earns his living by renting the rooms of his house to immigrants. Stating the house full, Earl depicts Michael can sleep with him in his bed in head to toe position but Leila and her son, Calvin, have to sleep in the bathroom:

> Leila followed Earl into the bathroom where he arranged the bedspread in the bath. He left the blanket on the floor for her to pull over herself once she was ready. He noticed that one item of luxury was missing. 'I going get you a pillow.' He dashed out but was back in a few seconds. 'I have it' [sic] (FP, 1985: 150).

The poor accommodation conditions of the immigrants upset Leila and she feels more disappointed when she realizes that also her mother lives in one of those dirty, cold and uncomfortable rooms: "Maybe it was her own fault but Leila had always imagined her

mother just resting up in a nice house with a special doctor coming to visit her and nurse her back to health" (FP, 1985: 151). Thus, from the very beginning of her immigration process, Leila has felt alienated. Nevertheless, she manages to rent a house, albeit in a terrible condition and she succeeds in turning it into a warm home despite Michael's indifference and selfishness.

Unfortunately, none of Leila's efforts bring Michael back to home; on the contrary, he falls apart from his family day by day and he does not refrain from leaving his family to be with another woman the blonde hair of whom Leila finds on the shoulder of his jacket: "Somehow she had always expected to smell a cheap scent, or find a letter, or notice a smear of lipstick on Michael's face, but it was a hair that she had found, a light hair curled delicately, a nest almost in itself, on the shoulder of his jacket" (FP, 1985: 198). It is clear that she does not trust him and always knows his betrayal is only a matter of time but that light hair converts into something ambiguous. Her mother's warnings about white people, Millie's concerns on white women who are fond of dark coloured men and Leila's fears on marital issues as a whole may be accepted as the resource of her alienation. Therefore, Leila begins to question her relationship with her family and friends, five-months-journey in England and England itself, as well. Fanon presents his personal interrogation just as Leila does herself: "[…] in my case everything takes on a new guise. I am given no chance. I am overdetermined from without. I am the slave not of the "idea" that others have of me but of my own appearance" (2008: 87). Fanon indeed states that his self-alienation is related to his appearance and the matter of over-determination which is everlasting. For Leila's case, her over-determination about the consequences of the relationship between the colonized and the colonizer which is definitely to the detriment of the first one re-emerges because of the hair and results in accusing herself about being so close to Mary who genuinely tries to help her.

> Mary posed to Leila the hardest part of her new life to consider, for now more than ever before she was white, and Michael's woman was white (the hair blonde). Even without knowing it Mary might hurt her in some way, for she had come too close to Leila, and Leila cursed herself for being foolish enough to allow this to happen. Mary's voice alone, not even her presence, would always worry her, and what now followed would be in Leila's mind as strained and as artificial as their first meetings were honest and spontaneous (FP, 1985: 198).

Leila knows that Mary is too old to be the woman Michael lives together but she is as white as Michael's woman and there's always the possibility of being hurt by her. As it is stated in the quotation above, even her voice is enough to worry her since it reminds what she experiences or the possible troubles. Michael's abandoning, her mother's death and her distrust of white people leave her totally alone like the person on 'exile' which Said defines in his work Reflections on Exile (2001) as "the unhealable rift forced between a human being and a native place, between the self and its true home" (2001: 173). Leila does not accept the island as her homeland; moreover, she forces herself to believe as if England was her new home. Yet, in only five months it turns out to be an alien and exile land nothing of which is familiar:

> Leila had looked upon these white people as if they were an endangered species. She spied on them, but here in England she saw them all the time, yet she still did not understand them any better than she did when she was a young girl. She did not understand them any better than she did her husband (FP, 1985: 195).

Unlike her previous life on the island, she meets many white people in England; nonetheless, that does not help Leila understand them better just like she never understands her husband. She begins to consider that no matter how hard she tries, it is useless:

> Leila would take a boat and leave Michael in this country among the people who seemed to keep him warm in mind and body. England, in whom she had placed so much of her hope, no longer held for her the attraction of her mother and new challenges (FP, 1985: 203).

Correspondingly, Leila is in desperate straits because all that remains is her disappointment after her mother's death, Michael's leaving them penniless to be with a white woman, a little child in need of her care and another one on the way. Discerning there is nothing promising for her and her children, Leila finds herself imagining reconstruction of her life back on her island presenting unconditional love, help and sincerity of the two close friends and familiarity and understanding native people.

The cultural in-betweenness, the inferiority complex the colonized subjects have experienced, the immigrant psychology and poor living conditions in the colonizers' land can be accepted as the chain reactions of migration, which occupy an important

place in colonial and postcolonial processes. Moreover, racism and discrimination are the other concerns of those processes detailed before. One can claim that as a fictional version of Caribbean life under colonial hegemony, FP is a kind of panorama which gives the details of the psychologies of the colonized Caribbeans, life conditions in Caribbean Islands especially in St. Kitts and in Britain before the independence gained. The consciousness of the colonized is repeatedly poisoned by an assumption that "The Oriental is irrational, depraved (fallen), childlike, "different"; thus the European is rational, virtuous, mature, "normal" (Said, 1978: 40). From this standpoint, the colonized is kept in the prison of such inferiority complex as the narrator's comparison of 'slave' and 'master' relationship:

She looked upwards and away. Against the deep blue-black sky the African breadfruit trees towered, 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 (FP, 1985: 18).

Whether serving as a slave or civil obedient individual, it does not enable the colonized to integrate himself/herself into the society due to the fact that "colonialism marks the historical process whereby the West attempts systematically to conceal or negate the cultural difference and value of the non-west" (Gandhi, 1998: 16). Due to such imposed or invented identities through colonial otherization, there appears a point of resistance which Young evaluates as the resource of postcolonial movement: "It lies in the historical resistance to colonial occupation and imperial control, the success of which then enabled a radical challenge to the political and conceptual structures of the systems on which such domination had been based" (2016: 60). It is not wrong to state that such resistance is bilateral but mostly from the colonized's position as Leila's mother handles the issue from the perspective of trust and warns her about white men and women:

'Don't never let me catch you lying with white people again or as God's my witness I'll take a stick to you and beat you till the life leaves your body.' Leila stared at her, but this only spurred her mother on further. 'You think you can trust them? You can't' (FP, 1985: 129).

The deliberate polarization created in the society is also applicable for the colonizer in that they try to justify their imperial practices under the mask of bringing modernization for the non-white nations under the guise of humanitarian values. It is the Eurocentrism

as Said denotes: “a white-class Westerner believes it is his human prerogative not only to manage the nonwhite world but also to own it, just because by definition ‘it’ is not quite as human as ‘we’ are. There is no purer example than this of dehumanized thought” (1978: 108). A conversation between Leila and her white neighbour Mary is the version of such polarization in that Mary accepts black people as the creatures to be afraid of and associates them with the motif of cannibalism:

‘Some Irish people used to live there, a long time ago, but I don’t think any do now.’ ‘Were they eaten? I don’t mean now, I mean a long time ago,’ asked Mary. ‘They might have done something wrong.’ ‘I don’t think anybody ever ate anybody whatever they did,’ said Leila, ‘but they used to kill each other.’ ‘Just like the war over here. Though God only knows what some of them got up to in the desert. I wouldn’t be at all surprised if that lot ate each other’ (FP, 1985: 172).

This is what the colonizer achieves through the discourse in which subjects, objects, ideas and concepts are re-produced in line with the colonizer’s targeted aims. It is the problem of representation and stereotyping by means of “an accepted grid for filtering through the Orient into Western consciousness” (Said, 1978: 6) and “[t]o have such knowledge of such a thing is to dominate it, to have authority over it” (Said, 1978: 32). From this standpoint, one may create a link between Mary’s associations of black people with cannibalism and white men’s sexual ideas on black women under colonial rule. Leila does not know anything about his bio-father because even her mother is not able to know who the father is:

But then, as the final man sliced into her body, a young man of almost her own age, she was overcome with the horror of the fact that in less than six months’ time her first child, not his child, a child that belonged to all of them and none of them, would be breaking its way out of her body. In her panic she came timidly, just once, but her man’s penis did not notice and his body raced on as if late for the inter-island boat (FP, 1985: 126).

