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**Fragmented Wo/men Identities in Shani
Mootoo's *Cereus Blooms at Night* and
Michelle Cliff's *No Telephone to Heaven***

**Thesis Submitted to the Department of English in Fulfillment for
the Degree of *Doctorat* in Comparative Literature**

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Dedications

This Doctoral thesis is lovingly dedicated to all those who fought for our freedom from the stamps of the colonizer.

I do, dedicate it, also, to every woman who launched her silence and inward cry against the bullet of traditional thinking that assigned her in the margin.

I do, dedicate it, also, to my best and dear family: my parent, children, brothers, sisters, my husband Ali and to all my friends.

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Abstract

This Doctoral thesis is a comparative analysis of the Indo-Trinidadian, Irish and Canadian writer Shani Mootoo's *Cereus Blooms at Night* (1996) and the Afro-Jamaican and American writer Michelle Cliff's *No Telephone to Heaven* (1987). The two women writers deal with the great cultural and identity changes that Western colonialism has brought on its "white ships" to humanity in every walk of life. The post-colonial era still suffers from unhealed pains, dangerous sores and ruthless annihilation provoked by the evil deeds and long-lasting systems involving oppression, hostile milieu of distancing, isolation and amnesia. The pursuit of liberation is but a wild dream even after the departure of the civilizer. However, it is the age and the turn of the silenced voices to raise their concerns, to spell the bitterest experience and tackle many complicated issues inherited from the fertile womb of colonialism and its "civilizing mission". The main focus in this study is thus to shed light on how traumas intervene in shaping the postcolonial history and cultural identity, especially in Trinidad and Jamaica. Related issues examine how identity is constructed upon severe colonial interventions and lots of series of repetitive brutal systems of oppression and exploitation. Both writers insert multiple traumas of slavery, violence, rape, disorder and acute tragedies to prove the split of the post-colonized people's minds, language, memory and even sexuality. Shani Mootoo situates them in the wider context of a reiterated psychological suppression, while Cliff puts them in the broader sense of creating a room of the historyless.

Key words: historyless, identity, colonialism, traumas.

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GENERAL

INTRODUCTION

GENERAL INTRODUCTION

While our world was/is still wrapped in thorns and barricades in every corner and lot of its areas, humanity as a sense or right is the property of the colonizer at the expense of many. Myriads of people lost their dignity, freedom, breath and self-esteem under the so-called civilizing missions. Under the heavy and the great thorn of civilization, millions of people and their humanity become between the claws of the wide masks of civilization and the terrible stamps of the colonizer.

Many colonized countries as Trinidad and Jamaica shared a common painful destiny of a dark history full of complete exploitation of lands, minds, bodies, resources and people. Enslavement, the melting of the self under indentured labour, slavery, torture, distortion were the varied dish to feed insatiable appetite of the colonized for more misery and satisfy the White Man's burden for more supremacy. Migration forced many indigenous populations to separate their flesh and blood, detach the soil where they were born, weaned and nursed, moving the places that they considered as "mother" and "home". They severed their families and children to scatter towards ambiguous directions into the world. The hitherto silenced and muffled found themselves in front of unavoidable evil that imposes them to different sorts of domination, exploitation, European languages, diverse cultures, ways and styles of dress. The worst, the sense of missing not a geographical, but a cultural map or genuine selves was the black poison that buries them in the graves of neglect.

During the so-called civilizing missions, the indigenous cultures were the imprisoned bird who was obliged to stop twittering. These cultures subjected to foreign rule were usually between the hammer of marginalization and the anvil of suppression, being highly sidelined, and deeply stigmatized in order to raise the white as a cultural preference and elevate or claim the superiority of the colonizer on the colonized. These "ghostly" colonizers dared often to make one believe that their colonial reason and subject grow under the reality of societies existing: "outside history" or the "historyless", being in primitive, barbaric, unchanging, timeless societies, unable to realize any progress without their assistance and wide intervention. Being the handicapped who can no longer function physically or mentally. In this way and under these permanent lies, they justified their criminal acts including brutal violence that lead

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to crippling traumas against those who hold up the label of resistance, creating a space for the “other” and the marginalized that combined with an acute sense of exile, rootlessness and alienation.

Thus, post-colonial literature appears as a rising sun in a world that is, so laden with thorns, obstacles and obscurity. It emerges as the bullet that explodes an inner revolution and rage existed so long years inside the colonized man. The latter checks to reaffirm and dogmatize the richness, the beauty, the transparency and the great value of indigenous cultures by renewing pride, glory and more recognition in their practices, culture and traditions that were, profoundly and completely offended and disgraced under the claws and the deep scratch of colonialism. Post-colonial writers struggle with enthusiastic energy to inspire a connection between the silenced people and places. Post-colonized people in their turn have received the amount of care, interest and a stronger leap of empathy; they have for so long ages throughout history been missing through available literature.

Postcolonial writers filled with pleasure, power, challenge, hidden rage and eager to erase and suppress the falseness or the debunking of cultural past, sought implicit reclamation of every seed sowed in native culture through the celebration of indigenous traditions and values. Bearing the burden for renewing quest for native roots and distinct self-identity and trueness of being in non-European way.

Postcolonial writers as Shani Mootoo and Michelle Cliff use either their languages or the colonizers languages, for language is/was a means of struggle, a source of energy and potential for changing the false images and the cultural bombs imposed on them , as it seemed that the bad destiny and the unavoidable evil had to exist longer in these lands.

Through postcolonial women literature, women writers as Amrita Pritam, Arundhati Roy, Shani Mootoo and Anita Desai also reflect their plight as women. They compete and never wait to negotiate their real identities, revealing a high connection, rootedness and real belonging to their nation and the diversity of their national cultures. Through the battles of their voices, they hope for change and work for progress, representing women as the emblem of resistance and challenge, fleeing from silence and

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oppression that are shaped and framed for them as a natural burden or a normal “ bad faith” to live in. Through feminine writing, thoughts and feminine language, women have broken all the roots of the poorly and the infertile traditional femininity, they have for so long ages been embracing. Through their pens too, women could launch and explode their hitherto silenced voices, stocked liberties, turned inward cry against the evil ideologies that keep them inside the closed houses and corners serving the masculine needs. Thus, it becomes possible for them to make their voices heard in every angle and area in the world through the heavy messages and issues they sent, and the bold transcendence they built, especially in challenging the caste of superiority that embraced men as citizens and women as refugees. By being the victim of both colonization and misogynistic societies that are so obsessed with male ideologies, women writers never care for this double colonization, and revolted to regain their status, devoured rights and rejected to be a fertile ground for patriarchy and oppression.

If the vision of the researcher focuses on Comparative Literature in the field of postcolonial feminine writing, it is because, there is a woman; who was born, weaned and grew in a colonized land, and one who lives under the roof of a misogynistic society that still wraps women in neglect, exclusion, fear and invisibility. Thus, I wish to express my opinions, trueness and being among the masculine ones, just as post-colonial writers do with their pens, hearts and minds, and by letting great works for us, they still remain significant and valid till now, engraving their healing ideas, inserting their new faith, imposing their weight, value, authenticity, aesthetics and brave transgression.

As a Doctoral student in the sphere of Comparative Literature written in English, my research is based on West Indian background. I have centered myself in dealing with the deep and profound impact that affect the Caribbean society, especially Trinidad and Jamaica by ghostly different western invasions that carry huge political, social, economic and cultural deep changes over Jamaica and Trinidad. A shared history, experience and pain of colonialism, slavery and plantation system opened all the doors of in and out migration from different regions in the world. Thus, the Caribbean islands became a newly born world, a home of widely different languages, cultures, religions, traditions and even with different motives of being there, intensified by the colonizer’s

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competition in implementing their culture and education. What resulted is a crippling negative and hostile milieu obsessed with the loss of memory, amnesia and shame for a huge debilitating history framed by the Europeans.

Famous writers as Naipaul, Eric William and Derek Walcott , thus, bear the heavy burden of this “sick and debilitating history”. They provide new revised images on their alienating history and transcend their negative and electrified environment by overcoming the sense of thwarts, inferiority, shame and the lack of unity. They tackle so many issues of trustworthiness and the search of authentic identity. A long list of voices as Jean Rys, Jamaica Kancaid and others, therefore, prefer to heal their pains, wounds and reshape their home’s destiny, included brave writers who give priority to their nation rather than themselves.

In one’s mind, the selected works; Shani Mootoo’s *Cereus Blooms at Night*, and Michelle Cliff *No Telephone to Heaven* comprise a heroine female voice who widely addresses such notions and points. These novels are “precious” and “valuable” to some extent. Their brave transcendence, intellectual maturity, artistic affirmation, and rich intricacy, their poetic language, profound messages, high consciousness and full sense of magical power, come into a melting pot, inserting the echoed themes, the engraved bunch of relevant questions and issues. Thus, I find myself as a female voice insatiably curious to read what makes their pages stand with resonating ideas to reveal what voices their unique experiences and what they plead for or defend on. The main motivation resides in the strong and heavy messages they convey in an attempt to understand, revise and repair the debilitating histories that are full of people’s unconsciousness. Therefore, one can not let a great works of wide interests spontaneously without being read, understood and without applying their main call.

My interest in Shani Mootoo’s *Cereus Blooms at Night* and Michelle Cliff’s *No Telephone to Heaven* can be framed in three main ideas. First, though they prove the impossibility of the oneness or a united and complete postcolonial Caribbean body, they absorb power and existence from the smallest fragmented and torn- halves parts of the female character. The characters designed in both novels, are marginalized, excluded and alienated as “Other” because of colonial legacy and its heritage at the dawn

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of the post-independence era. Thus, marginalization and alienation are not without bad scars, which may fade, but last forever: they are the knives, which split, divide and lacerate. They become as acts of fragmentation because they destroy and challenge the sense of identity, oneness and wholeness. Thus, the works are set on ground, which might be, for many reasons, not considered as fertile and lush land for women's oppression.

Secondly, both the two women writers Mootoo and Cliff expose the ways in which the Caribbean body (especially the female one) resists all sorts of barricades, violence, trauma and oppression and find an authentic space for her/his own where she/he locates an authentic identity though being excluded, marginalized, alienated. The third point concerns the contemporary lesbian writers, who are of multi-cultural experience. Mootoo is the product of four cultures, i.e. India-Trinidad, Ireland and Canada. Cliff is the fruit of three cultures, Africa, Jamaica and America. My great interest, therefore, is to see how a lesbian writer of hybrid identity can impose her different vision and make her ideology accessible in many issues inherited from the colonizers through using queer characters to deconstruct colonial and post-colonial patriarchy.

The aim, of this research work is then, molded in several objectives. For this reason, attempts will be made to demonstrate the complexities of living for the Trinidadian and the Jamaican man under the stamps of the occupier in general and the wide tragedies and the unimagined atrocities of slavery and slave trade during long years of exploitation and trafficking in human beings in a legalized trade in terms of scale, durability, stupidity and criminality. To go deeper to this idea, Shani Mootoo and Michele Cliff in their respective novels are highly concerned with the harsh experiences the diasporic subjects are embedded in through the brutal methods and acts of slavery that coincided with the total absence of humanity, freedom and dignity that were totally obscured or rarely covered up.

This research work is directed towards an examination of the manner through which Shani Mootoo and Michelle Cliff reveal how traumas intervene in shaping their history, past and cultural identity. They reflect how identity is constructed upon harsh,

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severe, continuous colonial interventions and lot of series of repetitive brutal systems of violence, exploitation and acts of dehumanizing both the Jamaicans and the Trinidadians. They concentrate on religion, as being deeply the emblem of psychological and moral colonization during the whole years of this legalized trade and colonization. Mootoo's narrative indicates how fruitful is Christianity for the European colonizers as an "intelligent" instrument, "useful" tool and "benevolent" figure in imposing all the sorts and choices of morality. Therefore, according to Mootoo, the sense of being between the claws of this toxic space and environment will result in further reconfiguration of the Trinidadian man by taking extreme shapes and forms accompanied with the emergence of fragmented bodies, souls and spirits. Cliff on the other side, from her title: *No Telephone to Heaven* makes us understand how British colonization stresses on embedding the idea that "God" is not universal, but more partisan on the European. He is "on their side" and "on their direction" even in their criminal, cruel and immoral system of slavery, and how spirituality is totally limited to both economic and political materiality. There is no voice and no way to reach God for the placeless and the underclasses.

Another aim is the focus on rape which takes different form in both novels, but holding the same risks and dimensions. Rape is what makes one hates him/ herself, regarding her with great hatred and loathing. Therefore, it remains the main tool of suppressing and oppressing women, through which all women fall in a state of horrors and fear. Rape, is an exclusive colonial evil strategy, which leads to exploitation, domination and giving birth to a severe hierarchy between men and women: rape for women is, therefore, the doctrine of submission and dominance.

A more relevant aim that this research work serves at its center is the emphasis on the destabilization of all kinds and the invisible ways of colonization and what they held from false assumptions, forged ideologies, forceful fake versions of history, bad heritage and impacts on the Trinidadian and the Jamaican man/woman through Shani Mootoo's and Michelle Cliff's female protagonists: Mala and Clare.

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On the other hand, this research work is directed towards the focus on the *metaphor* of the cereus plant developed in the first novel and its relationship to Shani Mootoo's talents, gifted skills and her rich and deep sense as a woman, human, painter, poet, visual artist and filmmaker. The fact that cereus blooms at night transmits the idea to everyone that the essence of hope grows from deep wells of pain and light absorbs its shine and brightness from bleak dark. In addition to the *metaphor* of *No Telephone to Heaven* developed by Michelle Cliff and its deep relation to her perception as a poet and a feminist, the fact that there is no telephone to heaven suggests that the colonized has no access to God and they still and will be shrouded between all sorts of blackness, very far from God's graces.

Therefore, the following research questions are essentially worded as follows:

-To what extent do western ideologies influence Trinidad and Jamaica in general and women especially?

-How do Trinidadian and Jamaican women writers bear the burden to transmit, resist and challenge the colonizer's malice in their writing?

-To what extent and in what ways do these writers use their pens to resist colonial traumatic abuses and patriarchy?

To find suitable answers to the stated research questions, hypotheses are formulated:

-The acute concurrence between colonizers has shaped the history of the Caribbean and imposed it to different linguistic, cultural and social traditions.

-Colonization has a great impact in splitting the Caribbean into fragments through violence, marginalization, exclusion, oppression and by causing serious psychological and physical traumas that cause a high break and prevents one's wholeness and unification of identity.

-Caribbean women writers use different tableaux to transmit their loaded messages, raising awareness and challenging the sense of identity and wholeness.

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My research work entitled *Fragmented Wo/men Identities in Shani Mootoo's Cereus Blooms at Night and Michelle Cliff's No Telephone to Heaven* comprises five chapters. The first chapter entitled *Under the Politics of Erasure and Melting the Self*, is devoted to shed light on the concepts of Post-colonialism and Feminism, with emphasis on related theories and issues, such as colonialism, imperialism, and identity and post postmodernism.

The second chapter is descriptive and is titled as: *Revising Excavated Histories through Bleeding Pens*; It deals with the historical and literary background of both novels. As Shani Mootoo is of Indo-Trinidadian, Irish and Canadian background, she chooses Trinidad as a setting to her work. It provides a better construction to put on *Cereus Blooms at Night*, Michelle Cliff chooses Jamaica as a setting for her novel.

The third chapter entitled *Narratives of Reiterated Colonial Tragedies, Damages and Dangers*, analyzes *Cereus Blooms at Night* and attempts to explore the writer's concerns and views on the Trinidadian body, tackling the inside themes and the tight relation between the author and the heroine of the novel "Mala" as the main character.

In chapter four named *Claiming a True Identity They Taught Me to Despise*, Michelle Cliff through the heroine who resembles her to some extent, becomes a historical revisionist. Attempts were made to explore the writer's different views to tackle lots of issues that intervene in traumatizing the Jamaican body.

In chapter five: *The Shared Trauma, Amnesia and Drama*; major similarities which were drawn put both of the two women writers in the same line and vision. Lots of issues related to colonialism, trauma, color, class, home, history, rape and identity were discussed "profoundly" by the two women writers. Differences were also inserted since the two novels have also some similar points which differ in their posing.

The conclusion of the work will try to open new scopes to further research, notably in women literature in the post-colonial world and foster the readers or learners to be highly associated with many issues that concern their nations, their culture and people which are really at stake.

Chapter One

Under the Politics of

Erasure and Melting the

Self

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1.1 Introduction

One can say that Post-colonialism is an “intelligent” way, a revolutionary tool, a lesson of wisdom, benevolent image, civilized movement and political figure to say and declare non-whiteness, non-Europeanism and non-living under the roof of colonial practices, tyrannical brutality and evil ideologies. So, if we focus on the hyphen of the term, we can say that it refers to a deeply ambiguous connotation and misleading meaning. “Post” in reality beholds to a time that is after the colonial period, after the times of the Western dreams, ambitions, interests and concerns which have been extremely steeped and realized literally and with deep accuracy and fineness in the native’s land. Possibly, it was the instant for the foreigners to stop their hopeless humanly colonizing ship and incurable criminality, the hour of satiation and satisfaction with the departure from so “strange”, “primitive” and “barbaric” lands, resources and “evil” people as their own chattels or rights.

