

**POSTCOLONIAL DISCOURSE IN
ANDREA LEVY'S NOVELS**

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DENİZLİ**

**POSTCOLONIAL DISCOURSE IN
ANDREA LEVY'S NOVELS**

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I hereby declare that all information in this document has been presented in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct I have fully cited and referenced all materials and results that are not original to this work.

Signature

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To our mothers, Hatice MERSİN and Kadriye ÇETİNKAYA

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ABSTRACT

POSTCOLONIAL DISCOURSE IN ANDREA LEVY'S NOVELS

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Within the context of postcolonial discourse analysis, the purpose of this thesis is not only to reveal the effects of postcolonial conditions on Caribbean and British societies in Andrea Levy's novels but also to investigate the terminology associated with these various processes. Throughout her life, Levy has produced works about the post-colonial processes, the transformations in the identities and cultures of the indigenous Caribbean people and the effects on their social life. In her novels, Levy depicts the migration of Caribbean people to Britain, whose lives have been changed and oppressed due to colonialism. As the number of migrants increase, Caribbeans have been subjected to cultural issues, identity crises, prejudices, discrimination, and racism within British society. The hybrid characters who vacillate between cultures in limbo reflect the postcolonial representations and colonialist perception in the novels. Very few critics have addressed to this aspect of Levy's works, which blends tragedies that are not included in the official history of colonialism, research and compilations of his family origins, with auto-fiction technique. It is aimed to contribute to the literature by analysing all of Levy's novels, which can be accepted as an annotation on official history, in a single study under the title of postcolonial discourse analysis. Discourse analysis of the novels has been made through Homi. K. Bhabha's theories and concepts such as identity, third space, hybridity, mimicry, displacement, unhomeliness, and otherization.

Key Words: Levy, Postcolonial Discourse, Third Space, Hybridity, Displacement

ÖZET

ANDREA LEVY’NİN ROMANLARINDA SÖMÜRGE DÖNEMİ SONRASI SÖYLEM ANALİZİ

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Bu tez, Andrea Levy’nin romanlarında, sömürge yönetiminde yaşanan deneyimleri ve bu süreçlere ait terminolojinin analizlerini, sömürge dönemi sonrası söylem analizi kapsamında incelemeyi amaçlamaktadır. Levy, hayatı boyunca sömürge dönemi öncesi ve sonrasındaki süreçleri, Britanya İmparatorluğu’nun Karayipli yerel halkın kimliklerinde ve kültürlerindeki dönüşümleri ve sosyal yaşam alanlarındaki etkilerini konu eden eserler ortaya koymuştur. Levy romanlarında, hayatları sömürgecilik sebebiyle değişen ve baskı altına alınan Karayiplilerin, Britanya’ya göçlerini resmeder. Göçmen sayılarının artışı ile birlikte Karayipliler, Britanya toplumu içerisinde kültürel sorunlar, kimlik bunalımları, önyargı, ayrımcılık ve ırkçılığa maruz kalmışlardır. İki kültür arasında bocalayan, melez ve arafta kalmış karakterler, romanlarda sömürgecilik ve sonrasına ait temsilleri ve sömürge algısını yansıtmaktadır. Sömürgeciliğin resmi tarihinde yer almayan trajedileri, kendisinin ailevi kökenlerine dair yaptığı araştırmalar ve derlemeleri, özkurmaca ile harmanlayan Levy’nin bu yönü birçok kritik tarafından göz ardı edilmiştir. Resmi tarihe bir şerh niteliği taşıyan Levy’nin romanlarının tümü, tek bir çalışma içerisinde, sömürge dönemi sonrası söylem çözümlemesi başlığı altında irdelenerek literatüre katkı sağlamak amaçlanmıştır. Romanların söylem analizi, Homi. K. Bhabha’nın sömürgecilik/sömürgecilik sonrası teorilerine ve eserlerine ağırlık verilerek, kimlik, üçüncü alan, melezlik, öykünme, yersizlik ve yurtsuzluk, ötekileşme gibi kavramlar aracılığı ile yapılmıştır.

Anahtar Kelimeler: Levy, Postkolonyal Söylem, Üçüncü Alan, Melezlik, Yurtsuzluk

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TABLE OF ABBREVIATIONS

<i>ELHB</i>	<i>Every Light in The House Burnin'</i>
<i>NFN</i>	<i>Never Far From Nowhere</i>
<i>FL</i>	<i>Fruit of The Lemon</i>
<i>SI</i>	<i>Small Island</i>
<i>LS</i>	<i>The Long Song</i>

CHAPTER I

INTRODUCTION

1.1. Introduction

The field of study known as discourse analysis is comprised of a collection of research approaches that attempt to decipher the underlying meanings of various written and spoken forms of language. An approach to the study of language known as discourse analysis is one that does not simply examine individual sentences. Instead, it is a device that can indicate how language is utilized to express meaning and/or achieve certain interaction objectives within the context of a specific circumstance. Rebecca Rogers states that discourse “as a political practice is not only a site of power struggle, but also a stake in power struggle: Discursive practice draws on conventions that naturalize particular power relations and ideologies, and these conventions and the ways in which they are articulated are a focus of struggle” (2004: 193). The aim of discourse analysis is “not to uncover the objective reality, but to investigate how we construct objectivity, or sedimented power, through the discursive production of meaning” (Marcia McKenzie, 2006: 370). The concept of postcolonial discourse has opened new paths of research and enabled the re-evaluation of the discursive features of (post)colonial experience. In other words, as Peter Hulme points out that, (post)colonial discourse “embraces all kinds of discursive production related to arising out of colonial situations” (1986: 89). The plurality of discourses is the key point in Andrea Levy’s novels selected for this research in that Andrea Levy’s novels are crucial to reveal the resistance of colonized Caribbean people against ‘dictated values’. The resource of all problems are colonial practices including racial clashes, atrocious psychology, lingual and identity distortion, self-hatred and mental unrest; that’s why this work will focus on the psychological dimension of colonized subjects and its reflections on the discursive processes and identity transformations, as well.

Discourse analysis can be done for different purposes in different contexts; however, the focus in this research, is to lay bare the connection between the identity and the subjects, colonial resistance and consent, power relations by analysing Andrea

Levy's novels from the perspective of postcolonial discourse analysis. One of the main arguments of this study is that Caribbean local people have been exploited culturally and financially since the very beginning of the colonial process. They have been forced to make a choice to accept and reject the superiority of English culture. In other words, Jamaicans or their children born as English citizens have tried to exist in the British society and stuck between two options: to live the illusion of existing in that society through being alienated from their own values and to experience the transformation of their identity in the dominant culture. Questioning identity and belonging issues cannot offer any kind of solution to the current conditions. Some Jamaicans have to go back to their real home in Jamaica because of adaptation problems, while some others have stayed and tried to obey general norms of the society. Thus, one of the arguments of this thesis is that people have undergone both a positive and a negative identity transformation process. As a result, they have become both active and passive subjects of the social transformation. In this context, Levy's fiction will be evaluated under the umbrella term "black British novel of transformation" (Stein, 2004) within the postcolonial discourse analysis by referring to Homi Bhabha's specific theories, Frantz Fanon's arguments over black identities and Edward Said's theory of Orientalism. At the end of the study, the cultural, social and individual transformations of Caribbean society will be revealed in the context of Levy's selected fiction.

The thesis will be divided into six chapters and a conclusion. The first chapter will present the main arguments of the thesis and conceptual framework related to specific concepts of postcolonial discourse analysis together with theoretical definitions of postcolonial concepts such as ambivalence, displacement, third space, liminal selves, unhomeliness and discrimination by referring to eminent figures of postcolonial and discourse theories such as Homi K. Bhabha, Frantz Fanon, Edward Said and Michel Foucault. This chapter will also include details about Andrea Levy and why her fiction is the subject of this thesis. Levy's family origins, her similarities and differences from her Caribbean contemporaries as a second-generation writer will be discussed. The underlying motivations for Levy's literary production will be explored and a brief preview of five novels selected for the thesis will be presented, as well.

The second chapter entitled “*The Others in Every Light in The House Burnin*” will be to reveal how Jamaican people tried to hold on to life in 1960s Britain, how they were otherized and how the mechanism of otherization worked. As a result of the intersection of two cultures, the discourse analysis of othering in a painful transformation process that black individuals have to go through will be made. Furthermore, the process of resistance and consent of the black community will be evaluated with reference to theoretical works of E. Said, F. Fanon and H. K. Bhabha.

The third chapter, “*Ambivalence in Never Far From Nowhere*” will focus on the experiences of two sisters who strive to prove their identity in British society that rejects and ignores their existence. Due to societal racial hierarchy, the life experiences and goals of the two girls, who both grow up in Britain, are strikingly distinct. The diverse ways in which they reconcile their Jamaican-British background and feeling of place and dislocation in the Mother Country appear to be distinct ways in which they experience discrimination on the council estate. Such clashes and dualities aforementioned are marked by ambivalence. Ambivalence makes the basic interaction between the colonizer and the colonized more complicated. The reason for this is that ambivalence is complicated by colonization. The colonizer regards ambivalence as an unwelcome component of the rhetoric that surrounds colonial discursive practices. As a result, the colonized subject reconstructs his/her cultural habits, perception and approach to the hegemony of the colonizer. Such reproduction duplicates and challenges the colonizer’s domination. This chapter will present such problematic and ambiguous relationship between the colonizer and the colonized. As the natural consequence of such interrelationship, occurring identity transformation of second generation in England will be analyzed within the postcolonial discourse analysis framework through references to Homi Bhabha’s theory of ambivalence.

The fourth chapter, “*Home and Belonging in The Fruit of Lemon,*” will uncover the veil of displacement concept with a relation to Bhabha’s theory of unhomeliness. Following the World Wars, mass immigration from former colonies to colonial centres resulted in multi-cultural relations and a complicated diaspora. The essentializing divisions between the colonizer and the colonized, the self and the other, and displacement based on the notion that spaces are a fixed source for a cohesive identity are destroyed in liminal diasporic spaces. The diasporic self is a synthesis of various

cultures, histories, and languages, but it does not fully belong to any of them. This diasporic existence inevitably results in a tremendous yearning for one's birthplace and a desire to be a part of something greater than oneself. This chapter will discuss and investigate the difficulties Caribbean Diasporas confront in Britain, their complex feeling of belonging, and the personal effects of homesickness.

The fifth chapter, "*Hybrid and Liminal Selves in Small Island*," will present the terms such as hybridity, liminality, third space and mimicry in an exploratory framework for understanding the formation and negotiation of cultural identities in colonial and postcolonial contexts. One of the arguments of this chapter will be the novel's characters coming to terms with the fact that no matter what they do, they will never achieve the same level of success as their white counterparts. The reasons that led them to accept the status quo and their efforts to build a different identity and culture for themselves will be another topic of the chapter. In addition, the effort to establish a social order that embraces all people regardless of the color of their skin, their insistence on negotiating with and challenging the dominant culture will be analyzed through Bhabha's theories of hybridity, third space, mimicry and liminality.

The last chapter, "*The Discourse of Slavery in The Long Song*," will be explore the historical panorama of slavery together with the the impact of colonialism in the Caribbean. When European powers colonized the region, they brought with them their languages, religions and cultural practices, many of which were forcibly imposed on the local population. Furthermore, colonization in the Caribbean was characterized by widespread acts of exploitation and cruelty towards the region's indigenous peoples as well as its enslaved population. Slaves, brought in large numbers from Africa to work on plantations in the region, were subjected to harsh treatment and acts of brutality. Therefore, the chapter will also provide a detailed account of the conditions slaves were forced to endure by making use of Frantz Fanon's theories on psychodynamic aspects of colored people under the hegemony of colonization and its discursive practices.

In the conclusion part of the thesis, it will be emphasized how the ethnic, racial and cultural structure is constructed through discourse. The counter discourse that Caribbeans tried to produce against the hegemonic discourse of the British colonialism will be analysed by referring to Bhabha's concepts of third space, hybridity, mimicry, ambivalence and unhomeliness. In the light of the postcolonial discourse analysis, the

reactions, perceptions and counter-discourses of the Caribbean people against the marginalization they experienced both in their own homeland and in the country of the coloniser will be examined. The argument that colonial policies created a positive or negative and at the same time irreversible change in the Caribbean identities of both the first and the second generation will be demonstrated through detailed analyses of the novels. This thesis, in which Levy's works are discussed under the title black British novel of transformation, with reference to the relevant discourse theories, will address the identity transformations that occurred in the colonial power itself.

1.2. Why Andrea Levy Matters?

1.2.1. Levy as one of the Windrush Children

Andrea Levy was born in England to an original immigrant family coming from Jamaica to Britain, which caused Levy to define herself as a British writer with a dual cultural identity. After the Second World War, Levy's father, like hundreds of other Caribbeans, got an official invitation from the British government in need of labour force and hence the era was called the Windrush Era after the ship that brought them to England:

My dad came to this country in 1948, on the Empire Windrush ship. He was one of the pioneers. One of the 492 people who looked around the old British Empire colony of Jamaica, saw that there were no jobs, no prospects, and decided to chance his arm in the Mother Country. His identical twin brother had been in the RAF, stationed in England, during the war, and was returning to do a further round of service. My dad accompanied him, leaving behind in Jamaica his new bride, my mum, who waited impatiently for the call to join him (Levy, 2000).

Along with the author's own experiences of race riots and social turmoil, Levy's parents were pioneers of the so-called Windrush generation, and their recollections and stories passed down through the family surely had a significant impact on the author's prose. The Notting Hill Riot took place in 1958 and was started by groups of white teenagers who attacked West Indian communities. The economic downturn in England at the beginning of the 1980s was the root cause of the Brixton riot, in which the majority of the victims were members of the African-Caribbean community, which was also experiencing high rates of unemployment at the time.

Andrea Levy was the first-hand witness of these riots and she was both personally and professionally influenced by racist attacks and xenophobia in England. After her father passed away in 1987, she began writing her first novel, which she eventually had published under the title *Every Light in the House Burnin'*. In the 1990s, the author published two further novels: *Never Far from Nowhere* in 1996 and *Fruit of the Lemon* in 1999. In these novels, Levy dealt, as the one born and bred in Britain, with the theme of migration waves to this small island from standpoint of the second generation. *Small Island*, which was Levy's fourth novel and was published in 2004, was centred on the history of the West Indian minority in the United Kingdom and chronicled the entry of "Windrush generations" into England. The work was written by Levy. The novel was an instant hit, and it went on to win several prestigious awards, including the Orange Prize for Fiction, which is now known as The Women's Prize for Fiction, the Whitbread Book of the Year, which has been renamed the Costa Book Awards since 2005, and the Commonwealth Writers Prize, which came a year later. Last but not least, in 2010, Andrea Levy published her most recent work titled *The Long Song*. This book centred on Levy's slave ancestors and their respective experiences.

1.2.2. Levy's Motivation for Writing

Levy wanted to distinguish herself among her contemporaries and she decided to attend some creative writing classes in which she had been told to write about something she knew well. The story she forced herself to write was about her family, Jamaican ancestors, the migration wave and stories she had been told by her family. They were just some crumbs of old stories, so she scanned few historical records of those times; however, she could not find a gratifying result in the end:

It is hard for anyone to research their genealogy, but it is even harder (though not impossible) for someone with my background. Most of the records are incomplete or unavailable at best; destroyed or non-existent at worst. I discovered it would take a great deal of time, patience and expensive travelling for me to put together my definitive family tree. So I did the next best thing. I talked to my mum (Levy, 2000).

Levy decided to piece the stories together that she had learned from her mother and tried to create her fictional family tree having realised that she could not find even a single official document related to her slavery origins. Thus, her family stories were

based on her personal experiences and collective stories of Caribbean society. One of the biggest problems she had in her childhood, though she was born in England, was the identity crisis caused by her black origins. In an interview she gave to *The Guardian*, she stated that she always felt inferior and outsider; as a result, she continually questioned her Englishness and black identity (Levy, 2000). She claimed that black people were not welcome at all. Although she was an English citizen; the feeling of shame haunted her all the time because she was, like all other Caribbeans, a legal alien. On the other hand, Levy has been very proud of her Jamaican origin and believes that the concept of national identity is not a matter of one's personal identity but rather one of political identity. It is done out of free will, and it is imperative that Englishness be kept completely separate from ethnicity at all times. She continually does research on the Caribbean history, Jamaican traditions and culture as well as the social position of immigrants in the United Kingdom. Moreover, Levy aims at raising public awareness towards West Indies' initiative role in the Second World War and also at drawing the attention to the problems of ethnic groups in Britain.

1.3. What Makes Levy Different as a Caribbean Writer?

Andrea Levy uniquely handled postcolonial themes in her works such as new ethnicities in interaction and juxtaposition of new geographical relations in Britain, which resides in cultural and historical fluidity. Levy evaluates the situation of the island as the place of binary oppositions such as variety and unity, restriction and liberation as a kind of cradle holding miscellaneous identities together. Levy's predecessors Samuel Selvon and George Lamming immigrated to Britain and fictionalized what they experienced through their journey, their dreams, difficulties, alienation, ethnic and racial discrimination. Levy, as the member of a younger generation, rewrites the stories of black minorities survived the wave of the migration and develops a different perspective. She not only presents the historical and general panorama of black communities abroad but also excavates history of slavery in detail. She hereby blends personal and official stories of her original roots. Thus, her trilogy *Every Light in the House Burnin'* (1994), *Never Far from Nowhere* (1996), *Fruit of the Lemon* (1999) and other novels *Small Island* (2004) and *The Long Song* (2010) seek to explore the systematic transformation of the new society against prejudices,

complicated and ideological reconstruction of individuals in order to unfold the disposition of cynical features of colonial hegemony.

Andrea Levy can be classified as an organic intellectual for the reason that she acts as the spokesman of Caribbean history and individuals of her class which have been silenced and suppressed although she is “North London working-class girl talking about an ordinary family” (Morrison, 2009: 328). A closer look, here at the contexts for Gramsci’s categorization of intellectuals helps to situate Levy’s concerns with the class she belongs to because Levy’s position as a writer and intellectual of Jamaican society is different from her contemporaries. She and her works can be accepted as the manifesto of self-awareness and political existence of immigrants in British society:

[E]very social group, coming into existence of the original terrain of an essential function in the world of economic production, creates together with itself, organically, one or more strata of intellectuals which give it homogeneity and an awareness of its own function not only in the economic but also in the social and political fields (Gramsci, 1988: 301).

She deals with the Caribbean history, culture, identity, pre-and-post emancipation period of Jamaica, the role of Jamaican people in the Second World War, the immigration waves to Britain, racism, hybridity of cultures and language, interweaving of their culture with that of Britain and so on. Those issues she handles in her novels are so important from the aspect that she succeeds in creating an adverse discourse which makes Caribbean history lively one. Such discourse revives awareness of Caribbean people about their existence and shows that their slave ancestors are a source of pride not shame for their descendant living now. Through her discourse, Levy creates an ideology which destroys the Eurocentric hegemony on Caribbean society. That creates a tremendous change about how they evaluate themselves and how the others see them.

Noam Chomsky declares some similar tasks for intellectuals as Levy succeeds: “intellectuals are in a position to expose the lies of governments, to analyse actions according to their causes and motives and often hidden intentions. The task of intellectual throws off ideology’s mask, which is for Marx just illusion and lays bare the reality and truth of appearances” (1967: 1). Levy believes that she could not only be able to take a stand against the challenges and barriers of living as the stranger of

Britain, but also scrutinize the possibilities of creation of new perspectives for a new community and discourse by means of writing.

All in all, Levy and her works break ranks related to contemporary culture by questioning the pre and after colonization processes and lending a hand to those suppressed, marginalised and caught by the short hairs through her narratives. Furthermore, Levy's agenda on everyday relations, unofficial memoirs and real experiences constitutes the back bone of her fiction. In a nutshell, her influence on postcolonial literature cannot be discounted in any way. People living in the Caribbean, the diaspora, and Britain's black community are given hope for the future by her literature.

1.4. Postcolonial Discourse

During the 1800s, colonialism became a type of political ideology. This changed how people thought about those who were colonizer and colonized. As a result, unequal confrontations, cross-cultural interactions and differences in social and economic conditions uncovered the veil of unrest between nations. After the publication of *On the Origin of Species* by Charles Darwin, it became a major instrument which enabled European powers to justify their domination over so called 'Third World Countries' or devastation of 'inferior nations'. Providing the role of "civilizing task" (Ashcroft, 2002: 47), colonizers, ultimately succeeded in claiming both the land and the system which had been pre-built by the colonized.

After the Second World War, colonizers could not maintain their hegemony at the same level they kept in the beginning, so they came across internal actions of armed colonized people, which was total mess for both sides. In other words, they actually stood against colonizer with both physical and cultural resistance. The natural outcomes of such a big clash between them were changing representations of both colonizer and colonized, varying narratives and challenges on the hegemonic colonizer-centred discourse. At this juncture, post-colonialism evolved into an umbrella term, providing the literary, cultural, political and historical methodology which was directly related to colonized ones. The personal interrogation and the desire for seeking the logic of the colonizer's prejudices or presumptions and also the reactions of colonized ones require reading on colonial and post-colonial literary works by paying attention to the discourse

analysis. Post-colonial theory is directly related to the discursive practices which will be the methodology of this research.

1.4.1. Discourse / Discourse Analysis

Discourse is not a simple concept to define, mostly because of miscellaneous clashing and overlapping annotations devised from various (inter)disciplinary and theoretical point of views; however it can be attributed to Foucault, as a shared view. Foucauldian discourse emphasizes the complexity and changeability of the process of discourse creation, in which the actions of one part of the system affect the results of another. Foucault's claim that "discourse is not simply that which translates struggles or systems of domination but is the thing for which and by which there is struggle" (Foucault, 1984: 110) highlights the interconnectedness of discourse dynamics. The study of language in both a communicative and linguistic context is what's meant to be covered under the umbrella term discourse.

Language beyond the sentence, language as a way of engagement, language as a means of communication, and language's essential position in cultural context are some of the topics that are key to discursive structures. Discourse analysis can be done for different purposes in different contexts; however, here the aim is to lay bare the connection between the language and the subjects, colonial resistance and consent, power relations by analysing a post-colonial writer, Andrea Levy and her novels.

As Roger states, discourse is social and political phenomena and has histories of participation that are saturated by power relations (2004: 5-6). The aim of discourse analysis is "not to uncover the objective reality, but to investigate how we construct objectivity, or sedimented power, through the discursive production of meaning" (McKenzie, 2006: 370). As a result, the idea of postcolonial discourse has given rise to new lines of research and assisted in the process of reconsidering the discursive aspect of postcolonial experience. In other words, as Peter Hulme points out that, postcolonial discourse "embraces all kinds of discursive production related to arising out of colonial situations" (1986: 89). Postcolonial intellectual figures such as Edward Said, Homi K. Bhabha, and Frantz Fanon have been leading figures in articulating a postcolonial discourse. Before attaining their works and theories, Foucault who has contributed much to this specific field and occupied fascinating boundary loci of enunciation will be presented with his theory of discourse.

1.4.2. Foucault's Theory on Discourse as The Axis of Production and Resistance in relation to Power/Knowledge/Subjection

Foucault gives an outline of the concept of discourse in his work *The Archaeology of Knowledge* and *Discipline and Punish*. These works provide the means, enabling us to analyze the structure of knowledge. *Archaeology of Knowledge* consists the methods of how rhetoric can be studied and analyzed, and its relationship between power and knowledge. Foucault ignites the wick of the debate by questioning the nature of the relationship between power and knowledge: Is there true knowledge? Is the knowledge, by definition, corrupted? If so, how is it possible for “power” to corrupt it? These questions create many other questions and possibilities. To Foucault, the human being becomes “effect and object of the power, effect and object of knowledge” (2002: 132). It is a sort of objectification that establishes a relationship based on power and knowledge.

Language and discourse are key concepts in a (post)colonial context. Foucault continually uses the term of “discourse” as if it were someone’s property: “his discourse” (2002: 14), “the discourse of the historian” (2002: 10), “the discourse of one man” (2002: 24). It is not wrong to claim that discourse is something someone can possess. Claiming that they are the only one holding the resource of truth and truth itself, colonizers have imposed their values. However, colonized generations, as a reaction, have created an opposite party in order to unfold the reality that colonial discourse does not/cannot present the ‘truth’. It can be clearly seen that such clashes between colonizer and colonized, colonial and postcolonial counter discourse is fundamentally a power issue to claim the truth: “the production of discourse is at once controlled, selected, organized and redistributed by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events to evade its ponderous, formidable materiality” (Foucault, 1971: 8).