Under colonial rule, black females are also “inferiorized” and “categorised” (Oyewumi, 1997: 124) as a sexual object to be utilised. Leila’s mother’s case is just an example of such sick mentality in that she was raped by an old white man when she was a child: “almost as soon as he had forced his way into her body, all the tension rushed from his loins and, too old to be embarrassed, he simply climbed down, wiped himself off on the loose tail of his shirt, and left 10 cents by the gas lamp for her to buy some

ice cream" (FP, 1985: 125). The resource of such a sick thought stems from the perception of the colonizer:

> Since he is the master and more simply the male, the white man can allow himself the luxury of sleeping with many women. This is true in every country and especially in colonies. But when a white woman accepts a black man there is automatically a romantic aspect. It is a giving, not a seizing. In the colonies, in fact, even though there is little marriage or actual sustained cohabitation between whites and blacks, the number of hybrids is amazing. This is because the white men often sleep with their black servants (Fanon, 2008: 32).

The sexual misjudgement or seeing the other as the sexual object is also applicable for the black side. In the novel, there are many rumours revolving around about the attraction of black males in England as the choice of interest. When Bradeth learns Michael's plans to move to England, he claims that a black man easily picks up white girls, "at least three or four different white girls a week" (FP, 1985: 104). It is just because of the bipolar misjudgements that arises from the disinformation and prejudices against each culture. Millie continually warns Leila about keeping an eye on her husband in England for the fear of white women's unavoidable sexual desire reminding the rumour that "the white women do anything to get their hands on a piece of coloured man" (FP, 1985: 114).

Increasing rate of pressure, either physically or psychologically, forces the colonized subjects to make a choice between adaptation of themselves to the colonial processes or standing still against the circumstances. By comparing and contrasting the pros and cons, most of the people decide to immigrate to England to try their chance with much better economic and social advantages which at least they think so.

> 'They say every coloured man in England have a good job that can pay at least $100 a week.' 'Yes, I hear about it but I'm not sure,' said Michael. 'Well, you know Shorty Fredrick's son out there now making a fortune from investments, and you remember what Shorty Fredricks' son was back here? The man born a criminal thief and alcoholic.' 'I hear about him and a few of the others.' 'So life over there can be good, you know. I me 'So life over there can be good, you know. I mean real good, man, and you lucky, you know' [sic] (FP, 1985: 104-105).

The idealisation of the mother country reveals the picture in the colonized minds as it is claimed that: "[…] Great Britain is destination and is destiny […]" (Kusnir, 2007: 125). England symbolizes a kind of a pathway to the salvation by means of which local

people of Caribbean Islands are able to turn bad life conditions into positive. The perception implies that "history does not exist outside England which makes it imperialistic in spirit" (Ledent, 2002: 151-152). Moving a step further to improve means to be in England for Michael and Leila:

'But I don't care what anyone tell you, going to England be good for it going raise your mind. For a West Indian boy like you just being there is an education, for you going see what England do for sheself and what she did do for you and me here and everyone else on this island and all the other islands. It's a college for the West Indian' [sic] (FP, 1985: 103).

However, Leila's and Michael's friends and parents strongly oppose the idea that it would be easy to survive in the Mother Land which is described as heavenly place. The *unrestrained* image which is created in the colonized minds related to the colonizer change the systematics of thought and there appears a bilateral prejudice. Before Leila and Michael go to England he pays a visit to Alphonse Walters who already has been in there in order to learn something about the life in England. The only suggestion is that "England don't be no joke for a coloured man" [sic] (FP, 1985: 105). Their friend Millie also criticizes their decision to leave the island because she claims that "England going put all coloureds in concentration camps and she want something to survive" [sic] (FP, 1985: 106). It is not only their friends who want to leave the island, but also most of the people around them have the same idea to escape from the poor conditions of the place just for the sake of finding a good place and living peacefully in England. Millie shows the people who already has been there as examples of the failure, who come "back from England with anything except the clothes they standing up in?" [sic] (FP, 1985: 106).

The people of the Caribbean Islands are unaware of the fact that the ideas, hopes and expectations related to the Mother Land would turn into a nightmare and they would not be welcomed by her: "In the same way, 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 short term" (Ledent, 2002: 25). Their skin colour, social position in the society, poor life conditions, racism and discrimination are some of the difficulties they face. In every step, they feel otherized and find themselves in hard challenge to prove their existence:

> [T]he emigrants enter a new perceptual field which would see them become immigrants. In crossing this discursive/ideological line, they fall prey to a new set of social determinants and find themselves cut off from any previous certainties. […] The criteria by which the migrants had measured themselves previously – island nationality, occupation, country/city divide – all become erased as they are pulled into a scenario where those criteria of identity are ignored. […] [Some] in the emigrant group also come to recognise that while they have not changed as individuals, the way they are being perceived has, and they must adapt themselves to such perceptions (Ellis, 2007: 71-72).

The struggle of adaptation begins with the labour conditions in England. Black people are offered minor, low-paid jobs which require hard physical strength. In order to survive, they have to accept the conditions and adapt themselves to their new home. Michael's father warns him about the harsh reality: "when the last time you did see a white man cutting or weeding in the field. I want you to think hard when the last time you did see a white man doing any kind of coloured man work and I want you to remember good" (FP, 1985: 40). Surviving in such a totally new and strange place requires balancing and putting up with the racism and discrimination: "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" (Ward, 2015: 65).

Black people continually try to surpass the wall created by the white society of England; however, "race consciousness has been awakened in these black migrants thanks to the racism of the society into which they have entered. A new identity has been forged in the crucible of racist Britain" (James and Harris, 1993: 254). The imposed identity of the black British immigrant continually forces them to accept that they are inferior and cannot gain the equal rights as whites do: "the difficulties of dwelling in a country in which being black disqualifies one from national belonging and identity" (McLeod, 2007: 10). While Michael and Leila search for an apartment to rent, they come across racist signs on the road and reactions from the land owners:

> They walked along this empty road looking up to their left for signs, but the first three they saw gave Leila an idea as to what to expect. 'No coloureds', 'No vacancies', 'No children'. They walked a little slower now, but the rest of the signs were explicit. 'No vacancies for coloureds'. 'No blacks'. 'No coloureds'. Leila felt grateful for their honesty (FP, 1985: 155-156).

They live the difficulty even in finding an apartment even if they search it in the district in which the density of black population is intense. This is a kind of uncodified law that "black people constitute all social strata, in London they are restricted to particular areas of the city and particular jobs" (Arana and Ramey, 2004: 8). Earl as a black fellow tries to orientate them as a guide and seems as if he adapted himself to the condition. He encapsulates the position of the black immigrants as: "Well, some people just don't like us and I guess we have to deal with it" (FP, 1985: 156). Such acceptance or adaptation derives from "the loss of self-esteem" (Ledent, 2002: 20) and it affects the "early life of Caribbean immigrants in England" (Ledent, 2002: 20).

Fryer claims that "step by step, racism was institutionalized, legitimized, and nationalized" (1984: 381) and it is likened, by another black feller, to the metaphor of heated frog: "He's going to call you names, man, and you going to behave like a kettle for without knowing it you going to boil. It is how the white man in this country kills off the coloured man. He makes you heat up and blow yourself away" (FP, 1985: 168). The novel ends with a dramatic Christmas scene which clearly summarizes and lays bare the distinction of black and white people through the eyes of Leila's child, Calvin: "Calvin, that's Santa Claus,' said Leila. Calvin looked at her as she confirmed the man's identity, then he looked back at the man. 'Why is Santa Claus white?' Leila could not answer her own question. 'He should be coloured. Why isn't Santa Claus coloured?" (FP, 1985: 202).

Mentioning Leila's failure in her decisions, and her relationship with other female characters she is related in a way, Phillips touches on another postcolonial theme which is the double subjection of the colonized or subaltern women by both the colonizer and the man of their own nation having problems in discerning the real meaning of being a man on which Spivak lays emphasis (qtd. in Ashcroft 1989: 177). In a male-dominated imperial world, women are double silenced and oppressed which makes their efforts to exist and to be visible impossible. Michael is one of the characters representing that male-dominated world with his false beliefs on how to be a man: "With the 40 cents he bought his first beer. To celebrate he dropped his voice, then he learned how to walk slowly, like a man, then he learned how to spit and curse" (FP, 1985: 39). To Michael, as long as he drinks beer, spits and curses, he is a man and he can do whatever he wants, including having separate lives with two different women

and having children from them and not taking their responsibility on himself. He is selfish and irresponsible and acts as he wishes; nevertheless, neither Leila nor Beverley, the other woman, show any reaction and they accept him whenever he is back. "'You want to help me make a new start or we done finish before we even really begin?' […] 'I don't think we've finished before we've started,' she said […] they were in their third day of married life" (FP, 1985: 66). The conversation is realized between Leila and Michael three days after he abandons Leila on their wedding night all alone; nonetheless, she accepts him back. Phillips explains how Michael's fecklessness is perceived in his interview with Maya Jaggi when she asks if Michael is the picture of the irresponsible male, with his two women in the Caribbean, then a third in London as:

> In the Caribbean context that's not a big deal. I wouldn't criticize him at all for that. There's a certain honesty to island societies where the place is so small everybody knows what's going on—but nobody wants to know. In a society like that, if you're going to have a mistress, or another woman, there's no point trying to be clandestine about it. Leila knew; she still married him. Beverly knew about Leila; she still had Michael back. It's not morally commendable, but I wouldn't sit in London and say he's a bad guy. Michael's behaviour there would have been unquestioned (Owusu, 2005: 178).