This obsession with the other’s properties comes at a moment when every one is aware that the colonial intentions transcends one’s imagination and their projects have not been ended yet. Britain, France, Spain and Germany are the main countries that are strongly the spirit of “cowardice” and the heart of “sycophancy” in terms of greed, selfishness and man’s criminality to man, as they were highly associated and greatly related to colonial ambitions and projects. They choose to live supremacy, well being and luxury behind the fallacious stereotypes fabricated by their evil hand and mind and with the so called “civilization” they believe they have brought to these countries, they considered the colonized lands as the treasure and the magic that can turn all their dreams into reality. Such lands that turn every thing designed in the colonizer’s mind into a veritable seen act. In fact, the idea of colonialism itself is a ghostly figure rather than a process of civilizing, it starts anciently and it begins to develop and sustain to the present day in different uniforms, sorts and shapes.

Ideas of evil possessions by force and power have led many historians and scholars to disagree about the real connotation of the term Post-colonialism. With the wide lack of exactness or trueness in its meaning, the colonial projects and plans have never actually ceased. Under the great difference and the wide diversity in many issues

between the colonizer and the colonized in color, culture, language, traditions, behaviours and religion, the colonized people were considered to be highly lagged behind untold primitivism. They were put in the column of the “Other” which holds hostile crippling vision. The colonized was depicted with the worst connotations: they were labeled as primitive, heathen, savage and barbaric. However, the label of “humans” was buried in the graves of neglect, either largely overshadowed or hidden completely from the scene.

Feminine writers, thus, explode lines and words in the face of inevitable “Othering”, marginality, and alienation, being the emblem of women’s harsh battle and rough journey for the sake of the real sense of self definition and the sacred savor of independence and liberation. Post-colonialism and feminism hold an undeniable responsibility over societies full of injustice and inequality, and through the bullet of language or war, they contain stronger roots and veins that narrate a story of a long history of resistance in attempt to redefine and check the real sense of humanity that is a right of some and a missed dream for many. Thus, in this chapter, there is an attempt to explore Post-colonialism and Feminism and shed light on the main concepts dealt with during these periods.

1.2 Postcolonialism between Pre and Post Tragedy

In addition to the ambiguity, the diversity and the wide misunderstanding, that the term post-colonialism holds behind it. It creates a collision in opinion and hides myriads of question marks and huge disagreement between most scholars and postcolonial researchers such as Ania Loomba, Aijaz Ahmed and Bill Ashcroft about its connotation. Thus, its meaning of “post” intertwined with the period that covers the era of “the phantom” that sowed a heavy layer in the colonized lands with stubborn thorns, refers to the period of its departure after a long journey of blood, amnesia, shattered dreams and terrible pains.

Therefore, if we take into consideration that the prefix “post” refers to a period that is after colonialism and its misdeeds, this will lead us to interrogate simply about the

humanity of the natives that was completely eroded during the colonial period, the acts of dispossession, brutality, criminality, uprootment and the psychological darkening traumas resulted from colonialist's violence and its terrors. Thus, are these practices reckoned? Are they taken for granted? Is the idiocy of the evil reprehensible? Are the long centuries of blood, death and the psychological wounds put in the window of neglect without being convicted? Moreover, what about the colonized' ills from the colonial era? Have they been healed and erased?. The same question was asked by Ella Sohat ; "When exactly, then, does post-colonialism began?" (Loomba, 2005). In this response, and under this huge confusion, Mark Taylor (2004) refers to the fact that "there is no simple epoch after colonialism". Ashcroft et al were among who;

argue that it is best used to designate the totality of practices [...] which characterize the societies of the postcolonial world from the moment of colonization to the present day, since colonialism does not cease with the mere colonial mode to be active in many societies.

(Ashcroft et al 1995: 15)

The neocolonial legacies on the other hand, are a blocking barrier for the newly supposed independent nations. Therefore, they are taken with deep consideration since the colonial brain, dimension and logic remain the same and since the colonized lands are still representing an economic treasure, source and magic for raw materials and energy. Consequently, it is whether "pre", "during" or "post", hyphenated or not, post-colonialism is considered as a weapon to resist, challenge, investigate and explode through the power of literature, words, the bullet of expressions and the newly born high psychology, the clash of two cultures, especially if one side claims and declares its superiority, authority, sublimity and uniqueness on the "Other" as if it were the only true and perfect one the globe.

1.2.1 Postcolonialism as a Story of Black Commodity inside White Ships

Today the post-colonized people open their eyes on the so-called ended age of the colonizer, evil deeds and figure. Colonialism was expected to enlighten the native's skies and pathways with the fruits of its brought civilization. Unfortunately, with all its

connotations, was a panorama of unimagined tragedies, unforgotten traumas of physical and psychological violence, terrible grief and shameful hostility that opened myriads of wounds in the psychology of the oppressed ranging from amnesia, lack of confidence, dispossession, the deep seated sense of being and inferiority. Their traces that are still existing as a deep scar that narrates its shocking and horrifying story spontaneously by letting everyone feels the hurt of pain and the groans of the sore.

This violent storm attacked suddenly the colonized's homes, looted fortunes and treasures. The worst it violated bodies and minds. It forced people to change their "timeless selves" into up-dated ones and obliged them to alter their "old-fashioned" religions, languages and traditions into a civilized dress. Therefore, the post-colonized ills and endemics grow into unhealed sores. The identity of the natives becomes a devoid of small parts and their ignorance to their roots aggravated. The sense of belonging, origins and language occupied the space of "the in-between" where a great "post-tragedy" and "post-drama" took place.

Post-colonialism appears as a rising sun, a ray of brightness and a new breath to dispel every stain of darkness, to overthrow every fallacious mask and break every lie circulated in the Western settings and contexts. Post-colonialism as a counter revolutionary logic and cultural thought deconstructs every moiety which resulted from the clash and the violent confrontation between those who deemed themselves as civilized and those who were put in the margin, representing the emblem of the "subaltern". San Juan attests:

I consider postcolonial as the cultural logic of this mixture and multi layering of forms taken as the ethos of late modernity, a logic distanced from its grounding in the unsynchronized interaction between the civilizations of the colonial powers and the colonized subalterns.

(San Juan Epifano ,1998:5)

Post-colonialism rejects "clearly" any tiny of pre-testimonies, pre-judgment or misrepresentation on what they called "Third World", criticizing severely the created geopolitical divisions of the globe into East and West that foster "illogical" binary oppositions of "white" and "black", "civilized" and "primitive", giving the space to

unimaginable hierarchy to take place and rank human beings into unequal powers and castes of the “center” and “the periphery”, in this sense, Homi Bhabha says:

Postcolonial perspectives emerge from the colonial testimony of Third world countries, and the discourses of “minorities” within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a hegemonic “normality” to the uneven development and the differential, often disadvantaged, histories, of nations, races, communities, people.

(Bhabha Homi,1994: 245-6)

Postcolonialism holds the flag of resistance to every stereotype, inaccuracy and forged generalization burgeoned in the colonial texts, considering that this unreal inventions and constructions are mere lies and stereotyped fabrications, born from the enemy’s fantasies, selfishness and the greed for profiting and are illegally documented in every setting and context. They are themselves similar to colonialism itself and all its shapes and forms. In this sense, Kumar Das refers to the fact that post-colonialism is an apparatus which uses intellectual power to defy all the several sorts of colonial worms, parasites and the mental illness brought to the native’s geography; “by resisting and subverting former colonizer. Hence, myth and history, landscape and language, self and Other, [became] the ingredients of post-colonialism” (Kumar Das, 2007). On the other hand, Bill Ashcroft, Gareth and Helen Tiffin consider post-colonialism as:

A way of reading texts of both metropolitan and colonial cultures to draw deliberate attention to the profound and inescapable effects of colonization on literary production; anthropological accounts; historical records; administrative and scientific writing.

(Ashcroft et al, 2000:192)

While in the joint authored book *The Empire Writes Back* (1989), Ashcroft et al viewed post-colonialism as writings born from the spirit of the time, born from appealing imagination and every sense in the natives, as a cultural fabrication, rich production and a reflective mirror that is deeply concerned with covering the cultural side and the heritage of the colonized that is highly “affected by the imperial process from the moment of colonization to the present day” (Ashcroft et al, 1989). These authors do not refer to all types of writings and literature, but they précised and focused

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mainly on the literature of the bleeding hearts and minds, the literature of those who taste nothing except brutality at any moment. African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Algeria, Malta, New Zealand, Pakistan, Singapore were cheaper commodity in the mouth colonization, they were between the hammer of child labour, exploitation, torture, subjugation, immigration and the anvil of the total absence of any sense of human dignity, self-esteem and self-respect. It is the oppressive and tyrannical graves that put these geographically different polities and scattered literature together, though originating in distinct areas, circumstances, conditions, and different periods of independence.

According to these authors, what makes these nations of “multiple histories” united under one roof, is neither dogma nor a method, but it is the hope that they would be destined towards glory and greatness. It is the belief that all chronic ills and buried memories will be cured one day. What gathers all these coloured birds in the same nestle, is the fact that they were exposed to the same poisoning, pains and arms, exposed to the same brain of idiocy that is filled with greed, selfish and voracity, being the emblem of silenced “authentic” voices, inward cries and hidden liberties: “they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial center...”(Ibid, 02). These colonized countries gathered under one umbrella, holding up dark past and black present, hoping for brighter tomorrow and sunny future as the departure of the “civilized” is never total, though they hoisted the flags of independence that soared highly on their skies. The main process or the major goal of post-colonialism is to deconstruct the arrogant and unchanging attitudes during a sustained legacy, coerced oppression and violent subjugation. Therefore, according to these authors, post-colonial culture is to “correct” and “rewrite” to the imperial power in non-Western ideology, politics and thought in order to assert their national identity which have been robbed, stained and fragmented, their history which have been forged and degraded.

Post-colonial writers as Velma Pollard (1935-1993), Myriam Chancy (1970-) and Mahadai Das (1954-2004), therefore, discard their passivity, inspiring all the

colonized people to be empowered in front of the dominant, the murdered, and the ignorant to what is hidden inside the uncivilized. Thus, the process of decolonizing the native's mind and culture was a deep concern and urgent lip of great importance and empathy. Consequently, "decolonization has involved a radical dismantling of European codes and of a post-colonial subversion and appropriation of the dominant European discourses" (Aschcroft et al, 2002). Ngugi (1986) on the other hand, refers to the fact that decolonization should be extensive and in a wider context and, therefore, it should touch every corner because ; "the purpose of post-colonial studies is to assist the total and absolute decolonization of societies in psychological as well as political terms, involving massive and powerful recuperations of the pre-colonial cultures" (Aschcroft et al, 2002: 194).

Post-colonialism is an imaginative space where "naked" humans in terms of power and technological machine submerge the world histories and memories in a way that the armed people who are sophisticated with modern technique advance cannot do it . It was /is an inner revolution which explodes to re-affirm and celebrate the transparency of the other by mere " a leap of stylish, elegant and modern sympathy" to overthrow the higher gifts of idiocy that undermine every " sterile" and "pure" spiritual and cultural value in the colonized lands .

Aimé Césaire (1955) refers to the fact that the colonizer was never the heart of civilization, which is itself higher than the colonizer's idiocy. The so-called civilization of the colonialist's actions was to justify and legitimate its violent deeds because without this justification, colonialism would appear appalling and odious. But on the contrary, colonization is very far from the sacred and the pure sense of civilization where the civilizer should be the central site of higher sentiments, precious values, moral principles, ideologies of good will that gather all the "honorable" philosophies and theories whatever their directions are divergent and all sorts of people though their different mentalities. Aimé Césaire says:

.....it is an excellent thing to blend different worlds; that whatever its own particular genius may be, a civilization that withdraws into itself atrophies; that for civilizations, exchange is oxygen; that the great good fortune of Europe is to have been a crossroads; and that because it was the locus of all ideas; the receptacle of all philosophies, the sentiments, it was the best center for the distribution of energy

(Aimé Césaire, 1955:2)

In Césaire's answer, colonization has really brought a real civilization to the natives, Césaire refers to the fact that these two notions are completely two incomparable lines that will never meet:

...I say that between the colonization and civilization there is an in finite distance; that out of all the colonial expeditions that have been undertaken, out of all the colonial statutes that have drawn up, out of all the memoranda that have been dispatched by all the ministries, there could not come a single human value.

(Aimé Césaire, 1955:2)

Colonization, thus, was a brutal machine and a violent overflow in terms of durability, criminality and stupidity. It uncivilized the colonizer through the act of brutality, torture and ill-treatment that lead him to the periphery, savagery and wildness. One may wonder, thus, to see that those who consider themselves and their nations very developed, associate savagery, barbarism and primitivism with people who are unique in their difference, original in their identity and civilized in their own way of thinking. In this respect, Boehmer Elleke (2005) says; "Over determined by stereotype, the characterization of indigenious to screen out their agency, diversity, resistance, thinking, voices". On the other side, the process of stereotyping is itself very distant from the act of civilization which denies and repudiates fixity in presentation and judgment.

So, if the colonizer implements these manufactured descriptions over the colonized to hold an easy control over the natives, Buruma and Margalit refer to the fact that the West misses lots of values of intellectual agency, the worst it ignores a great side of humanity and human's values which are the pillars when one relates him/herself with enlightenment, progress and civilization. Therefore, they say:

The attack on the West is among other things an attack on the mind of the West. The mind of the West is often portrayed by Occidentalists as a kind of higher idiocy. To be equipped with the mind of the West is like being an idiot savant, mentally defective but with a special gift for making arithmetic calculations. It is a mind without a soul, efficient, like a calculator, but hopeless at doing what is humanly important. The mind of the West is capable of great economic success, to be sure, and of developing and promoting advanced technology, but cannot grasp the higher things in life, for it lacks spirituality and understanding of human suffering.

(Buruma and Margalit, 2004:75)(1)

The prefix “post” on the other hand creates a stormy discussion as it bears a debatable meaning and huge disagreements. In fact, it neither means “post-independence” nor “after-colonialism”, but most scholars stick its relation to the idea of a revolutionary age, an era of “collective consciousness” and “mental renaissance”, as it is totally false to think the end of the colonial practices and what it holds from amnesia, antagonistic hostile and crippling milieu. The mystery of “the civilizing missions”; is the ghost that still haunts every native’s body and house. The prefix “post” in reality holds new understanding, wide awareness and a common sensibility that appears frankly against the present “absent colonizer” and the actual situation because according to Loomba (2005) “the inequities of colonial rule have not been erased yet”. Therefore, this heavy embedded heritage needs new brain and perception to preserve identities and national cultures from melting in the colonial evil plans.

The concept of a real meaningful liberation, therefore, was never limited to the departure of colonial forces, but the process of “purring” the colonized from the colonizer’s “thorns”, “toxicities” and “stubborn stains” was a central issue during the moment of independence. Anne McClintock (1995) defines colonialism as the vein that gives birth to myriads of veins and therefore, no one can completely and sincerely think that colonialism is over, Aijaz Ahmed astonishes every native holding the pain of colonialism by his non-awaited critique to post-colonialism by saying: “everyone gets the privilege, sooner or later, of being colonizer, colonized and postcolonial-sometimes all at once” (Huggan Graham, 2001) . This fact confirms the idea that colonialism’s politics and practices are not wholly eradicated.

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Colonialism, thus, is still burgeoning its strains and the colonized countries are still smuggling and packaged by the same residue of poisoning, bullet and arms, remained under the same brand of civilization, enveloped in darkness and pains. This is what leads Gregory Derek to declare that we are living in a “colonial present” (2). Post-colonial writers’ pens never stop to wake up people and raise their consciousness. Ngugi wa thiong’o in *Moving the Center* (1993) does not wait, but he stands powerfully on his pages of literature and through the strength of words, he wages a war against “the civilizing missions” to realize a cultural independence and national unity, focusing on the necessity of local languages as an authentic voice to dismantle every “contamination” raised from the violent collision between the imperialists and the natives. He refers to the fact that the previous colonized lands are still enceinte, bearing fetuses who have been born, weaned and nursed in the same uniforms, having the same qualities, dimensions and risks of the so called departed colonizer.

On the other hand, Edward Said (1993) points out that: “imperialism is an act of geographical violence”. Said in this way declares and launches “clearly” the necessity for checking very “real” searing outlet to preserve our cultural stock by a fiery intellectual war declared against imperialism. Thus, the main weapon for Said is to break the “colonial gaze” and the “fallacious stereotypes” that everything evil and bad is from the East, insisting to deconstruct what has the unavoidable evil chanted, invented and constructed from unbelievable lies to realize its fantasies, dreams and incomplete passion in colonized lands.