Language has a key role in this re-production process of truth by means of power: “Truth is a combination of two practices, a discursive and a non-discursive one which is called power” (Foucault, 1990: 7). He adds that “discursive formations are the organising principles of an episteme” (Foucault, 1990: 214) by means of which knowledge and truth are produced (Foucault, 1990: 152) and they are tied and untied in power struggles (Foucault, 1990: 94). Namely, the construction of power, knowledge

and truth is production of discourse. Moreover, discourse is “a point of resistance and a starting point for an opposing strategy” (Foucault, 1990: 101). In other words, subjects are not only the effects of power and discourse, but they can also create a resistance against the way they are reproduced, categorized, and regulated by power by producing counter-discourses. This is possible because subjects are not only the effects of power and discourse, but they are also the agents of power and discourse. If there is a power, there is a resistance. They are intrinsically together, but the transformation of resistance may occur on different bases. That is to say, resistance may end the process of domination or produce the possibilities of freedom (Foucault, 1990: 90).

Subject or subjectivation, in Foucauldian sense, is the crucial point for discourse analysis in that subjects can be ‘subjects’ and ‘objects’ of knowledge and power. Foucault evaluates them in two groups as ‘constructed’ and ‘constructing’. Subjection can be both a kind of ‘subordination’ and ‘an agent’ (Foucault, 1995: 26). Individuals are (re)constructed under the effect of power and knowledge grid. They are aware of the condition and they may resist their re-built subjectivity and may reject the imposed norms. As a result, they are capable of changing power relationships (Foucault, 1990: 28). Some of the characters in the novels in this study appear as active agents who are aware of their selves and some does not. Their self-creation includes new subjectivations (new selves), new thinking systems and new experiences to alter the imposed subjectivity. Foucault calls this phenomenon as ‘care of self’ which means resisting or reacting against imposed subjectivity during new self-making process. The plurality of discourses is the key point in Andrea Levy’s novels, as aforementioned. Her works were selected for this purpose in that postcolonial discourses in Andrea Levy’s novels are important to reveal the resistance of colonized people against ‘dictated values’.

1.4.3. Edward Said and Orientalist Discourse

Edward Said, a Palestinian American critic, was a pioneer in the field of postcolonial studies. He was one of the first people to do so. Throughout his whole life, he was a first-hand witness to and participant in the postcolonial state. As a direct consequence of this, he dealt with the causes, resources, and outcomes of the battle between the East and the West in his writings *Orientalism* and *Culture and Imperialism*.

The way in which the Orient had been constituted in connection to the West in terms of discourse practices was investigated in detail by him through the examination and rewriting of Foucauldian analysis of discourse. Orientalism, to Said, was a kind of filter of Western Consciousness when the Eastern subject was in concern: “the flexible positional superiority, which puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand” (Said, 1978: 6). Said came up with a number of theories by deconstructing Western-centred representation of the East. Orientalism is such a hidden hand that it forms the state of mind of individuals who think study and write about the Eastern issues. Said, claiming that almost every European novel includes the traces of imperialism, he pays attention to colonialism which is the natural outcome of imperial thought. But the fact remains that the colonization process of Eastern territories ended formally (Said, 1978: 2) and Orientalism appeared as a new form of colonial authorization through the colonial theories and practices on the oriental and the orient.

Orientalists locate their position by taking references from their fabricated discourses on the Eastern subject and try to impose their so called superiority: “orientalist writers all depart from the same premise that there is a line separating us from them” (Said, 1978: 4). In to his words; thus, the East appears as a kind of objectified thing if it required re-defining, exploring and subordinating (Ashcroft, 1998: 92). The ideological biases and such perspectives dominate the discourse that’s why Said names it as a system of representation:

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 poet, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate accounts concerning the Orient, its people, customs, “mind,” destiny, and so on ... the phenomenon of Orientalism as I study it here deals principally, not with a correspondence between Orientalism and Orient, but with the internal consistency of Orientalism and its ideas about the Orient . . . despite or beyond any correspondence, or lack thereof, with a “real” Orient (Said, 1978: 5).

Said focuses on such miscellaneous discourses by gathering various writings from interdisciplinary fields such as politics, history, literature and sociology in order to analyze the power relations between the East and the West. One may infer that Orientalism “relentlessly unmask the ideological disguises of imperialism” (Gandhi,

1998: 67) and a textual outcome which fortifies colonial hegemony. These systematic challenges are reinforced by ideological construction “that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with domination” (Said, 1993: 9). To conclude, Edward Said analyzes the discourse of orientalists by interrogating their complicated relations with the Orient and struggles to impose the authority and hegemony over them.

1.4.4. Antonio Gramsci’s Theory of Hegemony

Antonio Gramsci was one of the academics who participated in the reanalysis of the thought process and theoretical construction of Eastern discursive practices. Gramsci’s understanding and conception of hegemony is an important source of inspiration for Edward Said’s idea of Orientalism:

In any society not totalitarian, the certain cultural forms predominate over other, just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as hegemony, an indispensable concept for any understanding of cultural life in the industrial west. It is hegemony, or rather the results of cultural hegemony at work, that gives Orientalism the durability and the strength (1978: 7).

While crafting his theory of hegemony, Gramsci turned the Machiavellian concept of “relations of force” to a very good account in that he evaluated the power relations according to the complicated mechanism of society. Power exists, in Gramscian sense, in ideology. It functions “mostly at the level of mutual interactions of culture economy and politics within the realm of a “hegemonic” discourse” (Daldal, 2014: 150). After modifying and interiorizing the ensemble of these power relations, a social group becomes ready to make it “common sense” (Gramsci, 1971: 414). ‘Common sense’ here is the consequence of “negotiations of meaning” (Fairclough, 1992: 190) and all social groups attend in this process. The key point here is the fabrication of the meaning and consciousness by means of which dominant classes and their suppressing ideologies in societies dictate ‘constructed knowledge’ for the sake of stabilising and naturalizing the power relations. This kind of common-sense cannot be discussed and the fact remains that it gives rise to the process of social consensus and actualization of the ideology therewith. Ideology, for Gramsci, is a “superstructure” which should be taken into consideration historically in terms of the “philosophy of praxis” (Gramsci, 1971: 571). Thus, Gramsci fleshes the ideology out by opposing the idea of the fact that

ideology does not have the impact of on structural relations. Moreover, Gramscian sense of ideology has the power of governing individuals' consciousness and on-going psychological effect.

The hegemonic processes occur in the superstructure and their outcomes are experienced not only politically but also economically. The political processes of the superstructure undergoes a step of re-creation of meaning and conscious handover, concurrently the economic conditions are still both controlling factor for the partition of the social classes and determining cause of individuals' concerns. Gramscian sense of hegemony formulates the idea that power cannot only be realized by means of suppressive coercion but also through the convincing capacity of discourse, which causes consent and complicity. In other words, the power of the ruling class cannot be revealed only through a physical phenomenon, but also comes out with a constructed consciousness without the need for coercion, or, that's to say, with "consent" (Gramsci, 1971: 611).

Gramsci's separation of the many tiers of society into two distinct parts—the civil society and the political society—is an essential aspect that must be taken into consideration when conducting an investigation into the idea of hegemony. On the one hand, the term "civil society" refers to a private institution that exists outside of the purview of the state, while the term "political society" refers to the state along with its many juridico-military tools that are used for repression. However, bourgeois law is what makes up civil society, and hence it is still subject to the control of the state. This means that civil society is not truly free. The fundamental distinction between them, in the sense of Gramsci, is that the institutions of political society are disciplinary, coercive, and punisher peculiarities of the Law, whereas the institutions of civil society are, according to Foucault, part of the affirmative and productive aspects of the same bourgeois Law. This is the ultimate difference between the two.

Gramsci's concept of ideology, which can be understood as the battleground where individuals' political consciousness is formed, was systematically developed and expanded upon by Althusser. In his article titled "*Ideology and The State's Ideological Apparatuses*," he enhanced the fundamental aspects of his analysis by locating the ideology on the social formations and the propagation of the peculiar bourgeois ideology on the *Ideological State Apparatuses*. This allowed him to improve the

essential parts of his analysis. In order for sustaining the mode of the production, for Althusser, it is crucial to “reproduce the conditions of production” (Althusser, 2014: 47). In other words, claiming the tools of material reproduction is not enough to govern the nature, that’s why it is obligatory to dominate the agency making use of them.

The last thing I need to mention about Gramsci is the hierarchical structure of the society which is constituted by “creators of venous sciences as philosophy and art in the highest place” (Gramsci, 1971: 146) and by “administrators such as bureaucrats, industrial managers and politicians” (Gramsci, 1971: 146). In addition to this, he classifies thinkers according to both horizontal and vertical dimensions. On the one hand, the “specialists” who coordinates industry especially for industrial managers and foremen are on the “vertical side”, “traditional and organic intellectuals” are on the “horizontal dimension” on the other hand (Gramsci, 1971: 406).

The traditional group includes the literary ones whose position is ‘higher’ in the society. For Gramsci, a considerable amount of intellectuals in rural areas are agents conveying knowledge such as teachers, priests and lawyers. They are accepted respectful in that they claim the responsibility of being a mediator of communication between “mass of country people and petite bourgeoisie” (Gramsci, 1971: 148). Gramsci attributes much importance to their function and socio-political status in the society. The organic intellectuals are from urban types of a certain social class. They are interconnected to each other organically; thus, their mission is to direct the opinions and inspirations of the class they belong to. They are crucial within the framework of struggle for hegemony:

One of the most important characteristics of any group that is developing towards dominance is its struggle to assimilate and conquer ‘ideologically’ the traditional intellectuals, but their assimilation and conquest is made quicker and more efficacious the more the group in question succeeds in simultaneously elaborating its own organic intellectuals (Gramsci, 1971: 142).

According to Gramsci, even the working class has the ability to create “their own intellectuals” (1971: 44). All in all, it can be achieved through the inclusion of workers directly in the industrial and technical education by means of which the working class can improve a higher state of consciousness of its own, “escape from defensive corporatism and economism and advance towards hegemony” (Gramsci, 1971: 133).

1.4.5. Homi Bhabha's Theories of Ambivalence, Hybridity, Third Space, and Mimicry

The style of discourse studies began to change after Bhabha, who has had great impact on postcolonial literature by his contribution to change the perspectives on colonial discourse. Lacanian psychoanalysis and Derrida's deconstruction methods have principally influenced him; as a result, Bhabha has emphasised subjectivity positions in terms of location and psyche instead of class, nation etc:

[m]y shift from the cultural as an epistemological object to culture as an enactive, enunciatory site opens up possibilities for other 'times' of cultural meaning (retroactive, prefigurative) and other narrative spaces (fantasmic, metaphorical). My purpose in specifying the enunciative present in articulation of culture is to provide a process by which objectified others may be turned into subjects of their history and experience (1994: 8).

According to Bhabha, identities in the Orient are manufactured by the practices of the West. Bhabha does not deny that factors such as Orientalism have an effect, but he does believe that it is necessary to emphasize the terms of hybridity, mimicry, third space, interstice, and liminality in order to show the heterogeneity of present and various subjectivities. These various subjectivities have their roots in a specific geographical location, as opposed to a universalized and true origin such as a nation or race.

Hybridity is a crucial concept in postcolonial theory and discourse which gives references to mixed cultures, mingling of cultural practices from the colonizer and colonized nations. In other words, hybridity is "the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft et al., 1998: 108). Bhabha claims that cultures are not passive phenomena and they are always in contact with each other; that's why the process of hybridization is dynamic and growing. However, the cross-cultural relations and adaptations of cultural practices can be seen as both positive and negative dichotomies for the reason that juxtaposition of different cultures can be seen as fertilizing, enriching and positive, as well as discrepancy, repressive and negative. Bhabha, at this juncture, evaluates it as the problem of representation:

Colonial hybridity is not a problem of genealogy or identity between two different cultures which can then be resolved as an issue of cultural relativism. Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other denied knowledge enter upon the dominant discourse and estrange the basis of its authority- its rules of recognition (1994: 114).

The aggregation of cultures into one group is not the problematic idea at hand; rather, the issue is with the segregationist tactics of the colonizers. In this context, hybridity refers to the process of incorporating cultural signals and behaviours from both the colonizing culture and the culture that was colonized. When trying to make sense of the dynamics of the colonizer and colonized relationships, Bhabha emphasizes “their interdependence and mutual construction of their subjectivities” (Ashcroft et al., 1998: 108). Such construction of subjectivities via hybridized text within the framework of colonialist formation becomes main contention of Western point of view, which hereby constitutes the agency of resistance to colonial subjects. In this regard, hybridity is, then, “the ‘in-between’ space that carries the burden and meaning of culture” (Ashcroft et al., 1998: 109) between the ambivalence of past and future.

Bhabha’s theory of “third space of enunciation” (1994: 37), as one of important Bhabhaesque notions in this dissertation, is apropos moment to discuss when the spaces are in question because third space is fundamentally applicable theory to analyse the spaces “in-between” two or more discourses, conceptualizations or binaries (Bhabha, 1994: 10). The construction of new cultural systems is effectuated in third space as Bhabha claims:

It is significant 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 international 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).

In terms of postcolonial discourse, third space, which targets certain representations of language and culture, enables new perspectives on integration of sociocultural differences and practices. All in all, third space is “produced in and through language as people come together” (Moje et al., 2004: 43) and contributes much to a variety of alternative discourses against the hegemonic discourse.

Bhabha mainly evaluates the contradictions in colonial authority and discourse, which gives rise to interrogation and “subversion of colonial hegemony” (Clarke, 2007: 138). He retraces paths to figure out what possibly could create the clashes and ambivalences, in the last instance, he infers that colonizer’s claim and mission of civilizing and educating the colonial subject cause two opposite poles “mimetically identical” and “totally other” (Fuss, 1995: 146). Mimicry, another Bhabhaian concept in

postcolonial condition, seems as both the result of colonial encounter and the result of conflicts and ambiguities. To visualize the postcolonial situation as some type of binary opposition between authority and oppression, authorization and de-authorization, mimicry in this context is a component of a more expansive concept:

Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is thus the sign of a double articulation; a complex strategy of regulation and discipline, which ‘appropriates’ the Other as it visualizes the power. Mimicry is also the sign of the in appropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an imminent threat to both ‘normalized’ knowledge’s and disciplinary powers (Bhabha, 1994: 86).

The preoccupation of colonizer’s mind with such anxiety and paranoia resides in mimicry because “the menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority” (Bhabha, 1994: 175). In this context, mimicry seems like a wish of recreating a similar but not an identical Other, which evokes the parodic quality of mimicry and ironic reconciliation between two “things are eternally the same and that there is continual change” (Bhabha, 1994: 86). When viewed from this angle, the predicament of the colonizer is comparable to being caught between the devil and the deep blue sea.

The reformation and reconstruction of Other create disorder of discursive balance and resistance, which suggests that the inter-subjectivity of discourse is distorted because of the fact that the loci of the enunciation is not dependent from an Other and the meaning is deferred by means of signifiers constituting the discursive shareholders. The inevitable result of mimicry is the distortion of colonizer’s original identity imposed on Other, which is realized through discursive practices, repetition under “camouflage” (Lacan, 2006: 109) of colonial identity, mockery aforementioned, “sly civility” (1994: 265), Bhabhaian term of responsive but covert way of resistance. In short, mimicry suggests an alternative model for agency.

Homi Bhabha’s psychological approach to the postcolonial experience occupies a strategic place in such a way that Bhabha formalises the behaviour and discourse analysis of both colonizer and colonized subjects from Freudian and Lacanian perspectives. Lacan claims that “speech commits its author by investing its addressee with a new reality” (2006: 298). Lacan here presents a new kind of interpretation

technique, emphasizing the formal features of discourse and the need to read the analysand's discourse as a sequence of signifiers (Lacan, 2006: 614); thus, Bhabha makes use of Lacanian discourse as the intersubjective process which is both slippery and unstable due to different contexts in which signifier and signified are mutable concepts. In other words, discourse is, for Lacan, the allocution of the subject entails an allocutor (2006: 258) and subject and object are in reciprocal relationship, which creates the ambivalence in Bhabhaesque sense of discourse in terms of interrelationship between colonized and colonizing agents.

A similar condition appears in the "mirror stage" (Lacan, 2006: 54) through which the subject exists thanks to its specular image, which constitutes a central point for Bhabha's reading in postcolonial context. In colonial discourse, it appears as "stereotype" (Lacan, 2006: 231); therefore, it is a kind of sign indicator of the ambivalence in specular image. Bhabha combines the images and discourse and calls it as discursive and imaginary, which associates imaginary theory of Lacan. It provides a linguistic perspective in that while signifier is on symbolic base, signified is the section of imaginary order (Dylan, 1996: 83). Namely, Lacanian linguistic structure constitutes the back bone of Bhabha's approach to the discursive analysis.

Furthermore, the impact of Sigmund Freud's psychoanalytic theories can easily be observed on Bhabha's studies. Bhabha uses Freud's concept of uncanny in order to emphasize the relationship between self and other. The concept of uncanny represents ambivalences, dilemmas and obscurity and it is interrelated with colonial authority, which composes Bhabha's postcolonial perspectives. For Bhabha, colonial processes produce dualities because "...culture confronts its uncanny doubles and it is situated in relation to both an original culture and a new location" (1994: 694). Moreover, culture is "incoherent but its narratives seem stable and confident, but they always get drawn into strange displaced relationships- with other cultures, or texts, or disciplines" (Bhabha, 1994: 56). In other words, the concept of the uncanny refers to Heideggerian concept of "*unheimlich*", meaning "*unhomely*" (Royle, 2003: 140) and it is very similar to migrant's position under colonizing hegemony.

1.4.6. Frantz Fanon, Power of Description, Identity, the Resources of Inferiority/Superiority, Phobogenicism: Black Issues

Frantz Fanon, precursor of Edward Said and also a psychiatrist, lays great emphasis on the damage of colonialism in his contradictory works *Black Skin, White Masks* and *The Wretched of the Earth*. He mainly focuses on the psychological effects and perspectives of colonialism and scrutinized the experiences of his own and coloured individuals, suffering from prejudices and abasement owing to their skin colour. He experiences his road to Damascus in France when some white guys insults him due to his skin colour, with the word such as “dirty nigger!” or “look, a Negro!”:

On that day, completely dislocated, unable to be abroad to the other, the white man, who unmercifully imprisoned me, I took myself far off from my own presence, far indeed, and made myself an object. What else could it be for me but an amputation, an excision, a haemorrhage that spattered my whole body with black blood? But I did not want this revision, this thematisation. All I wanted was to be a man among other men. I wanted to come lithe and young into a world that was ours and to help to build it together (Fanon, 2008: 85).

Fanon’s identity definition includes a bit of negativity and he seems that he feels himself as inferior object rather than a human subject. His image of ‘amputation’ identifies his existence (McLeod, 2000: 20) and he feels violated by the description which splits his character and existence. In *Black Skin, White Masks*, Fanon clarifies the relationship between language and power; furthermore, he taunts the reader by explaining the process of identity formation of the colonized subject who has to accept his/her self as an ‘other’. Colonized assents the internalization of new character imposed as Fanon’s position as the addressee of ‘Negro descriptions’ through which everything, apart from colonizers, is meant. From the standpoint of the power of description, colonizer constitutes his superiority, higher level of intelligence and rationality while Negro stays in limits of the insulation.

The more the colonized struggles to adopt the ideals, values and civilization of his /her new country, the less the acceptance he/she will be faced with. The irony resides in the title of Fanon’s work in which the ideals of civilization represent ‘the white masks’ while the ‘other’ symbolizes ‘black skins’: “the white world the only honorable one, barred me from all participation. A man was expected to behave like a man. I was expected to behave like a black man” (Fanon, 2008: 86).

Fanon claims that the resource of all problems is colonialism including racial clashes, atrocious psychology, self-hatred and mental unrest; that's why Fanon focuses on the psychological dimension of colonialism and identity issues. In other words, Fanon holds Europe responsible for such unfavourable conditions aforementioned: "Europe is literally the creation of the Third World' in the sense that it is material wealth and labour from the colonies, 'the sweat and the dead bodies of Negroes, Arabs, Indians and the yellow races' that have fuelled the 'opulence' of Europe" (1963: 102). All in all, Fanon preoccupies with dehumanization issue within colonial context rather than the political or economic bases of colonialism. Imperialism, Eurocentrism, racism, notion of "negro [as] a phobogenic¹ object, a stimulus to anxiety" (Fanon, 2008: 117), "negation" of the Other or "African soul" (Fanon, 1963: 250) and "mask of neo-colonialism" (Fanon, 1963: 152) are some of his subjects of interest, which will be my special concern in the research, and he examines such notions by means of individual case studies in both works *The Wretched of the Earth* and *The Black Skin and White Masks*.

Taking Gramsci's understanding of hegemony into account, Said takes Orientalism as an example of how cultural hegemony works "to strengthen the ruling ideology of political society not by domination but by consent" (Kennedy, 2013: 31). Therefore, in light of Gramsci's theory that authority can prove itself through cultural hegemony even in the absence of any material force, and Foucault's theory that discourse produces reality, Said draws the conclusion that the West has a dominance and cultural hegemony over the people of the Orient by creating an inferior Orient through the use of a discourse. This discussion delves into the dynamics of the interaction between the Orient and the Occident, but rather than providing specific information about the Orient, it illustrates the dominance of the West over the East. (Kennedy, 2013: 28). On the other hand, Bhabhaian style of discourse, which has a great impact on postcolonial literature by Bhabha's contribution to change the perspectives on colonial discourse, emphasizes subjectivity positions in terms of location and psyche instead of class, nation etc.

¹ 'Phobogenic' means (that is, fear-causing) as object for whites.

CHAPTER II

THE OTHERS IN *EVERY LIGHT IN THE HOUSE BURNIN'*

The term “British West Indies” refers to a region of individual states in the Caribbean Sea that were formerly under the control and governance of the British colonial administration. Beginning in the 1960s, many of these states began to declare their independence from the British colonial administration. However, the migration waves from (to) the native regions to (from) Britain covered a great length of time; hence, it is sufficient to assert that colonization was successful in leaving its mark on the inhabitants of the Caribbean. According to Kubisz’s research, the majority of immigrants travelled to the United Kingdom in search of better economic, social, and parental opportunities for their offspring. However, they frequently encountered hostility, discrimination, and exclusion at the hands of white members of 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 (Kubisz, 2007: 124).

The first wave of immigration from the Caribbean islands to Britain occurred in the 1950s after the British government issued an official call to address an acute labour shortage. This call had the catalyst effect of increasing unemployment and low payments in the British West Indies. As a result, a large number of people left their homes to seek employment in Britain. Furthermore, it continued with the second wave of immigration in the 1960s and 1970s with the entry of their family members to Britain. This immigration wave took place during those decades. The British West Indies had a recirculation of immigration either before or after the most recent declarations of independence in 1983.

Levy’s first three novels *Every Light in the House Burnin’* (1994), *Never Far From Nowhere* (1996) and *Fruit of the Lemon* (1999) can be defined as a trilogy because “the stories build one upon the other as these English-born daughters of Jamaican immigrants come of age in three successive decades,” which takes a timeline from the sixties to the late eighties (Fischer, 2004: 199). Concerned in the genre of

realist female Bildungsroman and set “in context [...] at the heart of a history that Jamaica and Britain share,” (Duboin, 2011: 14), Levy’s novels deal with identity formations which are really intricate because of preconceptions about race, colour, discrimination, disunity between individual selves and national identity among the Caribbean Diaspora, experiences of new generation of Windrush era including both black/Caribbean British and Caribbean perspectives. Levy’s personal experiences provide a basis for her stories and members of her generation as immigrants who “are constantly reminded they are ‘not of here’ even though they believe and feel that they are” (Sesay, 2005: 16).

As for *Every Light in the House Burnin’*², one may state that the novel is semi-autobiographical since Levy’s inspiration for writing is the on-going events her parents have experienced in Jamaica under the effect of British colonisation before migrating to Britain on the ship Windrush in 1948. The story belongs to a traditional and conservative Jamaican family living in London in the 1960s. The Jamaican couple Winston and Beryl Jacobs pursue better life conditions by immigrating to Britain. It covers a long time span not only after Windrush era but also after 1948 mentioning life experiences of the protagonist Angela as the member of second generation in England through flashbacks. Levy simply contextualizes the arrival of immigrants by melting them in the same pot with transnational migration. Angela, the daughter and the protagonist of the story, depicts it while describing her parents’ strategy as “[...] to keep as quiet as possible in the hope that no one would know that they had sneaked into the country” (*ELHB*, 1994: 88) where Angela feels she belongs to: “I had grown up in its English ways. I could confront it, rail against it, fight it, because it was mine-a birthright” (*ELHB*, 1994: 88).

Angela takes the reader to a voyage through which she visualizes her personal and parental experiences on council estates, their problems with the National Health Service, institutionalised racism they are exposed in daily life. The story turns into a drama with her fathers’ lung cancer diagnosis and excessively inhumane treatments and indifference of public health-care workers. The work of Levy has a particular emphasis on the individual psyches of its characters, as well as on the colonial migration,

² *Every Light in the House Burnin’* will be abbreviated as *ELHB* in citations thereafter.

immigrant psychology, discrimination, and racism that have been experienced in the land of the colonizer, Britain. Because of the fact that “postcolonial condition is inaugurated with the onset rather than the end of colonial occupation” (Gandhi, 1998: 3), the novel will be analysed by referring to postcolonial concept of othering and dualities in question.