In a conversation with his friend Bradeth, Michael emphasizes this fact by stating that he is not worried about his relationship with Beverley is commonly known by the public and Leila. (FP, 1985: 27-28). To be with two or more women is so ordinary that he does not even question whether it is true or not or feel sorry about his behaviour. Moreover, the women in his life cannot show any reaction against him. Spivak highlights the colonial female state as: "There is no space from where the subaltern (sexed) subject can speak" (1985c: 122). In the patriarchal society of the Caribbean Islands, women are not expected to express themselves but to accept everything without questioning and by praising males.

> By the time he arrived at Beverley's house she had already put their son to bed behind the curtain. She crossed the room and took Michael's dinner from the rough oven. As she did so she picked up a bottle of beer for him to drink with it. Then she sat by the front door and watched the moon appear. Michael looked at her back. She seemed to be able to understand things without his having to explain. At least there was that. But she was too placid, just nothing (FP, 1985: 55-56).

Beverley behaves as if she was his maid totally in his service but she cannot please him and cannot change her nothingness in his eyes. Leila does not show much resistance to Michael, not more than a few criticizing words but they are enough to annoy him.

> ‘You come here to push pram around London with the old woman next door?’ Leila turned away from him. ‘You don’t want to look, then don’t frigging look. What you can see is good enough for some people even if you don’t think so.’ Leila felt as though someone had struck her. Michael went on, ‘Why you can’t back me up like any wife should do? Why you can’t say, Michael, I think it’s a good idea, or Michael, I’m proud of you showing some ambition and spark even though I know it’s a risk, or something like that? Other fellers have wives who help them, why I must be different? Why?’ ‘Because,’ said Leila, ‘You have a wife who cares more about her child than pubs and drinking’ (FP, 1985: 177).

As a result of his inferiority complex instilled in him partly by the colonial rule, his marriage to the mulatto girl Leila is of importance to him because she is considered to be superior to the black people. Yet, as he expresses in his sentences, there is somebody who likes him the light hair of whom Leila finds on his shoulder so he is with a white woman who is not a subaltern and does not accept everything as it is but she is white enough for Michael to do anything for her who carries him to a upper class. At the end, he leaves Leila and his son and does not show up again. In the continuation of his interview with Jaggi, Phillips explains Michael’s decision as:

> The problem is when you come to England, it’s a different set of rules. There is anonymity, but paradoxically, that means you’ve got to come clean; because there’s the potential to hide, there’s more pressure on you to be open. In London, Michael makes a clean break, packs his bag and goes, because he can’t do the same, ‘here I am, there I am’, thing that worked in the Caribbean (Owusu, 2005: 178).

Phillips clearly indicates that Michael cannot behave as he does in the Caribbean society where he can be with the oppressed and silenced subaltern ones by not only colonizer but also patriarchy. He uses Leila to immigrate to England, the country of his dreams full of opportunities and always knows that it is impossible for him to continue his marriage with Leila in a new beginning: “[…] the days slipped by, and the ship edged its way towards England, Michael came to admit that his future might not include Leila, in the same way that his present did not include Beverley” (FP, 1985: 169). His future may not include Leila because to fulfil his ambitions he needs more than a poor mulatto woman and a child. After all, despite his selfishness and irresponsibility, Leila

is not the one breaking up with Michael since she is one of the other colonial women who regrets not to show any signs of anger and not to react against the male deeds they are disturbed.

In conclusion, FP is the story of a mulatto woman, Leila, immigrating to England with her husband and son with great hopes and dreams in her pockets which are impossible to realize since they are all up to other conditions such as recovery of her mother and her help to find her father, Michael's keeping his words about saving their marriage and finding a welcoming home presenting good opportunities for her son. However what Leila experiences is a Disneyland where everything changes too fast for her to catch up and she becomes desperate and nonplussed with two children like many immigrant women in the twentieth century (Owusu, 2005: 180). During her immigration period she realizes that England where she suffers problems of accommodation, job, racism, fear, mistrust, disappointment and alienation cannot be her home: "Then Leila left England behind, not understanding this country in which a smile could mean six things at once, a nudge on a bus from a stranger either an accident or a prologue to a series of events that might actually lead to your destruction" (FP, 1985: 198), so she accepts she is unable to adapt to England, discern people living there and they do not have any meaning "more than mere scratchings on soft English stone" (FP, 1985: 203) which she plaintively faces in her mother's funeral. Finally she reaches the conclusion that the small island she leaves behind is her real home now meaning sense of belonging, "safety" (FP, 1985: 203) and warm welcome of "two friends" (FP, 1985: 203).

CHAPTER THREE
COLONIAL AND POSTCOLONIAL FRAMEWORK IN A STATE OF INDEPENDENCE

Focusing on post-war Caribbean migration to Britain and its mutual effect on both cultures in FP, Phillips deals with the influence of neo-colonialism on an island in the West Indies in A State of Independence[3] (1986). The novel handles the issue of 'homecoming' within the context of postcolonial processes such as declaration of independence in the West Indies, Black Nationalism, poverty after decolonisation and a stage from the obscurity to neo-colonial U.S politics by new governments which has taken the administration from the colonizers: "From the beginning of the nineteenth century until the end of World War II France and Britain dominated the Orient and Orientalism; since World War II America has dominated the Orient, and approaches it as France and Britain once did" (Said, 1987: 4). The title of the novel refers to both political and individual independences in that St. Kitts and Nevis, on the textual basis, are on the threshold of the independence after long- years-dependence to a colonizer and people of the island do not know or are not aware of the differences between being 'free' or 'independent'.

Phillips draws on migration and colonialism/neo-colonialism themes through a homecoming plot. Bertram Francis, spending twenty years of his life in England, decides to return to his homeland in great expectations from upcoming independence. He considers his island and the islanders prosper in that the colonial period ends as a result of declaration of independence. As soon as Bertram arrives at his homeland, he begins evaluating the issues like an outsider from his western-influenced point of view. After winning the scholarship in England, Bertram leaves his island to go on his education there but he quits the school and earns his living by various jobs and never comes back throughout those long years until he is hopeful about business opportunities he can take in his homeland which is on the verge of independence. Soon after his return, Bertram realizes that economic condition of his country is not improved and poverty goes on. In addition, he learns that his brother Dominic is dead for which his mother accuses Bertram and does not forgive him for his absence. As for his dreams

[3] A State of Independence will be abbreviated as ASI in citations thereafter.

about being rich through a successful business position cannot be realized because neither his mother nor his friend Jackson is willing to support him. Bertram who is seen as the supporter of English colonialism is not welcome since the new government is on the side of the neo-colonial structure of the U.S imperialism, which is obvious because of the U.S products everywhere. Bertram is disappointed because of the on-going colonialism and poverty.

> Of course the island had changed, he was not blind. There were bigger buildings, foreign vehicles, video shops, American news magazines on sale, a Pizza Hut, but all this was in the capital. Nothing much seemed to have changed in the country, but then he imagined that Jackson almost certainly lived in Baytown now and the differences that had always existed between country and town had simply become more marked. But for people like Jackson, a wealthier Baytown probably indicated a healthier island, despite the fact that the vast majority of the masses still lived in country poverty, a poverty that as far as Bertram could discern would only increase as long as agricultural workers were patronized in soil-breaking ceremonies by politicians who were saving up their money to buy yachts and even larger Japanese cars (ASI, 1986: 114-115).