Therefore, Post-colonialism gives a glimmer of confidence and a ray of desire to every marginalized, torn halves and oppressed to resist and articulate “the Other”. It stands proudly full of faith, obsessed with the tenet of optimism without feeling inferiority or shame in front of “the civilized”. It deals with many important issues inherited from the residue of the loaded mask of the civilizing mission that is brought on heavy white ships with “black captains” and “black commodity”.

1.2.2 Postcolonial Literature between Logic and Craft

Post-colonial literature has been the exploded bomb as a result of the rough collision and the harsh experiences resulting from the contact and the clash between two unequal powers: the colonized and the colonizer. Therefore, post-colonial writing is not only a response to the civilizing missions, but it is a precious touch and a fabulous lesson that stands on pure pages to reduce the psychological traumas. Therefore, post-colonial literature is purely against any settler, its ideology, existence and its strategies in oppressing people, exploiting lands and resources. The European legacy had a great impact in giving birth to a new embryo called “post-colonial literature”. While post-colonial writers were very attentive in raising various issues of identity, language, national cultures and in depicting the colonized people from an authentic view and not from the colonizer’s eye, the post-colonial novel takes another turn. It becomes the ideological bullet, the intellectual bomb, the healing cure and the veritable weapon to dismantle and break the colonizer’s fallacy in forging the native’s selves by creating unequal power, based on the binary oppositions such as “Us” and “Them”; “First–World” and “Third–World”; “White” and “Black”.

Therefore, the main primary concern of these postcolonial writers and novelists in a very harsh period of dehumanization, is to rescue the wrecked ship or its cargo from great losses, to salvage their valuable and worthy history from being manipulated and to save their trueness of living from being out of sight. While colonial writers dare to depict the colonized as primitive, inferior, uncivilized, heathen, superstitious and savage. Post-colonial writers have been taking risks, demonstrating power and courage, in order to inspire the colonized people to be encouraged, finding an authentic space to resist what has been depicted wrongly and negotiating their authentic national identities.

The earliest post-colonial writers were still lagged behind the colonizers’ brain. They did not try to differ themselves from the colonizer’s culture and their literary canon as mimicry itself represents the heart of resistance. This is because of the value of the colonial text and the high status it occupied thanks to its narratives and “Europeanisms”. English literature and its literary texts become “the norm”, representing the superiority over all types and forms of knowledge. According to

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Chinua Achebe, “the universal myth... denigrates the post-colonial text on the basis that ‘European’ equals ‘universal’”(Ashcroft et al, 1989) (3). Ali Ahmed (1993) notes “the definition of civilization as given by the West is patently one- sided and decidedly Western , taking the state of the West alone as a criterion and exemplar , or model or norm of the level of man’s cultural development”. Thus, the European literary criticism was deeply obsessed with the idea of universality and, therefore, everything originates from “the Other” is regarded as nationalistic and regional.

However, a new age of “non European” has marked its debut. The post-colonial brain becomes mature enough to recognize that the “Other” can be in the same line of “universality” and can dismantle the voice that represents “all humanity”. Therefore, a new vehicle of decolonization and deconstruction transports the post-colonial writers towards the “standard” that denigrates what is different , a new identity and individuality have been designed and destined toward suppressing the exclusivity of “the lord”. Thus, a sensitive defiance of self-renaming reached its peak and post-colonial literature becomes according to Bill Ashcroft et al (1995) a “discourse of oppositionality which colonialism brings into being” . This leads to the fact that pain, hurt and wounds can never be recorded by their perpetrators; groans can not be felt only by those who experience them. Even knives can never record the reality of its criminality or confess the atrocities of the drama they provoke.

Post-colonial literature is a space of bleeding pens, minds and hearts that gathers all those who were slaughtered by the knife of the Western civilization, those who were between the gallows of the imposed Christian’s values and the guillotine of the European’s “reason d’être”, those who tasted the bitterness of the grief . It is a space of creative imagination and empathy armed by resistant and challenging agenda through the act of remembering individual and collective trauma in attempt to shrink its resurgence and resurrect the torn pieces and shreds to wake up from the silent graves.

With the rise of myriads of post-colonial writers from every site and spot, literature acts as representative and protector of the native’s culture. Under the stamp of hybridity and the mixture of geographies, under the common wound in multiple histories: it becomes so difficult to determine the location of post – colonial literary

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texts as the black destiny and the debilitating history put the post colonized writers in the same area and with the same concern. Since all these writings were born from the same womb of pain and historylessness. Thus, post-colonial literature seems rarely to be one-sided or neatly tied to a local context, the sense of origins and belonging appears to be extremely absent since they are messengers and representatives to every geography on the globe shared the same dish of colonial poisoning. In this sense John Lye (1997) views postcolonial literature as follows: “postcolonial literature is often (but not inevitably) self consciously a literature of otherness and resistance, and is written out of the specific local experience”. They view many different issues from the same angle, transmitting every event and its moment with authenticity. As Young Robert writes, “no one really knows where an author ‘is’ when they read a book....and nor should it matter. The difference is less a matter of geography then where individuals locate themselves as speaking from, epistemologically, culturally, and politically” (2001). Postcolonial literature surpasses every geography and all confines to respond national and cultural requirements.

Deconstruction, therefore, is the cultural bullet to revise every text or misrepresentation that belong to the canon, to throw out what is present or inherited from the evil deeds. Some writers as Ngugi Wa Thiong’o try to seek for a cultural “virginity” far from any assimilation or accepting Europe as good and “the standard”. So, they reject the colonizer’s perceptions, reality, thoughts and existence, especially their language, considering that the only language to define their “purity” and protect their cultural stock that is free from any “stubborn stains” and can distinct them from the dominant: it is of course their own language. Thus, the choice of language is a matter of identity. Lazarus (2004) says that: “the fact that a writer’s capacity to represent a place and its people is widely considered relevant to determining canonicity suggests how dramatically postcolonial literature has changed what we mean when we say “the canon””, whereas, most of other writers write in the colonizers language to stand in front of the European’s cultural superiority’. In this vein, Prof Fewzia Bedjaoui states that “all cultures of the world are equal, then, for each culture owns its own body of values, and values are relative and hence cannot be absolutized” (2005). Language, thus, is the puzzle of equality between nations and cultures.

The colonial language is a high way, evil tool and a risky arm to bury the natives in the cemetery of “the Other”. Therefore, the colonial language should be “a fundamental site of struggle” (Bill Ashcroft et al, 1995). These writers as Salman Rushdie embrace hybridity, write in the colonizers language as a fountainhead of power, energy and potential for change, and adapt mimicry to stand face to face with the European discourses . Homi Bhabha views that the process of imitation is a shot gun that weakens and debilitates surely the colonialist’s spirits, selves and of course their certainty and self confidence: “the colonialist’s self confidence becomes weak and even become impressed” (Gilbert Joanne, 1996). Since the lingua attack is a criminal colonialism itself, it relates the native lands with emptiness, indolence, obscurity, cultural vacuum and self-alienation. Bhabha asks for the compulsory imitation to repeat the colonialist’s discourses and methods and notes (1995): “to the extent to which discourse is a form of defensive warfare, then mimicry marks those moments of civil disobedience..”. Language for Bhabha, therefore, can create a fertile land for change in postcolonial societies.

Many decades of colonialism and the clash of complete distant cultures ended by an exhausted psyche of the native who believes highly in the white’s man superiority, his rich authority and his greater necessity for the white’s man soul which would rescue him from inferiority, abnormality and everything exotic.

Pramod Kumar believes that colonialism is equivalent to violence, damage and hurt rather than elevating the colonized man status through wrapping him in the heart of civilization. Nayar Pramod Kumar (2010) views colonialism “as a violent conjugation where the sense of self develops through a negotiation rather than a separation, a relation rather than a disjunction, with the other”. Big burden, thus, was awaited by “the black” intellectuals to prove their full humanity, remove any drawn image or stereotype that give the “ghost enemy” a reason to stay and check excuses and justifications to his long-term stupidity.

The native was considered as being “naked” from history, culture, literature, from any monuments and from any geographical map to trace his origins and roots. So, it was not enough to recover lands or self-governing, but the fact of recovering national

culture should be suggested, self -representation should be proposed in an attempt to purify the national consciousness from any evil still haunt the colonized man with the idea that anything bad and lowered is without hesitation “the natives”.

Indeed, the colonial experience has doubled Third World writer’s responsibility and determined lot of concerns for post-colonial pens (4). With different pens, colours and tableaux, post-colonial writers in general trace one goal, one reality and one challenge: “revising history” to free it from errors, forgery and to tell many issues from their own perceptions, beliefs, thoughts and ideology, being the only ones acquainted with its invisible screen. Consequently, their higher duty was asserting the richness and the validity of indigenous cultures, traditions and myths by standing powerfully on the stage of history to restore pride, respect and honor in histories and memories which were degraded by man’s bias and ignorance.

Noteworthy is that these writers’ pens were/are not the invented wheel by men only, but women’s eye and heart were on their nations, who also prove their involvement in this predicament as women. They compete and do not wait to negotiate their real identities, authenticity, proving a strong rootedness in the nation, resist their lost cultures and debilitating history, giving the chance to see their high consciousness, and courage in designing originality, genuineness and accuracy in constructing a postcolonial women’s identity and imposing their uniqueness in building their nationalism.

As women, these writers tell their stories and narratives, making their long, loud and piercing cry very heard even in the imperialist’s throne: to speak about “the Other” from their own view, angle and perspectives, where representation and resistance are two vehicles of fantasies and sympathy combined to reach self -identity and restore self- respect. The art of imagination and the reality of the experience combine to spell literally what happened. They never stay far or be tired to oppose the wrong agenda and reaffirm the nationalistic schedule whatever the literary work was. They lead many people to interrogate whether the colonizer hears instead of questioning if “can the Subaltern speak?”. Post-colonial feminist writings stood in the same line of ambition, strength and faith as well as man and included brave women who preferred to be added

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in the list of challenge for humanity through their sensitive works, such as Anita Desai's *The Zigzag Way* (2004), Tsisi Dangarembga's *Nervous Conditions* (1988), Arundathi Roy's *The God of Small Things* (1997) , Assia Djabar's *Fantasia: An Algerian Cavalcade* (1985).

Post-colonial literature includes narratives which enable people to understand the ideology of multi-cultural belonging, an aesthetics of plurality of voices, diverse brought minorities and brave transgressive modes to liberate every imprisoned self from the “collective amnesia”, that jailed all of the natives inside the iron bars of the “heart of darkness”. It is a simple way to say that colonialism is highly reprehensible and the binary oppositions and divisions of “East” and “West” are highly an old brand that needs to be revisited par excellence. Geography should dissolve and equality should stand in the face of the fallacious slogan of civilization brought on the black “white ships” of the colonizers. Post-colonialism is the new “white” ships transmitted to all Europe and the world as a whole that there is “neither East nor West”. Thus, the more we pay attention to that the more we realize the human factor that is the pillar for a successful, creative and “real” civilization.

1.2.3 Postcolonial Theory and the Power for Change

Post-colonial theory is largely built from the fierce experience of colonial legacy of the post-colonized people who serve their blood and flesh to struggle long for liberation, freedom and humanity that become so difficult to define in the age of man's criminality to man and humans division into castes. As Bhabha (2001) notes, “post-colonial theory becomes a constant and continuing struggle in the company of humanity”. Post-colonial theory emerges as an umbrella which gathers all those who were in the same hole and well to smell, taste, feel, touch and live pain and abhorrence in their real sense and literal meaning. Many different theories, thus, were born from the bitterest groans, provided by a variety of philosophers, writers and anthropologists such as Homi Bhabha (1909- 1966), Edward Said (1935–2003) and Gaytri Spivak (1942-2003) .

Therefore, any postcolonial theory aims most of the time are to deal with what gathers between the master and the slave, the native and the colonizer, the East and the West. And since the gifts of the imperial civilization were unable to produce a theory to free the prisoner bird. Ashcroft et al (1989) claim that the post-colonial literary theory: “emerges from the inability of the European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing. European theories themselves emerge from particular cultural traditions which are hidden by false notions of ‘the universal’”. Therefore, post-colonial theory is born out of the colonized people’s strong emotions, extreme hurt and their deep attachment to the soil and homeland besides. Frustration, challenge, desires, sadness, panic, hopes, and fright were the main motives of the chariot, the aim for new breath of life and future full of enlighten and real humanity. They were a pure belief that can be realized sooner or later through genuine literature. John Lye says: “Post-colonial theory deals with the reading and writing of literature written in previously or currently colonized countries, or literature written in colonizing countries which deals with colonization or colonized peoples” (1997). Resisting the colonial agenda, thus, and the unbelievable fallacies was a permanent feature in post-colonial literature.

In this context, major concern in the literature of the colonized was also about articulating the “Other”, who was sinking in myriads of questioning, seeking their authentic identities and reclaiming their roots and originality in the face of inescapable Otherness and primitivism. Duncan Brown makes this issue “very clear” by claiming the fact that though the endeavor to “silence the Other”, “the colonized have continued to speak, often in unofficial ways and from unofficial spaces, but also from the centers of their societies”(Chew and Richards, 2010), and though they were from different geographies, they connect the plurality of their voices against the act of creating buried liberties .

The philosophy that originates from this theory is in fact very far from focusing on the past status and ambiguities. The darker spot in the colonized mind in terms of dispossession and uprootement, but the emancipatory politics are against the present realities and its major consequences from that dark past. Therefore, the focus of this

struggle is highly related to the present when the colonizer declares his “obsession” over these lands. Postcolonial theory, therefore, deals with ;“the problems of transmuting time into space, with the present struggling out of the past, and, [...], it attempts to construct a future” (Ashcroft et al , 2002). The neo-colonial period, which is still growing from the same womb of colonialism, and from the same plant’s root, whose agents are still burgeoning through profit, domination and exploitation in different fields and areas becomes the headline of the post-colonial theory .

Moreover, identity issues and national cultures are major problematic and important questions for post-colonial theory, dealing with heavy inherited bags from the colonial legacy, such as the impurity in one’s origins, traditions, language and even the way of being and belonging to roots and origins. In this sense, Elleke Boehmer (2005) said , “ Any piece of writing is a product of its time, [...].for the present it will suffice to say that identity was not by any means the single problem which occupied the minds of those who sought to dismantle empire. But it is one that still draws particular attention”. The post-colonized people’s original selves have been robbed, stolen and embezzled in the frame of hybridity. As a result, these people become nothing more than a fragmented state, separated into smallest parts representing devoid of a unified self. Thus, the fundamental issue for the indigenous people is the fact of ignoring their roots, sharing the sense or the feeling of inferiority, shame and great lack of confidence. The main shameful point is that they ignore who they are and where they come from or belong to (Hall,1997). They show mixed features and characteristics of their own cultures and the Western culture, and this is referred to us by “the in between” space where one can raise issues of “ hybridity”, the ‘third space’, and can speak at the same moment about the self and others(Homi Bhabha ,1994).

Therefore, among the main concern of post-colonial theory is negotiating a national identity, which becomes split, torn-halves, fragmented, rootless and dislocated, dealing with the colonized culture too associated with the strong rootedness to the nation, its richness, prestige and uniqueness. As Blum Douglas (2007) has claimed, it is under the roof of postcolonialism that “nationalism lunche[d] its most powerful, creative, and historically significant project: to fashion a “modern” national culture that

is nevertheless not western”. This national culture has been one of the most contentious issues in postcolonial discourse and gives the concept of belonging and unity a positive valence and a wide currency.

On the other hand, the concept of the “Other” occupies a soap opera in post-colonial theory. Therefore, one of its ultimate agenda is to break the major artifice and the forged fabrication that nestled longer in the colonial settings, context, perspectives and desires. Boehmer (2005) explained this issue by postulating: “self-identity is constituted within the gaze of another”. The colonizer considers his tricky stereotypes and racist connotations as a refugee and a searing outlet to create unreal space for the Other or the belonging to “the forest of barbarism” and what McLeod John (2000) calls “lower ranking in the colonial order of things, a process we can call colonizing the mind”. This kind of accumulation leads absolutely to the revival of invisible ground for identity construction, including personal alienation, a high degree of in-betweenness and of course, the great obsession of uncertainty in one’s “I” and self-esteem. One essential ingredient of post-colonial theory, thus, is to liberate the post-colonized subject for not accepting automatically and without hesitation the marginal spaces.

The key texts in setting up post-colonial theory are Edward Said’s *Orientalism* (1978) and *Culture and Imperialism* (1993). Said views that the depiction of the colonized culture as alien, barbaric, primitive, inferior and savage as being totally wrong and mere a Western invention. The Europeans judgments did not start from a reasonable logic, rational belief or what is real or viewed with the “real” eyes in the Orient lands, but it was a great European dream and a wrongly perceived illusion emerging from the West’s hopes and plans to devote these distinct lands for their luxury and higher status. In this sense, Leela Ghandi (1998) states: “Orientalism is the first book in which Said relentlessly unmask the ideological disguises of imperialism”. Post-colonial discourse was the outcome of several theorist and writers such as Edward Said, Frantz Fanon, Gayatri Spivak, Homi Bhabha, Aizaz Ahmed, Bill Ashcroft and Ngũgĩ Wa Thiong’o.