When the rate of pressure is increased, either physically or psychologically, it pushes the colonized people to make a choice between adapting themselves to the colonial processes or remaining static in opposition to the conditions. By weighing the benefits and drawbacks of the situation, the majority of Jamaicans have come to the conclusion that it is in their best interest to go to England, where they believe they will find significantly improved economic and social conditions: “My mum was a teacher – a teacher of small children. She began her working career in Jamaica where she earned her own living. Then she married my dad and they decided to come to England to find ‘better opportunity’” (*ELHB*, 1994: 6). Due to inadequate and heavy working conditions in the island, people choose to emigrate as a solution. In a conversation with his brother, Winston Jacob underlines the reason of leaving his country as: “So you like it in England then, Winston?” my uncle asked. ‘No regrets about leaving Jamaica?’ My mum and dad shook their heads. ‘No,’ my dad said. ‘It’s good – life is easier– in Jamaica life is hard’ (*ELHB*, 1994: 8).

The romanticization of the mother country illuminates the picture that exists in the minds of those who were colonized, as Kubisz asserts: “Great Britain is destination and is destiny” (2007: 125). The people who live on the Caribbean islands see England as a type of a road to redemption that can help them improve their lives and escape the cycle of poverty and despair that they have been living in. This view gives the impression that “history does not exist outside of England” (Ledent, 2002: 151-152) which gives an imperialistic tone to the statement. To take the next step to enhance their living conditions, Jacobs and the majority of Jamaicans need to be in England. This is also the case with Jacobs. However, Jamaicans are not aware of the fact that their concepts, dreams, and expectations relating to the Mother Land would turn into a nightmare, and that they would not be welcomed by her: “In the same manner, a voyage to Britain does not suddenly cure the malaise inherited from colonialism. On the other hand, it tends to simply make things worse in the near run” (Ledent, 2002: 25). Some of

the challenges they confront include racism and discrimination due to their skin color, shifting social positions within the society, and changing social positions, and racism. At every turn, they are made to feel like other people and are confronted with difficult challenges to validate their existence.

As an unmovable barrier among such perceptions, the colour issue constitutes the major determinant in constructing self and other, inferiority and superiority, colonizer and colonized who is on the margins of society. The skin colour in the position of the colonizer gives a “superior ontological status plus great power over much of the inhabited world” (Said, 1978: 226), and manoeuvrability of “separating white from the colored” (Said, 1978: 229). At this juncture, the reactions against Beryl’s lighter skin colour overlap the delicacy of the matter in that neither in her own society nor in England she encounters even such a response:

My mum was a tall woman, taller than my dad but the years shrunk her down. She had a head of thick black hair, which waved and curled any way she pleased. My mum’s nose was large and wide and her lips thick. But her skin was pale. In Jamaica, they sometimes wouldn’t serve her in shops, thinking that she was white, or sometimes she’d get privileged treatment for exactly the same reason (*ELHB*, 1994: 7)

Such a discourse related to colour issue arises out of colonial discursive practices by means of which “knowledge and truth are produced” (Foucault, 1990: 152) and they are “tied and untied in power struggles” (Foucault, 1990: 94). Accordingly, as a Jamaican with a lighter skin tone, Beryl can be ‘privileged’ among other black people while she can be ‘cursed’ in a white society. In this very context, the variable factor is not the skin colour, but the changing and efficacious discourse. As an English citizen born and bred, Angela becomes the object of the discourse, as well:

Everyone in the salon was black and female. I had never been in the company of so many black people before. People from Caribbean like my mum and dad, only ‘real’ black people with dark brown skin. There were no other black families on the estate where we lived. Another black family came to our church and the girl was in my class at school, but they came from Africa, so my mum said they weren’t like us. But at Dorothy’s everyone was black. I felt pale in this company, out of place, as white here as I felt black among the pasty-faced English. My mum looked fair and white but her broad African features and Jamaican accent let you know she was among kin (*ELHB*, 1994: 166).

This holds true for the adult world as well as the world of children in the sense that it entails stereotyping and representation through “an established grid for filtering through the Orient into Western consciousness” (Said, 1978: 6), which has an effect on “collective representation” (Durkheim, 2010: 10). In other words, racial representations are collective and they transcend knowledge and experience of individuals in society (Durkheim, 2010: 49) including children. The dialogue between Angela’s close friend Sonia and their school teacher is one of the striking examples on the issue of discrimination from a child perspective. While defending Angela against the racist behaviour of a school boy, Sonia complicates the colour issue and adds annotation Angela’s lighter skin colour: “Angela’s my best friend, Miss– he shouldn’t say that. She’s not even proper coloured, Miss–it’s just a suntan. Isn’t it Angela, tell them,” Sonia insisted. I nodded half-heartedly” (*ELHB*, 1994: 144). It is a paradox that Sonia, as both the victim of such dominating discourse and the little member of English society, unwittingly claims that a proper coloured person may deserve such a discriminative behaviour. This is how race psychology, according to Graham Richards, “expresses and engages these collective psychological concerns” (2003: 68).

According to Said, knowledge of a subject is necessary to control it and rule it since ideas and conceptions are reproduced in accordance with the colonizer’s intended goals. In this regard, the reproduction of the discourse determines the possible results and assessment process of creating stereotypes that fit into goals of the colonizer. Accordingly, dominating Western powers have presented similar representations of colonized people by claiming that they are “the finest race in the world and the more of the world [they] inhabit the better it is for the human race” (Parkinson, 2015). As a different stereotypical discrimination, racism is the “highest expression of the colonial system” as the groundwork of “fundamental discrimination” between superior and inferior (Memmi, 2013: 118). The reflection such discourse on children is repeated in the novel with disturbing and irritating examples. There occurs a debate among black and white children in play area of council estates and white ones humiliate the others by stressing the difference of their skin colours:

Ronnie looked round at Brucie and laughed, ‘Yeah, come on you golliwog – you nig-nog – hit me with your bat.’ My brother lowered the bat and I started crying louder. ‘Your little sister golliwog’s crying, fuzzy. Better take her back to where you came from.’ ‘Take her back to the jungle,’ Kathleen said as she put her hand

over her mouth and laughed. 'Yeah, take her back to the jungle. You come from the jungle – all wogs come from the jungle.' 'Shut up,' my brother screamed. 'We don't' (*ELHB*, 1994: 57).

The colonizers attempt to legitimize their imperialistic activities by presenting the modernisation of non-white nations under the garb of humanitarian values, which is an intentional polarization of society. Eurocentrism is what Said refers to when he writes that "a white-class Westerner believes it is his human prerogative not merely to manage the non-white world but also to possess it, just because by definition "it" is not quite as human as "we" are." This is the purest manifestation of dehumanized mentality" (1978: 108). An example of this polarization may be seen in a dialogue between Angela and her white gaming friend Steve, who believes that black people are the creatures to be feared and connects them to the cannibalistic theme:

You're not English – my dad said,' Steven joined in. 'He said you come over with all the other coons. You wanna go back, coming over here. You wanna go back – go back to where you came from – Blackie.' 'We don't play your games. You might eat us. Nig-nogs. You're all nig-nogs,' they sang after us and laughed as we walked up the stairs of the balcony to our front door (*ELHB*, 1994: 57).

The colonization in reverse brings about a continuous change and precession in the social structure of Great Britain. Moreover, such reversal transforms it into a confined space "as a contact zone" (Pratt, 2007: 7) by means of which the characters in the novel identify themselves. By creating opposing narrative voices and clashing identities in London, as a "liminal space" (Bhabha, 2011: 209), Levy forces them to interrogate and negotiate their self-image in terms of class, colour and race. 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 they cannot gain the equal rights as whites do. McLeod claims that "[...] The Orient is conceived as being everything that the West is not, its 'alter ego'. Each is assumed to exist in opposition to the other, with the Orient always coming off the worse from any comparison [...]" (2010: 39). 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” (Phillips, 1999: 112). The cultural in-betweenness, injured psychology of immigrants and poor living conditions in the colonizers’ land can be accepted as the chain reactions of discourse of othering. As Bhabha stresses, “to be Anglicized is *emphatically* not to be English” (Bhabha, 1984: 87). In spite of years of struggle, Angela’s mum Beryl, as other blacks do has never succeeded becoming ‘British’:

My mum then wanted to visit her relations in America and Jamaica. She needed a passport. They wouldn’t let her have one. After thirty-eight years of living in Britain, teaching British children, paying British taxes, learning British ways, she wasn’t British. She needed to apply and pay £ 200 (*ELHB*, 1994: 8).

Foucault argues that “discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart” (1998: 100). In other words, discourse is not only “the effect of power” but also “a hindrance, a stumbling block, a point of resistance and a starting point for an opposing strategy” (Foucault, 1998: 101). Whether serving as a black citizen or civil, obedient, black 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). The resistance to such imposed identities stems from this colonial otherization as Gandhi claims: “the psychological resistance to colonialism begins with the onset of colonialism” (1998: 17). One may claim that such resistance is the natural outcome of the power through which the dominant discourse is operated.

From Said’s perspective, resistance “does not always equate violence” (1993: 214). Subordinated groups take a stand against the dominating power by developing a counter-discourse through which the colonizer’s discourse is deconstructed. Thus, the colonized is able to specify his/her own position under the hegemonic powers and create alternative discursive practices. In Angela’s case, her mother continually tries to draw her daughter’s attention to the fabricated discourses related to colour issue:

‘Yes, Anne,’ my dad said, ‘take no notice. You come from here. You don’t let them worry you.’ ‘But we’re different – we’re coloured,’ I said. ‘Look, child,’ my mum said. ‘You born here. That’s what matter. My mum always say to me, “You’re not black and you’re not white.” That’s what we are-we’re not black and we’re not white.’ ‘What are we then?’ my brother asked. ‘Cha, child –

you're just you-you born here-you just tell them to mind their business. You have to learn to stand up for yourself. 'You're not black and you're not white' (*ELHB*, 1994: 59).

Such kind of resistance is not unilateral in that "resistance is a condition produced by the dominant discourse itself. Neither colonized nor colonizer is independent of the other" (Loomba, 1998: 178). As a result, juxtaposition of black and white races creates a mutual psychological and existential complexity (Fanon, 2008: 11-12). As the striking example of a psychological turmoil, Angela's sister, Yvonne rejects wearing a white dress in her wedding ceremony and labels it as a 'hypocritical' behaviour:

My sister tried to conceal her five-month pregnancy by wearing a black all-in-one pants suit. 'Black, you're not getting married in black, nuh.' My mum was horrified, more by the suit than the pregnancy. 'Might as well,' my sister moaned. 'Why not- why not black? Might as well be black- who says it has to be white- at least it's not hypocritical if it's black' (*ELHB*, 1994: 218-219).

The psychological pressure in this atmosphere leads subjugated people to take their guard on and to hide their flawed sides. By the same token, Angela has been repeatedly warned by her mother that she should not tell their white neighbour what she eats on Sunday in order not to be humiliated: "I don't want that woman thinking that we had sausage on Sunday- you hear? I mean, before you know, everyone will think that we have sausages on Sunday, that we cannot afford to eat a proper Sunday dinner. Don't say sausages- say chicken" (*ELHB*, 1994: 133-134). Because of their low socio-economic status, they cannot afford to have a diverse diet. Under such circumstance, Beryl warns her daughter not to tell they usually eat sausages, especially on Sunday that's why Angela cannot apprehend the situation as a little child. Then, Beryl depicts that if their white neighbour learns that they have sausages on Sunday, she may consider we are too poor to have a proper Sunday dinner. Angela finds it meaningless again but agrees to say chicken, potatoes and peas; otherwise, her mother does not permit her to see their neighbours. (*ELHB*, 1994: 133-134).

In order to survive under such conditions, black people live in small communities together and create a circle to resist. It is common point in the novel that black communities become much more isolated structures. They arrange meetings with their black relatives and friends to talk about precautions, suggestions and support to maintain their lives as follows:

‘We hear awful things back home about how coloured people treated bad here. Living in one room. People not wanting’ to give jobs if you from Jamaica. You find that?’ my aunt asked. ‘You find that,’ my dad said, ‘but we don’t have any trouble. We just keep ourselves to ourselves. Don’t let anyone know our business, you know.’ ‘It’s the best way, Winston,’ Andrew said. ‘I’ve been out of this country for too long now’ (*ELHB*, 1994: 126).

Levy demonstrates the challenges and difficulties the Jacobs family deal with all together not only from the child Angela’s point of view but also from the adult Angela’s perception underlying the difference between her reaction to their problems such as bad accommodation conditions in council estates, her father’s low-paid job and poor medical care in national health service related to Mr. Jacobs’ cancer treatment and that of her parents. Levy indeed touches upon the poor life conditions including accommodation, food and health care the Windrush generation and their children come across in the mother country contrary to all their expectations which are never fulfilled. Moreover, they are compelled to bear unfriendly, mocking and even cruel behaviours of the people around them related to their poverty and their ethnicity.

As for the poor conditions of the council housing, in one of which Levy herself grows up, Angela, called also Anne, mentions they were six people living in that “small three-bedroom flat” which does not have a garden and an influential heat system resulting in her mother’s feeling cold all the time (*ELHB*, 1994: 7). So from the very beginning of the novel, one can clearly deduce that the family members long for moving a larger house where each one of them may have a room of their own. However, Mr. Jacobs’ salary is not enough to realize their dream and they have to go on saving money throughout long years: “[...] he’d chastize us with, ‘Every light in the house burnin’,’ if he saw a light on in a room that nobody was in” (*ELHB*, 1994: 33). Angela’s father’s expostulative utterance is chosen as the title of the book since it reflects the emigrants’ harsh conditions in the mother country where they have to be thrifty all the time and to buy something they want is regarded as extravagance by their father who never gives them pocket-money. Even if they do not earn enough money to move into another house which is wide enough for each member of the family, that does not prevent them from attending their annual outing to the Ideal Home Exhibition. They dream they may have one of the houses soon or pretend to be at home in one of them. Narrating the events like a family memoir, Angela gives names to most parts and the title of that passage

mentioning the exhibition is “the dream”. Unfortunately, at the end of the day, it turns into a great disappointment for Angela who believes the probability of their dream and gets so excited about their new home:

My dad looked at me. ‘Calm down, Anne-we’re not getting any of the houses really.’ ‘What do you mean!’ I said, shocked. ‘We can’t afford those houses, Anne-it’s just talk.’ None of them feel at home in the council estate since it does not have the comfort and space of a home; therefore, they return to the estate depicting “nobody wants to” live there but “they have to” (*ELHB*, 1994: 128).

Levy asserts, in her interview conducted by Fischer, that her need for home which she reflects through her characters “must have to do with having immigrant parents and a palpable sense of insecurity of being in a society where the only security is being at home” (2005: 369). Thus, all members of the Jacobs family in the novel consider that it is a place they need to stay temporarily until they move in a real and secure home they can settle down permanently. Among the estate occupants the Jacobs are the solely dark-skinned Caribbean family who try to survive under harsh conditions but some white neighbours prefer making fun of their poverty instead of showing empathy or helping them. Angela kindly shares her food with her friend Sonia but she is not accustomed to their food so she cannot eat it and turns to her home. On that event, Sonia’s mother deliberately mocks Angela and her family by asking whether they eat ordinary sausages or special jungle ones and she teases Angela (*ELHB*, 1994: 46). They often experience a similar circumstance, which annoys Angela as a second generation member growing up in England, through English education and culture; thus, she openly shows her reaction. On the other hand, her parents never seek for their rights, they just stay calm or they act as if they did not exist: “I knew this society better than my parents. My parents’ strategy was to keep as quiet as possible in the hope that no one would know that they had sneaked into this country. They wanted to be no bother at all. But I had grown up in its English ways. I could confront it, rail against it, fight it, because it was mine – a birthright” (*ELHB*, 1994: 88).

Angela considers that her parents’ birth place is not in the U.K unlike hers so they prefer not mentioning that fact with the worry of social acceptance in a country where they do not belong. What Angela ignores is that her parents, especially her mother, are excluded also in Jamaica because of her lighter skin colour and their Scottish ancestors. Jamaican native people either do not give service to her as she is

supposed to be one of the colonizers or they bestow privilege on her because they consider she is superior to them for the same reason (*ELHB*, 1994: 7). Hence, it is understood that they are excluded and otherized in their own homeland and they do not have the sense of belonging and unhomed. It is indicated that “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). As a consequence, it becomes impossible for Beryl and her husband to define their own homeland as their home stating they confront with the problem of rootlessness. Between the two countries, none of which welcome them warmly, the Jacobs choose mother country for their new beginning since they are taught that it is the country of opportunities where they may live peacefully and lead a comfortable life which is worth trying and struggling.

The natives grow up learning they are inferior and savage; thus, they need to learn the traditions, culture, religion and education system of the superior nation, the British. They 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. Especially Beryl, as a result of her lighter skin colour, considers England is where they really belong. Her son’s red hair is an indicator of her Scottish ancestors, which she and her relatives reveal pridefully: “My brother was born with red hair-a red, fuzzy head of hair that people would stare at in the street. ‘It’s the Scottish in you,’ my mum would say to him [...]” (*ELHB*, 1994: 15). When Beryl’s sister-in-law meets her nephew for the first time, she directs her Scottish husband’s attention to him contently: ‘You must be Johnny-you’re a big boy-look at you-red hair. Look Andrew, a red hair, must be the Scottish in you (*ELHB*, 1994: 120). Just like Beryl, Doreen (sister-in-law) announces her nephew’s hair clearly represents their Scottish ancestry.

Angela bewilderedly observes the change in her mother’s accent while having conversation with Andrew who is superior to them since he is Scottish. “[...] her accent had changed. She spoke like someone announcing a programme on television” (*ELHB*, 1994: 121). Bhabha explains the immigrant’s or the colonized people’s act of imitation as mimicry and asserts that “mimicry repeats rather than re-presents [...]” (1986: 88) 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 transformed into a hybrid composition. A “new, neither the one nor the other” (Bhabha, 1994: 180) culture is created. Angela mentions the changes even in their daily routines owing to the education they get in England as: “through the years of grammar school and college education; of gradually losing my cockney twang; of eating lunch instead of dinner and supper instead of tea” (*ELHB*, 1994: 88). On the other hand, Angela indicates that Andrew’s accent is strange, “part Jamaican, part Scottish” and she needs to listen to him closely in order to understand what he says (*ELHB*, 1994: 88). Andrew is Scottish born and bred, yet he lives in Jamaica for years and his wife is Jamaican, as well. As a result, even his accent turns into a new, hybrid one. Another hybrid peculiarity of Jacobs is that they are adherent of Anglican Church: “[...] my mum dressed me in my finest Sunday best to go to church. [...] I was pleased to go with her-she looked so tall and proud on Sundays” (*ELHB*, 1994: 8-9).

Angela’s family occupation for public acclaim in British society shows that they want to be/feel equal with them. Though Beryl was a teacher of primary school back in Jamaica since she had the necessary certificate, she is not allowed to go on her profession in England stating she has to retrain to teach English children. She goes back to college instead of complaining and gets her diploma to become a teacher again. One may deduce from that issue that the immigrants are always reminded that they are inadequate and have to get extra education to fulfil their standards. This creates the sense of inferiority which is directly because of invalidity of their local and original cultural standards as evaluated by Fanon as follows:

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 (Fanon, 2008: 9).

On the other hand, the reality through the process of Mr. Jacobs’ treatment process in National Health Service is the signification of superiority complex which is the resource of inferiority occurring in colonized people. Neither Angela’s mother nor father criticize

the terrible treatment conditions but silently accepts the doctors' or nurses' excuses not to give the necessary treatment. Angela's father's health deteriorates day by day and his pain becomes unbearable. What his doctor prescribes is just a mild painkiller which is useless. Nevertheless, they do not demand another pill or advice. They keep their silence but Angela, as a citizen growing up in English ways, can confront against the society, rail against it, and fight it as her birthright (*ELHB*, 1994: 88).

Angela goes to the doctor's office to get information about what they may demand to help his father with his pain. Angela straightens her back in order to sit higher in the chair, which is much lower than his though (*ELHB*, 1994: 90). By sitting like that she aims at demonstrating that as an English citizen, she is aware of her rights and she does not leave without attaining them and he, as a doctor, is there to care about their health. After Angela mentions her father's problems to him, he prescribes another pill but he indifferently states that the hospice takes in the patients who are in a sort of trauma, almost in a coma (*ELHB*, 1994: 91).

About the district nurse he puts forward some excuses, which he thinks, would clarify everything for her. Yet, she goes on demanding help of a nurse because she knows it is their right. The doctor looks annoyed because he prefers her to leave his room saying that she understands but she does not. At the end of the meeting, the doctor has to arrange the visits of a nurse. On the other hand, neither the doctors nor the nurses are keen to take care of Mr. Jacobs' health, pain or suffering. Contrarily, they behave indifferently, reluctantly and without giving importance to the patient's privacy. Angela tries to find any option that may be useful for his father but what they have to face and endure at the end of the day is disrespectful and uncaring attitude of healthcare staff. After the nurse negligently tells Mr. Jacobs to defecate on the floor, Angela can no longer endure her. She beats and insults her and kicks her again and again until she hears the nurse's voice ending Angela's fantasy (*ELHB*, 1994: 153). She, despite all her struggle and endeavour, cannot find any solutions that may relieve her father's pain and prevent him from dying in pain because of the broken health care system which is useless especially for the emigrants who refrains from health care staff and would prefer to suffer rather than bother the doctors even if they are in a predicament. Nobody gives any advices to Angela and her mother to end Mr. Jacobs' pain and to let him die in peace.

In conclusion, this chapter focuses and examines the atmosphere and the development of the ethnic diaspora in the United Kingdom in 1960s. The cultural identity of the immigrants, the transformation of both second black generations in England and English society are major concern of the novel. By comparing and contrasting two cultures in the same pot, Levy aims at laying bare the dynamics of discourses of othering, its creation process and the resistance appeared by black British identities. It is obvious that *ELHB* is a black British novel of transformation, as Stein states:

... the black British novel of transformation is not only about the character formation of its protagonists, it is at once about the transformation and reformation of British cultures. These processes of transformation and reformation are not only represented in the texts; they are at once purveyed by them. The texts are, in other words, part of the processes they deal with. This can be accounted for by the performative functions of the novel of transformation, which involve the construction of new subject positions the reimagination and redress of the images of Britain including the transgression of national boundaries, the depiction of racism, and, most importantly, the representation, exertion, and normalization of black British cultural power (Stein, 2004: 53).

The intersections and clashes of two cultures related to their discourses have been analysed separately in terms of postcolonial and discourse theories. One can claim that as a fictional version of Jamaicans' life in colonizer's land, *ELHB* is a kind of panorama which gives the details of the psychologies of the otherized Jamaicans, life conditions in Britain. In the novel Levy reflects not only discrimination, identity formation problems, and exclusion of indigenous people by the society but most importantly also how much family's inner issues and dynamics are hidden and unspoken.

“**Rose Charles** (Mother): No, Olive,
you’re not black.
Olive: Well I’m not white,
I have to be something” (Levy, 2017).

CHAPTER III

AMBIVALENCE IN *NEVER FAR FROM NOWHERE*

The Caribbean local people, who have been exploited since the very beginning of the colonial process, have only two choices: either an acceptance of British culture or a total rejection of it. What is claimed in this chapter is that none of those of choices is effective enough to change the result or not. In other words, the local people of Jamaican origin who try to exist in the British society are stuck between two options. One is to live the illusion of existing in that society through being estranged from their own values and to experience the transformation of their identity and/or the so-called “adaptation / transformation” process to the dominant culture. The other is to realize the fact that questioning the current conditions, identity and belonging cannot take them to anywhere; as a result, they have to go back to their real home, Jamaica, where they believe they will encounter a warm welcome and sincere acceptance. In contrast to their expectations, they realize that it is not possible to be a black Jamaican anymore because what is similar among them is not more than skin colour. Jamaicans trying to exist in British society with their Caribbean identity face white discrimination sooner or later and let go off their dreams. In any case, they are the ones who are prejudged by each society as the people who are on the margins.

The immigrants with Jamaican background are forced to admit that they have no alternative than experiencing the dilemma of rejecting British culture by ignoring it or to adopt it. Accepting the dominance can make it possible for the immigrants to exist in that culture as human beings rather than savages. They can have the possibility of reaching life standards they dream while immigrating to Britain. Regardless of which option they prefer, it is inevitable that they have undergone a positive or negative transformation, which makes them completely different from who they were at the beginning of that process. They not only have undergone an individual change / transformation, but also have become active/passive subjects/objects of the process.