It's an irony that as a newcomer, Bertram comes across many plates as the sign of the change in his homeland such as "Forward ever-Backward never" (ASI, 1986: 12), "Proud, Dignified and Black! None Can Take My Freedom Back! Independence soon come-only 3 days more" (ASI, 1986: 12); however, the only change to the core is the name of the hegemonic power from British to the American one: "the U.S. slips smoothly into Britain's place as the imperial oppressor, simply taking up where its predecessor left off" (Brown, 2013: 89). Neo-colonial practices can clearly be observed in the political and social life in St. Kitts and Nevis by means of capitalist policies taken by the government as a result, Baytown clearly has just turned to a kind of open market especially for the U.S companies and brands such as "Coca Cola" (ASI, 1986: 20), "a mosaic of bright enamel signs that advertised foreign beer, aspirins, and Pepsi-Cola" (ASI, 1986: 44), "Japanese cars, but built in the States and shipped down here" (ASI, 1986: 68).

Bertram returns to his island in this atmosphere in order to set up a private business with a fair amount of money he earned in England. He is in obsession with idea of making up money and creating an independent circle to maintain his life without bearing the white men: "'If I'm going to stay here I must have a way to earn my living and establish myself in some kind of comfort that don't rely upon the white man'" [sic] (ASI, 1986:

93). This condition is evaluated from a different perspective by blending the black issue with the independence declaration in question: "The utter failure of Bertram's Garveyite dream of black self-sufficiency, the proud display of American cultural and economic neo-imperialism and the widespread political corruption underline the state of *dependence* characteristic of the island and the islanders" (Ledent, 2004: 87; emphasis in original).

Bertram's struggle for reintegration into social and political changes in the island is a challenging process in that his idealisation and expectations do not collide with the present conditions as Hope claims: "Length of stay abroad, the returnee´s stage in the lifecycle, their socio-economic status and their access to resources on return all affect reentry. Those who have stayed abroad a long time without making return visits in between find it difficult to reintegrate" (2008: 170). Jackson Clayton, as Bertram's eternal rival since Bertram had the scholarship chance to go England instead of him, wants to take his childhood revenge when Bertram requests help from him who is now a corrupted minister of food, agriculture and livestock of the country:

> England is where you belong now. Things have changed too much for you to have any chance of fitting back, so why you don´t return to the place where you know how things are? […] 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´re made of the wrong material for the modern Caribbean" [sic] (ASI, 1986: 136).

Jackson's denunciatory claims can be analysed from the perspective of black people's in-between position on the cultural borderlines. In such a vicious circle of never-ending exile, the colonized subject abroad or returnee at home has gone through the wringer both in colonial and postcolonial processes. Jackson goes on mocking Bertram's experience in England and his struggle to be an independent man with a business in his own country: "So that's what England teach you. That you must come home with some pounds and set up a business separate from the White man?" [sic] (ASI, 1986: 51).

It is the irony that Bertram's condition is multilateral in that "Bertram is either a colonizer of the old British type or the colonized in a new American system" (Brown, 2013: 89). Moreover, it is another irony that Jackson as if he was the spokesman of the U.S mandatory discriminates Bertram as if he was an English colonizer: "Well, what you must realize is that we living State-side now. We living under the eagle and maybe

you don't think that is good but your England never do us a damn thing except take, take, take" [sic] (ASI, 1986: 112).

The independence declaration has changed nothing in people's lives in suburbia of St. Kitts and Nevis in the social and the economic sense. Ordinary people try to gets a food in abroad in order to escape from the poor conditions of the small island. The sole change is the name of the destination which was once England but now is America: "I think I prefer America,' said the boy. 'New York Yankees, Washington Redskins, Michael Jackson, you can't want for more than that. The West Indies is a dead place.' 'How you mean dead?' 'I mean dead,' insisted the boy. 'Too small in size and too small in the head. I want to move on and up'" [sic] (ASI, 1986: 103).

The neo-colonial policies of the politicians and their struggle for importing western capitalism to their country just for sake of their private agenda eviscerate the core of both individual and societal independence: "Jackson's assertion regarding "living under the eagle" not only alludes to U.S. imperialism in the Caribbean but also undermines Garvey's definition of independence as a new state of being, as an autonomous utopia" (Saez, 2005: 27). This so called "independence" also is applicable to the new national anthem which is a bad copy of the previous colonial power:

> [...] the police band started to play the new national anthem in G major like the old British one, but they struggled to find the notes to this new tune. Bertram listened to their waterlogged and unmusical rendering of what seemed an otherwise pleasant composition, but before the band could rescue the anthem the heavens opened wide (ASI, 1986: 154).

The new system at the dawn of the independence declaration just fails to satisfy the needs of people and to fit in the traditional values of the island because it is not the system that its own culture produces. One can claim that it is a kind of a mounted dress which is forced to be wore by the islanders, that's why "the title of *A State of Independence* takes on another meaning, that of a state within the system of U.S. global capitalism" (Saez, 2005: 27). Thus, the natives suffer from poverty and despair, which is reflected by the author touching on colonial and postcolonial themes like home, belonging, roots, etc.

Phillips deepens the issues of home, belonging, roots and different concepts of them in the novel through a male character, Bertram Francis, coming back to his homeland at the dawn of the independence after passing twenty years in England. While turning back, he brings all his dreams, wishes and excitement with himself which he cannot realize in the mother country but he is so hopeful about the Caribbean because it is his true home; therefore, it presents the opportunities of independence to its regained son for sure. However, he finds himself considering about the meaning of a true national anxiously as soon as he lands on the island while observing a woman in the queue just behind him.

> ‘Welcome home, Mr Francis.’ Bertram turned back to face him, but the young man was already attending to the next person in the queue. It was a severely-attired elderly woman. In the silence behind the mask of her face Bertram could tell she was a true national who had probably been to England only to see grandchildren. The speed with which she followed him down the steps towards the baggage reclaim section only served to confirm this in his mind for, unlike his, hers was a home-coming hastened by familiarity (ASI, 1986: 13).

The woman’s familiarity about the surrounding and her fast actions resulting from knowing the island emphasizes Bertram’s unfamiliarity and the time span he is away: “It was twenty years since Bertram Francis had last seen the island of his birth” (ASI, 1986: 9). He compares her homecoming with that of his deducing that she is a true national maintaining her life on the island and visiting England as a tourist most probably to see her grandchildren unlike Bertram who was born on the island but bred in England and comes back to his homeland like a tourist who does not know anything about the changes or developments about his own island. As a result he cannot give a certain answer to the officer’s question about the length of time he plans to stay: “‘How long you planning on staying here?’ Bertram laughed, trying to remove some of the formality. ‘I don’t know, man. Maybe I come back to live’” [sic] (ASI, 1986: 12). Actually he hopes everything he plans goes well and he settles on his homeland for good; yet, he refrains from indicating that indubitably because nothing seems definite to him now. On the way to his home in a taxi, what Bertram feels is only disturbance and disappointment owing to the view through the window:

> And he looked at the young girls waggling their hips crazily and throwing out their chests where breasts did not yet exist. Bertram found himself overwhelmed and disturbed by the bare brown legs, tired black limbs, rusty minds, the bright kinetic reds

of the village signalling birth, the pale weary greens the approach of death. For a moment he could not admit to himself that he was home. 'People seem just as poor as they always been,' said Bertram [sic] (ASI, 1986: 18-19).

Anything once ordinary and casual is not normal anymore after twenty years in England and from the point of an adult man who was young enough to be changed and shaped by the English culture, rules and perspective. Bertram has great expectations for the independence that it is the indication of higher welfare of the nation; however, he acknowledges that the truth is quite opposite and there are no signs of economic progress. Bertram cannot even avow himself that he is in his homeland due to the common problem of a returnee: "Not only things continued to happen, but they have modified reality. Upon returning, the exile finds a different country to whose changes he or she is foreign" (Maletta et al., 1988: 197). There is a huge gap between what really happens and what Bertram hopes to happen resulting in his disappointment and discontent.

Bertram arrives home with the fear of finding out his mother passed away already and Dominic, his brother, did not inform him. He looks around and notices everything from postcards to photographs remain unchanged except their colour which fades away. Now the dominant colours of the room are yellow and white and they cause it look like a disturbingly old but unique kind of museum the pieces of which are appreciated solely by Bertram: "Then he smiled inwardly as he realized that he had returned. There had been moments in the last twenty years when he felt sure he would never have the courage or the means to set foot once again on his island" (ASI, 1986: 27).What Bertram does or does not in England in those long years, unfortunately prevents him daring turning back to his own homeland. Fortunately, his mother is alive but the only matter she wonders is the date he is turning back to England. Having lost all her hopes of Bertram's returning in twenty years, she finds his existence meaningless from then on and she just asks when he leaves again instead of showing a warm welcome or hugging him closely. Her criticism and remote manner continues in the rest of their conversation:

'I don't know if I'm planning on taking off anywhere again. I was thinking that I might stay here and try and find a position in the society and make back my peace with the island.' [...]'I know that twenty years is a long time to be away, but I feel that the time is

> right and I must seize the opportunity to help the new nation.' 'Help them how? It's only the school certificate that you left here with that you bringing back, am I wrong?' 'No, you're not wrong, but I have some money. I've managed to save a little, which should enable me to start up a business of some kind.' 'What kind of a business?' [...] 'I don't know as yet what kind of a business, but something that don't make me dependent upon the white man.' His mother began to smile. And then she laughed, at first with confidence, then with more control as though unsure if the fragility of her body could support too much humour [sic] (ASI, 1986: 50).