Many post-colonial feminists as Jean Rhys, Nawal El Saadawi and Mahasweta Devi , expressed their disapproval and harsh disappointment towards post-colonial theory as being definitely a masculine subject. Therefore, much work was implemented to give rise and birth to the post-colonial feminist theory. The latter shows the same resistance, challenge and concerns with nation rootedness and major interests in identity dilemmas as well as post-colonial theory. So, to what extent does the colonist's hand affect the post-colonized men's identity construction/deconstruction?

1.3 Postcolonial Identity between Construction and Deconstruction

The term identity is problematic and a major issue in many debates. It is defined by many scholars differently: According to Hogg and Abrams (1988) Identity is "people's concepts of who they are, of what sort of people they are, and how they relate to others", while Jenkins Richard (1996) "refers to the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities". However, post-colonial identity is highly problematic since it is associated with history, the past, pre -colonialism and colonialism; a very complicated process that is viewed from different angles by post-colonial researchers and theorists. The colonized's identity was always designed , shaped and dominated by the colonizer, while this colonizer prevailed the world by designing an ideal identity as "a room for his own". Natives find no place for themselves in this world except under an "imperial identity" as a "snake's venom" that enveloped them according to Bongie Chris (1998) in a "pain to which we are resigned". Identity, thus, is a broad cultural approach and issue in time and literature and a heavy burden held by every postcolonial writer.

The act of colonization for the imperial project was never limited to exploiting the colonized people, lands and resources, but the worst, it passed this evil practice to a severe colonization that is "clearly" seen in pinning the post colonized mind, body and identity in a fixed, and immutable cage. This trick device that is based deeply on unchangeable stereotypes is one of the major cunning and artifice that the colonial settings, texts and even beliefs were based on. The perpetuation of the metropolitan

enterprise in constructing such stable premises and the fact of believing it as an objective and universal truth created no room for the colonized subject. On the contrary, it limited this space between the borders of domesticity and subalternity, being usually pinned between the points of savagery and barbarism.

Therefore, in the eye of the colonizer, the colonized subject cannot surpass these drawn agenda and spaces. But, one may wonder, thus, on which parameters have all these worst' connotation been built? It is from the colonizer's reasoning, norms or power? However, the national identity was one of the major challenges and combat of the postcolonial theorists and writers, as they were surprised to see their identity fragmented and highly forged under the colonial practices and discourses. While Fanon (1961) (5) urges the colonized people for the necessity of "une pensée neuve" for self-recognition and self-identification, Poalini Albert (1999) claims that; "... postcolonialism replaces them with an "alternative vision". This is particularly the case for "indigenous peoples" in (India, Africa) who are able to challenge European perspectives with their own metaphysical systems". The post-colonized man finds himself always in the column of the "Other". Identity, therefore, was the main ingredient and the bread that feeds post-colonial studies and subjects and enriches its dishes and cups with the smell of ambition and defense.

Under the venom of imperialism, "Otherness" becomes the ghost that haunted the mind of the post-colonized man every moment and a while. Thus, seeking an authentic identity becomes a sacred duty and a heaviest burden or responsibility for everyone belongs to the "land of exoticism". Orr Leonard (2008) states ;" Question of national identity affects anyone brought up in the shadow of imperialism". Homi Bhabha comes to deconstruct and revise the colonial approach, rising a "clear" doubt about the fixity and the stability of the post-colonized subject within the margins. He said (1994) "colonial discourse produces the colonized as a social reality which is at once 'other' and yet entirely knowable and visible". Bhabha, thus, displaces the colonial fabrications which equate "Otherness" with the native's culture.

Stuart Hall (2000), moreover, makes us think of identity as a "production' which is never complete but always in process and always constituted within, not outside,

representation”. Bhabha’s response was by opening new debates over the colonial philosophy of fixed systems of signification that become essential components for the post-colonized subject. Bhabha destabilizes the colonial claims that fix and mute the natives in a closed circles through fallacious stereotypes. For Bhabha, identity is usually reconfigured, negotiated . It is always in construction and deconstruction: the main proof is introducing the theory of hybridity as a new space of “in-betweenness”. This space proves according to Bhabha (1994) the fact that identity is sliding an shifting between the points of similarity and difference.

Bhabha’s focus was on the main sides that makes the colonizer and the colonized in the same line of resemblance and the same pot of ambivalence. He defines mimicry as “the process of transmitting of all or half of the colonizer manner by the colonized as ‘almost the same but not quite’” (Bhabha, 1994). The colonized people repeat, imitate and copy, giving a new identity to themselves, which is similar but not totally the same to the colonizer. Many contradict and ambiguous issues will be shown as a result of this imitation, and that is what Homi Bhabha called ambivalence. Therefore, hybridity can be born through the process of mimicry. Bhabha argues that ‘the third space’, which means that hybridity is a dialogue between cultures that “challenge our sense of historical identity of culture as a homogenizing, unifying force” (Ibid,37). Bhabha’s reasoning, therefore, scatters every dispersed colonial seed by putting the colonizer and the colonized in the same sewing machine for a shared design and dress where the great similarities between them emerge. Ambivalence, mimicry and hybridity are common characteristics and the same liquid drunk by both of the colonized/ colonizer. These features put both of them in the same components of identity. Therefore, the line of resemblance and the same pot of ambivalence disseminate the sacred theory of the foreign rule that every zone from our geography is “the Other” and “the subaltern”. In this way, in which Homi Bhabha’s dialectic deconstructs the colonizer’s lies that associate the natives with exoticism and suggests to everyone the relativity of everything comes from Europe.

While the whites represent the instrument of tyranny and oppression, the black is the device that absorbs the white’s poisoning. What leads both of them to be far from

any fixed feature in their being. In this way, the native designs a new space for himself that is nearly next to those who design a space for him in the periphery. In his text: *The Location of Culture*, Bhabha aimed to create a new way of viewing or describing the identity of selves and others. Bhabha says:

It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experience-literature, art, music, ritual, life, death-and the social specificity of each of these productions of meaning as they circulate as signs within specific contextual locations and social systems of value. The transnational dimension of culture transformation-migration, diaspora, displacement, relocations-makes the process of cultural translation a complex form of signification. The natural (ized), unifying discourse of nation, peoples, or authentic folk tradition, those embedded myths of cultures particularity, cannot be readily referenced. The great, though unsettling, advantage of this position is that it makes you increasingly aware of the construction of culture and the invention of tradition

(Bhabha Homi, 1994:274)

The post-colonial author and theorist of *Orientalism* on the other hand, Edward Said, focused on the sensitive differences and the binary logic that fosters a severe hierarchy that puts the colonizer and the colonized in opposite directions, uniforms and even content, leading to a fundamental classification and an essential distinction between center/margin; civilized/uncivilized; metropolis/empire. As Said (1978) puts it: “Orientalism was ultimately a political vision of reality whose structure prompted the difference between the familiar (Europe, West, ‘Us’) and the strange (the Orient, the East, ‘Them’)”. Thus, “the colonizers saw themselves as the embodiment of what a human being should be; the proper ‘self’, native people were considered as ‘Other’, different, and therefore inferior to the point of being less than fully human”(Tyson, 2006). Said rises a high consciousness by saying that the column of the “Other” should not be taken for granted, but this Other has to find an authentic space next to those who put him in the margins. The colonizer’s evil thoughts, practices and ideologies have stronger effects on the colonized man identity. Thus what about post-colonized people in diaspora and the diaspoan identity; do they submit to the same wall of the Other? What triggers and arouses their identity construction: is it homeland or the host society?

1.3.1 Diaspora/Diasporic Identities

The concept of diaspora refers to human's mobility, instability, movement and migration from the boundaries that they consider as homelands to other parts in the world which are considered as host lands. This mobility does not mean exactly the transfer to one place, but it is considered by many researchers such as Safran and Cohen as geographical dispersal and scattering which may subject to different cultural systems of these lands. The dispersion of these people from their homelands to the host lands will be accompanied by the form and construction of new identities under a total diverse set of conditions (Hall,1997).

The main example of diaspora can be seen in the huge dispersal of the Jews, Armenians, Palestinians and Africans. The Africans, for example, were obliged to leave their lands and severed their families, children and parents to be the machine that works days and nights for the European's pleasure and high status. The number of the Africans transported to the Americas was uncalculated and the transportation of myriads of human beings to very far places in the world was outside the Africans' will and desire. Therefore, the African's dispersal explains "clearly" that diaspora can not be always voluntary, but it can be under forced conditions.

Cohen Robin (1997) explains to us that diaspora or human's dispersal is not spontaneous and without any previous causes, but it comes under different purposes and reasons; labor diaspora such as the Indians and the Chinese, trade diaspora such as the Chinese and the Lebanese, imperial diaspora like the British and cultural diaspora like the Caribbean. Diaspora, therefore, gathers all those who find themselves scattered from their original homelands across the globe, to other unknown territories, missing the sense of polity and nation. Wars and religious conflicts, especially are the venom that make these people between the toxic of exile and the knife of alienation. Consequently, diaspora members will be highly wrapped in a great sense of loss. Displacement and the strong feeling of deprivation and longing to their homelands may touch every dispersed seed disseminate to the world's spots and corners. The emotional tableau of nostalgia is inevitable for the diaspora members, leaving friends, family, the smell of the land and

the food of the culture are the main paintings that diasporic members may experience and encounter at any moment and a while (Hall,1997).

Diasporic members let their flesh and blood and, settle new territories with different contexts in terms of language, religion and tradition. The wide contradiction that they may encounter pushes them and their minds to explode consciously or unconsciously in front of ambiguous questions that situate them in the ineffable big column of loss and ignorance to the self and roots. The main question is: who am I? Where do I come from? Where do I belong to? Therefore, between different pots, areas, ambiguities and contexts; diaspora members build their identities which represent a heavy question mark that requires a thorough investigation of a considerable research. The newly born identities should not be ignored or neglected: diasporic identity represents a process that “they must discover, excavate , bring to light and express” (Ibid,393).

Most scholars such as Michael Di Giovine and Cohen Erik, therefore, think of the centrality of the homeland as a real nestle to identity construction for diaspora members. Homeland as the main pillar grows stronger and stronger in their minds and hearts, still being reminiscent even outside its borders. Homeland is a closed circle for diasporas where they cannot leave outside its limits and confines. They are still stuck with every moiety of soil, air and water, and their wide connection with their past , history and ancestors are the key secret and the major basis in constructing “the self” and “who am I”(Cohen,1997). So, if homeland does not exist in reality for diaspora members, diasporisation itself is born from the womb of trauma, the heart of wounds and dramatic pains.

Therefore, the formation of diasporic identity is highly based on the notion of homeland and the strong connection to the place of origins. The powerful desire or the attempt for returning homeland is extremely a stable myth and permanent belief for diasporic experience. Diasporic identity is constructed gradually through the emotional attachment to homeland and the robust spiritual presence in it. As a result, the interpretation of this affection and sentiments can be represented through the perpetual expression of the homeland’s culture. Members of diaspora are always seen from the

window of preserving retention, memory and myth about the square where their roots are wedged .So, a common consciousness is born towards every part that represents their homeland (Safran William , 1991). They maintain their aggravating presence in their homelands though being totally physically absent from it. Though their bodies are put in a diverse context and relocated from their origins, their minds are deeply tied to the corners of their motherlands, to their ancestors, their customs and folklore, which they always insist to reflect while being outside the circle of these poles (Chen,1997).

Skrbis Zlatko (1999) on the other side, explains to some extent the meaning and the significance of the homeland for diaspora members does not mean its existence literally or it can be seen with the real eye. But “ it is a construct and imagined topology”, a designed map in their minds. Its keys and guide are enough to trigger and arouse the deep feelings of eagerness, nostalgia and a strong yearning desire to mobilize every event that takes part in their past, from happiness, sadness, every good or bad memory which are a long vein circulating in their body. Homeland is not always geography, but it is the oxygen that depletes blood towards their hearts and their past. The solid relationship they develop between themselves is a strong metaphor and a real symbol for belonging and connecting to their roots. It is a great trope on their origins and soil. It is a bridge that mitigates the hurt of diaspora and the hostile milieu, strengthens their closeness and awakens the harms of captivity, colonialism or enslavement which are a major reason for being scattered (Safran,1991).

However, the focus on the centrality of the host lands for the construction of diasporic identities has its own essence since this country is a place where diasporic members are situated now, where their bodies and minds are fixed and relocated permanently , where their present is newly relocated. Therefore, host land’s agency is a primary factor in the figuration of diasporic identity. The host society is the new flag of their polity and a new place of being , a fundamental surface that permits these people to communicate, meet and interact with each other, and with their lands of origins and the new generation they encounter in the host country . Therefore, the process of integration and the connection to the host lands is more than the homelands since one cannot be established in a new context and will be stuck completely to his traditions,

culture and origins. But consciously or unconsciously they are going to confirm their settlement in the host society by adapting themselves with the mainstream culture (Hall,1997). Most identities are subject to some norms and are previously identified categories, thus, what about the identities that are out of the designed standards?

1.3.2 Fluid Identities

While lesbian and gay studies challenge the notion of normative sexualities, focusing largely on the question of homosexuality and putting the questions of gender (man and woman) and homosexualities in the frame of a general category, queer theory comes to deconstruct, displace and denaturalize every concept of an identity-stabilizing category. Queer theory opposes gay and lesbian studies by widening its investigation to all forms of sexualities and behaviours, including in this sense normative and deviant categories. It opens all the doors of skepticism over identity construction and proves redefinition and renaming as it is meaningless to fix standards and norms to all sorts of individuals.

Challenging heterosexuality with homosexuality leads to another category, which includes male, female, masculinities, femininities, transgendered people, transsexual people, same sex desire and other sex sexual practice. Alexander Doty (1993) uses queer to describe "the non-straight work, positions, pleasures, and readings of people who either don't share the same 'sexual orientation' as that articulated in the texts they are producing or responding to (the gay man who takes queer pleasure in a lesbian sitcom narrative. for example), or who don't define themselves as lesbian, gay, bisexual (or straight, for that matter)". The Queer theory comes to deconstruct the existing categories of gender and sexual orientation, considering that these categories should be displaced, renegotiated and re-identified. If we accept these standards and subjects, this leads us to interrogate about the other multiple identities: are they reckoned? Are they put similarly and equally in the same column of one monolithic category? Or should they be collapsed from the given parameters?

Queer theory sees that if things submit to this logic of calculation, this means that the imposed norms in our societies oppress some individuals who have no access to the

hierarchical binaries drawn by the society's framework. The Queer theory, thus, believes strongly that identity categories construction are neither innate or biological, nor stable and fixed, but it offers new concepts on gender and sexuality as being fluid, unfixed and changing, constructed through cultural regular discursivity, allowing people in this way to situate themselves in different contexts and times.

Through Judith Butler's performativity, the idea of sexuality as an essentialist category, determined by biology, social norms and standards of truth and reality becomes strongly declined and collapsed. For Butler, sexuality itself is a complex term and concept and requires lot of codes, forces and forms of individuals. Their interaction at the end may define what is normative from deviant at a given time or a period. Gender for Butler is doing, rather than acting, repeating and performing regular myths of masculinities and femininities, Judith Butler (1992) says "Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being". Gender according to Butler is also not very far from the fluidity of sexuality.

1.4 The Ghost of Colonialism /Imperialism

A simplistic definition to colonialism is to establish the white man's body, eye and brain in the colonies in order to put all lands, resources and people in the hands of the empire. Thus, the "sun will never set on" the European's spots and will never shine on the colonies skies. Others go so far to bring their education, language and culture, making it possible for individuals to see how much humanity and civilization are exclusive on the Europeans and how they rise their access to them through subjugation. It was a moral duty, thus, to Christianize, to bleach and to eternalize the submission of "the Other" to "the Self".

Through the process of colonization, the soil which is produced by people's wants and desires, is highly contaminated by the colonizer's wickedness. The home which promotes people's decisions and happiness positively by uniting passions and sentiments, is becoming negatively ruled through another process of restraining, slicing

and killing voices. The land which encourages love, brotherhood and reunion, becomes degraded through suppression, swords, fire and distinctions. The land is a patron, friend and a protector. The colonizer is a punisher, murderer and evil. So, if our countries are a blessing heaven in their worst state, for when we experience pains or when we are exposed to the same wounds, the colonizer is necessary and inherently evil in his literal meaning; an intolerable one, colonialism, is like a garment and a dress that covers the colony's body and extends to their legs, is the badge of heightened calamities and lost innocence, where the palaces of criminals are built upon the ruins of the bowers of paradise.