From this point of view, *Never Far from Nowhere*³, as an example of black British novel of individual transformation, will be discussed within the postcolonial discourse analysis, and the transformation of the Caribbean immigrants and the British people they are in touch with will be revealed.

Levy's second novel, *NFN* (1996), is a continuation of *ELHB*, and includes the experiences of two second generation English-born northern sisters whose family emigrated from one of the islands of Caribbean, Jamaica. The West-Indian originated immigrant characters' struggle to survive in the "mother country" under the shadow of discrimination and racism beginning to rise in the 1940s is portrayed explicitly by the two sisters' first-person narration differing from each other that stems from their way of perceiving being a black immigrant in London. They narrate their experiences in different parts under the titles of Olive and Vivien.

Struggling to adapt to the British society and to continue their lives despite poverty and hardship brought many difficulties such as exclusion and humiliation by white British people, working day and night with considerably low salaries, discrimination in workplaces and social life and so on. Levy presents the work with the perspectives of two different narrators, Vivien and Olive who were born in England, to a Jamaican family trying to exist against all difficulties and problems. The author makes the story more striking by blending the sisters' individual transformation stories covering their childhood, adolescence and young adulthood with the social and economic conditions of council house setting. According to Taunton, council estate is actually "symbol of poverty, crime and unemployment" (qtd. in Baxter and James, 2014: 24) because, compared to the white British people's social welfare and living standards, Caribbean immigrants' living conditions are far from being adequate or satisfying. One of the primary challenges faced by Caribbean immigrants is their migration to Britain in the pursuit of their dreams and with great expectations for their families is the difficulty in finding a clean and cheap place to stay. In their case, what they get is not the same as what they have expected. Vivien describes the situation regarding council housing as follows:

³ *Never Far from Nowhere* will be abbreviated as *NFN* in citations thereafter.

Olive and me were born in London. Not within the sound of Bow bells, wherever they were, but in Islington, north London. Our parents came over on a ship in the fifties and found rooms in a house. The downstairs of what is now a very smart dwelling near Gibson Square. But what was then, and as we grew up, just a notch above a slum. Cooking, eating and living in one room, sleeping in two others. Until the council housed us in a flat on an estate. A new estate that held the promise of decent living but didn't fulfil it (*NFN*, 1997: 5).

Due to the economic crisis, inadequate and unplanned social policies of the British government, Caribbean immigrations have deepened the crisis in the National Health Service and Council Housing System in Britain after the Second World War. Therefore, what has been cared at that period has been cheap work force not the emergent need to improve their life standards or taking proper steps to promote social cohesion. Discriminatory and racist behaviours against Caribbean immigrants in almost every area of life have increased day by day with the migration waves from Caribbean islands to Britain just after the Second World War. As Weedon indicates, "in the immediate post war decades there was a climate of overt, racial discrimination in all areas of life; housing, the workplace and leisure, as well as among state institutions such as the police, education and the health service" (2004: 63). As a natural consequence of discrimination in the healthcare system and council housing policies, or in other areas of daily life, Jamaican immigrants have always felt restless and nervous. As a result, they have not been able to gain sense of belonging, which is another essential and crucial human need as crucial as food and shelter. Furthermore, people who can somehow solve the housing problem go on living with the fear of being evicted from the council house all the time, which is another aspect making it impossible to feel at home. Levy presents the situation as it hurts the immigrants' sense of trust as:

I grew up with a sense of insecurity about home because I was always in council housing and they can always chuck you out and so the sense of somewhere that is in your control in the middle of London, to have a house – to have control over where you can stay—” (qtd. in Fischer, 2005: 369).

Levy depicts that having a house property and living in it without any fears is not just a physical but also an important psychological need based on her experience so she vividly reflects the effects of the housing issue on Vivien and Olive's personal experiences. Council houses provided by the government are not big enough for family to live comfortably. The facilities offered are not satisfactory either. The depressing and

suffocating architecture of the houses has embedded in the general sense of the novel. The two sisters frequently describe the ugliness of the houses and how they feel. Vivien describes the apartments as “a block of flats made of pale gray concrete slabs. Just one block on its own, angular and ugly, looking like the council had left it there to upset architects” (*NFN*, 1997: 5), while Olive depicts the effect of homes on their own feeling by highlighting as “like being buried alive” (*NFN*, 1997: 392).

Council houses for the immigrants are built together with few designs in the suburbs, which is an undeniable indicator of discrimination and disparity between black and white people. That the entire Caribbean population lives in the same area is not the result of a coincidence or preference, but it is a government policy. Black people are made to live far away from city centres since the rest of society defines them as dangerous due to their skin colour. Black people’s lives at the back of beyond are not the reason of racism but the result of it, as Taunton states (qtd. in Baxter and James, 2014: 27). At the last stop of their journey between two continents, what immigrants come across behind the border of the mother country is the struggle of existing at a never-ending border or on the margin. According to Cuming, that point where the marginalization process is continued is a social otherization phase:

[g]eographically, estates are often negatively characterized by their marginal status – even when they are situated in inner-city areas, their construction and design has often resulted in a boundedness and segregation from mainstream metropolitan life. Architecturally, too, they are ubiquitous and often physically prominent (high-rises in particular are designed to be seen from afar) [...] To address the space of council housing then is to explore a landscape that lies beyond such categories as the “metropolitan,” “urban,” “suburban,” and even “slum,” [...] its current day incarnation [is] “social dumping grounds” (2013: 2-3).

It can be deduced from Cuming’s statements that the black people begin to have houses in inner-city areas, but one can easily understand through the architecture of the house that the owner of the house is a black immigrant. When the mother country invades and colonizes black people’s homelands and encourages them to leave their lands, it assures on perfect life standards. However, it provides terrible socio-economic conditions and the effects of disappointment, discrimination and inequality have been devastating in their minds, souls and memories. Vivien’s childhood memory related to the council estate is a pure example of aforementioned panorama: “years spent in a damp basement,

where we could see the bottoms of people's legs as they went about their business on our busy road. Knees, ankles and feet in shoes all seen through railings – bars" (*NFN*, 1997: 6), but it has a deeper meaning than it sounds. From the perspective of the children growing up in the basement, the outside world is scary because it causes them to feel depressed but when they are out, too, it causes them to lead a gloomy life, as well. Watching people's feet instead of a view from their windows affect their inferiority complex, which is engraved into their subconscious through their childhood. As a result, council housing, which is a kind of marginalization or otherization, actually functions as an exile and the black is "ostracized by the white society, confined in a council estate" (Toplu, 2014: 173).

Council housing is not the sole way of marginalization of the black population, for sure. Colonialists create the discourse of othering in order to underline the favourable qualities they attribute to themselves. As Fanon states, "the feeling of inferiority of the colonized is the correlative to the European's feeling of superiority" (2008: 69). Social exclusion and discrimination of black people in England in the 1950s and 1960s is the consequence of that "superiority" frequently observed among the white British society. According to Weedon, the black people "found themselves confronted, on the one hand, by overtly racist rejection and discrimination and on the other, by discourses of assimilation that rejected their difference, implicitly asserting the superiority of the white British 'way of life'" (2004: 63). The reason why the British society lays emphasis on their whiteness and discriminate the immigrants is not solely their black skin colour. Their concern of losing their power and control over the country is another reason justifying the necessity of exclusion of blacks because they want to maintain their hegemony on them. Therefore, for the sake of continuation of their authority, to exclude the immigrants and to doom them at the margin is "to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and inclusion" (Childs & Williams, 1997: 70). As for the situation of the colonized, accepting the values imposed on them by the colonizers and their own position in the colonial society is a highly painful process. Under those conditions, the colonized subjects mostly tend to blame and judge themselves and they try to find or define what their problem is. Yet, in *NFN*, the two sisters, Olive and Vivien, exemplify the black people's disparate reactions and attitudes under the similar conditions. Although both sisters are born in the same house

to the same family, go to the same school and live in the same council house, but they are completely different from each other physically and mentally. Vivien, who has a paler skin colour, states their difference as: “Caribbean legacy left me with fair skin and black wavy hair. And Olive with a black skin, head of tight frizzy hair streaked with red, and green eyes” (*NFN*, 1997: 3). While that physical difference provides Vivien a relative ease, it transforms Olive into a sharper and more politicized individual. As Fanon states, “the white man is sealed in his whiteness, while the black man in his blackness” (2008: 3). Olive comes across humiliations and insults many times and asks the question of why but she cannot get a reasonable answer. She overtly faces discrimination against the black when she goes to the council housing department of the government to ask them to provide her with a house in that she can make a new and promising beginning for her child and herself. Yet, she has a huge colour problem, which is impossible to hide and causes her to question her sense of belonging and to find herself in a quarrel with her own existence as seen in the quotation below:

She didn’t understand, the little white woman in her white blouse, sitting in an office with a coffee machine bubbling and her university certificates on the wall. Her England is a nice place where people are polite to her, smile at her - ask her for directions in the street, sit next to her on buses and trains and comment about the weather. But my England shakes underneath me with every step I take. She didn’t understand that I could be innocent. Oh no. I was born a criminal in this country and everyone can see my crime. I can’t hide it no matter what I do. It turns heads and takes smiles from faces. I’m black (*NFN*, 1997: 482-483).

Olive’s present situation influences her so deeply that she struggles with that even in her dreams: “Frustrating dreams. Like trying to get somewhere but I can’t get my clothes on - everything’s too tight or falling to bits. Or the bus breaks down. Or I end up in the wrong country. Mad things. Stupid things” (*NFN*, 1997: 11). Although she is English, born and bred, and she is legally one of the British citizens, she still feels like a refugee and reflects that bitter truth by saying “The world seemed such a big place but with no room in it for me” (*NFN*, 1997: 374). Olive’s negative experiences affect her transformation process and her reaction against being one of the members of English society. No matter how the black British citizens act, they cannot fit into wider British society. Therefore, the feeling of displacement and unease continually haunt immigrants just as it does Olive. As Tyson says, “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” (2006: 421). That refugee’s sole aim is to find a familiar place in which he/she can feel at home with his/her discovered identity.

The black immigrants remain in between two cultures, the colonizer’s and their own brought with the first generation immigrants and a new, and hybrid one was created by mixing the items of both cultures. Bhabha defines that hybrid culture as “new, neither the one nor the other” (1994: 25). After the colonial period, the interaction occurring between two cultures gives way to the hybrid one which is never far from nowhere and not from the inside of any of the cultures. Therefore, ambivalence becomes unavoidable for not only the West Indian immigrants but also for the white British citizens: “You know, Eddie, I don’t really like rum,’ she smiled. ‘I thought everyone from Jamaica liked rum,’ Eddie laughed. ... ‘Not me,’ she replied, ‘I prefer a nice cup of tea.’ She went to the kitchen and Eddie whispered, ‘Not much of a party, is it?’” (*NFN*, 1997: 409). Even Eddie, Vivien’s boyfriend, conceives and acts on his prejudices and he is sure that she prefers rum because the other people from Jamaica do so. Yet, she would like to drink tea as an English girl even though with a West-Indian family. Bhabha clarifies such imitative behaviours/preferences by asserting that “the colonial presence is always ambivalent, split between its appearance as original and authoritative and its articulation as repetition and difference” (1994: 107). She tries all ways to be accepted by the dominant culture and society; nonetheless, her white friends remind her Jamaican heritage at every possible opportunity. Despite such racist attitudes, Vivien opts for not showing any reaction and does not reflect her disappointment because she clearly understands that through criticizing or resistance, the only thing she can get is to be alienated just as her older sister Olive.

Vivien prefers to behave in an opposite way to her sister. She is mostly quite silent and does not show any negative reaction in that she may have a good future life of her dreams and she does not have to face racism and discrimination that her sister has to endure. Olive often criticizes her unresponsive attitude claiming that her approach does not help her with making anything better and does not change her situation. Vivien and Olive are like two opposite poles in terms of their transformation since their personal preferences are different. Consequently, what they live through their lives differ from each other. Vivien is aware that to be able to exist in that country means handling social, financial and racial difficulties. Therefore, the effect of her awareness can be

easily traced on her choice of school and of friends with whom she spends time. In an argument with Olive, Vivien blames her for what she goes through and indicates that her rebellious and maladaptive behaviours cause such unpleasant results:

‘But it was your life, Olive - your choice.’ She staggered a little like she had been struck. Eyes wide - mouth open. Lost for words. I stood up. ‘You act as if I was born in Buckingham Palace and you were born here. As if we grew up in different places. Didn’t have the same mum and dad. Didn’t go to the same bloody school. But we did. We had the same chances, we started from the same place. And,’ I pointed in her face, ‘and you chose to lead your life and I chose to lead mine.’ ‘I didn’t have a choice, I never had any choices, you had all the choices,’ she screamed. ‘It may seem like that to you, Olive. But it’s not true - it’s just not true.’ She stared at me panting. I told her, ‘Just because you had it hard, doesn’t mean that everything has been easy for me (*NFN*, 1997: 492).

The conflict between the sisters is actually derived from on the same basis. Olive and Vivien as two sisters grow up and transform themselves by trying to survive in the same place; however, conditions have disparate experiences as the consequence of their reactions, behaviours and decisions. Both sisters’ attitudes brings into mind Bhabha’s concepts of ambivalence and mimicry. As in the case of Olive, colonized subject can show resistance because resistance is “a condition produced by the dominant discourse itself” (Loomba, 1998: 178), or as in the case of Vivien, mimicking the colonizer can be observed. For instance, whenever Vivien is asked the country she comes from, she answers in a different way from Olive, stressing as: “where do you come from, dear?” I looked at my reflection in the train window — I’ve come a long way, I thought. Then I wondered what country she would want me to come from as I looked in her eyes. ‘My family are from Jamaica,’ I told her. ‘But I am English” (*NFN*, 1997: 501).

Independently of her colour or origin of her family, she was born in London so she is one of the English citizens, born and bred and the passport in her hand reserves the right to do so. Levy reflects two different reactions of the coloured characters: resistance is on the one side and approval on the other. On different reactions, Bhabha states, colonial mimicry is “at once a mode of appropriation and of resistance” (1984: 4) and that creates an ambivalent process. Vivien tries to look like them or behave like her white friends. In a dialogue with her friends, they assert that she is one of them, referring to her paler skin colour; nevertheless, one of them does not refrain from implying that it is not exactly so:

'It's because you're shy,' Carol explained. 'Where d'you come from?' Pam asked. 'She's from here,' Carol said for me. 'Yeah, but your mum and dad and that,' Pam went on. They all looked at me. 'They came from Jamaica,' I said. 'Yeah, but you're not coloured like them others,' Linda said. I didn't answer. 'You're different to them, Viv, you're not really a darkie.' Carol giggled. 'You're one of us.' She put her arm round my shoulder. 'You look Spanish or Italian anyway.' 'Do I?' I smiled. 'Oh, yeah — nobody would know,' Carol said, and my friends nodded. Then Pam added, 'But your nose is big, though.' And Carol gave her a dirty look (*NFN*, 1997: 150).

Vivien almost accomplishes to be among a white and high-class group of friends and to be one of them thanks to her paler skin colour. It is possible to understand the reason of what Vivien has to endure by reading Bhabha's explanation about mimicry: "almost the same but not quite" (2004: 127). That ambivalent state of the colonized people leads them to look for another way of expression since it is not possible for them to express their thoughts or feelings through the hegemonic colonial discourse. Thus, they try creating a counter-discourse through which they have the chance of representing themselves and making their voice audible. Bhabha asserts on counter-discourse that "... Although the refractions of a Western tradition are accepted as ironical (if not tragic), the demand for a literary tradition, a history, is put in exactly the same historicist and realist terms—the familiar quest for an origin that will authorize a beginning" (qtd. in Tiffin, 1987: 21). It can be deduced from the Bhabha's quotation that the black immigrants do not belong to West Indian nation anymore and the white English people marginalize them or partly accept into their society as in the case of Vivien. What is left for the black citizens is to mimic the dominant society's features such as traditions, actions and system of values and to authorize a new and original past, beginning and identity belonging to them. Such an attitude creates an ambivalent situation in that Vivien feels ashamed of her origin. When she meets her sister at a café, she ignores her:

'Over there - that wog with that white bloke - I hate that, I fucking hate that.' He turned away from her and started stacking tomatoes and serving a woman with a pushchair. Dor was still looking into the crowd when I saw Olive and Peter walking towards us. I turned my back and pretended to look at the cauliflowers. Dor started nudging me and giggling. 'Oh yeah, look Viv, over there.' I didn't turn back. I could feel myself warming up. I closed my eyes. Then I felt a tap on my shoulder. I jumped. 'What's a matter with you?' Carol said, when I turned round. I looked into the crowd but couldn't see my sister. She hadn't seen me. 'Nothing,' I said. Tony took the tea. 'Ere Viv,' Carol said, giving Tony some change. 'I think I just saw your sister.' She looked into the crowd and pointed.

"In't that your sister over there?' 'No,' I said, without looking (*NFN*, 1997: 138-139).

Levy clearly reflects the change in the first and second-generation West-Indian immigrants' perceptions on life conditions in England and the results of different choices and actions in the second generation's identity formation process from childhood into adulthood and how the counter-discourse become a voice for the Caribbean people. She draws a framework of the situation in which immigrants actually experience similar things in England by means of bringing two opposite characters as sisterhood. It has always been a part of the lives of immigrants to go around with a camouflage and sneak into the country. Therefore, Vivien tries to stay quiet and explains the reason of her choice by stating, "I wanted to be unseen. Because they all hated wogs. And I had nothing to say" (*NFN*, 1997: 52). This is because this work plays a significant role both for Levy and for immigrants to be able to express what it means to be black in England. In an interview, she delineates the problem as:

[M]y experience of growing up in this country was part of what meant to be black...Those silences about where we had come from. The shame. The denial. In fact I came to see that every black person's life, no matter what it is, is part of the black experience. Because being black in a majority white country comes with a myriad of complications and contradictions. It was writing that helped me to understand that (2014: 11)

Levy presents the first-generation parents' preference not to answer their children's questions regarding where they originally come from causes the second-generation to believe the country from which their parents immigrated is a shameful country and they should never mention that country and their ancestors to white people. Vivien's behaviours are in accordance with such doctrines and differ from those of Olive's. She appears to be silent and trying to fit into the society whenever she is with white people for the reasons aforementioned. Her biggest ideal is to have one other than her Caribbean identity. When her friends state that she is nor dark and she looks like an Italian or Spanish, she gets happy and ready to have those identities: 'You look Spanish or Italian anyway.' 'Do I?' I smiled" (*NFN*, 1997: 150). She is ready to be from any nations except her own. When the sisters are little children, they are unaware of the meaning of living a council house and it becomes their home which looks like a holiday:

I was looking forward to leaving the flats. I remembered moving in, and how I thought it was like living at a holiday camp. But now the camp was filthy, with rubbish blowing along every balcony. All the corridors smelt of piss and on every surface words were scrawled or sprayed: fuck off, suck my cock, wogs out, Paki cunts go home. Every white polystyrene ceiling along the balconies was scorch-marked black with names. My name was there somewhere. I remembered doing it - sitting on Carol's shoulders holding up a lighter and giggling as we teetered about trying to get our names in a straight line whilst avoiding the falling drops of molten goo. For over a year the only names on the ground-floor balcony were Carol and Viv, and every time we saw them we knew we existed. Now every kid over five and underemployed had to display their name somewhere around the flats (*NFN*, 1997: 401).

They succeed to be happy despite of the poor life conditions because they are among the other black neighbours and they do not need acceptance. Yet, this situation begins to change, when they come out of those estates and meet the dominant English society members. Firstly, they have to face that the council houses are a way of keeping black people away from the city centres since the English people are sure that they are potential criminals so they are nothing more than a country policy. Their beliefs and ideas on belonging and home are shaken because they understand that the house in which they grow up is not their safe home any more but they do not have another alternative rather than living there where they pass their whole childhood. Vivien states her ideas when she comes back from college for a holiday break as: "As I packed I kept looking round my bedroom wanting to feel nostalgic, wanting to remember all the fun times. But none came. I was sure I must have smiled and laughed and sang in there, but I couldn't remember" (*NFN*, 1997: 421). Her own home turns into an ordinary house where she does not feel at home. The other issue in that ambivalence concept is traced is the sisters' school. Vivien is able to avoid racism through her lighter skin colour and acting as if she is not in the classroom. Yet, Olive cannot avoid such racist behaviours of the students at the school because of her black skin colour and shows her reaction against such behaviours. As a result, racist actions against her rise up and the school loses its meaning day by day and it turns into the building of racism and mockery: "Me and Vivien went to the same school. But I always thought of it as Vivien's school, not mine, even though I went there long before she did. In fact if it wasn't for me she'd have found it harder to get in, or she may not have got in at all" (*NFN*, 1997: 42).

Levy undoubtedly refers to the idea of fact that these two sisters ambivalent attitudes against the same and unfamiliar conditions stem from the same origin. The idealized home and life concepts in their mind arises problematic questions about the sense of (un)belonging, (dis)placement. Pready states that it is directly related to the process of being aware of one's self or existence through the sense of placement: "Levy's concentrated analyses of the home space through moments of arrival or realisation, or conversely, ambiguity or disruption, are driven by an awareness of the importance of self, and an identification with the 'other' self" (2012: 16). Levy draws a framework of the situation in which immigrants actually experience similar things in England by means of bringing two opposite characters as sisterhood. It has always been a part of the lives of immigrants to go around with a camouflage and sneak into the country. That's why Vivien tries to stay quiet and states that "I wanted to be unseen. Because they all hated wogs. And I had nothing to say" (*NFN*, 1997: 52).

The character development of both sisters fluctuate and create a tension between each other and the identity of Englishness. They continually argue and criticize each other's attitudes. Olive represents the resistance against change in her identity while Vivien is the symbol of dignity and tries to fit into the norms of the society. Levy creates a duality between two sisters and shows the ambiguity that Caribbeans lived in English society with these two sister's family boundaries: "She pointed back at me. 'You think you've escaped now, don't you, because of your precious college. You think everything will be all right for you.' 'Yeah, yeah I do,' I said. 'Well it won't - you'll never be accepted. It won't be all right for you - one day you'll see - it won't'" (*NFN*, 1997: 493). Olive is so pessimistic that such a change will never be able to succeed. Copying the attitudes of colonizer creates an ambivalent situation among the members of West Indian society. Ambivalence makes the interaction between a colonizer and a colonized person more complicated than it would otherwise be. The colonizer, on the other hand, sees ambivalence as a detriment to the discussion of colonialism because of this reason. The problem with colonial discourse is that it makes an effort to "clone" the colonizer in its audience by making an effort to develop docile subjects that mimic the colonizer's habits, attitudes, and beliefs. Nevertheless, the way in which this system operates results in the creation of ambiguous individuals whose imitation is never too far removed from ridicule. The shifting interplay between mimicry and mockery is the ambivalence that, at its core, disrupts the power structure of colonialism. Even if the

colonized subject constitutes an obstruction for the hegemonic power, he/she is definitely not on the same page, in other words he/she cannot create a consensus in internal affairs: “My little sister thinks she’s better than me. She looks down her nose at me and thinks I’ve wasted my life. But I know more about life than her. Real life. Nothing can shock me now. But Vivien, one day she’ll realize that in England, people like her are never far from nowhere. Never” (*NFN*, 1997: 484). The reference to the title of the novel, being far away from nowhere is the key point and main argument of the chapter. The sisters totally differ from each other in terms of their identity. Such ambiguity forces Olive to have the idea of leaving the country and getting back to her original home, Jamaica. She feels totally missing. When the question of Jamaica arises, their mother asks Vivien to tell Olive where it is that they all belong. Her response is dramatically timorous:

I looked at the old photograph of Olive and me on the wall. Two little girls with identical yellow bows in our hair and happy, smiling chubby cheeks. But now Olive’s arms were folded on the world. She was angry with everything, with everyone. And I had grown too big for our council flat, but not sure where else I would fit. Where did we belong? I answered my mum the only way I could. I said, ‘I don’t know (*NFN*, 1997: 499).

Last but not least, Olive and Vivien each share their version of the story, but do so from quite different perspectives. Both of the young women’s life experiences and aspirations are influenced by the racial hierarchy that exists in Britain. It would appear that the manner in which they come to terms with their Jamaican-British histories and the ways in which they experience feelings of location and displacement in the Mother Country are two independent ways in which they are subjected to racism on the council estate. They have evolved, either for the better or for the worse, as a result of the challenges they are required to surmount and the decisions they are compelled to make. Because of this, they are differentiated from how they initially were. They have undergone individual transformations and developed into active subjects, passive subjects, or objects of the process. In order to demonstrate the problematic and ambiguous character of the interaction between the colonizer and the colonized, references to Homi Bhabha’s theory of ambivalence have been employed throughout this chapter. For the purpose of investigating the second generation’s identity development in England, a postcolonial discourse analysis methodology has been utilized as a method.