Bertram's mentioning his intention of helping the new nation through establishing a new business based on his wider vision and savings in the country of the colonizer sounds childish to his mother who mocks his project and makes fun of her son cruelly. On the other hand, to Bertram "[...] her laughter was simply the cackle of ignorance and he felt obliged to educate her" (ASI, 1986: 51). He spends so long time in England and gains the perception of the colonizer unavoidably so he considers his mother is in need of being educated by him who has Western education and experience. However, as a person who never leaves her island, she knows a lot is changed and most of them are in opposition to his desire and expectations. Together with her rage, resentment and accusing him of Dominic's death, she cannot help contemplating and deriding Bertram.

Convincing himself that his mother's reaction stems from her illiteracy, he just ignores his problems like home, belonging, otherization as a migrant returning from the country of the colonizer till he meets his presumed friend Jackson Clayton and some of the old acquaintances. Bertram feels quite hopeful about the possibility of Jackson's support to start up his new business because he is a close friend who is a deputy prime minister in the government. Bertram comes across him at the bar where he has his lunch every day. Bertram states that he is there for good and he wants to learn about business opportunities adding if the island takes him (ASI, 1986: 66). Between the lines Jackson reads Bertram's fear of not being accepted by his own homeland, he does not have much money and he is in need of his help as well. Jackson asserts everything changes rapidly through the independence; as a result, he has to work intensively and he does not have much time. Jackson schedules an appointment for the other day pretending that he will search about the possibilities. However, he uses his status just to despise Bertram, to underline his higher position and to stress the huge developments of the island he can hardly catch. Advising Bertram to observe the changes in the island to

understand whether he can live there or not, Jackson wants him capture it is not possible for him to adapt to the life conditions of the Caribbean any more.

Unable to comprehend or concede the reason and the purpose of Jackson's attitudes, Bertram goes on asking for his advice because he wants to believe Jackson may be of great help in pursuing his business plans. "'The advice is I think you should go back to where you come from.' [...] 'England is where you belong now. Things have changed too much for you to have any chance of fitting back, so why you don't return to the place where you know how the things are?'" (ASI, 1986: 136). While hoping his friend's help, he finds himself defending his belonging to the island saying: "'You talking to me like I don't have anything to do with this place. I was born here, and I grew up here just like you'" [sic] (ASI, 1986: 111). Jackson does not give importance to his sentences and specifies his effort to fit in the new Caribbean is in vain as that of the other English West Indians. After rejected and humiliated by Jackson, Bertram has to endure that his mother wants him to leave her home because she goes on blaming him about Dominic's death and his loss of connection. His mother rejects him, too, which results in his feeling of estrangement. Eventually, Bertram is not less unhappy and unhomely in his own country than he is in the foreign country as Benedicte Ledent touches upon stating:

> Homecoming whether temporary or final, illusory or real, is always present in the mind of the migrant as the reverse side of the exilic coin... Exile and homecoming are indissociable because they proceed from a similar desire to begin [one's] life a new, and both unavoidably lead to the same kind of disenchantment aroused by the confrontation with the realities that has fed one's hope for long. Be it England for the migrant or the Caribbean in case of the returnee (2002: 42).

Bertram barely builds up his courage to turn back to his homeland after so long years because he has great expectations which he believes he has the chance of realizing by virtue of the newly independent state and he is sure to be embraced by his family, old friends and citizens. However, all that remains from his aspiration for a new and better beginning is the confrontation with unhomeliness and unbelonging.

> At the end of the day he found himself piecing together the confused happenings and attempting to marry them to the follies of his expectations. But his jumbled thoughts quickly distilled down to one overwhelming truth. Although he had felt a life back

home in the country of his birth was worth struggling for, his mother had now made him unsure whether the trial was over (ASI, 1986: 87).

Patsy Archibald, Bertram's beloved before he leaves the island, is the only person who welcomes Bertram sincerely and accepts "him with unqualified joy" (ASI, 1986: 91), which becomes supportive for him to carryon after all rejections of his mother and Jackson. On the other hand, she disturbs Bertram as well through her direct questions forcing him reveal his harsh realities he tries to accept and handle. "'I better go now.' 'And exactly where it is you planning on going to?'[...] he had no place to go. But he was desperate that he should not appear either lost or rootless on his own island" [sic] (ASI, 1986: 145). Now that his brother dies and his mother frankly tells him to leave the house forever, Bertram loses his roots connecting him with the Caribbean and he does not know what is better for him, to stay by reviving his roots or to concede his never-ending emigrant status even in his own homeland and leave everything behind: [...] "I really have nothing to go back to in England.' 'Nothing?' 'Nothing except a place and a people I know and don't care much for.' 'You don't feel at home there? ''But I ...' he paused. [...] 'But, he said, 'I don't yet feel at home back here either" [sic] (ASI, 1986: 152). Patsy's "strangeness of spirit" and "virtues" permits her to spring over Bertram's emotional barriers (ASI, 1986: 149) where he admits he does feel at home neither in England nor in the Caribbean, revealing his baffled state as an islander who is both homeless and unhomely. As a consequence, it becomes impossible for Bertram to define any place as his own homeland stating he confronts with the problem of rootlessness which leads to his feeling of alienation.

Bertram notices he is not acquainted with hot and wet air of the island any more as soon as he arrives at the Caribbean: "The airport lounge was supported by clean white concrete pillars, each punctuated with round glassless holes. This helped the air to circulate freely, but the claustrophobia of the heat surprised Bertram" (ASI, 1986: 11). He considers the heat is at a suffocating level and difficult to get used to. Then, Bertram realizes that he is not familiar with also his native people in consequence of a discussion between the taxi driver and himself:

'So tell me, said the driver, how long it is since you been away?' 'Twenty years,' replied Bertram.[...] 'I know why you're trying to rush me, but remember you're back home now and things do move differently here. I'm often picking up fellars who been

living in England and America and all them places, and they coming back here like we must adjust their pace [...]' 'I know who it is I'm dealing with,' said Bertram. 'Good,' said the man, 'for I don't be trying to make you feel bad. I'm just trying to help straighten you out' [sic] (ASI, 1986: 16-17).

Bertram is subjected to the driver's discriminatory behaviour and otherized by him as 'they' who live in foreign countries and return back and they are the ones who must adapt their pace to that of the islanders' who dislike being rushed. Instead of listening to Bertram's explanations, he prefers to speak in accordance with his prejudices. Moreover, most of the islanders, including his old friend Jackson Clayton, have more or less the same thoughts regarding Bertram as a returnee who is likely to harm their order and comfort with his arrogant interferences influenced by the colonizer's point of view. After long years, when Jackson and Bertram come across, what he says is: "'Good God, man, I was sure this independence would wash up all kinds of offshore troublemakers, but Bertram Francis, I swear to God I never did think I would see you again'" (ASI, 1986: 65). One may understand from his sentences that the immigrants returning to their homeland are regarded as troublemakers and they are not welcomed back warmly.

Bertram hopes the nation's welfare level is increased with the independence and he may find some good business opportunities in that independent and prosperous country. However, he understands that the reality is totally different and cannot help reflecting his disappointment stating: "'People seem just as poor as they always been,'" (ASI, 1986: 19). As an immigrant spending twenty years in England, Bertram evaluates the problems on the island through the colonizer's perception and they really engage his attention: "[…] the fact that on this island speed was not measure by the speedometer, but by the number of bumps and bruises to the body" (ASI, 1986: 55). What is ordinary for child and young Bertram is impossible not to be disturbed or not to criticize.