The concept of expansion, therefore, is not limited only to the colonized territories but also to their minds. The difficulty of the term is in making it equivalent, having the same connotation to imperialism as both of them highlight the philosophy of the conquest, in political and economic side. While both of them signify and refer to different ways of practicing power whether through being a permanent settlers in the colonized territories or through indirect strategies and mechanisms: From "savagery", "barbarism" to "civilization". This is the Western process or theory in establishing settlement, though it does not prove usefulness in justification. The sole stem that reconciles those different stalks of imperialism and colonization is the chant of "mission civilisatrice", which obliged the inability of these societies for self-government.

Child and Williams suggest that a wide distinction should be designed between imperialism and colonialism. Thus, they view imperialism as: "the extinction and expansion of trade and commerce under the protection of political, legal, and military controls". However, they regard colonialism as the machine or the process of "the settling of communities from one country in other, usually in a conquered territory" (Young, 2001). Imperialism according to young (2001); "operates as a policy of state, driven by the ostentatious projects of power within and beyond national boundaries". On the other hand, "colonialism is analyzed primarily as a practice by which colonial rule binds her colonies to herself, with a "primary object of promoting her economic advantages"" (Nkrumah Kwame, 1973). Other plausible definition is given by Ashcroft et al (2002) who use the word colonialism to refer to "'civilizing' task involving

education and paternalistic nature”. The natives were surprised, thus, at a certain point in history with stormy clouds from distant points and corners from the world, attack their homes suddenly to sow a real civilization, to grow flowers instead the wild thorns, to seed whiteness and transparency instead of blackness, to open all the doors of paradise instead the hell that makes them sink in the aches of savagery and barbarism.

Therefore, the native’s hopes, dreams and desires raises day after day with a kind colonization eager to distribute the natives veins with a renewed energy of civilization, with higher sense of sentiments and human values. Apparently, the natives choose to open their eyes in the face of “magical” progress, enlightenment and genuine advancement in culture and life that would pave the road of equality, law, ethics and the real sense of liberty. But, the natives’ eyes were soon closed with dark images of a civilizer who kills, punishes, tortures and imprisons. It is a new company of deception, a toxic of decent and an enterprise of ignorance, darkness and slavery, a new machine of death, brutality, humiliation and crime, a real civilization where savagery and barbarism reach the top of dirtiness. Thus, the “white man’s burden” is where human values were drained and atrophied and, therefore, the equation of colonization with civilization affirm neatly the poison and the malice of “Europe as a real enemy”.

During the so-called civilizing missions, the indigenous cultures were the imprisoned broadcasting which was obliged to stop twittering and recording its chants. These cultures were under the mercy of the unknown fate of the European rule. They were usually between the hammer of marginalization and the anvil of suppression; being highly sidelined, and deeply denigrated by the hand of the “lord” who claimed his superiority, uniqueness and originality in knowledge, and declaring that he is the only master who deserves existence. These colonizers misled themselves by dictating wrong justifications for their sinful project so that the sense of shock would be totally absent in front of the whole population. They often dare to classify these newly settled territories in the column of societies existing “outside the world’s memories and histories”; unable to speak, walk, think or realize any simple step without their clever brain. Thus, the action of civilizing “the barbaric forest” and “the handicapped” who has no ability to function physically, mentally or socially, was by a quick leap of brutal

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violence that leads to crippling traumas against those who hold up the label of resistance, creating a large space for the marginalized that was highly wrapped and united with an acute sense of exile, rootlessness and alienation.

Colonialism, thus, has been a feature of human's history. It has existed many centuries ago. It has brought many countries into subjugation and deprived great many people from their humanity under the exploitation of lands, resources and people. Enslavement, indentured labour, torture, migration and dispersion. The loss of human's dignity under another "sub-human" obliged many people to lose their lands and places that they considered as mother home under the fierce treatment of colonial practices and the bullet of the civilizing missions. Nandy in his book *The Intimate Enemy* states two forms of colonization: physical colonization is the sword that reap properties, territories, wealth, resources and every inch of the colonized lands. It is based on economic greed and profit, while the second, is the benevolent tool of good will that claims its authority in civilizing and sophisticating the primitives, the savage and the Other since the latter misses lot of issues of morality. He comments on this invisible side of civilization as:

This colonialism colonizes minds in addition to bodies and it releases forces within colonized societies to alter their cultural priorities once and for all. In the process, it helps to generalize the concept of the modern West from a geographical and temporal entity to psychological category. The west is now everywhere. Within the west and outside: "in structures and minds".

(Nandy Ashis, 1983:12)

The colonized culture was not far from the great project of colonization, but it was between the colonizer's teeth and claws since it witnessed a real dislocation and dispersal, losing most of its components and original ingredients under the great moral duty of the "civilizer". Roy Depankar (2010) refers to the fact that colonialism is specifically an attack against culture and a process that freezes every component of the native's nation. He said:

Any colonial rule involves a systematic and ruthless attack on the culture and heritage of the colonized race. This often results in a total loss or at least maiming of the sense of 'self' for the colonized people. The masculinist self of the colonizer labels the self of the colonized as "effeminate". In reaction to this, the nationalist consciousness of the colonized people often tries to replicate the macho virility of the colonial masters in an act of fashioning a nationalist self"

(Roy Depankar , 2010:385)

Though colonialism and imperialism differ in their names or meanings, they are embraced under the same disguise, and under the same banner of civilizing the uncivilized, implementing the idea of natural humanity that is not a natural right for the Other. On the other hand, the fierce campaign of the colonizer proves that between the borders of colonization and civilization, myriads of painful stories of innocent children, men and women were born. Immaculate humans have been instilled with the poison of inferiority, amnesia and shame, and at any moment, the tragedy demonstrates that between the two worlds of colonization and civilization, there is an infinite distance similar to the parallel lines who never meet .

1.4.1 Another Evil of Neocolonialism

Colonialism's meanings and reality are full of bad descriptions, worst connotations and full of sinister adjectives of homelessness, exploitation, deprivation and dehumanization. Therefore, one of the major questions that still surround the native's mind is that: does imperialism end really? Is the departure of the colonizer and declaring the colonies as independent enough to feed the insatiable appetite of the evil, especially that many years ago were insufficient for exploiting, profiting, to plunder and loot? Is the hoisting of the flags of independence synonymous to the exodus to the colonizer's brains as well as their bodies from targeted geographies?

In fact, the colonizer's dream for supremacy and their economic interests have not been ended yet. Their greed, dreams and hopes to dominate the less developed countries are still burgeoning from the same Western's veins. Therefore, the logic of selfishness and voracity is still an endless desire though the shrills of liberation raise the mountains and the hills of the subalterns. Though the post colonized got hoisted "flags

of independence” in exchange with their dark past, this does not mean an economic independence or an attempt to repair that “exclusive past” covered by the stamps of the occupiers. Imperialism as a concept and colonialism as a practice are still revealing in a new form called “neo-colonialism”. Colonialism today becomes an old fashioned and torn halves garment while neo-colonialism becomes a new portrait of another new risky stage of an old dish of the same ingredients to the main plate.

While Altbach Philip (1995) regards neo-colonialism as “partly planned policy” and “a continuation of the old practices” (6), Young (2001) refers to neo-colonialism as “the last stage of imperialism” in which the once-colonized lands are out of the inability to deal freely or dominate independently their economy as if they are between the mouth of the colonizer even after the country gained its independence. Another plausible perception was provided by Dirlik Arif (2000) who says Neo-colonialism is “where a colony had already achieved formal political independence but still could not claim full autonomy due primarily to economic but also ideological reasons”. During the neo-colonial period, the previously colonized states will be under control and domination.

Therefore, directing the neo-colonial state may take different forms. It can be represented through the control of the imperial power’s troops of both the territory and the government of these states. The ghost of neo-colonialism can be seen clearly through the economic exploitation and huge monetary control over these states. Moreover, the hunger of the colonizing countries has not been satiated yet, but the colonized countries are transformed completely to great markets for the imposed manufactured products of the strong nations.

Thus, though neo-colonialism holds up a different meaning and concept in comparison to colonialism, especially when we give consideration to Dirlik definition (2000) to colonialism as “the political control by one nation to another nation or of a society striving to become a nation”. Neo-colonialism stage is highly likened to colonialism in post-colonial worlds and implies the continuation of the exploitation of resources and raw materials. The powerful nations continue to dominate the less developed ones by imposing economic, financial and trade policies, which means unimagined total presence and governance are imposed and interfered by stronger

nations. Therefore, neo-colonialism holds the same goals, principles and strategies of colonialism, states being officially independent, but are still directed, oriented and exploited from outside. Neo-colonialism in the words of Kwame Nkrumah;

is also the worst form of imperialism. For those who practise it, it means power without responsibility and for those who suffer from it, it means exploitation without redress. In the days of old-fashioned colonialism, the imperial power had at least to explain and justify at home the actions it was taking abroad. In the colony those who served the ruling imperial power could at least look to its protection against any violent move by their opponents. With neo-colonialism neither is the case.

(Kwame Nkrumah ,1965:5)

During colonialism or neo-colonialism, the Other remained the victim of the colonizer's hierarchal ideology that ranks the colonized in the lowest castes. So why is the colonized deemed as Other? Can the Other be turned to the self? And who can rank people and according to which parameters?

1.4.2 The Logic of Other(ing) and the Skill of Marginalizing

The "Other" is a Western invention , a European construct and creation based deeply on a principle that allows literally classifying and ranking individuals into degrees, hierarchical castes or groups: them and us. On the other hand, the concept of "the Other" is an act or process which includes inequality, racist connotation, disparity and the sense of power relations between individuals and nations. If one group is described as "we" of course the other group who is different, is described as "they". However, the parameters of this classification is always subjecting to the powerful side, to the one who dominates, exploits and subjugates. For (Ashcroft (2000), "The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world". This "Other" is always defined in relation to the "self". Consequently, he is the one who lacks everything that the self-portrays and embodies from purity, whiteness, literality and humanity. The Other misses identity, intelligence, civilization and power. So, an infinite distance, disparity and a wide division are created between the one's self and those who do not comply the norms.

One can trace from this division and distinction that there are some people who are going to be oppressed because of their lack of access to the designed hierarchy: delegitimized in their existence, and those who embody and represent “the constructed norms” or “the drawn parameters”. Their identity is valued, superior, look stronger and better, whereas the Other that is defined by its shortcomings is devalued, weak, inferior and primitive, deemed as a prey to discrimination and marginalization. Therefore, this act is not limited on classifying humans into castes, but it considers the colonizer as the ideal who implements “the proper human/ the proper-self”, whereas, the other is usually estimated as “subhuman and savage”.

The process of imperial oppression was not limited only to the exploitation of the colonized resource, but a psychological war and a deadly bullet tied to the colonized subject in unrecognized state of “the Other”. The construction of the “Other” is a mere a European product and Western fabrication according to Edward Said. The last holds and expresses every sense of demonization, evil and bad wills. It leads our understanding clearly toward the satisfaction that the colonizer distorts realities, favors human division and legitimates his power and forged stereotypes over the colonized. Harsh process, therefore, dictates barbarism at the heart of civilization, inferiority inside the heart of superiority and contradiction inside the so-called civilized. But one may wonder here whether the parameter of dividing people is physical, psychological or another parameter that we ignore. Who sets the standards of the Other? Are the constructed agendas from the “I” /or the “eye” of the colonizer rational, logical, based on reason or are themselves a process of colonization?

M S Nagarajan refers to the fact that the standard or the parameter is always in the hand of the West. The European, therefore, the colonized has no choice except to subject to what is drawn by colonizer’s hearts and brains. In this sense, he says:

... raising the European culture as the ultimate standard by which to measure the other culture, is designated Eurocentrism which employs what is called the philosophy of 'Universalism'. European ideas and experiences were universal, the standard to follow. Eurocentric discourse is seen even in the division of the world: First World refers to Britain, Europe and USA; Second World to the white population of Canada, Australia, New Zealand, Southern Africa, and the former Soviet Russia; Third World, the developing Countries, such as India and countries in Africa, central and South America, and Southeast Asia; Fourth World, the native populations subjugated by white settlers, and governed by the majority culture that surrounds them.

(M S Nagarajan, 2012:186)

This construction /division is based neither on logic nor on reason, but it is an unreal categorization born from the enemies' deception, malice and also from their dreams and hopes in the colonized lands. Thus, this projection dislocates, disempowers and leads the native to an enclosed space of the periphery to remain a cheap object. Forever, his blackness is very important to confirm the white man's mastery and supremacy. Frantz Fanon argues in this sense:

When one has grasped the mechanism described by Lacan, one can have no further doubt that the real other of the white man is and will continue to be the black man. And conversely, only the white man is the other perceived on the level of the body image, absolutely as the not – self- that is, the unidentifiable, the inassimilable.

(Frantz Fanon, 1968:195)

Edward Said refers to the fact that this ideological construction is essentially based on complete fixity and immutability and always about what is already known. They go ahead with predictions, probabilities and unchanging stereotypes as logically constructed fixed truth that is always “based on commonly held assumptions about the Orient as a mythic place of exoticism, moral laxity, sexual degradation, political and economic backwardness, and so forth” (McLeod, 2010). One may wonder thus, if authenticity in one's identity is generalized with savagery and barbarism on the colonized. So, in which column can the colonizer's bestial sexual license, criminality and inhumanity to the natives be classified? Why is difference normalized as Other and

not as an “original identity”? And why is the abnormal part in the colonizer seen as ideal?

During colonialism, the Empire instituted a binary separation of the colonizer and the colonized, whereas the “uncivilized” was labeled as “the other”. The other is not only a question of colonizer/colonized. However, women on their turn, were astonished by their rank in the margin, their existence was always peripheral in all fields, from economy, politics, science and even in taking simple decisions. Therefore, the publication of Beauvoir’s *The Second Sex* in 1949 is also another design for the “Other”, but this time women are the body that wear its dress and men is the one who determines its colour, shape and size. Men are accorded a high status and caste on the social ladder. Men oppress women inherently by the prescription of nature in every setting and context, but women are helpless victims, constructed to be weaker and delicate by the false traditional notions built strongly by men. Thus, men design for themselves a place they are to occupy, while women are inessential and incomplete ([www.sparknotes.com/lit/Second Sex Summary.html](http://www.sparknotes.com/lit/Second%20Sex/Summary.html)).

To sum up, colonization which was considered to be the oxygen of civilization, uncivilized the colonizer himself and placed him in an infinite surface of the “Other” that is full of hatred, violence, brutality, selfishness and degrade him to the lowest degree of “moral relativism” where every human value is missed. So, what if the judge originates from the bottom heart or the depth of “slaves” and “slavery”? Is, thus, the Other really Other?

1.4.3 Orientalism as the Heart of the “Other”

Professor Edward Said is identified as pioneer, very important and influential. His *Orientalism* is regarded as a profoundly significant, architectural piece, effectual and valid work, having its sound and its weight in logic and the full intellectual history of the previous twentieth century. Said is not only a literary theorist but also a very prominent and active representative of the Palestinian people. He has hand in creating post-colonial theory, and has some influence on disciplines such as Cultural Studies,

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Anthropology, Political Science and English History. Said through his artistic piece of writing has challenged the concept of Orientalism or the difference between East and West. *Orientalism* is regarded, therefore, as a revolutionary work, a weapon for silencing the empire, attempts to dismantle and deconstruct all hierarchical distinction between people. It answers many ambiguous unquestioned points, mainly of why and how the West come to think of, understand and believe his own design, play and construction on the Middle East, who looks different in every side: his traditions, myths, color of skin, behaviors or beliefs and becomes stranger and exotic.

The European countries came from their lands, which they consider as heaven to settle either permanently or temporary in the less developed countries. Their arrival was the shake that hit the pillars of the natives' lands, the storm that scattered all their leaves by their fallacy, mistaken beliefs and veneer misconception. They describe these people with all the worst descriptions, their photography was always engraved with the mal qualifications as exotic, evil-inferior, heathen and primitive, making a strong line between two parts of the world; the East and the West, the Occident and the Orient or the Civilized and the Uncivilized. They think that they have the total right to impose their single minded thought, represent who is different, who does not have the same copy, thinking of their validity to implement their misunderstanding to people by force. In this respect, Said (1978) says: "Orientalism is a style of thought based upon an ontological and epistemological distinction between 'the Orient' and (most of time) 'the Occident', thus, very large mass administrators, have accepted the basic distinction between East and West" (88).

Thus, there is no refugee, no flight and even no possibility from the European's eternal faith and sustained beliefs for themselves as superior, rational, truthful, logical and unique in comparison to the Orientals. These crippling ideas and harsh stereotypes were engraved with complete accuracy on books, journals, political tracts and even religious sources as the sole truth to be believed. And if we wonder to see one side judge the second, the Europeans surpass this act to articulate the other and find this line of division as a high impetus to justify and give full explanation for their colonization under the banner of "civilizing the uncivilized". Said thinks that this centrality is due to the

sense of “power”. In this respect, it becomes necessary or obligatory for the orientalist to popularize the culture of the orient in every area and context.