CHAPTER IV

HOME AND BELONGING IN *FRUIT OF THE LEMON*

Multi (Inter) cultural relations and complicated diaspora have emerged as a result of mass immigration from the former colonies to the colonial centres following the World Wars. In liminal diasporic spaces, the essentializing divisions between the colonizer and the colonized, the centre and periphery, the self and the other, belonging and unbelonging predicated on the notion that spaces are a fixed source for a cohesive identity are destroyed. The diasporic self is a fusion of several cultures, histories, and languages, but it does not belong to any of them completely. The definitions of phrases like “subjectivity “belonging,” and “home” are continually shifting as a result. Homesickness, an intense desire for the homeland and to be part of something larger than oneself, is the inevitable result of this diasporic condition. The purpose of this chapter is to examine *Fruit of the Lemon*⁴ by British Caribbean author Andrea Levy in terms of home and belonging concepts. Subjectification in the diasporic context is the focus of this chapter, with specific emphasis on mapping new subject positions in multicultural contexts. Faith Jackson, the protagonist of the story, discusses the difficulties experienced by Caribbean Diasporas in Britain, their complex feeling of belonging, effects of home-yearning on their personal lives.

The philosophical ideals and traditions of black consciousness, which have their roots in both the Caribbean and historical events that occurred throughout the diaspora, have been linked to the expansion of Caribbean literature in recent decades. After being uprooted and dispersed throughout a new continent where they might build their own culture and language, the Caribbeans were subjected to slavery on the other side of the Atlantic. Within the framework of Levy’s *FL*, Faith, the daughter of migrant parents brought to England by the Windrush, is a slave descendant who is estranged from the mainstream. This is especially true for the descendants of enslaved people born in Europe to migrant parents who were brought to England by the Windrush (Stolley, 2005: 6). She suffers from an identity problem, a troubling sense of belonging, and a false sense of self because she is unaware of her history and does not know her true identity. From the examination of Levy’s third novel *FL*, this part will proceed with the

⁴ *Fruit of the Lemon* will be abbreviated as *FL* in citations thereafter.

specific term of “autofiction” because of the fact that the resource of the emotional motivations and struggles of postcolonial subject lies beneath the issue of home desire and navigation back to old family ties. The term “autofiction,” which is an abbreviation for “autobiographical fiction,” was first used in 1977 by author Serge Doubrovsky in an effort to explain the autobiographical aspect of his work *Fils*, was intended to qualify a genre of fiction back then, just as it is intended to do now. The issue in our modern world is that the term is being used increasingly frequently as a means to qualify what is “true.” The characters in a work of fiction are representations and the settings are allegedly made up does not entail that the story is untrue. However, the characters that populate novels are not made up (they are always drawn from the author’s knowledge of their own world), and fiction has always been a vehicle for making profound observations about real people, human dynamics, and societal and cultural conundrums. Fiction is often derived more from the imagination than from lived experience. An investigation titled *An Analysis of the Fictionalization of the Self in Literature* defines autofiction as a literary work in which the author designs himself a personality and a reality while sustaining his selfhood (Mohanty, 2003: 260).

FL is a story that gives the impression of being an intimate representation of family life. In fact, one may feel as if she/he was reading about the author’s youth because it is obvious that Levy drew from her own experiences. She immerses herself in her family life and reimagines the significant moments that formed her, capturing the essence of family life from the perceived childhood injustices that many people will recognize to the humorous anecdotes a clash of cultures brings when children are raised in a different country to their parents. She does this by capturing the essence of family life ranging from perceived childhood injustices to humorous anecdotes. The novel includes a portrait of a family in London, the children of Jamaican immigrants, and it is narrated from the point of view of the youngest child Angela (also referred to as Anne). Moments in their family life that impacted them all, through carefully realized characters, to the beginning of the decline, just after her father’s retirement are told in a detailed way. The novel is a portrait of a family in London, and it is narrated from the point of view of the youngest child Angela. There are many light-hearted and humorous moments throughout this story, which are interspersed with the reality of the struggle that the family has in trying to fit in within a culture that has expectations about how things should be done and an underlying racism or indifference toward those who are

not a part of it. They make every effort to assimilate and instil their stoic beliefs in their children, who only realize how challenging it was for their parents when they are older and have children of their own.

In Levy's fiction *FL*, Faith Jackson has a limited understanding of her parents' lives in the United States before they relocated to England. Faith is overjoyed to be beginning her first job in the wardrobe department at BBC television and to be moving in with friends; as a result, she is brimming with hope and anticipation for the future. Faith's identity, which has always been somewhat shaky, is put in jeopardy when her parents reveal that they will be returning to their native Jamaica. Faith is angry and confused as to why her parents would go to a country that they so rarely discuss. At the same time, she is becoming more conscious of the overt and subtle prejudice that she encounters throughout her everyday life, both at home and at her place of employment.

Will Holt's song, "*Lemon Tree*," serves as the novel's prologue. Despite its beauty and the sweetness of its blossom, the lemon's fruit is inedible. As quoted in (*FL*, 1999: 1), with regard to the novel's title, it is worth noting how ironic the disparity between what appears and what actually exists is. According to this analogy, people who have been forced to leave their homelands may find their lives as well as experiences fascinating on the surface like an exotic lemon tree. Even though England is seen as a wonderful country in the eyes of the globe, the Empire also brought bigotry, low salaries and discrimination against diasporic people to the fore. The sour fruit alludes to the unpleasant aspects of the situation. Also, it could be a reference to Faith's lineage. With each new story she hears about her ancestors, Faith experiences more and more happy and sad emotions. As a result, she may be likened to a person who eats the bitter fruit of a lemon tree.

The first line of the story, "Your mom and dad came on a banana boat," was what the bullies at elementary school used to say," (*FL*, 1999: 3) is a childhood recollection of Faith. A racist slur is used to introduce the story, followed by a statement about Faith's background. In other words, her "fake" identity is revealed to her. In the city where she was born, she begins to feel marginalized at a young age because of her race and ethnicity. "It appeared like an innocuous pattern Slaves in a ship," (*FL*, 1999: 3) she says of how they studied the slave trade in school and textbooks. As a result, Faith feels ashamed and degraded when she thinks about her own slavery (*FL*, 1999: 3).

On top of all this, it appears as if educating people about slavery did not accomplish anything.

So, because she cannot get to her past, she feels scared and lost. She has an identity crisis because she does not know much about her family's past. At her second job, in the BBC's costume department, she has to deal with racist attitudes, even if some of them are not aimed at her. One of her co-workers, Lorraine, has a dark-skinned boyfriend, and she says this about his father: "I mean, his dad's really nice, but he's got this temper, and when he yells, I can't understand a word he's saying. It sounds like a bunch of nonsense. Same kind of thing. And this big black...err, Faith...colored man looks scary. I don't want to be mean, but" (*FL*, 1999: 68). Lorraine says that the father of her boyfriend is angry, scary, and can't speak properly. She may not mean to, but she makes a connection between these words and his race. Faith remembers these kinds of racist comments. When she takes her first trip to Jamaica after being encouraged to do so by her parents, she meets her Aunt Coral there, who tells stories about Faith's ancestors, whose lives span from Cuba and Panama to Harlem and Scotland. Faith learns about her family history from her Aunt Coral. Faith climbs the family tree one branch at a time, one story at a time, and in the process she uncovers her own vivid heritage, which is far more diverse and abundant than she could have ever imagined.

In the novel, the Windrush era refers to the historical period in the Caribbeans that begins immediately after World War II and ends with the arrival of the British passenger ship "Windrush." This moniker derives from the nickname of the vessel responsible for transporting the vast bulk of these individuals. These individuals from the Caribbean came to England in response to a formal invitation from the government department to come and demand a new way of life and greener pastures in England. Their arrival in England directly resulted from this invitation (home nation). As a kind of penance, if not repayment, for the sacrifices that blacks designed to help the English during the Second World War, the British government issued this invitation. This was an uncontrolled show of support that blacks provided to their mother nation.

In the face of adversity, English antagonism, and the dissatisfaction that greeted their great hopes for a better economic condition, their entrance had a profound effect on the cultural, social, and political dynamics both of native British as well as the black British. As a result, their introduction corresponded with the Industrial Revolution's

emergence (Stolley, 2005: 22). These Caribbean people are greatly influenced by the idea of Eldorado, in that they are delighted to be able to visit a land that they had imagined and learned about in school, like Mildred as well as Wade Jackson were able to do. When they arrive in the UK, they are confronted with existing prejudices about people from the Caribbean. The majority of owners do not wish to accommodate foreigners, so they live problems with schooling and housing, respectively. They rent out individual rooms while guests share the common areas, including the kitchen, bathroom, and toilets.

Postcolonial fiction, Caribbean literature, migrant voices, and black British writers trying to write in hybrid and creolized grammar have all been influenced by Levy's work, which frequently explores themes of estrangement, identity crisis, and racial memory (Stolley, 2005: 20). Levy's output has influenced the development of postcolonial fiction, Caribbean works of literature, immigrant writers' perspectives, and black British writers' attempts at hybrid and creolized syntax, to name a few areas of literary influence. Apart from the fact that it is a procedure that eventually leads to an identity crisis, one may be interested in alienation as a concept. Andrea Levy's fictional characters elevate her social critiques, especially the disgraceful separation from one's entelechy, which she considers a social blight (blackness in the case of the Caribbean Negroes) (*FL*, 1999: 60). Faith Jackson, Mildred and Wade Jackson have become estranged from the rest of her family due to the chasm that has arisen in their family dynamic. An identity crisis is one of the various difficulties and imbalances that can arise due to alienation, which is mostly a mental state. An individual's sense of self-identity is shaped in large part by the process of socialization, which is defined as "the stages of studying cultural characteristics, behaviours, and professional expectations" (Stolley, 2005: 19) through the acquisition of cultural values, conventions, and roles. Finally, this personality defines the individual's identity. This is an important consideration to have in mind as we try to figure out Faith's identity dilemma throughout the novel. If you are feeling isolated, Charles Horton Cooley says that society provides you with a reflection or reflecting mirror that reflects who you are. These images portray Faith's identity in the best possible light (qtd. in Stolley, 2005: 18). Individual consciousness and value systems are created as a result of this, and eventually, such a man stops reasoning and unquestionably embraces the society's ideals in a pervasive, docile manner that screams for social recognition. During this

time, the person's awareness and value systems are shaped by the recollection of their thoughts.

Interestingly, Faith Jackson's "looking-glass self" (Stolley, 2005: 62) is the bedrock of her self-perception. This implies that she bases her self-definition on what she thinks her peers, particularly her young white pals, think she looks like (Stolley, 2005: 63). Faith's dreams of how she initially appeared to others, then her contemporaries' assessments of that appearance. Finally, an adaptation and a longing for an identifier with the class that takes up the greatest rung of the socioeconomic hierarchy will, in turn,, display her as outstanding to her fellow black Britons, to say the least of the Caribbeans, are all steps in this crisis process. Stolley says. Since her society perceives lighter-skinned people as superior to darker-skinned people, even when the lightweight person may be of African-American descent, she begins to act following that perception.

Exceptionally, Cooley refers to this as the "we" (2010: 108) since her engagement in an intimate connection with members of the English collective eventually leads to a pseudo-fusion of their individualities into a common totality. As a result, everyone who is not included in this wholeness is labelled as an "other" or a "them," and it is in this category that Faith fits in most well. Though the out-group, which comprises her parents, is the majority, they have their sense of collective identification and some common rules. Faith's identity dilemma is exacerbated by the fact that she belongs to a disadvantaged community but believes she is a part of the majority. According to George Herbert Mead, a person's alienated psyche or conflict of identity does not originate at birth; rather, these characteristics evolve as a person grows and develops socially and interacts with other people throughout their life (1934: 135). Stolley calls it "symbolic interactionism" (2005: 27) which includes acts and responses of individuals against societal expectations and perceptions. Thus, the expectations imposed by the society on the individual lead to identity problems. Stolley claims that identity problem is not a predetermined state that happens all by itself but rather a continuity that begins with a person in the cradle and continues going through the various stages of a person's development until they reach maturity (2005: 66). According to Mead, the preparatory stage is the initial stage of the youngster. This period takes place before the baby is born. The child modifies its conduct to be appropriate for the environment it is in (1934: xxiv). Following this, the kid starts the

period of development known as play stage, when the need for identity formation manifests itself for the first time. At this stage, the infant will begin to mimic the mannerisms and look of other individuals (Mead, 1934: 158-159).

Moreover, the racial cards are part of an individual's personal memories, knowledge or even though systems that involves a nostalgic retrospective in regard to the injustices of his or her own ancestry that he learns, recalls or is taught of (Brathwaite, 1974: 13). It's as though this memory has a hold on him like it does on any other human being. Racial history engages nostalgic hindsight of the experiences and emotions a person inherits, recalls, or is told of regarding the inequities of heritage that his people suffered. A person can be said to engage in racial memory when they engage in a nostalgic retrospective of the sentiments and thoughts a person inherits, recalls, or is taught about the injustices of racism. Racial memory is a sort of memory which is emblematic of a certain racial team in terms of something like the wrongdoings that have been perpetrated against this group for years; to put it differently, this memory is the recollection of a folk's "years of disparagement" in the past (Achebe, 1975: 61). The focus here is on the impact that this has on the psychology of the colonial black man, who feels estranged, insecure, and yearns for freedom rather than on the relevance of racial memory. Another instance of racism that Faith has to deal with has to do with the family of her roommate and friend Marion. Faith has been visiting Marion and her family since she was a tiny girl, and she's always been welcomed. On the way to school, Marion's younger sister Trina got into an altercation with a dark-skinned student, and Marion's father describes it thusly:

She went and clocked some darkie. And this coon's mum and dad come up the school wanting to see Trina. They said she'd been bullying their daughter. Now their daughter is a great big, six foot blood gorilla and Trina, as you know, is only little. I had to laugh at that. Trina bullying that bloody great thing. But then they starts shouting in my face that I don't know how to bring up my kids properly. I thought that's bloody rich Comin 'from a coon' (*FL*, 1999: 84-85).

There are numerous racial references in Marion's father speech about Trina, Trina's dark-skinned friend at school. Degrading words and phrases are used to describe her by him. Not only does he belittle her, but he also dehumanizes her ethnicity. One can assume that Faith is once again keeping her mouth shut about racism because she makes no remark about it. To make matters worse, the family seemed unconcerned about offending Faith by speaking in this manner. They probably know her well enough to not

offend her. Faith does not use any adjectives to describe herself in this story that indicate that she is hurt by it. One of the reasons her identity dilemma isn't resolved until the end of part I is because she avoids confronting and resenting it.

In addition, Faith provides information regarding "the box" story, particularly in part I. In the story, her parents' collection of boxes is a recurring motif. There was also plenty of stuff in the boxes, which Faith recalls being sealed up with thick brown tape from her childhood (*FL*, 1999: 34). As the novel progresses, the readers learn that Jamaicans have a practice of carrying around a lot of stuff and storing it in boxes. They are a reminder of the family's Jamaican heritage, as well as a reminder of their time in the country. Bhabha and Rushdie's explanation of the topic is summarized as: "... draws attention to the transformational powers of a cosmopolitan migrant culture, for not only do migrants reimagine 'homelands', their places of ancestral origin, they also 'impose their needs on their new earth, bringing their own coherence to the new-found land, imagining it afresh" (Rushdie, 2006: 458). As a result, Faith's parents have been working hard to create a home away from home for their daughter while she was growing up in London. "My parents had a hobby of collecting empty boxes," (*FL*, 1999: 15) Faith explains. It was something they'd been doing for quite some time. There are a lot of brown cardboard boxes. "Packets of Daz boxes" that once contained bananas from the Caribbean (*FL*, 1999: 15). As Faith enumerates the various types of boxes their parents collect, the list grows longer. It is possible to think of a box as both a container for your belongings and a means of moving. It is possible that Faith's parents are collecting and storing boxes of Jamaican mementos because they consider the island to be their home: "It started when we moved from our old council flat to the house in Crouch End," (*FL*, 1999: 16). Faith proceeds to share with the readers about how this family ritual began: "Renting boxes from a moving firm to store all of my parents' 'nick-nacks and paddy-wacks' cost my parents a lot of money" (*FL*, 1999: 16). To prove that they are ready to leave the old council house, they have purchased new and more expensive storage containers. They relocate to a life they want, one where they can cultivate a cozy ambiance.

One may pose a question that is this part of the triad positive? Not in its immediate antidote; rather, it is in its after that re-inscribes ethnic, race, and cultural sensitivities in people's minds. Because that of the antidote that race memory secretes, this element of the triad has some redeeming qualities. As a result, a new kind of

identity is formed as the result of alienation. Stephen Steinberg (2007), the ethnic background that racial recollection pledges involve peculiar patterns of thinking, feeling, and acting that comprise the essence of a particular culture. Ethnicity based on race memory commitments involves these strange patterns of thinking, feeling, and acting at the heart of a particular culture. In his view, cultural norms are subject to ongoing transformation as a component of the overarching social process. Therefore, the purpose of social inquiry must tie ethnic patterns to the larger social matrix within which they are embedded.

Additionally, it is possible for racial memory, when used correctly, to imbue someone with an ethnic spirit that informs their level of cultural consciousness, which, in turn, influences their conduct and attitude in light of their most relevant historical background. The ‘ethnic anxiety’ that the racial minority of blacks in Jamaica may face cultural extinction (enculturation) if they do not work to recover and tie their fading ethnicity to the flickering of their cultural past has sparked this awakening (Braithwaite, 1974: 34). Blacks in the Diaspora are afraid that they will lose their identity if they do not rediscover their dying ethnic background and link it to the flutter of their cultural past. Some of this ethnic anxiousness is voiced through racial recollection, but rather through “Black Nationalism”, which is an effort to combine as a powerful “front” into an economy (Steinberg, 2007: 135). *FL* is an excellent example of how they collaborated to encourage cultural pride and togetherness, illustrating their entitlement to have their own distinct identity despite the cultural diversity of the diasporic milieu.

According to Steinberg’s conclusion, there is much evidence that racial memory alone will not be enough to dispel black identity confusion in the diaspora. These three foundations of the ethnic community—the organization of the family, that institution of the religion, and the local community—are degraded by the mother nation in systematic yet subtle ways (Stolley, 2005: 17). These are the three institutions that are necessary to be referred. The relocation of the duties that originally necessitated the establishment of these institutions is even more heinous. The loss of these functions is more distressing because they are what binds people to these institutions. Ethnic groups can be accepted as a kind of nexus for the employee and organizations in every society (Braithwaite and Cumber, 1996). They also provide a blueprint for living out that culturally accepted behaviour and attitude from the time of the individual’s cradle onward. This is critical

when we continue to the following segment. There is a substantial need for colonialism in the case of Caribbean people, for whom the ethnic background was deconstructed by slavery and the forest restoration system, as well as the youngsters of Windrush migrants, for whom the awareness is shaped by cultural values that are foreign to their initial ethnic environment (Stolley, 2005: 16). This is a necessary step that must be taken. People do not simply live in close proximity, but rather they live in close proximity to do something together, which is called “promiximity principle (Coleman, 2019). The necessity of racial memory “to assuage the conflicting identity implanted by the English mass culture is the provocative assertion (which seems to justify the hostile treatment of blacks)” (Chukwumezie, 2014: 13).

In the context of colonial settlement or migration from one country to another by slavery or invasion, “unhomeliness” alludes to a sense of dislocation and “alienation.” It may also be a result of moving from a recognized location to an unknown location. It obliterates the purity of culture (Bhabha, 2012: 48). In this case Caribbean’s immigrants are examples of a diasporic subjects who has experienced the stage of unhomy state. Because of cultural differences, they experiences a sense of dislocation. For the most part, people in British see them as outsiders. Furthermore, they are exposed to a new culture of the day, while their own has been left behind. As a result, they experiences a sense of cultural loss as a result.

Furthermore, according to Mintz, Caribbean migrants, suffers from a sense of rootlessness since they lack a central institution through which they may mediate their relationships with others. Mintz claims that “ethnic-based nationalism is absent and needs “a social innovativeness grounded in today’s society” (1974: 48). “Ethnic and racial expectations” (Achebe, 1975: 23) differentiate Caribbean society, which, he adds, is ironic because of the region’s intrinsic pluralism. As a result, he claims, the area has not been able to build a “pan-Caribbean common or strong nationhood” (qtd. in Chukwumezie, 2014: 13) because of its variety. According to him, “color” and “ethnicity” do not correlate with class status in the Caribbean. Caribbean literature should focus on the most remarkable themes, he insists. However, according to Brathwaite (1974) the root of the Caribbean person’s emotions of discourse and identity crisis could be traced back to the fact that the tiny quantity of African culture that was capable of surviving the slavery was exposed to oppression after it was abolished. Brathwaite is of the viewpoint that this was the cause of the Caribbean people’s

isolation and social and identity crisis in the first place (Achebe, 1975: 23). He then proceeds to show that the priests are against Afro - Caribbean procedures such as trying to dance with drums; secondly, he shows that the Education system shaped the former into pseudo-Europeans, which led to the oral tradition of the Caribbean being in danger even before the time of the Windrush era. In addition, related provisions provide the essential backing to both the missionary and the school system they have built, which is alienating. The missionaries provide this support in the form of financial assistance.

Bhabha's theory of displacement and cultural difference is a process of identification (Bhabha, 2012: 47). Moreover, it is that possibility of difference and articulation that could free the signifier of skin/culture from the fixations of racial typology, however, the stereotype impedes the circulation and articulation of the signifier of "race" as anything other than that. An important aspect of colonial and post-colonial discourse is their dependence on the concept of "fixity" in the construction of otherness. Fixity implies repetition, rigidity and an unchanging order as well as disorder. The stereotype depends on this notion of fixity (Bhabha, 2012: 46). The stereotype creates an "identity" that stems as much from mastery and pleasure as it does from anxiety and defence of the dominant, "for it is a form of multiple and contradictory beliefs in its recognition of difference and disavowal of it" (Bhabha, 1994: 75).

Since Faith Jackson was a young child, her parents have not decided to make any kind of concerted effort to acquaint her with the truths about who she is or the events in her past. Neither of these things has been disclosed to her. Consequently, people have the impression that she is estranged from both her history and the truth about who she is (Stolley, 2005: 16). She learns this information through her classmates in the elementary school she attends. Her parents immigrated to England from Jamaica during the Windrush era aboard a banana boat, which was also regarded as a slave ship. She needs to know this particular information (Stolley, 2005: 15). The alienation in this text can be evaluated as relative because even the Jackson children's parents, as a way of expressing their detachment from their children, Wade and Mildred Jackson try to withhold the truth from Faith and her brother Carl. As a result, it can be claimed that the estrangement aforementioned is a subjective one. Over this, it shall be referred to this book's alienation as 'relative'. This discourse takes the shape of avoiding their heritage. However, it also demolishes all that used to define a stable connection inside a black

family, as the protagonist bemoans that Carl and Faith did not get any oral history from their parents:

Neither my mother nor father ever mentioned their lives before the birth of my brother Carl or myself, nor did I ever inquire. When we arrived, they did not invite us to sit by the fire and try to impress us with stories of their childhoods on the island of Jamaica. There was no oral tradition in our family. Many of the inquiries I posed as a youngster were answered with comments like “That was a long while ago” or “What do you mean?” (*FL*, 1999: 15).

Also it is not that they do not remember; it is just that they do not want to share their shameful past with their children. They do not realize, however, that today would not exist without yesterday. They do more good than harm to their descendants by concealing their slavery-based past from future generations. As a result of her father’s enormous home, Faith is warned by her mother not to talk about her mother’s prior horrific actions with her friends in the case that they are stated aloud by her mother. This warning is delivered if any of her mother’s past deeds are revealed aloud. Additionally identity crisis can be expressed in whichever way an individual chooses when they lose the nexus that connects them to their cultural and ethical knowledge, hence the relationship between disillusionment and identity crisis is likened to the egg and chick analogy (Young, 2003: 12). When a person’s connection to cultural and ethical consciousness is lost, whatever they do that is outside of the norm might be seen as a validation of their internalized identity crisis. Among other things, we grant Faith the middle name Columbine in this story. Mildred’s mother’s stubborn goat was given this moniker back in Jamaica. Chinua Achebe argues in his essay “*Chi in Igbo Myth*” that a person’s name reflects his or her thoughts, beliefs, and worldview. Names, as we all know, are a mirror of our emotional condition at any given time (Achebe, 1975: 60). However, their parents’ arrival in England is met with dissatisfaction because they are compelled to live at Ladbroke Grove, the residence of Wade’s brother Donald, where they will be compelled to share a condominium with prostitutes. This makes their stay in England a bittersweet experience (Brathwaite, 1974: 34). They were greeted with dissatisfaction once they arrived in England. In contrast to Waller, who finds work as a worker, Mildred finds a job in the medical field as an orderly. They finally come to the realization, after being compelled to live in abject poverty for six months in England, that the deprivation and life of subservience that they had been trying to escape in Jamaica are being compelled upon them in Britain; as a result, those who yearn to go

home to Jamaica. This is because they were forced to live in abject poverty in England (Young, 2003: 40). They are made subject to discrimination; demeaned in their search for accommodations, with sometimes overt invective such as coloured not wanted; and unemployed; however, despite all this factual information, they continue to fight for inclusivity. This is because they believe that equality is a human right. Windrush migrants mostly do the same thing Wade and Mildred do: they hide and repress their connections to their ancestors' cultures, ethnic identities, social interactions, and anything else that identifies them as being of black origin or descent in order to gain a foothold on the English social and economic ladder. As long as it is better than going home, they will accept whatsoever working conditions England can provide them (Stolley, 2005: 13). The cultural and racial understanding that Faith had as a child from growing up in an all-black household is gone the minute she moves out and begins residing with her white friends. Faith is now an adult, and she has no idea whence she came from.