From the very moment Bertram arrives at the island, he has to handle many sour realities which are so difficult for him to bear. He lives problems with his mother and learns that she does not want to see him again in her home. He is otherized by the native people including his friend Jackson who invites Bertram to his office just to look down on and ridicule him. He realizes that his newly-independent country does not offer him any business opportunities contrary to his dreams. "Perspiring abnormally like a tourist" (ASI, 1986: 78), Bertram finds himself "dreaming about fog" (ASI, 1986: 150) in

England which is difficult for him to confess since the fog is a metaphor indeed. It affirms he is in the Caribbean because he cannot say England is where he belongs but he lives the same problem of rootlessness in his own homeland and feels an intense alienation which is defined as "the feeling of foreignness or separation from the others, deprivation of sociable relationships, and the situation of anomy, animosity of roles, loneliness, and despair" (Budak, 2003: 813). Trying to struggle with all those feelings and thoughts, what is left in Bertram's hands is the question of what if it is too late to return to the island. Consequently, returning back from England in the pursuit of his great expectations, what Bertram lives is nothing but great disappointment because of his situation. He is homeless, unhomely, rootless and lonely, all of which deepen his feeling of alienation.

Mimicry and hybridity, coined by Homi Bhabha, are the other terms Phillips broaches in ASI through various characters turning back after a long period or never leaving the Caribbean. The author emphasizes the effect of the dominant countries on all life facets like culture, economy, language, etc. of the colonized countries by mirroring imitative behaviours of his characters. In the eyes of the islanders even for his mother, Bertram is just one of the immigrants who mimic the white, for his case the English. While criticizing Bertram's sayings about setting up his own business or shop, she mentions the old man both of them know since he has the same shop for long years, she advises him to "take a walk up the ghaut in your smart English suit and tie" and to observe the man in order to find out what progress he has accomplished so far (ASI, 1986: 51). She makes fun of Bertram about his imitation of the English way of thinking and dressing. Lonnie is another character emphasizing Bertram's imitation of the English accent by mimicking his voice. Lonnie considers that the island offers nothing good enough to stay; thus, he wants to migrate to a foreign country and mimics Bertram's accent to practice the English accent, which is indeed an imitation of imitation. On the other hand, Bertram is disturbed by Lonnie's sentences since he always focuses on being independent from the white, which he actually learns by mimicking the white.

On the other hand, from Bertram's perception, he is educated, modern, and experienced and the islanders mimicking the white are so ridiculous that he barely

maintains his composure or he cannot help criticizing harshly. Especially people's choice of dresses takes his attention:

> The driver dropped him under the hotel canopy where another man, this one in an absurd brown uniform with yellow fringes, simultaneously opened the door to the jeep and held out his hand for a tip. [...] He tried not to laugh and simply pressed a quarter into the man's hand (ASI, 1986: 122-123).

Bertram finds himself on the road to the new Royal Hotel reminding him the ones he has seen in the West of London. When he arrives, the hotel concierge welcoming him takes his attention with his uniform which is an absurd imitation of the ones worn by the workers at the hotels in London. While he is waiting Jackson to finish his work at his office, Bertram notices "a picture of Jackson in his cricket whites". Jackson is always fond of playing cricket which is a national game of the English, which is one of the ways of belonging in an upper class for him (ASI, 1986: 109). Then he looks at a group portrait of nine people one of whom is "the Doctor, a bearded stubby man who affected a tweed-suited dignity which was little more than the aping of English mannerisms (ASI, 1986: 109). As Tyson states, indigenous people of the colonial countries "tried to imitate their colonizers, as much as possible, in dress, speech, behaviour, and lifestyle" (2006: 419). However, from a western/western-influenced point of view as that of Bertram's, it is just aping of the English mannerisms or little more than that.

The influence of the colonizing country is clearly observed in many aspects of the newly-independent island such as the names of the parks like Stanley Park or of squares like Pall Mall Square which is changed into "Independence Square although the island had decided to keep its old colonial name" (ASI, 1986: 154), the name Princess Margaret may be heard everywhere or read on the posters so the island's parliamentary monarchy system is an exported one from British ruling system as well as the new national anthem which is "in G major like the old British one" (ASI, 1986: 154). These examples depict that the colonized individuals are despised and otherized by the colonizer severely; therefore, they solely try to be accepted as the members of the colonizing class by ignoring their own culture and mimicking the colonizer's language, dressing style, ruling system, sports, etc. However, as Bhabha asserts, "mimicry repeats rather than re-presents [...]" (1984: 128) so during the repetition act, some changes

occur inevitably in the original culture of the coloniser in time. In addition, through mimicry, the colonised learns to give importance to their culture and gets rid of the idea of being inferior. Thus, both cultures, the coloniser and the colonised, are changed and a "new, neither the one nor the other" culture is created, which is Bhabha's definition of "hybridity" (Bhabha, 2004: 53). Phillips handles the reality of hybridity through the character Bertram who begins to question whether his decision of returning to his homeland is true or not as the number of people underlying his hybridity rise day by day.

Bertram's high anxiety of belonging causes him to misinterpret some old acquaintances' actions. For instance saying a casual hello to Mr. Carter, the old shop owner, whom he clearly remembers from his childhood turns Bertram not with a warm answer but a gaze on him. Even Mr. Carter's staring at him is enough for him to fear that people can "see some dreadful change that England had wrought in him" (ASI, 1986: 78). He considers that his ties to his homeland are damaged and too difficult to heal because the islanders are aware of that. Nevertheless, having some time on the island, Bertram realizes that his memories are still alive which helps him feel connected to his homeland and believe that his efforts to be included among the true natives are not in vain. Bertram thinks that they may discern also he is one of them.

> After twenty years he had already discovered that he still felt an attachment to the house, and to the village, and to his mother, but as much as it shocked him to have to admit it, the attachment he felt towards his mother was in no way greater than he felt towards these other facets of his life that he thought England had stripped from his consciousness (ASI, 1986: 82).

Bertram feels like nothing has changed in himself by virtue of his perception about his on-going attachment to the island. Upon his mother's asking why he has not kept in touch with them during the whole time, he explains himself as:

> 'England just take me over. New things start to happen to me, new people, like I was born again and everything is fresh. But it's only today walking about Sandy Bay and Baytown that I can see that maybe I was born again the same fellar. Nothing happened to me in England, you can believe that? A big rich country like that don't seem to have make any impression on me. I might as well have left yesterday for I just waste off all that time.' He paused. 'I think I'm the same fellar.' [sic] (ASI, 1986: 85).

Bertram tries to convince his mother but actually himself more than her about the fact that he fails in keeping in touch because of the life rush in England and it seems like two or three years have passed. However, he is still the same person, which he indeed proves the opposite through the words he uses in the quotation above like 'maybe', 'don't seem' and 'I think' reflecting his doubt about his own sentences. Not being able to convincing his mother to support him to construct a new life on the island, Bertram decides to ask his friend Jackson's help to succeed his aim. He is so hopeful that Jackson may help him since he is a minister now. He talks to one of Jackson's civil servants indicating that he has an official appointment and without it he would not come there. The man asserts that he would not come because he is not from the island and he probably has "a different way of doing things" (ASI, 1986: 106). His accent is different from the rest of the islanders, which causes people to consider that he is not from there and emphasizes his hybridity. Bill Ashcroft and his colleagues assert that hybridization "takes many forms: linguistic, cultural, political, racial, etc." (Ashcroft et al., 2000: 118). Regarding Bertram, his linguistic hybridity immediately attracts attention of the people he comes across for the first time, and causes them to consider he is a foreigner. Bertram understands Jackson has no intention of supporting him but confront Bertram with the reality that he is an outsider now. Bertram has to admit that it is impossible for him to start a business with the help of his friends or any islanders but he has to succeed it despite their obstructions because people consider that he is a hybrid gaining English values and attitudes so he is a potential trouble-maker about their lifestyles. For Jackson, Bertram and the other returnees have lost what is authentic in themselves:

'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're 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. Well, you may be brothers alright, but you lost for true for you let the Englishman fuck up your heads' (ASI, 1986: 136).

Jackson strictly asserts that it is impossible for Bertram to be accepted by the Caribbean society since his way of thinking is under the influence of the English; thus, he is not compatible with the West Indians any more. Bertram disregards Jackson's hostile attitudes with the hope of getting his help for his business plans until Jackson enunciates his intense dislike for the hybrid returnees to him. Bertram is unable to understand his reactions but Patsy clears his mind by explaining him that the main underlying reason is his winning scholarship for the education in England and Patsy's love affair with him

instead of Jackson. When Bertram stresses it has been a long time, she indicates that "'Nothing in this place ever truly falls into the past. It's all here in the present for we too small a country to have a past'" [sic] (ASI, 1986: 142). No matter what Jackson's main reason to behave like that is, he represents common thinking way of the islanders about the hybrid returnees, which discourages Bertram from settling on the island for good.