For Said, Orientalism is a form of cultural hegemony that aims to suppress what is constructed and reaffirmed as a reality of its own and suppress the unequal relation that dominates some cultural forms over others, devising the worlds, its people and cultures into opposite parts, totally like the hierarchy of “us” and “them” is never far from the circle of Orientalism. Said’s explosion to his revolutionary work was specifically to raise a high consciousness, great awareness and the cruel and the rough inventions of the West towards the Orient. In the eye and the mind of the Occident, the Orient is very far from and powerless to progress, civilize and cultivate itself. Consequently, it needs the Occident to provide it with water to drink, air to breath and liberty to feel free. It needs the “self” to fill its emptiness and repair its breakdown. In Orientalism discourse, the Orient was highly gripped by the sense of danger and primitivism that become familiar in any settings and knowledge. Said’s Orientalism, therefore, is an arm to limit every illogical imagination and breaks every illusive deception over the Orient . It becomes an eternal argument and compelling piece of aesthetics to open new debateful dialogues to alter our minds over man-made fixed theories whatever criticisms have been tried to say. Said (1978) gives a brief view on his work by saying: “My contention is that Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the West, which elided the Orient’s difference with its weakness....As a cultural apparatus Orientalism is all aggression, activity, judgment, will-to-truth, and knowledge”. He explains how the science of Orientalism developed and how the West starts to rank the “East” in the lower column, portraying the Orientals as non-human, primitive and barbaric, shaping the Orientals according to their views, perceptions, contributing to the process of Orientalizing the Orient to link the others with them. In this vein, Said (1978) says: “Therefore as much as the west itself, the orient is an idea that has a history and tradition of thought, imagery, and vocabulary that have given its reality and presence in and for the West”. He refers to the fact that the European think that they have the right and the complete power to represent and reshape the Orientals as they like or prefer, claiming that cultures and histories are not chattels or commodities to be forged or understood by

force. He says: “As second qualification is that, cultures, and histories cannot be seriously understood or studied without their force ... To believe that such things happen simply as a necessity of imagination” (Ibid, 89).

Professor Said analysis of Orientalism is not considered as only a story of people or description of lands or a narration on how cultures are, but it is a sustained argument, eternal analysis and a real proof for why it seems the way it is, Orientalism, thus, is not far from the history of imperial conquest that Orientalizes, di-civilizes and Otherizes every human value of a unique people and forges every genuine moment in precious and worthy histories . Orientalism proves the fact that as histories are made, forged and mal written by men, they can , thus, be unmade, corrected and rewritten, and since the “East” is our property, we have the total right to control, defend, manage, direct and resist what we are and who we should be.

To sum up, the difference in cultures still has its weight, value and means a lot for humanity. So, there is no parameter to consider once culture or its values superior than others . It is a shame that in the intellectual history, men or their regions, in this world are still judged upon their geographical belonging or cultural traditions. In fact, ‘one needs to know oneself culturally in order to be in a better position to understand the Other/Alien’ (Milani, 1998) (7).

1.5 Feminism and the New Politic of Women

It is the sole ideology, faith and politics to break the belief that gender is the basis of decision making, dominating, suppressing, but exchanging power between man and woman in a society that is full of patriarchal and oppressive beliefs and thoughts. A new bottle not to be filled with male’s ideologies, but a new enlightening path to design a new road’s map that guides to one reasonable truth that emulates the fact that all people are entitled to the same rights, interests and chances of life. So, every brave woman transgressed mode in power inequalities in every sphere is “Feminism”. One can notice that the dialectics of power between the two sexes included every arena, angle and all areas of existence; family, education, work, culture, knowledge and politics. It

proves that the old stigma endured by women for many years as historyless should be over now.

The roots of feminism dated back to ancient Greece with Sappho (570 BCE), or the medieval world with Hildegard of Bingen (1179) according to (Ruether,1998). The world has known lots of women who preferred not to be in the hand of men as a remote control as Mary Wollstonecraft (1797) and Jane Austen (1817). These women are the modern pillars and the strong walls of women's movements. Thus, myriads of women strive hard, demonstrating courage, being full of energy, strength and challenge. Therefore, they walked off in a huff to advocate and call for their dignity, confidence, intelligence, strength and the basic human potential of the female sex. But, it was not until the late nineteenth century that all the achievements, ambitions and efforts for women's equal rights, were equivalent to the spirit of the time and interpreted literally on the stage into a clearly self-conscious, serious and real searing push forward. In fact, the path of feminism that marked their long absence in lot of arenas, has not been easy and fluent, but rough and cruel. The long campaign and journey have shown that feminism though barricades and thorns, makes the change and alters every fixed and unchanging belief assigned women to the margin; between invisibility and exclusion, touching every sphere and corner of human existence, widening involvement in public life and deep moral change. Feminism makes it clear for everyone that the philosophy behind the "rising sun", is not to declare war against males, but it is simply to understand that humanity is a shared sense that is not limited to one sex without another. But tasted by all individuals without regard to their sexes. Thus, as much as we recognize the importance of females, the more and more we become aware and we will understand what humanity is.

1.5.1 Feminism between Singular Aim and the Plurality of Voices

Feminism has been defined differently because of people's diversity in vision, thoughts and beliefs. It was regarded differently even between women themselves. So, if dictionaries from the emergence of feminism to post-feminism were single minded in their definition to feminism as the defense of women's rights based on the belief of

the equality of the two sexes, feminists were divergent in their maturity, ideas and of multi-thought in their expressed visions. “History is filled with bitter and an intense dispute over what is permissible for feminists to do, say, to think or to feel. Feminists are so fragmented in their opinions that the construction of a simple, modern, shared definition of feminism is very difficult” (Delmare Rosalind, 1986). All feminists in reality were under the same oppressor though their wide and different quests. Therefore, they struggle for emancipating the half of humanity, resist for the equality of the two sexes and fight against patriarchy by portraying their frame as the only true one.

According to Danna Hawxhurst (2001) and Sue Morrow, “Feminism has only working definitions, since it is a dynamic, constantly changing ideology with many aspects including the personal, political and philosophical. It can never be simply a belief system. Without action, feminism is merely empty which cancels itself out” (8). Barbara Breg defines it as “a broad movement embracing numerous phases of women’s emancipation. It is the freedom from sex-determined role freedom from society’s oppressive restrictions, freedom to express her thought fully and to convert them freely into action” (9).

1.5.2 Three Waves of Feminism

The campaign of feminism was very long and very rough to alter some basic pillars of traditions that our societies still adhere to and related with for a long time. Therefore, Feminist Anthropology included three temporal categories to cure the world’s societies from its hard irremovable mal-construction according to the feminists:

First-wave Feminism took place between (1850-1920) (10) and appears as the rising sun in a world full of “man’s tyranny” to suppress the obscurity that covers women’s light in a world that sticks them with marginalization, ignorance and deep exclusion from the social life and every thing was political. First-wave Feminism is used to refer to the late nineteenth century and early twentieth century Feminist Movements. This movement’s main concern or worry was focusing almost on obtaining the missed equal rights of women, particularly the right to suffrage (Jane Freedmane, 2002). Man

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occupies the lion share in terms of participation in all fields of life, including science, politics, economy. However women tried to fuel the fire in expanding and extending their political agendas, working conditions, equal rights and other lots of reforms in their daily lives. Since our world is built strongly on the basis of patriarchy, thus, even the research that had been undertaken by man, granted very high luck and privileged more importance to men, and ignored female's role completely in the society, associating women with margins and invisibility, viewing that women's role should be confined at home's corners as men's servers because the biological sex defines and determines the individual's roles in society. Famous feminists during this period are Elsie Claws Parson (1875-1949), Alice Fletcher (1838-1923), and Phyllips Kayberry (1910 - 1977) . Their goal was to light up the long years of sadness, sorrow and the inevitable long nights that hide women behind walls. They design the path of beginning for women to be recognized through opening opportunities, demanding equal rights for the oppressed sex and struggled highly for including women's voices in the public sphere and society. The first wave drafted the Seneca Falls Declaration(1848) outlining the new movement's ideology and political strategies.

While, a great focus was put only on their beauty, physical appearance, softness and their role as homemakers, no other side in them was given the heed and interests they have for so long ages been missing in worlds full of oppression, patriarchy and inequality. One can not neglect Black women's plight, double travail and the rigid racist hierarchies stamped for them. Therefore, very strong seed was planted by the famous activist Sajourner Truth (1883), who demanded: "Ain't I a Woman?"; Sajourner is member of the Methodist Zion Church and combated for so long against racism that wrapped the black women in black shrouds of injustice, adopted deeply in women's movement. So, black women, therefore, became in the smallest caste framed for women. These women were the symbol of dehumanization, frustration because of sexism and racism that were the title of the white man and were highly adopted and fostered by specific classes from white women. In her speech (1851) Hooks says:

.....and ain't I a woman? look at me !look at my arms ...I have ploughed ,and planted, and gathered into barns , and no man could head me-ain't I a woman ? I could work as ush as any man (when I could get it) and bear de lash as wll-and ain't I a woman? I have borne five children and I seen 'emmos all sold off into slavery, and when I cried with a mother's grief, none but jesus hear-and ain't I a woman?

(Hooks Bell, 1981:160)

Second-wave feminism stretched from 1948 to 1960 and peaked up until 1960 (Scholtz, 2010). During this wave, most minor groups who were marginalized all over the world, whose rights were basically degraded, grow in their consciousness and rise their enough maturation to gain more rights. However, the 1970s represents an important period since it witnessed many contributions to feminist philosophy (MacKinnon Catharine, 1989). These feminists continue the struggle with the same ambition , beliefs, power and protest again around women's inequality. However women's lack of equal political rights, family, sexuality and work were dominant issues (Jane Freedman, 2002). Sexuality and reproductive rights were determined areas as well as divorce law, marital rape, domestic violence, child sexual abuse, sexual assault. Women's works in the military were other important deadly rights (Humm ,1992). Therefore a strong declaim and address for "political and cultural battles over sexuality" takes place (Duggan and Hunter, 1995). This wave focuses on women's Otherness, patriarchy and oppression. Much of the movement's work was focused on passing the Equal Rights Amendment to the Constitution guaranteeing social equality regardless of sex. Feminist theory also was formed during the 1970s and continues to gradually develop with the appearance of different generations (Garry&Pearsall, 1996).

Sex and gender were not the same, but differentiated and exposed to an opened debates, the former being biological, and the latter was a social construct. Moreover, the feminist understanding to the female human, which was stuck highly with every aspect biological, has become regarded differently and with high suspicion and more skepticism. Many feminists starts to think of woma n not as sex which limits women in closed cages and invisible bodies, but they see it as gender which opens the doors to further social position, roles , behavior and cultural factors. Famous feminists of that time are Eleanor Leacock (1922-1987), Michaele Rosaldo (1944-1981) and Margaret Mead (1901-1987). This wave soar the female's flag to fuel the banner of "women's

struggle is class struggle” including women of color and developing nations. In this respect, Bryson claims:

Our oppression is total affecting, every facet of our lives. We are exploited as sex objects, breeders, domestic servant, and cheap labor. We are considered inferior beings whose only purpose is to enhance men’s lives... We have been kept from seeing our personal suffering as a political condition ...the conflicts between individual men and women are political conflicts that can only be solved collectively ... We identify the agents of our oppression as men. Male supremacy is the oldest, most basic form of domination ... All men receive economic, sexual, and psychological benefits from supremacy. All men have oppressed women...

(Bryson Valerie, 1992:184)

The key text of this wave includes Betty Friedan’s *The Feminine Mystique* (1963), Mary Ellman’s *Thinking about Women* (1968), Kate Millet’s *Sexual Politics* (1970), Eva Fedges’ *Patriarchal Attitudes* (1970), Elaine Showalter’s *A Literature of Their Own* (1977) and Simon De Beauvoir’s *The Second Sex* (1949).

Simone de Beauvoir

Simone De Beauvoir as pioneer and the designer of second wave feminists, is highly considered as the queen, the architect and the stonemason of women’s vigilance, consciousness and great awareness toward women’s Otherness, exclusion and marginalization in societies that still believe in the superiority of one and the inferiority of other (Walters Margaret, 2005). *The Second Sex* (1949) was written many years ago under lots of ambiguities about the female human, but it still remains a masterpiece of architecture where philosophy , challenge and thought meet to raise her questions. Precious ideas and assumptions combine over the strength of women’s spirits and bodies. These analyses remain the golden piece in any area and at any moment of time, as her challenge poses the problem of the consciousness of the “ Other” and the related refusal to be enslaved or packaged as a fertile ground for neglect and rejection. De Beauvoir, expresses the idea of considering women as the object and never as subject in a patriarchal world full of male ideologies. She has also referred to women as being

naturally weaker physically and mentally, being posited in debased positions by the prescription of nature.

In the *Second Sex*, De Beauvoir questioned how women found themselves in the lowest degree on the social ladder, in societies based on traditional false notions where men are “the judge”, “the rulers”, “the subjects” who “objectify” and the first responsible in embedding their pillars and thoughts through defining and determining women in relation to them. In this sense, she states:

Now what peculiarity signalizes the situation of women is that she—a free and autonomous being like all human creatures—nevertheless finds herself living in a world where men compel her to assume the status of the other. They propose to stabilize her as object and to doom her to immanence.

(Simon De Beauvoir, 1974:29)

The Second Sex remains the encyclopedia that offers widely every smallest detail of the origins and perpetuation of the patriarchal oppression of women. Oppression for men is the magical power that will put women of the entire world under their feet. The need for oppressing women according to her, is essentially inherited : born from the innate character of human beings and their desire to dominate, suppress and lead. Consequently, De Beauvoir fostered and urged all women to raise their consciousness and awareness to act all together in shaping a new destiny that holds optimistic future, rejecting to be treated as objects.

For de Beauvoir, gender is a construction, she thinks that the roles associated to women are not given to them, but they are constructed through fallacious stereotypes. They were taught to be in the margin, they are taught to be in the periphery, to symbolize the second sex and to be wrapped in the “bad faith” where their freedom to take decisions and express free identity are almost absent. Women’s roles were confined to the house to serve men’s needs and take care of their children and their housework. Therefore, men, consequently, had more and complete freedom to shape all social, intellectual and political norms and systems of thought and, thus, they devoted their activity, energy and time for setting up the red carpet for a new civilization. All the institutions of Western culture, then, were shaped, drawn and determined by men from male’s mind, ideology

and perspective. Women were given no value and have been confined to a marginalized position in society.

De Beauvoir also points out that the Western society is largely built to perpetuate patriarchal ideology and women have been kept in an inferior and lower position. This persistence of patriarchal ideology throughout history has, unsurprisingly, allowed men to assume that they have the right to preserve women's state in a subordinate position. Many women, hence, have believed and adopted this position, and thought the caste of superiority is limited to men. Consequently, both men and women allow patriarchy to be framed and engraved in people's minds. With her most famous dictum in *The Second Sex* (1974), "One is not born, but rather becomes a woman", de Beauvoir declares that there is no pre-established female nature or essence. Women according to her are the product of civilization, in her own words "it is civilization as whole that produces all creatures". In *The Second Sex*, De Beauvoir also claims that women have been alienated from their bodies and they have been fixed in house's corners, confined to traditional roles of wife and mother. She asserts that there is no essential femininity that is predetermined by biology, focusing on how this femininity has been counterfeited, forged and conceptualized and how women became nothing in this society except as the "Other". She observes:

For him (man) she (woman) is the sex-absolute sex, no less. She is defined and differentiated with reference to man and not he with reference to her, she is the incidental, the inessential as opposed to the essential. He is the subject, he is the Absolute-she is the Other.

(Simon De Beauvoir. 1974:16)

Women, in other words, are seen as natural biological objects and a category without any distinctive existence or identity. All areas of life make them linked to men. She writes:

They [women] have no past, no history, and no religion of their own. They live dispersed among the males, attached though residence, homework, economic condition and social standing to certain men-fathers or husbands-more firmly than they are to other women. If they belong to the bourgeoisie, they feel solidarity with men of that class, not with proletarian women, if they are white; their allegiance is to white men, not Negro women... The bond that unites her [women] to her oppressor is not comparable to any other. The division of sexes is a biological fact, not an event in human history.

(Simon De Beauvoire, 1974:19)

De Beauvoir, thus, considers that gender is a social construction and neither innate nor biological. Woman is not born readily formed but is progressively and slowly shaped by degrees from her upbringing. Biology, thus, can no longer determine and dictate what makes her a woman. Every woman learns her role and duties from all categories found in the society and not from nature that uses to define her.

Moreover, woman's bodies have also been defined by false patriarchal notions and norms. She also considers that the passivity of the female body is created by those who choose to oppress women by the patriarchal image: "they design it", "they fabricate it" and "forged it" through fallacious pictures. Thus, these images are accentuated with gender myths and stereotypes. Woman's body, thus, is treated as a mere object, objectified by man. As a result, women's bodies are always defined by patriarchal ideologies that put the societies balance in the hand of men and no one else.