Faith will not know who she is or where she goes until she completes her degree in fashion and textiles. This harsh environment did not even make her rethink where she fit in, even though she was the only black student. Nevertheless, as things unfold, she begins to question her identity. One of these conditions restricts her mobility in her work environment. So many distinct facets of her and Western civilization were brought into focus by the trivial argument she had with her best friend Olivia (Lima, 2012: 54). To make a long story short, it all started when Faith discovered Olivia kissing a man in the office, an act she refers to as “catching the queen, with her knickers down at the toilet,” (*FL*, 1999: 33) and instead of apologizing to Olivia for breaking procedure in an usual office setting, she fired Faith. Faith is getting ready to start a new job at BBC Television, but it's becoming more and more obvious that she doesn't fit in (Stolley, 2005: 12). As soon as she sees she is not a part of BBC Television, she comes to this conclusion. To her dismay, Mr. Henry makes it quite apparent that she is not allowed the freedom to sit where she pleases. This presupposes that any social activity, including the layout of an office's chairs, should consider color, hierarchy, class, and other social strata.

During her interview, Faith asks the panel a question that is so insightful and perceptive that hiring her seems an inevitable conclusion: “someone told me that you don't like to have black people dressing” (*FL*, 1999: 108). Faith is overzealous in her

questioning of them. Is this logical? For the sake of appearances, they offer him the position, but they hold their prejudice and mischief for when she is forced to deal with them during her duties. When she first brought up her over qualification for the position, Mr. Williams denied it (Bennett & Royle, 2004: 66). Only one question can be used to characterize every human relationship within the scope of this book, and that question is, “Who am I?” However, this question appears to be a defining one, but it has a wide range of possible intermediate paths with varying consequences (Brathwaite, 1974: 23). For example, what color are your eyes, hair, and other characteristics? The amount to which an individual pursues such an effort is determined by the response to this question, whether it is explicitly stated or implied, at the workplace, in the religion, in the classroom, at home, or when an individual is deciding where to reside (Young, 2003: 6). It only gets worse for Faith as she tries to understand the consequences of her “negative answer” to the issue posed in the previous paragraph in a larger community (Bennett & Royle, 2004: 64). As soon as the subject of identity is brought up, Faith is instantly catapulted into a self-reflective cognitive process that irresistibly demands her to re-define herself.

Since each of these occurrences seems to change the ground under every other benchmark she had initially used to identify herself. Whenever Faith is confronted with the question of who she is, whether in or out of the house, we watch her enter a reflective mode of thought. After gaining a newfound appreciation for their ancestry, Wade and Mildred conclude that they should return to their hometown. The outward symptoms of racial memory in them now are nostalgia and a longing for one’s land. That kind of identity and personality turmoil does not appear to have affected Carl at this stage. When he was still estranged, he changed his name to “Trevour,” but he has since restored his original name, Carl. He begins to demonstrate a dislike for the city and a preference for the quiet life in the country (Brathwaite, 1974: 43). The name Carl will be reinstated, and the name Trevour will be dropped, as Carl was his birth name before becoming alienated from his family. In the eventuality that they return to Jamaica, his parents have no fears about his survival in England.

Consequently, Mildred reaches out to Faith to inquire about her working conditions. It is no secret that Faith is fed up with the culture at her job, which she characterizes as “cold and unsympathetic.” She says right away that their city is filthy, a statement she has never made; everything about her suggests that she is depressed since

English culture has given her more than she can handle. It does not change the fact that she is still conflicted and unable to see what is written on the wall. A condition of service provided to Faith by BBC Television's Costume Department was the final straw for Faith. There are only a handful of black employees in that department, and she is the only one currently working in that role. Notwithstanding the department's policy of not hiring black people, she was an interviewed people despite having a very difficult questions for them to answer (Bennett & Royle, 2004: 68). She cannot dress any actors for the next three months because she is a department member. Lorraine, a close friend, counsels her on how to stand firm in the face of racial intolerance. When Faith complains about how she has been treated, her mother encourages her to stand up for what she believes in, even in the department of costume at BBC Television (Bennett & Royle, 2004: 67). She complains about the treatment she obtains and openly admits that the blacks have a place even in the Costume Department. Faith's mother, Mildred, is already planning her strategy for regaining custody of her baby girl using whatever means necessary. Because of this, she reminds Faith to use powerful weapons in order to fight against injustice and reclaim her rightful place in society. Mildred has Faith's solid experience growing up and background, schooling, and noise religious inclination as tools at her disposal. When Faith goes to Marion's house for the second time with her friend Marion, she is forced to confront racism when she sees Marion's father make judgments on Helen's younger sister concerning an incident at school.

However, Marion's family is on holiday with Faith at a ball, Marion's dad does not enjoy the final achievement because it was introduced by a black writer, who was the only one attender. Faith tells the story of her encounter with a man who made her question her ethnicity and sense of self similarly (Lima, 2012: 56). The first picture of Jamaica was given to Faith by Andrew Bunyan, a barrister who owns the old chalet where Simon lives. Andrew Bunyan gave this picture to Faith. After a holiday in Jamaica, he has just come home. A boat attendant, Winston Bunyan, goes by her family name, and Faith hears about it from him. That is what he claims the man did when he saw him (Bennett & Royle, 2004: 5). Faith tells the reader that Andrew's parents run Winston's family during the era of slavery. Faith's response to Mr. Bunyan shows that she is increasingly emerging from her prior degree of cultural ignorance, evolving from naiveté into the experience. On the other hand, Faith's demonstration of a sliver of

racial memory corresponds to a commitment to her identity revision's preliminary stages.

While the barrister's conundrum stumped everyone and the barrister's mother inquired her roots, it is evident that Faith wishes to hide something about her origins from everyone. Faith's lack of idea about her ancestry illustrates the root cause of her identity crisis. Even Simon's mother, a white woman, realizes how terrible this situation is and tells Faith, "Well, it will be good for you to be able to visit." (Levy, 1999: 133) This is the first time, Faith's parents have ever offered her this advice, but it is essential to understand because she is in the same state of distress. Faith's depression appears to be alleviated by racial memory since she was informed she could not participate in the play because they thought she was inexperienced. After all, she had only worked for three months (Achebe, 1975: 4). Alfred, a stuffed animal, and a doll named Molly appear on children's television since she has been allowed to participate (Stolley, 2005: 6). Next, Simon narrates the story of a black woman harassed in the bookshop because she was a victim of the hoodlums. Her thoughts roaming, she concludes that her time so far has been spent wondering if Ruth was right all along. Furthermore for the sake of their daughter, Faith's parents have decided that she should go on a vacation to Jamaica to recover from her sadness. For the remaining chapters of the book, the focus is on Faith's journey of self-discovery as she attempts to overcome her feelings of alienation and confusion about her identity:

I was halfway through the lounge making my way to the Jamaican airlines check-in when I saw them Shabby-looking black people, with men dressed in baggy trousers held up at the waist with belts. With jackets that from a distance looked smart but close up were stained and torn. Women with huge bottoms in tight-fitting skirts with no tights and sandals on their feet. And flowery print blouses that strained across their breasts. There were only about twenty of them but they looked so out of place in the plush setting of an American airport. They looked too poor to fly (*FL*, 1999: 166).

Her first impression of the Jamaican is an annoyance. She stares at scruffy-looking individuals, disgustingly dressed African Americans, including men in baggy sweatpants and women in tight-fitting dresses with voluminous hemlines but no socks or shoes, in an insulting manner. Upon seeing an airplane for the first time, Faith assumes it is unfit for flight, but she soon discovers that her people do speak a language when she leaves the airport (patois). She is worried she will be unable to handle the heat after going through "culture shock" during her trip. Jamaica is home to the city of

Kingston. When she arrives in Jamaica, she discovers that it is exactly as depicted in the photographs she has seen. Despite what Faith's parents have told her, Jamaica may not be as primitive as they have made it out to be in at least one respect, Aunt Coral, Faith's family's aunt, lives in a bungalow rather than a tree house, and she uses modern wares and gadgets instead of animal skins or earthenware. To explain to Faith her own and her family's past is akin to conducting psychological surgery on the patient. While the English media portrays her people as being secular, she realizes that her people are deeply rooted in their Faith. Auntie Coral's criticism of Faith's indecent attire, which makes her a tourist attraction at the wedding, is an example of this. After analysing the many accounts of their ancestry, Faith can draw one conclusion. Despite this, the society of the Caribbean has a propensity that is equivalent to every single influence that English culture has on a person. Coral's aunt Matilda, Violet Chance's grandma Grace, and others have all spoken on such issues as colour gradation, alienation, and identity difficulties. People of African heritage venerate their dead when they visit the graves of their relatives in Violet Chance, where Faith's grandparents are buried. Attempting to climb her grandparents' grave mounds would be regarded as brutal insolence, an act she deems superstitious because she claims to have opted to visit the large English collection and sit on the same chair that William Shakespeare sat on when courting Anne Hathaway. Her holiday ends, and she displays a perfect understanding and appreciation for all the historical and racial situations that have created her personality (her unique personal identity). When Faith returns home, she intends to do so as a new person who is fully conscious of the ties that bind her to her ancestors and her extended family so that she can fully exercise the authority that comes with her identity as a black person. There are several things she could have done differently if she had a good handle on what it is about herself that would have made her happier.

In conclusion, adulthood for our protagonists like Wade Jackson; Mildred, Carl; Faith; and others are based on their ultimate understanding of who they are. While Faith was born into the Windrush generation, she soon discovers she does not belong in the place she is trying hard to fit into. As a result, she is driven to understand better her own identity and the history of her people. The Caribbean's people can be compared to a lemon: they are visually appealing, but their past experiences have left them with a harsh taste. They point out how they have changed as individuals and become active or passive participants in and objects of social transformation.

CHAPTER V

HYBRID AND LIMINAL SELVES IN *SMALL ISLAND*

The Caribbean local people have been, for an extended period, subjected to discrimination and exploitation by colonial powers. It has been made evident in the postcolonial discourse of *Small Island*⁵ by Andrea Levy. The novel tells the story of Jamaican immigrants in Britain during and after the Second World War and the challenges they encounter to find a sense of belonging in a society that is often hostile to them. Caribbean locals are showcased as uncivilized, ignorant and uneducated, reinforcing the stereotype that they are inferior to white people. It is further perpetuated by the fact that many of them cannot speak proper English, which is a sign of their lack of intelligence. Since they do not want to return home to Jamaica, the characters have been forced to adapt to the harsh realities of the English culture while trying to incorporate their values and experiences to create a unique identity.

Since the beginning of the colonial era, the indigenous people of the Caribbean have faced exploitation and oppression. They have been forced to choose between two options: acceptance or total rejection of the superiority of English culture, neither of which is sufficient to distinguish the outcome. In other words, local Jamaicans attempting to integrate into British society are caught between two options. One is to experience the transformation of their identity and/or the so-called “adaptation / transformation” process to the dominant culture to live the illusion of being a part of the dominant culture. The second is to realize that they are powerless; hence questioning current conditions, identity, and belonging will not lead them anywhere. It means they must return to Jamaica, where they believe they will be accepted. They have inevitably undergone a positive or negative transformation, utterly different from who they were at the beginning of the process, depending on the dilemmas they face and the options they choose. They have not only undergone a change or transformation on an individual level but have also become active/passive subjects/objects of the process as characters not independent from social transformation. From this point of view, *Small Island*, as an example of a black British novel of transformation, will be discussed within the postcolonial discourse analysis of Homi Bhabha’s theories of liminal spaces, third space

⁵ *Small Island* will be abbreviated as *SI* in citations thereafter.

hybridity, and displacement; hence the transformation of the Caribbean and British society will be revealed through the novel characters.

In his work *The Location of Culture*, Homi Bhabha introduces the concept of “third space” or “hybridity” to understand how cultural identities are formed and negotiated in colonial and postcolonial contexts. Bhabha defines the third space as a site of hybridity, where multiple cultural identities intersect and coexist (Bhabha, 1994: 54). The third space is neither here nor there but instead exists in the liminal space between cultures. This third space is where hybridity occurs, as people from different cultures come together and create something new. “To that end, we should remember that it is the ‘inter’-the cutting edge of translation and negotiation, in-between space- that carries the burden of meaning in culture” (Bhabha, 1994: 56). It is a space where cultural traditions and practices are transformed, negotiated, and reworked in the context of colonialism and post-colonialism. Bhabha argues that the third space is not a place of pure or authentic cultural identity but rather a site of cultural transformation and negotiation (Huddart, 2006: 42). It is not simply a matter of mixing two cultures but rather a process of change that creates something entirely new. This new third space is not just a combination of the two original cultures but something else entirely. It is in this third space that cultural negotiations and power struggles take place. He suggests that this process of cultural negotiation and transformation is ongoing and dynamic, as people constantly engage with and reshape their cultural identities in response to new social, political, and cultural contexts.

Levy showcases how the characters navigate their new cultural environment while also trying to maintain ties to their homeland. For some, this means staying close to other Caribbean immigrants, while others attempt to assimilate more fully into British society. The result is a unique cultural hybridity that is neither thoroughly British nor wholly Caribbean but something in between (Andermahr, 2019: 558). For instance, after the war is over and Gilbert returns to Jamaica, he feels out of place. It is his homeland, but he is confident he does not belong. He has explored the United States and England and is now confident that Jamaica is a small island that would not fit his ambitions. While he is in Jamaica, he struggles to fit in, leading him to accept Hortense’s offer, even though he knows that she looks down on him. For Gilbert, his ‘third space’ is in England, as he feels it is the only place where he can be himself.

Furthermore, Gilbert still regards himself as unique even after arriving in London and sharing lodging with other Jamaican men. These men are curious and fascinated about every little detail because they have no experience in Britain. When compared to Gilbert, they are novices and newborns. He considers himself to be an informed member of British society. Gilbert carves out a place for himself that straddles the British and Jamaican cultures (Levy & Morrison, 2009: 329). Similar to how his Jewish heritage prevents people from ever viewing him as wholly black, his ethnicity prevents him from ever being British, and his time spent in Britain prevents him from ever being Jamaican again. Gilbert struggles to choose the right path because he is at a crossroads of identity.

The other character who experiences hybridity is Hortense. Like Gilbert, Hortense is convinced that she does not belong in Jamaica. She sees the Island as too small for her ambitions. She is determined to get off the Island in any way possible. She has an idealized picture of Britain that drives her desire to leave Jamaica. She thinks of British society as being kind, civil, and well-mannered. In Jamaica, she feels like she is the only one who is well-mannered. After arriving in England, Hortense learns that British culture is not what she always believed it to be when the reality of what she encounters contrasts with her preconceptions. Even the climate is not welcoming to her. She discovers the environment to be hostile, where the sun never rises, and the air is so chilly that it causes her breath to condense into vapour. There is no starker contrast between this life in the frozen north and Jamaica. However, Hortense is prepared to put up with it and make this 'third place' work out for her. She becomes polished and even attempts to lose her Jamaican accent to make it work and says that "Gilbert, come, you no scared of a little hard work. I can help you." "With a little paint and some carpet." "And a table and a chair here," "and two armchairs here in front of an open English fire. You will see—we will make it nice" (SI, 2004: 503-504). This showcased that she was willing to adapt to the new culture and make it work, despite the new environment treating her with hostility.

The Caribbean people experience cultural displacement when adapting to the dominant culture's harsh realities. Homi Bhabha defines Cultural displacement as the "loss or disruption of a person's cultural identity and sense of belonging due to a change in their environment or circumstances" (Bhabha, 1994: 87). It mainly occurs when an

individual moves to a new country or region or when their culture is suppressed or erased due to external forces such as colonization, globalization, or conflict. *Small Island* explores the theme of displacement powerfully and movingly. The story is set in the aftermath of World War II when many people from the Caribbean Islands of Jamaica came to Britain as part of the so-called Windrush generation. The main character, Gilbert Joseph, is one of these immigrants, and the novel follows his struggles to find a place in British society. When Gilbert arrives in Britain, he immediately feels like a stranger in a foreign land. He is not used to the cold weather nor the customs and culture of his new country. His experiences of cultural displacement are shaped by his race, nationality, and social class. Despite hoping for better opportunities in England as a war Veteran who fought for the British army, he is treated as an outsider and a second-class citizen. He quickly learns that once the uniform is off, the privileges and respect that accompany it automatically end. It leads to feelings of isolation and disconnected from the culture and society around him, which was supposed to embrace him. Gilbert's cultural displacement is compounded by the fact that he is also separated from his wife and family in Jamaica and longs to return home.

According to Homi Bhabha's theory of cultural hybridity, cultural displacement can be seen as a process of cultural mixing and interaction resulting in the creation of new, dynamic cultural identities. Rather than seeing cultural displacement as a form of loss or assimilation, Bhabha sees it as an opportunity for people to "draw on multiple cultural traditions and create new cultural forms" (Bhabha, 1994: 75). In this view, cultural displacement is not necessarily a negative experience, but rather a chance for people to expand their cultural horizons and explore new ways of being in the world. It is, however, necessary to recognize that cultural displacement can also be a challenging and complex process and that people may face challenges in adapting to a new culture and environment (Kalua, 2009: 18). This case is experienced by Gilbert, where he feels lost in the new country and has no one to relate to. Everything around him is different to how it was back home, from the weather, food, social interactions and language. Before coming to England, Gilbert and Hortense were taught that 'the mother country' was superior to Jamaica: "Living far from you is a beloved relation whom you have never met. Yet this relation is so dear a kin she is known as Mother. Your own mummy talks of Mother all the time. "Oh, Mother is a beautiful woman—refined, mannerly, and

cultured.” Your daddy tells you, “Mother thinks of you as her children; like the Lord above, she takes care of you from afar” (*SI*, 2004: 139). They were taught good etiquette, which according to their Jamaican teacher, was the behaviour that was practised in England. In a way, they had begun to adapt to the ‘English culture’, allowing them to expand their horizons and create an imagination characterized by fantasy of England. However, after arriving in England, they face the negative effects of cultural displacement, where they are forced to lose their assimilation. They further lose the cultural identity they had created from assimilating their culture and the British culture while in Jamaica.

Bhabha argues that through cultural displacement, there is a creation of new, dynamic and unique cultural identities. These identities have integrated different cultures and therefore have not alienated anyone. Cultural displacement offers negative repercussions for Gilbert and Hortense, who had hoped that they would immediately fit into the culture by learning English and the mannerism preferred by the Britons. They learn that the people in England are not as polite as they had been earlier taught (Dostálová, 2013: 22). This feeling of displacement leads Hortense to long for her homeland even though she knows she can never return there. However, Bhabha suggests that cultural displacement can also be a source of creative and innovative thinking, as culturally displaced individuals may be more open to new ideas and perspectives and may be more willing to challenge traditional ways of thinking (1994: 178). He argues that cultural displacement can lead to the hybridization of cultures, in which elements from different cultural traditions are fused to create something new and distinct. According to him, it does not necessarily have to offer negative repercussions but can positively influence society (Bhabha, 1994: 179). However, this is not the case for Gilbert and Hortense, who are open to incorporating British culture into their way of life; they are discriminated against and isolated. Gilbert and Hortense feel displaced in Jamaica, where they are certain they do not belong to the culture. They are filled with dreams and thoughts of better opportunities in Britain, where Gilbert will become a lawyer and Hortense will pursue her teaching career (Dostálová, 2013: 26). They feel that they are more civilized to lead a life in Jamaica. They have formed a new culture that is distinct and unique, that has incorporated both Jamaican and Britain aspects.

Bhabha further defines cultural displacement as the experience of being “in-between” cultures or negotiating one's identity and cultural belonging in a context where multiple cultural influences are present. Bhabha argues that cultural displacement is a common experience for individuals who are part of colonized or marginalized groups, as they often find themselves caught between the dominant culture and their cultural heritage (Bhabha, 1994: 62). This can lead to a sense of alienation and a lack of belonging, as well as a feeling of being caught in a “liminal” space where one’s identity is neither entirely accepted by the dominant culture nor fully rooted in one's cultural traditions. The sense of alienation is experienced by both Gilbert and Hortense and Queenie and her husband Bernard (Easthope, 1998: 147). Queenie, a white woman, has all the privileges awarded to her due to her race. However, she does not want to be labelled or viewed as a housewife simply because of her race. She aspires more to her life and is determined to create a new identity. In this case, she is part of a marginalized group, and even though she is not facing oppression due to her race, she still feels culturally displaced. Other than this, Queenie feels displaced due to her kind nature towards black immigrants when every other white person is hostile, mean and disrespectful towards them. Her dominant culture views itself as superior, treating blacks as inferior and lesser beings. However, Queenie is kind to the extent that she offers tenancy to the Josephs. It creates enmity between her, the neighbours and even her husband, who feel that blacks should not be included in the neighbourhood. Bhabha asserts that cultural displacement should bring positive outcomes, such as the emergence of a new culture (Kalua, 2009: 19). However, this is not the case for Queenie as she chooses to give up her biracial baby. She is aware that once she moves to the suburbs, the baby will face discrimination, racism and isolation since it is not from a dominant culture.

The sense of alienation and displacement rooted in cultural displacement can result in liminal spaces. The term “liminal space” can be defined as a threshold or in-between state where individuals or groups are in a transitional phase and are not fully part of the social world that they are moving into or leaving. Bhabha focuses on how people who are marginalized or positioned on the margins of society can use their liminal status as a site of resistance and subversion (Bhabha, 1994: 89). It can provide opportunities for those who occupy them to challenge dominant narratives and power structures, and to create new forms of cultural expression. It analyses how individuals

and groups negotiate and construct their identities within cultural and social change contexts. On the other hand, liminal spaces can also be sites of constraint, as they may serve to reproduce or reinforce existing power dynamics. A sense of ambiguity and indeterminacy characterizes liminal spaces, often associated with transitional or liminal moments in social and cultural life.

In the novel, Levy explores the liminal space between Britain and its former colonies. The story is set in the aftermath of World War II when many Jamaicans came to Britain seeking a better life. For these characters, their new lives in Britain represent a liminal space between their past lives in the Caribbean and their uncertain future in a foreign country. The protagonist, Gilbert Joseph, is caught between two cultures: Jamaican and British (Duboin, 2011: 16). He is not quite sure where he belongs, which is reflected in how he moves through the world. He is torn between his Caribbean heritage and his desire to assimilate into British society. Gilbert struggles to find his place in Britain and is often caught between two worlds, feeling neither entirely accepted by the British nor able to fully return to his roots in the Caribbean. Towards the novel's end, he states, "Residing in the white of the eye, the turn of the mouth, the thrust of the chin. A bewildered soul. Too much seen to go back. Too much changed to know which way is forward. I knew with this beleaguered man's return the days of living quiet in this house had come to an end" (*SI*, 2004: 445). During his deployment to the RAF, he is intrigued by the thought and need to become British but feels out of place due to the constant prejudice, racism and discrimination. As a member of an elite group of black pilots, Gilbert is caught between the expectations placed on him as a black man and the opportunities afforded him as a member of the RAF. He is also torn between his desire to prove himself and his loyalty to his fellow pilots, many of whom are white and resent his presence.

When he returns to Jamaica, he further feels out of place due to the limited economic and professional opportunities: "He's just come back from fighting a war and now this country no longer feels like his own" (*SI*, 2004: 117). He marries Hortense not out of love but because she is Jamaican and comes from a wealthy background, which allows him to secure money for his flight to England. The physical move across national and cultural borders marks a significant shift in Gilbert's life; therefore, he "searches for somewhere solid to land" (*SI*, 2004: 157). He is forced to navigate a fundamentally

different society than he knew in Jamaica and must adapt to new social norms and expectations. It is a disorienting and confusing process for Gilbert, who struggles to find his place in this contemporary society.