One may easily notice the examples of Bertram's hybrid behaviours and thoughts through his actions and statements. He wants to pay a visit to Patsy and goes to her home and looks at her over the garden gate but does not open it. Patsy makes fun of him saying: "'Bertram, you seem lost. You looking for something?' 'It's alright if I come in?' asked Bertram. Patsy laughed openly now. 'Since when have you had to ask if you come into my place?'" [sic] (ASI, 1986: 140). Although he is sure about Patsy's answer, entering her garden without asking her permission is not a proper behaviour for him now. Another example depicting his changing perspective is his opinion about their new national flag's colours. "He looked up at the row of new flags that fluttered above him, and for the first time he felt that the new design was absurd. The scrappy pieces of cloth looked as comically colourful as his mother's home (ASI, 1986: 130). From Bertram's point of view, many issues about the island or the islanders are either ridiculous such as the design and the colour of the new flag, the new anthem, and the workers' uniforms at Royal Hotel or necessary to criticize like the bill in US dollars instead of local currency at the hotel aforesaid. To sum up, though Bertram prefers to assume the years in England have not changed him and he is still the same person at first, afterwards he avows he is neither Caribbean nor English but a new individual including both.

Choosing diverse characters having remarkable differences in their perception of family, nation, independence, etc., Phillips makes it possible for himself to focus on further themes such as inferiority complex, patriarchy, irresponsibility of male characters and female problems in ASI. As for the source of inferiority complex, the colonizer is always in the Caribbean as well as the other colonies to infuse superiority of the colonizing countries and savageness of the colonized in the indigenous people. In this way, the colonized subjects who are believed in their inferiority do not oppose colonial subjugation and they are in need of being attached to a more powerful country even after the declaration of independence as Fanon asserts:

> Every colonized 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 colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards (2008: 9).

Phillips clearly demonstrates the influence of inferiority complex on colonial individuals' decisions, behaviours and attitude, lives actually through his characters in the novel. Bertram's winning the scholarship for his education of law in England evokes admiration among his friends and the people whom he knows: "They waved to Bertram, more a gesture of new respect than a greeting or sign of imminent departure" (ASI, 1986: 44). Now that Bertram is closer to the upper class, the boys show him their respect by their gesture. Learning that Bertram wins the scholarship, his mother gets so happy that she can barely say she is proud of her son. On the other hand, Dominic, his brother, neither shows any sign of happiness to the scholarship news nor congratulates him. When Bertram expresses his disappointment about Dominic's attitude, he asserts he does not believe that Bertram really cares about his thoughts anymore since he acts as if he were someone from an upper class (ASI, 1986: 47). Dominic frankly states his resentment because of the change in Bertram's manner after the scholarship news. His girlfriend Patsy frankly states her hesitations about their relationship and Bertram's plans about their marriage in their conversation as:

> 'Well, Bertram, you planning on marrying me when you return, or, if it's not going to embarrass you arriving in England with a coloured woman, maybe you're thinking of taking me with you?' 'Don't talk foolishness! You can't embarrass me in any place, and I've thought about taking you. But I must face the facts. How the hell can I support myself and a next person and get on with the task of studying? It just don't make no kind of financial sense' [sic] (ASI, 1986: 96).

To Patsy, it is impossible for Bertram to continue his relationship with her, a coloured woman while he has the chance of being with the white English women, which is an effective way of climbing the ladder of upper class for the black men. Nevertheless, she wants to hear Bertram's answer which implies she has no place in his new life in England. The other person with whom Bertram ceases to be in touch in England is his childhood friend Jackson Clayton. As soon as Bertram returns to his homeland, he pays a visit to Jackson's office to learn the business opportunities for him. His visit is not as satisfying as he wishes because what Jackson pridefully mentions is that they are not

dependent on England anymore but on the US though he is one of the ministers of the government of the newly independent country. He represents the colonized people who are taught that they are incapable of existing as the citizens of a self-governing country and they are always dependant on a more powerful country as a result of their lack of self-esteem. So, that the colonizers are more superior, modern and civilized is imbedded in the colonized subjects' consciousness and subconscious, no matter whether they are women or men. Yet, being a female or a male makes great difference in indigenous people's lives as a result of patriarchy as well as colonisation.

Most male characters like Bertram's father, Bertram, Jackson, Livingstone and Lionel in the novel either desert the island leaving their responsibilities behind or they are in pursuit of any possibility to immigrate to the countries of opportunities to them like the US or the UK. The men chase their dreams fecklessly and whether the women staying in the homeland are able to handle the harsh life conditions or not does not preoccupy their minds as Spivak claims:

> Between patriarchy and imperialism, subject-constitution and object formation, the figure of the woman disappears, not into a pristine nothingness, but into a violent shuttling which is the displaced figuration of the 'third-world woman' caught between tradition and modernization (1988: 306).

Bertram's mother is one of the subaltern women who are invisible. Neither her name nor her husband's is stated throughout the novel because while she represents the Caribbean women who sacrifice their lives by taking over all responsibility of the children and maintaining their household on their own in the absence of their husbands, fathers or sons. Her husband represents the Caribbean men acting as they wish and irresponsibly as a result of the power, freedom and recklessness patriarchy gives them.

Bertram's mother has to raise her children single-handedly because her husband goes to the US and returns after long years when he is about to die. His children grow up without seeing him once and they do not know even his name: "For the first time all morning Bertram felt upset, and tears welled in his eyes at the thought of never knowing what his father looked like" (ASI, 1986: 77). His mother reveals the truth about his father to the eight-year-old Bertram that they need to attend his funeral, which is too difficult to overcome for a child. His mother's sole comment about her husband's

absence is: "'You see he was a wild type of man, but he didn't disappoint me for I knew what sort of a man he was'" (ASI, 1986: 76). She considers she has no right of even saying anything negative about her husband who chooses himself while beginning his new life in a new country. In Bertram's mother's life what is promising is just her sons especially Bertram who is also a figure of father for her younger son Dominic. Albeit just as her husband, her son Bertram leaves the island as soon as he gets the scholarship which is a way of evading his responsibilities and gives him the freedom he longs for. His success in the exam makes her feel really proud of her son at the beginning since it is supposed to be for two years. However, as years pass and she cannot contact with her son, his leaving turns into the source of agony, concern and blaming.

The other woman who suffers because of Bertram's selfishness is Patsy with whom he has a relationship before he leaves the island. The moment she understands he does not want to take her with him, she decides to break up with him because she is powerful enough to reject his attitude making her feel like a burden: "'Things going be hard enough for me in England without taking you along as extra baggage'" [sic] (ASI, 1986: 96). Bertram reveals in his answer that Patsy is just an extra baggage restraining his freedom of action in his new life. Founding his life back again on the island after twenty years means a new life for Bertram indeed so he does not want an extra baggage with him while returning to homeland, which is learnt when Patsy asks if he has someone special there: "'I have somebody in England who is maybe waiting for me to come back, but I think it's just about finish.' 'You're not sure if it's finished?'" (ASI, 1986: 149). As he leaves Patsy on the island since he does not want a hindrance for his fresh start, he abandons another woman waiting for him in England because he does not break up with her for certain. Nevertheless, Patsy is the only person giving him a warm welcome and trying to help him through her realistic, objective and sensible comments and advices. She makes him perceive his emigration period not only from his point of view but also from that of his mother's:

'I'm having a little trouble with my mother.' Patsy laughed. 'You sound surprised.' 'I am surprised.' Bertram paused. 'I never in my life had any real kind of disagreement with my mother. I don't see why we should start now.' Patsy stopped shelling her peanuts. 'Bertram, you're talking foolishness, and I can't believe a grown like you don't realize so.' 'How you mean?' asked Bertram. 'You trying to tell me you think she have nothing to be upset about after you leave her and your brother for all this time. I'm surprised she let you back in the house.' 'Well, she tell me that she don't want me back

in it no more.' 'I see, then you do have a problem.' Patsy returned to her peanuts. 'But then again you soon going be building a big house down by the beach, a house bigger than anyone ever built before, isn't it?'[...] Then she carried on. 'But that will be after you open up the black man's business that bound to make you come a millionaire in a few weeks at the most.' 'I can't see no joke,' said Bertram [sic] (ASI, 1986: 141).