In conclusion, *The Second Sex* remains the light of any confusion that displaces the darkness of patriarchy, women's oppression and Othering. Simone De Beauvoir's *The Second Sex* remains also the starting point that paves the way for women to be conscious and aware in understanding that men find women as suitable bottles to be filled with oppressive ideologies. The most important issue touched upon Beauvoir's study, it is to stop blaming man for being the king of the superior caste and considering him the sole agent for exploitation. Thus, if there is an oppressor, women are the main agents that permit an oppressive ideology and false notions to be shaped and implemented for centuries by their accepting and subjecting to traditional roles that confined them to the houses' corners. By wearing the uniforms of passivity, women assume a great responsibility in opening all the doors of patriarchy to embed its roots in

a fertile ground as the natural given “bad faith”. She calls women to launch their silence and inward cries against all oppressive ideologies to be fruitful in every corner and angles in this world. She insists on women not to be taught but to think of independent ways for acting and being. Freedom in one’s identity is the real candle of authenticity that traces really who we are.

Betty Friedan

A pioneer in the American Women’s Movement, wrote the *Feminine Mystique* (1963). Friedan’s main achievements were glitter for future liberal feminist movements (Tong, 1989) wherein she called upon women to refuse to tackle lower positions, inferior and marginal social roles that confined women to the cages of exclusion and neglect having no value in the society, politics or even in the construction of knowledge. She criticized the idea that women could only find fulfillment and satisfaction in their abilities through child bearing and home making. Friedan hypothesized that women are victims of false belief systems made by men that require them to check their identity not through self-decision making and the wide sense of freedom in every act and meaning, but through their husbands and children. According to her, through marriage, child bearing and domestic life, women’s aspiration had been stifled, as under this system, women lose their identities and true being. Therefore, Friedan’s book played an important role in raising the consciousness of women to question both traditional female roles, traditional femininity and to seek self-fulfillment.

Third wave also called post-feminists, argue that the 1960 and 1970s women’s requests and aims were still in their infancy following the society’s orders. Third wavers assume more responsibility for their choices, challenges, beliefs and status. Third wave feminism sprang from 1980 to the present. It has known the subversion of many constructs, especially the notion of “Universal womanhood”, body, genders, sexuality and heteronormativity and because of the growing perceived equality between men and women, many start to think that feminism becomes unnecessary (McRobbie, 2004). This wave progresses with more growing consciousness at the level of different new quests and provides independent aims and definitions.

This wave sprang from first and second waves, turning its direction to gain more rights to progress women's status in highly male-dominated and men occupied ideologies and thoughts. Third wave feminists appeared as strong and empowered, with more understanding and realizing further maturation and raising consciousness to include all the excluded forms by white feminists; "The Third Wave is buoyed by the confidence of having more opportunities and less sexism" (Baumgardner & Richards, 2000). As accompanied with more awareness in defining feminine beauty and women's role according to themselves, it rejects to be an object of sexist patriarchy.

Unlike the second wave which considers gender as cultural construction, third wave feminists show that sex is also a social category like gender. Sexual identities, thus, were redefined, and renamed since nothing is steady and fixed, even heterosexuality which was seen as the norm was highly regarded with more skeptical view especially with the incorporation of the "queer theory". Echols Alice (2002); "Queer theory calls into question the conditions by which binary oppositions (male/female, heterosexual/homosexual) are produced". Therefore, re-definition and re-naming were renegotiated.

For Judith Butler for example, in her influential work *Gender Trouble* suggests that gender is what one does rather than "being". It is a verb, an act, performance related to the body rather than language. It is rather than a noun that prescribes the sort of being, but actual deeds. For Butler (1990); "gender proves to be performance—that is, constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to pre-exist the deed". Third wave feminists open all their long doors for larger oppressed, excluded and marginalized such as the blacks, none middle class, whose voices were lost in the frame of hierarchy.

1.5.3 The Struggle under the Plurality of Voices

Liberal feminists demand equal political rights for women, as women were seen to be the machine that responds to men's pleasure and needs and not to call for independence. Liberal feminists believe that the main reason for women's

discrimination is the false notions that our society is built on. The latter holds by nature that women are naturally weaker physically and intellectually. Therefore, they believe strongly that freedom is the fundamental right of every individual though they disagree in the meaning of freedom itself. Liberal feminists see it as personal autonomy, political autonomy and living as one chooses and wants. Libertarian feminists think of the necessity to eradicate some laws that limit women's liberty and encourage other laws to grant special privileges to women. Libertarianism, according to Block is:

“Based upon the building blocks of self-ownership, private property rights... That is to say, the individual can do whatever he wants to do. In the libertarian society, he has complete freedom. Except; he can not violate the equal rights of all others by attacking their bodies (murder, rape, assault and battery), on their property (theft, fraud, counterfeiting), or even threaten such activities”

(Block Walter, 2005: 61)

On the other hand, what liberal feminists want to do is to show that all the justifications and arguments traced and drawn against women, are totally wrong and mistaken (Marysia Zallewki, 2000). Radical feminism points out the need for women to escape from cages of forced motherhood and sexual slavery and regain control and freedom over their bodies. Radical feminism questions why women must adopt certain roles based on gender and male-centered patriarchy. In this context, Radical feminism attempts to draw lines between biology determined behavior and culturally determined behaviour, insisting that the idea of natural behaviour has nothing to do with biology and sex. Radical feminists regard men's domination of women as the result of the system of patriarchy which is independent of all other social structures (Freedman, 2000). They also consider that women's oppression is born from male capitalist hierarchy (Clifford, 2001). Radical cultural feminists perceive sex as male priority and domination and heterosexual's sexual relations are characterized by an ideology that put men as subjects and masters while women are as objects and slaves. Thus, they propose separation between men and women, repudiate all sexual practices that favour male violence and turn to lesbianism.

Amazon feminism supports physical equality and opposed gender role stereotypes that design some characteristics as inherently masculine or feminine. Gender feminism

excluded men from women's issues and refers to the embedded discrimination in the society that is based on associating women with weakness and passivity, representing the emblem of victims. One can trace uncountable and myriad of voices, each is celebrating, defending and struggling for an idea or ideas. However, each voice has its own chants, belief, points of views. Yet all mingle together under the same banner and the same challenge, i.e. "struggling against women's oppressions".

1.5.4 Black Feminism and Different Sorts of Oppression

While feminism struggled for the human potential of the female sex, not all women were embraced under its umbrella. White feminism generalized women's oppressions and patriarchy to all women as if the black females were in the same ladder of sufferings and darkness with their white counterparts. Black feminism was born from the fierce experience black women were enveloped in to voice loudly without hesitation all their concerns. These muffled women were/are still struggling with all sorts of racial and sexual oppressions; especially in the Women's Movement and the Black Liberation of 1960s. Therefore, in addition of being female, blackness includes a multiple hazard of identity (Hill-Collin, 2000). Showalter (1997) points out that the black woman is "the other woman, the silenced partner". What makes this female in the cage of "the Other", is the fact of being disregarded by all classes. White females and black skinned men had never revolted for her status, humanity and rights. According to Hooks, this harsh situation puts black women in a map of larger frontiers to grasp diverse sorts of oppressions:

[I] Tis essential that black women recognize the special vantage [then] and make use of this perspective to criticize the dominant racist, classist, sexist hegemony as well as to envision and create counter-hegemony

(Hooks Bell, 1992:124)

Black women were left between the dust of human's dark hierarchy, in the invisible cages of neglect, accompanied with double exile and marginalization, representing the invisible flag of the double jeopardy, double colonization and representing "the other of other"(10) whose flag never soars on the hills of humanity.

On the other hand, what made the black women's experience unique, in terms of neglect and racism, incomparable to white females, is the fact that they were a silver spoon and an easy prey in the mouth of colonialism and its long centuries of subjugation. The latter closed all the doors for the black woman to be included in the list of "natural humanity", or even permit her to soar the banner of existence with dignity and self-respect.

1.5.5 Womanism

The term 'womanism' was first labeled by the author Alice Walker in her book *In Search of Our Mothers Garden* (1983). The term has progressed to refer, envelop and frame varied and sometimes opposing definitions. Walker defines 'womanism' as being to feminism as "purple is to lavender". Many black women refer to the fact that womanism and feminism are totally different and opposing directions in terms of many issues. This opposition is apparent in the willingness, strength and power relations. This strength is what permits to many women to classify themselves in the frame of womanist (Walker, 1998). In her sight, a womanist was a black feminist or a feminist of colour and both terms are rising from the same well, as both are concerned with resistance and harsh struggles against sexism and racism by black women, in an attempt to achieve freedom, liberation and the autonomy from the ambiguous hierarchies that men's mind endeavors to shape. The term was taken from the Southern black folk expressions of mothers to female children, as Walker States:

[A] word our mothers used to describe, and attempt to inhibit strong, outrageous or outspoken behavior when we were children. "You are acting womanish!" A Labeling that failed, for the most part for keeping us from acting "womanish" whenever we could, that is to say like our mothers themselves.

(Walker Alice, 1983:105)

A womanish girl, therefore, is the embodiment of noble prerogatives that are distinct in comparison to other women in the world. She is courageous in facing all life barricades and willful woman for all daily dilemmas. She is responsible in doing any

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hard job, powerful and serious enough. These characteristics led Walker to declare and claim the black women's superiority and great challenge to her white women counterparts because of the black folk traditions that strengthen her ambitions, in addition to the privilege attributes they have. All these can free them from racism practiced by Feminist Movement. Black feminists called now 'womanists' distinguished and differentiated themselves from the white feminist movement. In this respect, Hitchcock claims that:

Another reason why it is so hazardous to attempt any critique whatsoever of any respect of feminism or the feminist agenda is that the critic, whether a man or a woman, will automatically be accused of opposing the equality and dignity of women: if the critic is a man, he is called a sexist victimizer of women; a woman critic is an anti-feminist collaborator (sic) with the oppressor of her sex.

(Hitchcock Helen Hull, 1995:6)

Bell Hooks referred to racism as being a dark point that is widely practiced by almost all feminists. She claimed that white women who were obsessed with racism treated black women in a condescending way and in a strong system that believe in man's hierarchy and man's classification to man. Thus, in this way black woman would be under the umbrella of "triple colonization"; the colonizer, black man and white women. Hooks maintains that:

Much feminist theory emerges from privileged women who live at the center, whose perspective on reality rarely include the knowledge and awareness of the lives of women and men who live the margin.

(Hooks Bell, 1984:37)

Although feminism addressed, resisted and fought for gender equality, it rarely thinks of the black woman as one whose humanity is shadowed, robbed or even addressed equality and justice for her. Unfortunately, between the teeth of the black society that was obsessed with misogyny and the white feminists that were obsessed with racism, black women were left there, sad and dire as a prey for oppression, sexism, racism, classism and patriarchy, just due to their color of skin and ethnicity in a world where people are not judged by their minds and content, but by their color of skin.

While feminism awakening and standing up can be mistaken in some judgments and faults through marginalizing and neglecting minorities, its long journey of struggle was smirched by unforgotten stigma that is widely seen in the wide disregard of the blacks. These category of human beings was sadly underestimated, while their concerns were strongly abandoned. ‘Womanism’ allows black women to prove, affirm and engrave their color, content and culture, without feeling shame, or having a sense of inferiority in a way that feminism does not (Hogan Linda, 1995), giving birth to several important organizations which were/are committed to the movement to struggle against all forms of oppression. These women stand proudly and were very satisfied of their color and promised to defend the harsh hierarchy of “man to man” and the process of Othering humans beings into Others, gathering all their energy, potential of faith, every tiny of will, strength, challenge to dismantle women’s silence, explode their inner revolution, cries and tears, and construct a new definition for them that their counterparts fail to design. Major contributors to the movement included Toni Cade (1939-1995), Katie Geneva Cannon (1950-2018), Toni Morison (1931-2019) and others.

“Womanism” is not against the Feminist Movement, but as Alice Walker declares, it is just a specific shade that included other women’s voices.

1.5.6 Femininity between the Reality of Tradition and Feminist’s Illusions

Femininity according to tradition is formed through the representations of some characteristics to the female sex (for example, they are beautiful, passive, weak, submissive ...). One can trace that this construction or definition is not based on real parameters and tends to dictate man’s interpretation of the female body according to patriarchal male ideology. Man, thus, frames the world in accordance to his whims and minds. Gill Rosalind (2007) refers to the fact that ; “[c]ontemporary femininity is constructed as a bodily characteristic. No longer associated with psychological characteristics and behaviours like demureness or passivity, or with homemaking and mothering skills, it is now defined in advertising and elsewhere in the media as the possession of a young, able-bodied, heterosexual, 'sexy' body”. For Gill, women are

connected with the physical appearance. But men are very far from the circle of attractiveness.

Now, new set of female characteristics break all these traditional norms. Feminists insist that no woman should be defined in relation to men, women were not born passive and stupid, that is why they should be renamed and redefined according to each other since they can perform different roles that are not associate to them. They learn it from their society and since there is no window for women in men's minds, women have to break their silence and yell against those who work on othering the so called "other". As humanity becomes "male exclusivity", these men never hesitate to describe themselves as superior, the subject and the absolute, whereas every woman's front hold the banner; "the angle in the house" (11) (Virginia Woolf, 1992). This is what femininity means in dictionaries made and constructed by men. Feminists deconstruct all what was referred to us by "natural femininity" as a part of natural humanity that is limited to males. However, third-wavers rather than first and second wave feel courageous, liberated, strong in political issues and qualified to interact with men as equals, claim new opposing conceptions of sexuality.

In Carolyn Heilbrun's brave book, *Reinventing Womanhood*, she clarifies that more ambiguity and misunderstanding are covering the female identity, since famous women whose lives are full of fulfilments and success are "man-made", deeming deeply this definition as stupidity for them to engrave her identity from men (Carolyn Heilbrun, 1979). Thus, women have to be defined by each other.

For feminists and women writers, the quest of identity seems to be a soap opera. While Sandra Gilbert and Susan Gubar (1979) find the women's quest for "self-definition" the main heading and the heavy line of the nineteenth century writing by women, Elaine Showalter (1976) sees, "self-discovery", the main trope for the search for an authentic identity. Feminists articulated women's identity in terms of the common and the shared experience that gathers the same women under the same wall and umbrella, struggling with oppression and the society's misogyny. Women's main goal was to live in societies free of sexism, male domination and patriarchy, stamping the female body as a symbol of challenge, resistance and a site of power, confidence and

authority, debunking all the old ideas and views that make them in the packages of neglect and exclusion between the claws of animals and humans.

On the other hand, women seem to make no disparity between their appearance, body and identities, they are encouraged to judge their inner selves through their physical appearance. This led Sandra Bartky to state: “Our identities can no more be kept separate from how our bodies look, then they can be kept separate from the shadow selves of the female stereotypes”(1979).

Feminist theorists have strongly also rejected and denied the idea and the work of the psychologist Erik Erikson in the 1950s, who refers to the fact that there are wide differences between the two sexes, explaining that the differences in sexes are followed by notable differences in their roles because of very various parameters they expose in their world. However, the real life experiences prove and show that women today are expected to assume lots of functions independently just as much as men. Those girls bled their efforts in struggle, developed more confidence, faith, courage, strength and self-esteem.

1.5.7 Feminist Theory and New Women’s Map

Tradition and patriarchy have ranked women for so long to an inferior position to men on the social ladder. Women were not allowed to participate or to exist in public spheres as most fields were bound by rules, barricades and thorns that were established through a traditional gender ideology. Women were excluded and alienated almost from all political or active participation in the public world. Men were always the only producers of knowledge, science and researches while women were often seen as the princes of kitchens and the house’s corners when men’s minds emulate uncalculated number of phallogentric orders and hierarchies. Women, then, tasted a horrifying past, being the killed or injured hostage in hostile hands of those who called themselves humans. The Feminist theory necessitates challenging all what has been refashioned and shaped by men, criticizing patriarchal supremacy, and investing political, social and economic efforts to raise women’s consciousness and vigilance. Feminist theory,

according to Hill-Colin (2000) has long studied the effect of culture or society on women's bodies and personalities. Feminist theory, thus, is an area and an arena for a new definition, representation and recognition of women according to women and no one else. It also depicts a colourful tableau of women voices, challenges and wide endless revolts against the oppressive status quo, and works on sharing all parts of human existence with men such as producing a new knowledge and studies about women as realized by women. It suggests that patriarchal ideology is the sole agent and reason that leads to unequal power structures to be embedded and represented in traditional femininity as an attempt to raise inequalities and subordination". Therefore, one notes that the feminist theory has been the area and the umbrella of myriads of theoretical thinking that burgeons from the same womb of oppression, patriarchy and inequality such as Stand point theory, Performative theory and Queer theory. Despite their various thoughts and grounds, they have common interests and concerns of those oppressed, voiceless and silenced groups of humans.