Bhabha argues that with liminal spaces comes an opportunity for challenging dominant narratives and power structures, thereby creating an inclusive system for all. This argument is illustrated through Gilbert's interactions with other characters in the novel. His relationships with other characters, particularly with his wife, Hortense, and his landlady, Queenie, are complex and dynamic, and they challenge him to reexamine his own identity and values. These relationships also expose Gilbert to new perspectives and ways of understanding the world. They help him see beyond the limited views he has inherited from his own culture. He marries Hortense simply because she is Jamaican and has the connections necessary to let him leave Jamaica (Duboin, 2011: 18). At first, he resents her way of thinking even after Hortense joins him in England, he is not affectionate with her. He is irritated by her unrealistic expectations of England and does not offer guidance. However, he eventually comes to terms with the fact that they are both experiencing prejudice and racial bias. He helps her come to terms with her failure to get a teaching job and further supports her when she starts the sewing job. In this case, he reexamines his identity as a dominant man and offers to help his wife.

His relationship with Queenie further allows him to resist the dominant culture and try and create his identity. At the novel's beginning, Queenie and Gilbert are strangers who meet by chance when Gilbert arrives at Queenie's boarding house looking for a room. Even though Gilbert is black and Queenie is white, the two quickly become friends and develop a strong connection. As the novel progresses, Queenie and Gilbert's relationship deepens and becomes more complex. Queenie is drawn to Gilbert's intelligence and his deep sense of purpose, while Gilbert is attracted to Queenie's kindness and her willingness to stand up for what she believes in. Their relationship becomes more complicated when Gilbert moves into Queenie's boarding house and becomes more intimate. Queenie is conflicted about her feelings for Gilbert, as she is still grieving her husband's loss and is unsure if she is ready to move on. Gilbert, meanwhile, is frustrated by Queenie's indecision and the fact that their relationship is not accepted by society. Initially, he feels Queenie does not respect him due to his race.

However, as the novel progresses, Gilbert comes to respect and admire Queenie for standing up for what she believes in, an aspect that brings them closer.

Other than Gilbert, Hortense is also caught in a liminal space. Most notably, she is caught between two cultures - her Jamaican heritage and her British upbringing. She straddles both worlds but never really feels at home in either one. This sense of displacement is exacerbated by her husband Gilbert's infidelity. She feels isolated and alone, adrift in a sea of uncertainty. She grapples with the expectations placed upon her as a member of the Windrush generation, immigrants from the Caribbean who were recruited to help rebuild Britain after World War II, while also struggling with feelings of alienation and otherness in a society that often treats her as an outsider. Hortense is of mixed race, an aspect that allowed her to gain favours and have access to a lot of opportunities in Jamaica; "with my golden skin, everyone agreed that I would have a golden future" (*SI*, 2004: 527). With her excellent manners and fluency in English, she still looks poor and uncivilized to the white missionaries in Jamaica. For this reason, she seeks to emigrate and create a new life that will appreciate and value her input. However, once she comes to Britain, she is shocked by the reality that it is harsh, rude, racist and shows signs of uncivilization. "But my mind could not believe what my eye had seen. That English people would buy their bread in this way. This man patted his forehead and wiped his hand down his filthy white coat. Cha, why did he not lick the bread first before giving it to me to eat?" (*SI*, 2004: 332). She grapples with the tension between her Jamaican heritage and her British identity as she tries to find her place in a society that often does not recognize or accept her fully.

Hortense's liminality is further evident in her relationship to language. She is constantly translating for Gilbert, trying to find the right words to bridge the gap between their two cultures. But even within Jamaica, she doesn't quite fit in; her English education sets her apart from her countrymen and women. Her love for language gave her hope that she would be accepted and fit in quickly once she went to England. She takes it upon herself to learn British mannerisms as taught in Jamaican schools. The thought enhances her motivation to move to England, where she will get to practice the manners she learnt in college. She is, however, shocked to learn that the British did not practice the manners they expected from others. For instance, when she dresses well to accompany Queenie to the shops, Queenie looks at her with dissatisfaction since she

knows that they will be judged on the streets. However, Queenie assures her confirming that “I’m not worried about what busybodies say. I don’t mind being seen in the street with you” (*SI*, 2004: 330). Furthermore, Hortense is shocked to realize that since she is black, most whites assume she cannot speak English. She is treated as inferior, yet she has good manners and understands the language.

Even though she is not marginalized or oppressed because of her colour, Queenie also encounters liminality. Throughout the novel, she struggles with her identity and finding her place in the world. She is attracted to black men but fears the backlash and racism she might face if she pursues these relationships. She is also torn between her desire to be accepted by her white community and her sense of loyalty to her black friends (Baxter, & James, 2014: 12). Her disobedience to her husband is one of the primary reasons she takes in the Josephs. Moreover, she does not want to be categorized as a racist and therefore offers to be kind to black people. She is moved by how kind blacks are and learns not to judge them but treat them as human beings. Queenie offers an opportunity for blacks to be themselves in her presence, as showcased by her friendship with Gilbert, Hortense and Michael. While her husband feels that the blacks are tainting the community and crowding the neighbourhood, she lets the blacks in, much to her husband’s and neighbours’ anger. From Bhabha’s viewpoint, Queenie challenges the dominant narratives, even though she is a part of them. By associating with the blacks, she provides a new way for cultural expression through which members from both races can exist. However, this artistic expression is challenged when she has to give up Baby Michael since she knows that the baby will not be accepted in the suburbs. “It would kill you, Bernard,” I said. “Have you thought about all that? Because I have. I’ve done nothing but think about it. And you know what? I haven’t got the guts for it. I thought I would. I should have but I haven’t got the spine. Not for that fight. I admit it, I can’t face it, and I’m his blessed mother” (*SI*, 2004: 521). She loves her child a lot that she is willing to sacrifice being his mother instead of subjecting it to a life of prejudice and racism.

Bhabha discusses the theme of mimicry as another concept that is utilized in forcing the Caribbean people to accept and transform their values and identities to the dominant culture. Bhabha defines mimicry as how colonized subjects mimic the dominant culture of the colonizers to gain acceptance and approval. He explains that

“colonial mimicry is the desire for a reformed, recognizable Other, *as a subject of difference that is almost the same but not quite*” (Bhabha, 1994: 86). It is a complex and ambivalent process, in which the colonized subject simultaneously imitates and resists the dominant culture. Mimicry is often seen as a survival strategy for colonized subjects, who may adopt certain elements of the dominant culture to gain access to resources and privileges. It is often used in an attempt to deceive, gain an advantage or become equal to others in society. It is commonly used as flattery when someone tries to copy another person's culture to impress them.

Mimicry is a source of power for the colonized subject, as it allows them to subvert and critique the dominant culture from within. Bhabha maintains that colonial encounters lead to conflicts and ambiguities (Frenkel, 2008: 932). For the colonizer, mimicry is a threat to the source of power. Bhabha argues that mimicry is a crucial mechanism of colonial influence, as it creates a sense of false similarity between the colonizer and the colonized, obscuring the power dynamics at play (Bhabha, 1994: 88). This means that regardless of how much the colonized try to copy the colonizer, they remain to be inferior. At the same time, mimicry also exposes the fragility of colonial power, as it reveals the inherent instability and artificiality of the dominant culture. It allows the colonized subjects to resist and subvert colonial power through their imitative practices. The concept of mimicry can heavily be explored in *SI*. Gilbert spends much of his time trying to fit into British society and imitating how they speak and dress. However, no matter how hard he tries, he always feels like an outsider. Gilbert has Jewish ancestry, and due to this fact, he renders himself a tad bit superior to his Jamaican peers. He thinks he does not fit in with them and is sure that he is far better off with the Britons. Part of his reason for signing up for the RAF was to gain exposure and a chance to learn the British culture. He mimics the British accent and mannerisms of his white friends. He is shocked when the two black American GIs inform him that they never speak to White soldiers nor share accommodation. His imitation of the British culture has led him to believe that even though they mock him for his skin colour, they have accepted who he is. After his service, he hopes to be reintegrated into British society quickly since he is ‘their soldier.’ However, he realizes that even after participating in the war for the British, he is still inferior as he is passed over for jobs due to his colour. He is forced to work menial jobs and live in a small lodging, despite him having embraced the British culture.

Hortense shows mimicry through her efforts to conform to British society's social norms and expectations. She learns to love the mother country even though she is unsure if it will love her back and treat her with the same respect, she is offering it. Her passion for learning English is further an attempt at mimicry. Hortense is ambitious and well-guarded. She knows British etiquette to ensure that she will not be left behind once she gets to England. Her ambitions lead to her marriage with Gilbert, which is an avenue to leave Jamaica for new opportunities. After migrating to England, Hortense faces many challenges and feels pressure to fit in and be accepted. To do so, she goes to great lengths to mimic the behaviour and mannerisms of white British women, even going so far as to change her accent and dress in a more proper way:

She look on me distasteful, up and down. I was dressed as a woman such as I should be when visiting the shops in England. My coat was clean, my gloves freshly washed and a hat upon my head. But Mrs. Bligh stare on me as if something was wrong with my apparel, before telling me once more, "I'm not worried about what busybodies say. I don't mind being seen in the street with you (*SI*, 2004: 329).

Hortense's mimicry is portrayed as a survival tactic, a method for her to navigate and succeed in a society that is hostile and discriminatory towards different people. However, her mimicry also causes her to feel disconnected from her cultural identity and as if she is constantly performing and pretending. She wants to maintain her Jamaican accent while at the same time speaking posh English. This internal conflict is a significant theme in the novel, as Hortense struggles to balance her desire to fit in with her desire to be true to herself. So, Hortense's mimicry is a coping mechanism to navigate the racism she experiences in England, but it also causes her to lose touch with her identity.

Other than being ambitious, Hortense is a naive individual. She behaves selfishly and justifies it by citing etiquette and manners. When she visits England, her illusions go further than this. Because she has studied and put into practice all of the obscure social norms, she anticipates being welcomed right away. She thinks that her color, grace and oratory skills will help her succeed: "Her skin was so dark. But mine was not of that hue—it was the color of warm honey. No one would think to enchain someone such as I" (*SI*, 2004: 72). After arriving in England, Hortense is forced to face her fantasy. Her accent is difficult for people to understand, they patronize her and treat her

impolitely, and nobody follows the rigid code of etiquette in which she has fully immersed herself. Hortense learns that other people don't value her manners or civility. Instead, she is seen via the perspective of colour. She becomes susceptible to how she speaks, and she works hard to eliminate any trace of a Jamaican accent from her speech.

As the novel progresses, Hortense asserts her identity more and more. She starts to speak with her Jamaican accent and express her opinions rather than simply copying others. In particular, she becomes increasingly critical of how black people are treated in England. In a way, it can be argued from Bhabha's perspective that she gained a sense of power from the mimicry, learning that her culture is equally important as the British culture. She stops fantasizing about an England that is welcoming and learns to adapt to the harsh realities of life. After she is humiliated and disgraced at the Education Authority, she learns that no matter how hard she tries to copy the British, she will never be equal to them (Johansen, 2015: 388). It allows her to accept her job as a sewer, and even though it was not her dream, she learns to make it work. She further stops fantasizing about Gilbert becoming a man according to British standards. Hortense had always looked down on Gilbert and deemed him foolish, for he did not practice good manners nor speak English fluently. However, after Gilbert confronts Bernard, Hortense becomes more attracted to him and learns to respect him. "For at that moment as Gilbert stood, his chest panting with the passion from his words, I realized that Gilbert Joseph, my husband, was a man of class, a man of character, a man of intelligence. Noble in a way that would someday make him a legend" (*SI*, 2004: 37). She stops expecting him to morph into an English man but accepts Gilbert for the Jamaican man he is.

In conclusion, Bhabha's theories on liminal space, culture hybridity, cultural displacement and mimicry are utilized to illustrate the experiences of the two Caribbean characters from Andrea Levy's *Small Island*. Even though Bhabha's primary argument is that cultures can positively exist, it is evident that the superior white culture does not want to integrate with the blacks. The black characters in the novel reconcile with the fact that they will remain inferior to the whites no matter what they do. It leads to them accepting the status quo, and instead of transforming to the white culture, they create a unique identity and culture for themselves that balances both sides of the culture. They also keep negotiating and challenging the dominant culture, hoping to create a society that is inclusive of every individual regardless of their colour.

CHAPTER VI

THE DISCOURSES OF SLAVERY IN *THE LONG SONG*

Since Christopher Columbus arrived in 1492, the Caribbean has been subjected to a long and painful history of colonialism and exploitation (Tomarken, 2020: 86). The colonial era is remembered for the subjugation of the indigenous people, including the Jamaicans, and the imposition of English culture, which eventually came to dominate the area. Jamaicans and other Caribbean peoples have been put in an impossible position for centuries: acknowledge the superiority of English culture and completely reject it thereafter. This predicament has profoundly affected the identities of local people and their sense of belonging in British society. *The Long Song*⁶ is a novel of transformation and a slave narrative written by a black British author. It gives a rare glimpse into the assimilation of people of Jamaican descent into British culture. This chapter will give specific references to Frantz Fanon's arguments of black representations in *Black Skin, White Masks* and *The Wretched of the Earth* to analyze *LS* within the context of slavery discourses (Tomarken, 2020: 87). The examination will be blended with the impact of colonialism on the Caribbean and the decisions its people were compelled to make as a result as well as the effects of these decisions on the identities of locals individually and collectively (Mei & Fulton, 2022: 48). The analysis also provides the perception of the colonizer from the perspective of enslavement. The plight of local individuals of Jamaican descent who are caught between two cultures and think about the consequences of the decisions they make as they try to forge their own identities will be revealed.

Colonialism in the Caribbean profoundly impacted the region and its people. European powers brought their languages, religions, and cultural practices to the area and often imposed these on the indigenous populations. Colonization also led to the widespread exploitation of the region's natural resources, which had negative environmental and economic consequences for the area. In addition, colonialism in the Caribbean was characterized by the widespread exploitation and abuse of the indigenous and enslaved populations. Enslaved Africans were brought to the region in large numbers to work on plantations and subjected to harsh treatment and

⁶ *The Long Song* will be abbreviated as *LS* in citations thereafter.

mistreatment. This system of slavery was a vital component of the colonial economy and had a lasting impact on the region and its people. Slavery in the Caribbean was characterized by the systematic and institutionalized dehumanization of enslaved Africans, who were subjected to brutal treatment, abuse, and exploitation on a daily basis. From the Middle Passage to the plantations and mines, slaves were treated as property rather than human beings, with little regard for their basic rights or dignity. *LS* gives a detailed account of the experiences of enslaved people and the effect that slavery had on the Carribeans.

Jamaicans have a unique identity shaped by their colonial history and a cultural mixture of African and European elements. For Jamaicans of African descent, the colonial legacy has led to a duality in their identity, whereby they are both a part of the British Commonwealth and, at the same time, a part of the Caribbean (Killingray, 2003: 53). This duality is reflected in spoken language, the music heard, and how people dress and act. This has resulted in a complex relationship between Jamaicans and the English culture, who were the colonisers of the island nation. This complex relationship has raised the question of how Jamaicans of African descent have adjusted to the English presence and how their sense of identity has been affected by this. The question of how the local people of Jamaican origin have been affected by the choice they have to make between adaptation and total rejection of English culture can therefore be viewed as a choice between embracing and rejecting the colonial legacy. On the surface, there is a perceived dichotomy between adaptation and total rejection of English culture, with some Jamaicans embracing their identity as part of the British Commonwealth. In contrast, others reject it altogether. However, this is an oversimplification of the situation. It is likely that Jamaicans of African descent negotiate a balance between the two extremes, adopting some aspects of English culture while rejecting others.

LS is an excellent portrayal of the circumstances of the enslaved people because of the colorful history of Jamaica caused by the numerous conquerors leaving their marks on the island and also owing to the culture of the enslaved people mingling with the culture of the colonizers. It is abundantly evident that even after the practice of slavery was outlawed in Jamaica, the country continued to struggle with a great deal of social and economic issues. There were many instances in which the white owners of the plantations did not comply with the ruling that was made. They more or less still forced their slaves to stay with them and work for them because they claimed that they

were paying for the lodging and welfare of the enslaved people, even though they were supposed to be free. From this standpoint, Fanon explores how black people are represented and perceived by white people and society. He argues that black people are often seen as objects or symbols rather than as fully human subjects and that this objectification leads to the dehumanization of black people (Fanon, 1970: 15). According to Fanon, black people are viewed as inferior to whites and further portrayed as dangerous, sexual, or primitive (1970: 16). This representation reinforces the idea that white people are superior to black people, which helps maintain colonialism's power dynamics (Fanon, 2008: 37). He also discusses how black people internalize these negative representations and how this can lead to feelings of inferiority and self-hatred. Fanon argues that these feelings of self-hatred influence the desire to assimilate into white culture. He suggests that this "internalization of negative stereotypes creates a 'lived experience of negritude,' in which black people experience their blackness as a burden or flaw" (Fanon, 1970: 16).

Fanon further discusses the effects of colonialism on colonized peoples. He argues that colonial violence physically destroys individuals and communities and creates feelings of shame, humiliation, and powerlessness (Fanon, 2008: 42). These feelings can lead to mental health problems such as anxiety, depression, and post-traumatic stress disorder. He focuses on how colonialism and imperialism have impacted the psychological development of colonized peoples. He argues that the "colonized are often subjected to violence and exploitation, leading to feelings of powerlessness and a lack of agency" (Fanon, 2008: 44). Fanon suggests that decolonization is necessary for the psychological liberation of colonized peoples and that this liberation must be accompanied by a rejection of the values and beliefs imposed by the colonizer.

LS provides a rare and intimate glimpse into the lives of black people in Jamaica during the early nineteenth century. The brutal reality of slavery and the oppression that came with it are strongly felt and are viewed through July's eyes throughout the story. Levy tells the story of a young enslaved woman, July, who was born on a plantation in Jamaica in the early nineteenth century. The novel follows July's life as she navigates the oppressive and violent world of plantation slavery and ultimately works to gain her freedom. Throughout the novel, Levy portrays the diverse experiences and perspectives

of black characters, including July and other enslaved people on the plantation (Fennefoss, 2016: 84). She portrays the resilience and strength of these characters as they resist their oppression and try to carve out a sense of identity and agency in a world that denies them both. At the same time, Levy also portrays how black characters are objectified and dehumanized by their white enslavers and the broader society. She shows the daily violence and exploitation that enslaved people faced and how they were denied fundamental rights and freedoms.

Levy portrays the objectification of black characters through the portrayal of the treatment of enslaved people on a plantation in Jamaica in the early nineteenth century. The white enslavers and their families view the black characters as property and commodities rather than human beings with their agency and desires. For example, enslaved people are often referred to by their owners using objectifying language, such as “property” or “stock.” They are also treated as objects to be used and exploited for the benefit of their owners, being subjected to hard labour and physical abuse. During July’s birth, Tam Dewar, July’s father, instead of taking pity on Kitty as she experienced a lot of pain during childbirth, says, “And be careful with that wee baby—it will be worth a great deal of money” (*LS*, 2010: 18). It showcases that he was not interested in his daughter but in another property, he could sell. Furthermore, in July, after being taken in by Caroline, she is renamed ‘Marguerite’, as Caroline felt like it was a name far befitting and memorable for July (Muñoz-Valdivieso, 2016: 42). As an enslaved person, July constantly struggles between her African ancestry and her adopted British culture. She questions her place in society, asking, “Who exactly am I? In what way? Where do I fit in?” July’s identity and sense of self-worth are constantly being weighed down by the oppressive forces of colonialism. The weight of slavery is a constant reminder of July’s insignificance and devalued status in society, making it difficult for her to create her sense of identity.

July answers Marguerite with contempt, as it is a constant reminder that she is someone’s property. For black women, their objectification extends to sexual violence. The black maids are constantly dehumanized by the white characters. It is most evident in how the white characters refer to the maids as slaves, property and stock that they are often treated as inhuman creature:

The nigger, Nimrod, needless to say became barbarous and bloodthirsty, cunning as a wild dog and base as a lowly worm... And as for the slave that attacked our gallant, brave and forthright Tam Dewar (that is Miss Kitty), she was a black devil woman, who with pitiless savagery, brutish fists and sharp teeth, hunted down white people upon this island to burn (LS, 2010: 155).

It is clear from the aforementioned quotation, enslaved people are continually treated as an animal because of the fact that the colonizer has to justify his actions towards slaves in order to hold them under control. This is a kind of a creation of bestiary as Fanon calls: “when the colonist speaks of the colonized he uses zoological terms. . . . In his endeavors at description and finding the right word, the colonist refers constantly to the bestiary” (2008: 7). Furthermore, the colonizer uses such kind of logic to sexually abuse them. The birth of July is a result of her mother, Kitty, being raped by her white master. When July is only eight, she is “whisked to the big house”, where her duties as a maid begin. At that young age, Levy showcases that she is already exposed to sexual objectification as her parents do not protect her. Even before she was sixteen, white men made sexual passes at her simply because she was enslaved. To them, she was an object of their sexual gratification. In her relationship with Goodwin, July is convinced that Goodwin loves her and prefers her over Caroline. “Me be a mulatto, not a negro,” (LS, 2010: 254) is her preferred line of showcasing that she is better than other enslaved black people since she is not entirely black. However, it becomes evident that Goodwin was using her for his sexual pleasure, not because he respected or valued her as a human being.

Additionally, black characters are described in terms of their physical appearance or usefulness to the plantation rather than as fully-realized characters with their thoughts and feelings. At Amity Plantation, Levy reveals how the enslaved people are governed using constant threats and petty cruelty by their Mistress Caroline. The enslaved people were treated as nothing more than commodities. They were bought and sold like animals, and their owners completely controlled their lives. They were subjected to horrible working conditions and constant physical and mental abuse (Fischer, 2014: 110). Moreover, Levy presents how colourism was also present among the blacks despite facing the same harsh conditions and humiliation. Clara, a house enslaved person on a different plantation, was the most envied enslaved person since her skin was light and fair compared to other slaves. Even though she did not get any special treatment from her masters, she could still invoke jealousy among her fellow

slaves. While having a lighter skin tone is a kind of privilege in slavery system, the darker tone turns into a tool of humiliation and insult within the hands of landowners. The narrator clearly defines the importance of skin colors which affects white people's actions against them:

For a mulatto with a negro, or a quadroon with a sambo, will produce the misfortune of a retrograde child. And that dusky offspring will be sent nowhere but spinning back down to sup with the niggers in the fields. A mulatto with a mulatto, or a quadroon with a quadroon, will find you suckling a 'Tente-en-el-aire' —a suspended child. They will neither lift forward to white, nor drop back to negro. Only with a white man, can there be guarantee that the colour of your pickney will be raised. For a mulatto who breeds with a white man will bring forth a quadroon; and the quadroon that enjoys white relations will give to this world a mustee; the mustee will beget a mustiphino; and the mustiphino . . . oh, the mustiphino's child with a white man for a papa, will find each day greets them no longer with a frown, but welcomes them with a smile, as they at last stride within this world as a cherished White person (*LS*, 2010: 186-187).

The sharp division between whites and blacks is the natural consequences of colonial practices which are utilized to oppress slaves in very field of life. According to Fanon, a black man's identity has two facets: his relationship with other black people and his relationship with white people. When around white men, black men alter their demeanor from what it is around other black men. The fissiparousness is undeniably a result of the colonial endeavor (Fanon, 2008: 1). All colonial people — people in whom an inferiority feeling has taken root and whose local cultural distinctiveness has been buried with them — place themselves concerning the civilizing language: i.e., the urban culture. The more the colonized adopt the norms of the advanced society, the further they will have progressed away from their primitive roots. He will get whiter the more he denounces his African heritage and urban upbringing (2008: 2-3). Given the current state of affairs, which has reaffirmed British domination not just in formal, political, and economic terms but also through the formal administration of its power, the field of postcolonial studies has undergone a radical transformation. According to Fanon, colonial rule has also affected the identity, self-esteem, and self-evaluation of the colonized, who begin identifying with the more prestigious culture, language, values, and norms of the colonizer. Therefore, they reject their authenticity and enter into a conflict with their inner selves as they confront a dramatic duality.

The method that the whites use to subdue or assert their power over blacks is to separate them from their families. Psychologically, separating a child from their families and thrusting them into a hostile environment negatively affects their growth and development. July was taken away from her mother at a young age when she was unaware of society's harsh realities: "Can I take her?" she asked...Yes, if she'll amuse you. She would be taken soon enough anyway. It will encourage her to have another. They are dreadful mothers, these negroes" (LS, 2010: 43). Every time they tried to reunite, an obstacle hindered their familial bond. The only time that July comes in contact with her mother was when she witnesses her hanging. Levy showcases how this was such a traumatic experience for July, which probably influenced her to have bad relationships with her children in future. After she gets pregnant from a one-night stand, July chooses to give away the baby. Part of this was because the baby was of pure Jamaican heritage, considering its father was black (Welsh, 2019: 74). She knew it would face highly harsh conditions; therefore, instead of letting the child grow up in a hostile environment, she gave him up. When she gets pregnant again for Goodwin, July is convinced that Goodwin will finally show her the respect she deserves, and even if he does not leave Caroline, she will significantly impact his life. This, however, is not the case as Caroline and Goodwin take the child away from her, further asserting their dominance and power over July. Even though July felt she was equal to Caroline, considering the small favours she was getting, taking baby Emily from July reminded her that she was still enslaved. No matter what she does, she will never receive the same consideration, and acknowledgement Goodwin had for Caroline.