Bertram talks as if a short span of time passed and his mother is unfair to him. Listening to him complaining about his tense relationship with his mother, Patsy frankly asserts that he speaks nonsense and his mother has reasons to behave like that. Then, she makes fun of his unrealistic dreams implying he should begin to act reasonably as soon as possible. The old Mrs. Sutton who takes care of Bertram's bedridden mother is another acquaintance reminding his responsibilities each time they come across. "'It's the duty of the son to keep in contact with his mother. It's not for her to spend off money she don't have on postage and suchlike trying to track you down all over the place'" [sic] (ASI, 1986: 80). Mrs. Sutton disapproves of his cut off communication with his mother and reminds his responsibilities and advancing age meaning the time when he may be in need of another person's help to last his life is not far away: "'[…] but you better start thinking about your responsibility. It's all well and good you gallivanting off all over the place, but you don't look to me like no young man no more and you soon going know what it's like to be old and dependent upon the kindness of other people'" [sic] (ASI, 1986: 81). She stresses that Bertram is not young anymore; thus, he should settle down anon and take his liabilities. Benedicte Ledent comments about Bertram's selfishness and irresponsibility as:

What he believes to be the independence conferred by his exile has only been deceptively achieved at the expense of other people, as his neglect of his family and his former desertion of Patsy indicate. Bertram's self-centredness is such that he is unable to assess the extent to which his uncaring behaviour might have affected people around him (2002: 49).

All the women Bertram knows severely criticize him for his recklessness, non-liability and fancifulness. Therefore, he has to consider his harm to his family and beloved ones from also their angle and comprehend their disappointment and resentment caused by his desertion and living in England egotistically without contacting with them. At the end, Bertram admits that his newly-independent country does not provide him with business opportunities to make him a millionaire; he has to struggle to be forgiven by

the people he cares about and accept a decent life in his homeland by taking his responsibilities.

Consequently, ASI is an inclusive novel by Caryl Phillips presenting the last days of colonialism and beginning of a new period with the declaration of independence and construction period of a free country in the Caribbean. Phillips provides the reader with the opportunity of evaluating the themes he touches upon in the novel through the eyes of not only a returnee, Bertram but also the islanders never living the West Indies as an immigrant like Patsy, Jackson, Lionel, Livingstone, etc. They have clash of ideas with each other on the topics mentioned afore and some others since their distinctive perceptions are influenced by disparate imperial powers. Nevertheless, the common idea claimed in their conversations is that the colonialist countries just exploit their country till there is nothing left to exploit including the natives' future expectations and hopes concerning their country. For instance Livingstone, one of the youngest men in the novel, wants to immigrate to America because he considers "the West Indies is a dead place" and he adds that he "wants to move on and up" [sic] (ASI, 1986: 103). As one may infer from his utterances, Livingstone believes that self-improvement, a good job opportunity and a modern life is only possible abroad preferably in the U.S but not in his own homeland.

The United Kingdom means the similar for the younger Bertram but he returns to his homeland empty-handed. Furthermore, Bertram observes nothing changes on the island in a positive way because his homeland is exploited by America now instead of the mother country. His presumed friend Jackson and the islanders sharing the same ideas with him believe that to be State-side is the only solution for their poverty and support its use of the island. Thus, they actually declare neo-colonialism under cover of independence and freedom which is stressed by Patsy asking: "'What it is they celebrating? [...] you think that is something to celebrate?'" [sic] (ASI, 1986: 146). As Patsy indicates, there is not anything to celebrate especially for the women like herself and Bertram's mother who have to handle the mess left behind the self-centred and irresponsible men. In conclusion, the devastating effect of the colonial and neo-colonial processes on the lives of the colonized people, especially the subaltern women, is portrayed by Phillips in ASI.

CONCLUSION

The novels produced during and after colonial processes present distinctive lives maintained in multi-cultural societies and formation of new cultures arising from mutual interaction of cultures of not only the colonizer but also the colonized. The aim of this thesis was to scrutinise the processes of encounter of native and European people belonging to totally different cultures, their reshaping of each other's identities, cultures, life lines, their search for answers to some questions like where they belong, what their goals are in life, what reactions they should show to the on-going and unavoidable changes through the theories of imperialism, colonialism and postcolonialism and Caryl Phillips's perception formed under the effect of those processes. Phillips expresses the effect of the life line change which stems from colonial and postcolonial processes through his personal experiences which are mostly shared by the people living similar processes in his works. Phillips summarizes what colonized and colonizer live through while he presents what he personally has experienced as:

> I left the island twenty-two years ago as a four-month-old infant. I look now at the island of my birth. I recognise the place, I feel at home here, but I don't belong. I am of, and not of, this place. […] I am seven years old in the North of England; too late to be coloured, but too soon to be British. I recognise the place, I feel at home here, but I don't belong. I am of, and not of, this place (Phillips, 2001: 40).

Phillips openly reflects his relationship with St. Kitts and Nevis, his country of birth, and with England and being English, not born but bred and the effect of that relationship on his identity and culture. He lives difficulty in determining where home is and where he belongs. As it is understood from his sentences above, he has the chance of visiting the island of his birth and of observing the influence of the colonial past not only in the lives, attitudes and behaviours of the indigenous people but also in those of English people. This dissertation aimed to grasp the whole complex of colonial and postcolonial experiences revealed by Caryl Phillips derived from his own experiences and observations in his first two novels The Final Passage and A State of Independence.

The Final Passage is Phillips's first novel the setting of which is both an island in West Indies where colonialism goes on and England where immigration of Caribbean people have already begun. In the novel, Phillips focused on the influence of the

colonial culture on the development or reshaping of the colonized society, its culture and people's identity formation through the eyes of a mulatto girl, Leila, who reflected the colonized and colonizing people's way of perceiving each other, their prejudices, the power of oppression, the feeling of inferiority and suspicion imposed in the colonized, the search for home and family and the different female and male ways of perceiving and handling the issues through Leila's childhood and young adulthood. She was brought up by her single mother without learning even the name of her father who was white for sure as deduced from Leila's paler skin colour which causes her not to be wholly accepted into the Caribbean society. Through her disappointing marriage, Phillips reflected the structure of patriarchal society in West Indies which tolerated any kinds of actions, moral or immoral. Then, Leila's immigration process in England with her husband and newly-born child began. She was hopeful and positive about founding a new life with her family in a new country because she would be able to find her father there, all of which would make it possible for her to feel at home. However, Phillips stressed that the immigrants' hope of finding better life conditions were in vain; on the contrary, what they came across were otherization, discrimination, racism, alienation, loneliness and unhomeliness. At the end of the novel, Phillips's presented a clear-cut conclusion that home was the place where people were welcome, which proved his character's decision to turn back to the island.

A State of Independence, as a sequel novel to The Final Passage, reflects the period a few days before the declaration of independence and a few days after the declaration through the character called Bertram who left his home land for three years upon winning scholarship in the mother land. Bertram returned back after twenty years upon learning St. Kitts and Nevis was on the verge of independence. He mentioned also his and the island's earlier years by flashbacks. Bertram hoped the newly-independent country could offer him some brilliant business opportunities since he would be embraced as one of the lost brothers who did not go on communicating even with his own family and returned back almost empty-handed. He acted as if nothing had changed and he left the island short time ago. Yet, neither his acquaintances who did not forgive him for his cut off communication, nor his Western-influenced point of view and hybrid identity did not permit him to go on acting as he intended to. As soon as Bertram arrived at the island, the first issue he noticed was that the poverty did not diminish. The second issue he was disturbed by was interestingly the bare legs of the young girls

stressing his new hybrid identity. He realized that people celebrated their independence from Britain but at the same time they accepted to be under the control of the USA. Phillips asserted that colonialism did not end indeed by demonstrating the on-going neo-colonialism through the imported products such as coke, New York beers and American and Japanese cars, and so on. Bertram criticized that even the new national anthem was a bad imitation of the British one. Contrary to his great expectations from his newly- independent country, what he came across was the problems of colonial and postcolonial process such as exclusion from the society because of his hybrid identity, both unhomeliness and homelessness, problem of belonging and alienation in his own homeland for which he could not feel the sense of belonging.

This thesis has aimed to reveal that Caryl Phillips's novels The Final Passage and A State of Independence are the natural outcomes of colonial and postcolonial processes. The thesis consists of three parts in which the theoretical background has been presented and both novels have been analysed from the perspective of colonial and postcolonial theories. Major terms and concepts such as imperialism, colonialism, decolonisation, hybridity and mimicry have been analysed by referencing to important theoreticians and their theories. In conclusion, one may claim that both the colonizer and the colonized have experienced many sociological and cultural clashes; therefore, they are not the ones they were in the beginning of colonization processes. The study has also revealed that the colonizer and the colonized together have created a unique and complex structure which requires deep analyses in terms of its dynamics and thought systematics.

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