Fanon's argument that the colonized are subjected to violence and exploitation, leading to feelings of powerlessness and a lack of agency, is demonstrated in Goodwin's character. When he is first introduced, Levy describes him as handsome and intelligent, and he is also depicted as somewhat naive and idealistic: "Robert Goodwin was someone who, in England, the missus could, with all propriety, have shaken by the hand. Come, his mother's family even had a baronet residing somewhere within its ranks" (LS, 2010: 212). Goodwin is attracted to July, and he begins a relationship with her despite the social taboo against interracial relationships. He even devises a plan for them to keep their relationship going. He is initially kind and caring towards July and tries to protect her from the violence and abuse prevalent on the plantation. He further devises a plan that would allow him to keep seeing July, which is to marry Caroline:

“it’s ok for him to have a wife upstairs – with whom he has sex once in the first year of marriage – and a black mistress downstairs” (*LS*, 2010: 159). He is manipulative towards both women, as he wants to keep them both and wants to ensure that he can control them however he wants in the name of love. Besides the women, Levy also introduces Goodwin as a man willing to listen to the slaves: “They need kindness – that is all. When it is shown to them then they will respond well and obediently” (*LS*, 2010: 213). However, as the novel progresses, it becomes clear that Goodwin is not immune to the racism and entitlement characteristic of the slave-owning class. He struggles to reconcile his feelings for Miss July with his sense of duty to his family and his privileged position in society, which ultimately leads to a series of conflicts and misunderstandings between them.

The Baptist War, in which many enslaved people fought for their freedom and better pay, is the next major event in the book. At this moment, many plantation owners began to lose money since they were unprepared to deal with their slaves when the emancipation process was rushed. In *LS*, Miss Caroline’s submission to the house of enslaved people is depicted during the Baptist War. She is forced to do so until her brother returns home. She felt unsafe being alone with the house enslaved people and decided to seek refuge in a townhouse until she could return home. While riding in a horse-drawn carriage, Godfrey makes July use her given name and provides her with a dog’s blanket. In doing so, Caroline sets a precedent that eventually leads to the emancipation of enslaved people (Ward, 2013: 88).

Miss Caroline’s personality and character have also altered in this time of survival as she shows her fear of the strange (in this case, the coloreds) by giving in to what they demand. In this condition, the colonizer-colony power dynamic is nuanced, and a black-and-white characterization does not do it justice. One can observe a change in behavior due to the colonizer’s position of authority being usurped by the colonized. In this case, one could argue that the colonizer was the one to experience a power shift. She has had to develop an emotional maturity well beyond what is typical for someone her age due to the many harrowing experiences she has had to endure during her youth and early adulthood. The reader is then privy to July’s and Nimrod, a free black man’s playful banter. With no one else, they find refuge in July’s master’s bed, only to discover, to their horror, that the white owners had returned and taken refuge under the

covers. While they were hiding, they witnessed July's master, John Howarth, commit himself by shooting himself in the head because of mounting debt and the uncertain future that lay ahead for white plantation owners (Ward, 2013: 94). Caroline and Tam Dewar decided to kill Nimrod to make it appear as though John Howarth was murdered, even though Caroline is aware that her brother has committed suicide. One more time, July had to endure difficulties and wrongdoing. This experience appeared to strengthen her determination to succeed in this challenging world. Who knows what will happen to her now that she is still a house-enslaved person if Nimrod, a claimed free man, can be dealt with unfairly in this way. After her brother's death, Miss Caroline runs the plantation and the mansion in the final installment of *LS*, even though slavery has been outlawed. July continues to labor for her. One may observe that how much effort she has put into encouraging July to become literate in English. July is ecstatic to announce her newfound ability to read and write.

After the emancipation of the slaves, July becomes the intermediary between the enslaved people and Goodwin. At first, Goodwin is open to the idea of the slaves earning wages and even encourages it to support their freedom: "You must humbly thank God for this blessing of freedom. And you must prove to the Queen, the people of England, and your mistress, that you are worthy of the kindness that has been shown you" (*LS*, 2010: 220). However, Levy eventually reveals that he cannot escape his whiteness as he refers to the blacks as "feckless and ungrateful" after they refuse to work for more than four days a week. They demand more time on their hands to tend to their crops and take care of their families. They complain and state that "We no longer slaves...and we work what suits" (*LS*, 2010: 303). However, even with their freedom, Goodwin feels that the blacks are entitled and do not deserve these breaks. Frustrated that they can stand up for their rights, Goodwin hires white thugs to destroy the 'free' slaves' homes, trample on their gardens and massacre their livestock.

Caroline is afraid of being left and alone, so she always wants July by her side. After her brother's death, Caroline has deep rouble to administer the plantation. Finally, she wants July to help her administer Amity. So, she teaches July how to read and write. ¹⁶⁰ July is no longer with Caroline as her slave, but she has become a servant and takes part in administering the plantation. However, considering that July is the narrator of the novel, it can be asserted that she uses the white man's language to reveal their brutality

and subvert their tongue. As time passes, Caroline's dependence on July increases. Although she is the missus, July becomes indispensable for her as not only a slave or servant but also as a friend, even if she does not admit it.

As the narrator of the novel, July has the power of words now instead of the Europeans who narrate their stories creating their own literary canon. Throughout her narration, she continually opposes to this canon and emphasizes that she is telling a different story. While she is narrating the incidents occurred during the Baptist War, she states that "nothing that appears within this minister's pages was witnessed by my eye, and what my eye did see at the time does not appear in this man's report" (*LS*, 2010: 78). So, instead of the official records that remain ignorant to the lives of the colonized, her reader will learn the story of slaves and black community thanks to her volume. Levy provides the colonized with an intellectual voice throughout the narrative to fight against the concept of colonial rule. In an era in which Africans are either being enslaved or have recently been set free, July possesses an intellectual talent, knows how to conduct herself in a ladylike manner, and, last but not least, she tells history, becoming the voice of the colonized by describing the struggles that Africans went through during the time of slavery and after they were set free (Önder Arabacı, 2019: 59-60). As was said earlier, the Orientalist worldview places a high value on erudition and authoritativeness (Said, 1978: 227). In the post-emancipation era, the presence of a black printer, editor, or thinker is indicative of the fact that the white man is no longer in authority. Levy frees them from their constrained situation and gives them the power to represent themselves through their intellect (Önder Arabacı, 2019: 60).

The slaves have faced tough times where they have been exploited and oppressed. July, for instance, has gone through the worst from the moment she is born. Despite the hardships she faces daily, July still manages to find moments of happiness and hope. "You can take away a man's freedom, but you can never take away his pride" (*LS*, 2010: 167). She forms a close bond with another slave girl, Titch, and they share some happy memories. July also falls in love with Goodwin, who seems to be one of the few who truly cares for her. Despite her terrible circumstances, July remains a courageous and strong character. She stays determined to overcome the hardships of slavery and forge her path: "No one should have to suffer the way we did. But we must remember that suffering can be a source of strength and resilience" (*LS*, 2010: 179). She

is deeply empathetic and compassionate and deeply affected by the suffering of others, particularly those enslaved. She represents hope in the face of oppression and reminds the reader that even in the darkest times, there can be light.

In her novel *LS*, Andrea Levy uses the story of Jamaica's transition from slavery to freedom. Jamaica was initially populated by the Arawak and Taino people, who were later joined by enslaved Africans brought over by the British. These three groups each had their own distinct cultures and traditions. However, they were forced to live and work together under the brutal conditions of slavery. As a result, a new culture began to emerge that blended all three groups. This new culture was characterized by its language, music, food, and customs (Kaur, 2018: 497). A sense of resilience and resistance to oppression also marked it. Cultural hybridity is significant in *LS* because it represents the strength that can come from diversity. It also highlights the way that cultures can change and evolve. July is three-quarters white and one-quarter black, while her mother is two-thirds black and one-third white. July's grandmother is also mixed, but she is primarily black with a small amount of white heritage (Kaur, 2018: 499). She was also born and raised on a plantation in Jamaica, so she was exposed to British and Jamaican culture. As a result, she appears as one of the vivid examples of identity transformation: "I may be a black woman in a white man's world, but I will not let that hold me back. I will fight for my rights and for the rights of others, no matter what the cost" (*LS*, 2010: 143). She however creates her unique identity that showcases that she is proud of her black heritage and even though she is facing oppression, she will keep on fighting for her rights.

The representation of blacks by Fanon as objects to be used for exploitation and oppression is showcased in the novel. During the slavery period, blacks were treated inferior, physically, verbally, emotionally and sexually exploited. The story of July portrayed the suffering that blacks went through at the hands of whites. Even when they finally achieved their freedom, they were still treated as enslaved people, and the whites did everything possible to make their lives miserable. *LS* is a historical novel which presents the story of July, an enslaved woman in Jamaica, as she navigates through the cycles of enslavement and rebellion, ultimately culminating in Jamaican independence. Through July's story, Levy reveals the lived experience of the Jamaican people during a time of great transformation and how their lives and identities shifted throughout this

era. It has been examined that how Levy's novel accurately reflects the experiences of the local people of Jamaican origin and the transformation they have undergone during the nineteenth century. Levy brilliantly depicts how colonial Jamaica's various political, economic and social changes affected everyday life. She makes it clear how these changes affected the people of Jamaican origin living in Jamaica during the nineteenth century. The novel also shows how the abolition of slavery caused many Jamaicans to face poverty, unemployment and displacement, leading many to take on other labour such as domestic service and contract labour. Additionally, with the withdrawal of the British and the formation of a new government, the novel reveals a newfound sense of Jamaican pride, as many fought for independence and a sense of national identity.

Moreover, Levy presents that how this transformation from a British colony to an independent nation affected the lives of local Jamaicans. One example highlighted in the story is the shift in racial dynamics that occurred due to the abolishment of slavery. July and her family are still treated post-emancipation differently due to their skin colour, revealing a persistent legacy of racism and discrimination (Byer, 2021). Similarly, the novel depicts how women in Jamaica experienced new power dynamics as they gained independence from Great Britain, yet still faced oppressive gender roles within Jamaican society. The novel shows how the people of Jamaica embraced their freedom and defined a new sense of identity during this period. As July visits other parts of the Caribbean, she is exposed to different cultures, and people and better understands her identity as a Jamaican. As she reconnects with her heritage and former Jamaican identity, July embraces her newfound independence, further exemplified by the newfound pride she experiences as she visits the various monuments and structures left over from the British (Byer, 2021). Overall, *LS* accurately reflects the experiences of the local people of Jamaican origin and the transformation they have undergone during the nineteenth century. Through July's story, Levy vividly paints a picture of a time of intense political, economic and social changes that resulted in the rise of a new Jamaican identity. The novel accurately depicts the poverty and displacement experienced by Jamaicans due to the abolishment of slavery, the formation of a new government and the shift in racial dynamics, and the newfound sense of Jamaican pride and identity as the people of Jamaica embraced their independence.

CONCLUSION

The purpose of this dissertation is to demonstrate the transformative influence of the colonial discourse on the identity of the exploited and the resulting irreversible damage, which was explored in the novels of Andrea Levy within the context of a rigorous post-colonial discourse analysis. These analyses, conducted within a historical framework, reveal that Levy's novels can, in fact, be accepted as black British novel of transformation. The similarities between the works in terms of style and content as well as the semi-autobiographical aspect of both, makes a reference to the author's shifting and emerging identity in the face of oppression by colonial powers. This dissertation focuses on the character transformations of the author-created world and the fiction inspired by the author's own experiences. Moreover, the identity crises mentioned in the dissertation, the discrimination faced by the characters, the conditions in which they are left in limbo, and marginalization of the colonized not only alter the identity of the exploited, but also transform colonizer's view. As in the image of the snake devouring itself, the hegemony generated by the imperialist discourse has subsequently grown to a degree that undermines its own authority. According to Bhabha, the process of adapting to and adopting the existing conditions of Caribbean characters, as well as the alienation or mimicry they experience as a result, generate aspects opposing the repressive discourse of the colonizer. In an atmosphere where identities have become ambiguous or, alternatively, politicized, colonial policies have started to exert control over the people. At this point, the novels written by Levy are comparable to a record of an "official" history in terms of the history of colonial period.

The novels that are analysed in the dissertation are restricted to focusing on either the positive or negative transformational process of the characters, as well as the post-colonial discourse analysis that is associated to the novels. The major argument of the dissertation, which is that colonial practices cause change/transformation in the characters, is examined in depth over the course of five chapters. The discourse analysis study is required due to the fact that Levy's novels, which correspond to various stages of her life, her distinctive style, and her sharp discourses that are distinct among her contemporaries are practically a commentary on her era. Levy, who incorporates historical fact in her fiction along with segments from her own life, has also provided

post-colonial authors with an alternative through the voice she offers to her characters in the novels.

The dissertation's introduction lays out scope and limitations of the dissertation, introduces the arguments in light of the appropriate approach, and provides context for the work's theoretical and applied components. In order to establish why Andrea Levy is selected as the topic of this dissertation, first her position in postcolonial literature, her relevance, and her motive for writing are discussed at length. A second-generation Caribbean author, Levy chronicles the emigration of her family from Jamaica to England in these novels as a witness to the turbulent social climate of the time in England. Levy, who experienced the effects of colonialism on her own identity, reveals, with some reluctance, that writing is both a means of preserving her own memories and a way of annotating her colonial past. These distinguishing characteristics are discussed within the context of a broad literature review in the introduction. This is followed by a brief introduction and analysis of each selected work. This brief presentation is intended to serve as a brief warm-up for the more in-depth discourse analysis that will be found in the subsequent chapters. The novels' plots are discussed briefly, and groundwork is laid for the theoretical section.

What discourse and discourse analysis are have been defined on in depth, and the connection to post-colonial discourse analysis has been established in order to make the relevant analyses and to create the theoretical framework of the dissertation. Darwin's work "The Origin of the Species" serves as a starting point for colonial countries to legitimate the justification of colonialism. This perception, based on the discourse of bringing civilization and democracy to third world countries or supposedly underdeveloped societies, is presented as an additional definition of colonialism. The economic collapse of the colonial governments and the loss of human resources greatly aids the independence movement in the colonies that the colonial governments acquire after World War II. As a result, the British Empire is exposed to waves of Caribbean migrants seeking a better life in England during the time that the British begins to lose its hegemony and influence over the colonies. Postcolonial literature has developed into a literary, cultural, political, and historical methodology as a result of the momentum it gained with these waves of migration, the depictions of social and cultural overlap in the novels, and the alternative ideas formed by the opposing discourse placed against the existing colonial discourse. From this viewpoint, a discourse analysis of the literary

works of the time period is required for making sense of the colonizer's thinking structure and interpreting the perspective of the colonized. And the discourse analysis, which pertains to the purpose of preparing this dissertation, has been carried out specifically on Levy's works, as opposed to the other dissertations in Turkey where Levy is the subject, a study that includes all the novels as a whole has been put forward.

The theories of Michel Foucault, an influential theorist in the field, on the relationship between knowledge and power are discussed, as are the definitions of discourse and the stages of discourse construction. This section examines his notion that knowledge is the key to holding power, as presented in his seminal works *The Archaeology of Knowledge* and *Discipline and Punish*. According to Foucault, the human being is the object of knowledge and power. Whoever controls the discourse, then, controls the power dynamics. Referring to Foucault's ideas, which serve as the foundation for postcolonial discourse analysis, discourse generates counter-discourse and paves the path for resistance strategies. Using these strategies, it is underlined that the diverse and different discourses in Levy's fiction represent the point of resistance of the colonized against the colonizer's values imposed.

Referring to Edward Said, a major figure in the postcolonial field, and his work *Orientalism* provides yet another starting point for discourse analysis. Said, who lived through both colonialism and its aftermath, employs dichotomy to examine the causes, sources, and consequences of the conflict between the East and the West. Said argues that the East is a discursive construction established in relation to the West. In his work, he deconstructs Western-centric policies and concepts, arguing that practically every Western literature contains traces of colonialism. The West's self-definition as superior, civilized, and democratic, and the assertions that East is inferior, savage, and uncivilized, constitute the focus of *Orientalism*. Attempts to establish discourse and justify themselves, in Said's view, are manifestations of the West's disguising strategy for imposing its own civilization and value judgments. On the basis of this argument, Said's study of orientalist discourse has been applied to Levy's novels in order to shed light on the colonizer's hostile attitudes and thought systematics toward the colonized.

Another part on theoretical background consists of Antonio Gramsci's evaluations on the construction processes of hegemony. As the inspirational notion Said owes much to Gramsci, hegemony is defined a whole unity of an ideology which includes power relations in cultural, economic and political within the context of relations of force. Gramsci states that a social group fabricates "common sense" (Gramsci, 1971: 414) which leads to the process of negotiation and consent. The crucial point here is that the owner the common sense, namely power holder, dictates its own ideologies on the society. Such a 'constructed knowledge' enables justifying and stabilising the power relations within a consensus. This kind of structure, named "superstructure" by Gramsci (1971: 571), produces hegemonic discourse. This hegemony formulates the idea of the fact that power is blended with an oppressive coercion within a body of discourse. Consent is fabricated by means of hegemonic discursive practices as Gramsci notes (1971: 611). In this dissertation, Gramsci's sense of hegemonic discourse and consent has been used to analyse Levy's novels in the context of discourse analysis because a discourse analysis without Gramsci's theories would be inadequate.

Last two parts of the theory part deals with Homi Bhabha's and Frantz Fanon's theories. Homi Bhabha's theories constitute main arguments for theoretical analysis of the novels in this dissertation. Postcolonial discourse analysis has been made mostly in relation to Bhabha's concepts of hybridity, mimicry, third space, ambivalence and unhomeliness. Bhabha contributes much postcolonial theory in that he has elaborated the subjectivity positions in terms of location and psyche of the colonizer and the colonized. One of the key terms utilized in the dissertation is hybridity. Hybridity is the cross-cultural forms on the basis created by colonization (Ashcroft et al., 1998: 118). Because of the fact that cultures are active phenomena, hybridization process is a ceaselessly changing and evolving process. Furthermore, hybridization does not necessarily create either positive or negative dichotomies or discrepancies. Cross-cultural connections and adaptations of cultural practices can be perceived as both positive and negative dichotomies since juxtaposition of different cultures can be both enriching and restrictive. This idea has constituted the main argument of the dissertation that both Caribbean and British societies have experienced irreversible identity transformations when they get into contact. Within the context of colonialist formation, the production of subjectivities through hybridized text becomes the main contention of

the Western point of view, which, as a result, constitutes the agency of resistance to colonial subjects. In this sense, hybridity can be understood as “the ‘in-between’ area that carries the load and meaning of culture” (Ashcroft et al., 1998: 119), which exists between the ambiguity of the past and the uncertainty of the future. Within a parallelism with the notion of hybridity,

Third space as another important notion for this dissertation is a site of hybridity, where multiple cultural identities intersect and coexist (Bhabha, 1994: 54). The construction of new cultural system is possible within third space; therefore, it has been included in theoretical part in order to make a competent discourse analysis of the novels. Third space is perfectly applicable to the new cultural space created between West Indians and British populations. In-between spaces open up new avenues in which colonial authority is deeply questioned. Mimicry, defined as “same but not quite” (Bhabha, 2004: 127), and ambivalence occur in this atmosphere, so colonizer’s uneasiness and paranoia stem from mimicry’s double vision, which reveals colonial discourse’s ambivalence and undermines its authority (Bhabha, 1994: 175). In other words, mimicry and ambivalence suggest alternative models for agencies, hereby the stable system the colonizer created to maintain its suppression is reversed. From this standpoint, mimicry and ambivalence are two crucial terms which have been applied to postcolonial discourse analysis of Levy’s novels in this dissertation.

Last part of the theoretical background has been related to Frantz Fanon’s arguments on black identities and concepts inferiority/superiority. Fanon highlights vast damage of colonialism in his works *Black Skins, White Masks* and *The Wretched of the Earth*. He concentrates his attention mostly on the mental repercussions and perspectives of colonialism, and he analyses the experiences of both himself and other people of color who were subjected to biases and humiliation due to the color of their skin. Moreover, Fanon elucidates the connection between language and power. In addition, he teases the reader by detailing the process of identity construction of the colonized subject, who is required to recognize him or herself as an “other.” Colonized acquiesces to the absorption of a new character that has been imposed on Fanon's position as the addressee of “Negro descriptions,” through which everything is intended other than colonizers. In terms of the power of description, the colonizer establishes his superiority by demonstrating a higher degree of intelligence and logic than the Negro, who maintains his position inside the boundaries of his insulation. Therefore, Fanon’s

arguments has been included to the dissertation in order to analyse black representations in the novel in a detailed way. The umbrella term as detailed before, black British novels of transformation is applicable to black identities in Levy's texts with the aid of Fanon's evaluations on psyche of black people and illogical mind-set of the colonizer.

The second chapter, named "*The Others in Every Light in the House Burnin'*," has explained how Jamaicans struggled for survival in Britain throughout the 1960s, how they were otherized, and how the mechanism behind otherization worked. An analysis of practices of othering in the context of a painful process of change that people of African descent are forced to go through has been carried out as a consequence of the collision of two cultures. In addition, the process of black community resistance and assent has been evaluated in light of the theoretical writings of E. Said, F. Fanon, and H. K. Bhabha.

The third chapter "*Ambivalence in Never Far From Nowhere*" has presented the narrative of a second Jamaican family who immigrated to the United Kingdom and settled in a council estate in North London during the 1960s and 1970s. The two sisters of the family, Olive and Vivien, each recount the events from their own unique perspectives, which are extremely dissimilar to one another. The societal racial hierarchy in Britain has a significant impact on both the life experiences and aspirations of the two young women, who both grew up in the same country. It seems that the various ways in which they are able to reconcile their Jamaican-British origins and their feelings of place and displacement in the Mother Country are separate ways in which they experience racism on the council estate. It is inevitable that they have undergone a change, whether positive or negative, as a result of the difficulties they must overcome and the options they must select. This has the effect of making them completely different from who they were at the beginning of the process. They have not only suffered a change or transformation on an individual level, but have also become active/passive subjects/objects of the process. This means that they have undergone both a shift and a metamorphosis. *Never Far from Nowhere*, as an illustration of a black British novel of transformation, has been explored within the context of postcolonial discourse analysis as a means of illuminating the evolution of Caribbean and British society from this viewpoint.

Fourth Chapter, "*Home and Belonging in The Fruit of Lemon*" has shed light on the concept of displacement in connection to Bhabha's notion of unhomeliness. Britain was formed as a result of immigration from formerly colonial areas to their respective centres after World War II. The essentializing distinctions between the colonizer and the colonized, the self and the other, and displacement are dissolved in situations that are liminal and diasporic in nature. The diasporic self is a hybrid of identities, histories, and languages; however, it does not fully identify with any of them. This existence in the diaspora creates deep homesickness for one's birthplace as well as a want to be a part of something that is more significant than oneself. Therefore, the challenges faced by people of Caribbean descent who have relocated to the United Kingdom, as well as their feelings of belonging and homesickness have been explored in this part.

An exploratory framework for understanding the formation and negotiation of cultural identities in colonial and postcolonial contexts have been presented in the fifth chapter, "*Hybrid and Liminal Selves in Small Island.*" In this part, the terms such as hybridity, liminality, third space, and mimicry have been contextualized together with the characters of the book coming to grips with the truth that no matter what they do. It has been claimed that they will never be able to achieve the same degree of success as their white counterparts. An additional focus of the chapter has been on the factors that contributed to their decision to maintain the status quo as well as their efforts to create a new identity and culture for themselves. Furthermore Bhabha's theories has been utilized to analyse the efforts of black people to establish a social order that embraces all people regardless of the color of their skin, as well as their insistence on negotiating with and challenging the dominant culture.

In the final chapter, *The Discourse of Slavery in The Long Song*, the historical panorama of slavery and the influence of colonialism in the Caribbean have been examined. When European powers colonized the region, they brought with them their languages, religions, and cultural practices, many of which were imposed by coercion on the indigenous population. In addition, the colonization of the Caribbean was marked by massive acts of exploitation and cruelty towards the region's indigenous peoples and its slave population. Large numbers of African slaves were imported to the region to work on plantations, where they were subjected to severe treatment and brutality. Utilizing Frantz Fanon's theories on psychodynamic features of coloured people under the hegemony of colonization and its discursive practices, this chapter has also provided a detailed overview of the conditions that slaves were forced to undergo.

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