1.5.8 Postcolonial Feminist Theory

While the colonized people find themselves sinking in stubborn spots of imperialism, lot of women were sinking in the torrential water of patriarchy. Therefore, the signal of analogue between those rendered at the margin, is without doubt the excess of domination exerted by the "civilizing troops of colonialism" or the "king of knowledge and science (man)". For these parallel axes, post-colonialism and feminism find themselves in what Ashcroft et al (1995) put "a path of convergent evolution". So, what makes postcolonialism and feminism meet is the logic of inserting excessive power.

Post-colonial feminist theory emerges, as post-colonial studies was so "blind" to include gender in their analysis. On the other hand, Western feminism fails also, firstly: to set feminist theories that are suitable to the harsh historical, political and socio-cultural circumstance of black or Third-world women; generalizing the same universalist assumptions and the same kind of oppression to all women. Secondly, it fails in defining womanhood in its real sense, as one definition was generalized on all

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women whether white, black or colored, the power of the white middle class put them in a position to define and limit the concept of womanhood on one experience as if it were shared and lived by all women. Bell Hooks states that, “white woman who dominated feminist discourse today rarely question whether or not their perspective on women’s reality is true to the lived experienced of women as a collective group” (Hooks,1984). Post-colonial feminism contends that Third World women are an easy dish to both colonial domination of the empire and male dominance patriarchy. They are wrapped in double jeopardy, double colonization that deprives them to breathe freely, to prevent the anvil of colonialism’s stains or the hammer of man’s poisoning. In this context, post-colonial feminist theory investigates highly the issue of gender, denying seriously the places and the position assigned to women in comparison to her fellow man, calling for alternatives for their subjectivity through redefinition, reconstruction and new representation. Many analyses were carried out on the issues of gender as McClintock explains it:

Imperialism cannot be understood without a theory of gender power. Gender power was not the superficial patina of empire, an ephemeral gloss over the more decisive mechanics of class or race. Rather gender dynamics were from the outset fundamental to the maintenance of the imperial enterprise.

(McClintock Anne, 1995:17)

Women in this way find not only their campaign against colonialism overlooked, but also their presence in front of man was deeply ignored. Chandra Talpade Mohanty’s article “Under Western Eyes” (1995) is outstanding also in removing the obscurity that covered completely the sun of post-colonial women to shine. Moreover, it is more important in criticizing Western feminism and its discursive construction of the racist category represented in “Third World Women”. Mohanty refers to the wide difficulty southern women face from the broader feminism that “naturalizes” stereotypes and unifies all women’s oppression under diverse stems of patriarchal domination. Mohanty (1984) claims that:

the relationship between 'Woman'-a cultural and ideological composite other constructed through diverse representational discourses (scientific, literary, juridical, linguistic, cinematic, etc.)-and 'women'-real, material subjects of their collective histories-is one of the central questions the practice of feminist scholarship seeks to address

(Chandra Talpade Mohanty's, 1984:358)

Mohanty (1995) asserts that “it is in this process of homogenization and systematization of the oppression of women in the third world that power is exercised in much of recent Western feminist discourse, and this power needs to be defined and named”. But more importantly, post-colonial feminist theory plays a primary role in breaking the exclusivity of humanity to be limited to the white middle class women and develops a distinct position of its own, from which it can voice all issues it aims to address, identify, rebuild and rethink discourses based around the Othered and muffled women.

1.5.9 The Weapon of Resistance

Literature remains one of the most influential weapons which break all barriers of difference drawn by male ideology. Through literature, women find that lines are stronger enough to transcend all that have been framed by men. Words allow women to explode all that has been hidden behind the marginalized and silenced voices to articulate their inevitable Othering and run in the same line of power, intelligence, trust and being as well as men. Feminist's literature, as well as post-colonial literature are the embodiment of the same tableau of challenge, strength, and awakening the Other. Both of them are literature of challenge, giving voice to all oppressed, those who are denied a voice, a loud word and silenced groups to articulate their being and authentic identity. Both of them questioned what humanity is and how it should be tasted and smelt by everyone without an exclusion to another, facing many issues of gender, class, race, hierarchies and sexuality. As Bill Ashcroft et al (1995) argue; “both seek to reinstate the marginalized in the face of the dominant, and early feminist theory, like early nationalist post-colonial criticism, was concerned with inverting the structures of domination, substituting, for instance, a female tradition or traditions for male dominated canon”.

Post-colonialism as well as feminism have been concerned with the ways and the extent to which redefinition, representation and language are important to identity construction in the first degree, and the formation of subjectivity in the second degree, aiming at the opposition of all kinds of women's oppression and domination.

Lazarus Neil (2006) points out ; "feminist theory and post-colonial theory are occupied with similar questions of representation, voice, marginalization, and the relation between politics and literature". Brave women writers demonstrate courage and strength, try to free their authentic voices and inspire every women to be filled with energy, empowered to break the story of "natural *humanity*" that is exclusive on men. On the other hand, post-colonial woman's experience was unique, as she has her own story to tell and she is not only the victim to colonization as her male counterpart is. But she remains in closed cages of domination and patriarchy, shrouded in darkness and neglect of sexist societies that continuously assign her to the margin as weak, inferior and powerless. In this context, post-colonial feminist literature sheds all its light and prospecting on issues concerned with women's search for freedom and liberty from sexist and patriarchal societies, women's struggle to preserve their authentic identities, find a safe space and maintain their historical and cultural heritage. In many disparate geographical areas, women, like colonized subjects, have been brought under the same umbrella of 'the Other'. They have been relegated to an inferior position as sexualized objects, excluded from almost every activity out the houses , positioned on the periphery between humans and animals.

Post-colonial feminist literature represents deeply the symbol of women's struggle against a long history of legacy, landscaping women as animals, confusion and disillusionment. What is still remaining today after a thorny journey, is their sustained power and challenge that stand on the pages of the innocents, in addition to their commitment and high awareness under the bullet of their oppressor, carrying on fighting tyranny and patriarchy till the last breath in their life. Though these women were the subalterns who were denied voice, they were never denied power and the belief of being free and never stopped to teach lessons at high level of human agency.

1.5.10 The Philosophy of Deconstruction

It is not easy to define postmodernism as every definition and every view of postmodernism will vary (Malpas Simone, 2005). But the general philosophy of postmodernism originates to oppose and react the philosophical beliefs and values of the modern period when the scientific revolution spreads its stems from the sixteenth and seventeenth centuries to the mid twentieth century. Moreover, many postmodernists started to believe that there should be a slight change or new shift towards an up-dated and another kind of society as modernism's concepts and components, which are championed through the strong belief of science and reason, are highly wrong, illogical and even destroying. On 1984 Huyssen explains the postmodern vision in the following way:

What appears on one level as the latest fad ,advertising pitch and hollow spectacle is part of a slowly emerging cultural transformation in Western societies, a change in sensibility for which the 'postmodernism' is actually, at least for now, wholly adequate. The nature and depth of that transformation are debatable, but transformation it is. I don't want to be misunderstood as claiming that there is a wholesale paradigm shift of the cultural, social and economic orders; any such claim clearly would be overblown. But in an important sector of our culture there is a noticeable shift in sensibility, practices and discourse formations which distinguishes a post-modern set of assumptions, experiences and propositions from that of a preceding period.

(Huyssen Andreas, 1984:8)

According to postmodernists, postmodernism is a kind of "culture" that emphasizes that there is a comfortable, more advanced sphere, a world of remedy and rehabilitation from the deceptive modern one, that is based on wrong ideas and impressions. Postmodernism's pillars flout the reverence premises of modernity that are totally based on reality, universal truth and reason, considering that these major beliefs should be deconstructed and dismantled. Claire Colebrook claims that:

Postmodern: A notoriously difficult and contested term that, for its opponents, signals the twentieth century's abandonment of truth and reason in favour of a world that is known only through images, signs or copies. For its defenders the postmodern is a liberating attitude that remains suspicious of any single foundation or ultimate position of truth.

(Claire Colebrook: 2004: 182)

Postmodernist's dialectics undermine the fact or the idea that through science our world would be in higher position and very progressed, or it would be safer and rescued from any danger or attack that may shape a wide risk in front of it. Thus, the postmodernist's main important question or inquiry is how reason can build an egalitarian society far from injustice, misery, suffering, oppression and women's exclusion from the public sphere. How can science heal the endemics of the colonized people, the oppressed minorities and the whines of the indigenous populations that were completely exterminated or deconstructed? Therefore, how can these people see reason itself which represent a total language of insanity for the postmodernists? So, reason, science, or knowledge are unable to prove themselves outside the square or the scale of modernity and are no longer seen as the exact sign of truth. Thus, the idea of universal truths are unacceptable and without any sense in the world of postmodernism and should be dismantled or redefined. Postmodernists questioned the legitimation of domination and strength under the wide name of knowledge over myriads of weak and deprived ones though the uncountable promises of liberation, equality and freedom. In this sense, Linda Nicholson connects the importance of knowledge with the modernist thought. This issue is still very far to prove itself in the confines of the postmodernists as knowledge is based on:

...a reason able to separate itself from the body and from historical body and place. Postmodernists describe modern ideals of science, justice and art as merely modern ideals carrying with them specific political agendas and ultimately unable to legitimize themselves as universals of modernity. Thus, postmodernists urge us to recognize the highest ideals of modernity in the west as immanent to a specific historical time and geographical region and also associated with certain political baggage.

(Nicholson Linda, 1990:4)

On the other hand, Gayatri spivak (1990) points out, postmodernists have “subjected many comfortable assumptions about humanity, knowledge, rationality and progress to disturbing interrogation. But what distinctive about this interrogation is that instead of using science and reason to get a clearer truth, these writers have viewed the very idea of truth with extreme suspicion, something to be dismantled”(18). Postmodernists, therefore, were very attentive, cautious and skeptical in what is called the existence of an absolute truth that is sacred in the dictionaries of the modernists since the last is a mere translation of what people construct, formulate and shape. According to the postmodernists, consequently, this truth can be true or false, certain or intuitive .They also refuse the idea of fixed nature of human being as people are undetermined, free and, therefore, have stronger ability in exposing creativity and implementing a great change. Postmodernists clarify how Western civilization and the misguided technology led to unexpected catastrophes, destructive damages, unimagined criminality, killing innocent people on a massive scale under the beliefs of a misleading modernity , which promises with a more enlightened world full of humanity. Under the banner of power, science and knowledge, the postmodernists go so far to refer to the false principles of modernity and what it held from dark practices, mortal progress, destructive and oppressive institutions and under the umbrella of science and technology, being used by egoistic and careless people, who exploit, destroy and loot especially during the twentieth century. In this way, they refer to the fact of how modernity gives the red light to illegal institutions to be established.

Postmodernists writing as well as post colonialism were a very large scale and fertile ground where the “Other” can voice his concerns , innate cries and check every tiny of humanity s/he dismisses during all the dark years of his life. The interests of all

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those marginalized, silenced and oppressed by modernist or colonialist ideologies include obscure their sense of living either under the misguiding and deceptive beliefs of reason and science or power and knowledge, all those who tasted and drunk the phobic terrors of all those who consider themselves as powerful or civilized, who are deemed to alter the world to a more humane stamp under the cover of forged liberation, counterfeited civilization and misused technology.

Great value, precious interests and great significance, thus, were given to the margin through literature. Both the postmodernists or the postcolonial writers were the heartbeats that throb every moment to dismute the silenced, struggle to deconstruct the flag of universality that soared highly in the European culture, discourse, thinking and the way of being. Both, postcolonialism and postmodernism were the mind that always thinks of those who were put in the periphery and the marginal edges to be in the center. Postmodernism by “rewriting history in favor of those who have been excluded from power...women, homosexuals, blacks, Native Americans and other victims of oppression”(veith Gene, 1994), while postcolonial “writer adopts the position of those already written out of, or marginalized by, the western record of historical materialism oppressed or annihilated peoples and women (Tiffen Helen, 1993). But while postcolonialism center around the European authority over the colonized subject, postmodernism’s major concern was on authority in its wider sense.

Both postmodernism and postcolonialism make the dialogue between localization and globalization “clear” by reflecting the commitment of these literatures to depicting the sustained struggle in the face of what is universal, modern, civilized. For postcolonialism, the combat for defining and asserting a postcolonial cultural identity becomes the black man’s burden, who finds himself between sticking to his origins or adapting the wide flow of globalization. The colonizer’s ambition was to create a neo-colonial environment which is totally assimilating to the colonial figure in terms of culture and language. Therefore, new hybrid identities were invented and new glocalised products were proposed according to Arif Dirlik (2000). Like postmodernism, postcolonialism is a defiant vigil and brave touch to revise the fabricated history under the West (Hans Bertens, 1995) and to tell that this history was and will never be an

original version, but it is a darker point full of oppressive, abusive and apocalyptic practices that guarantee nothing for humanity except suffering. Thus, breaking the myth of the civilizing mission and the center status for the colonizer was one of the great occupations. One can notice that the same act of revising histories and identities is highly engraved to feminists theories. Women did not accept the drawn norms, codes and the socially admitted patterns that elevate man's position while relegate women to the margins. Therefore, breaking the wall of the previously designed tradition in favor of man and correcting these naturally and inherently myth was one of the major concerns.

When drawing connection between feminism and postmodernism, feminism is a political trend and seeks to eradicate women's oppression, marginalization, and subordination and struggles hard for the equality of both men and women in the society. What makes feminism wear the same uniform of postmodernism is that of "deconstruction", namely, deconstructing the social norms that the society still believe in.

Post-modern theories energetic critique of, masculine and feminine the system of hierarchal binary oppositions that under girds Western thought destabilize the classic dichotomies between man and woman, male and female.

(Magali Cornier Michael, 1996:23)

Some feminist theorists assure the idea that postmodernism encourages and opens the path for the feminist theory, especially in embracing the anti-enlightenment pathway, implementing deconstruction for both the concepts of power and knowledge and also the concept of skepticism in every detail in the sense that there are lot of things we ignore, we forget or we cannot see. These main pillars of postmodernist's ideology are highly helpful to feminist theorists to correct the view that man is inherently powerful or to accept for granted the lowest positions in every area and side. Therefore, the recognition of marginality and the Other deserves more campaigns to be included in the public sphere. According to Gayatri Spivak, postmodernism provides the feminists with more energy to be aware and conscious of what is surrounding them and to rectify lot of points people believe in at random. She on her turn sees that people have to rethink the

idea or the ideology of being “the hero” who think that he is the correct one, the center, and the absolute, while in fact, this one is imprisoning our world with horrifying hierarchies and in this way he is blind to see the other. This is how she views the feminist dialectics:

*to take a stand against the discourses of essentialism, universalism . . .
But strategically we cannot. Even as we talk about feminist practice . . .
we are universalizing, not only generalizing, but universalizing. Since the
moment of essentializing, universalizing, saying yes to the onto-
phenomenological question is irreducible, let us at least situate it at the
moment, let us be vigilant about our own practice and use it as much as
we can rather than making the totally counterproductive gesture*

(Spivak Gayatri, 1990:11)

Both of feminism and post modernism, thus, are built on resisting and challenging the ideological structures. Both of them are modes of thought that worked on rising the decentering of narrative discourse, and used the same tools and strategies in the deconstruction of the master’s throne (Audre Lord, 1983), both of them also work on criticizing deeply the status quo.

As to feminism, lot of aspects can be discussed when we link it with post-colonialism as both literatures emphasize issues of marginalization, subjugation and otherness, being both the emblem of resistance and challenge, and being the victims of both natural humanity of masculinity or the colonial experience that assign the colonized and women to the margin as sewages. Postcolonial woman finds a space for her in post-colonial feminism core where she can voice all her issues and send all her hot violent messages. Both post-colonial and feminist texts are part of subjected and neglected people who struggle against oppression and racism. Postmodernism, on the other hand, is a new refuge full of sensibility and sympathy to all those who do not want to be in the margins.

1.5.11 Women's Self Dictionaries

In societies where power is always the title and the title is always male-centered and male-dominated, misogyny, maleness, androcentric and the struggle against women's visibility have aggravated. Women become synonymous to nothing except to kitchens and the house's corners as men have dominated every arena of politics, economy, family and all social fields. Thus, men think of themselves as being leaders, thinkers, superior, intelligent and producers of knowledge, whereas women have been excluded into the cages and packages of oppression, patriarchy and injustice. Men have become the dictionaries that define and explain everything and every notion, while myriads of women's places have always been in the margin: between men's superiority and the society's misogyny.

With the rising of men's superiority in every direction and trend, women recognize that their status can no longer be ameliorated unless their existence becomes synonymous to a radical change. This change can never be achieved unless a quick and forceful leap becomes possible or unless a sudden storm surprises men's monopoly. Their maturity starts to grow day after day. Therefore, they understand that their rights can be taken seriously only if they think of it more seriously. In this context, women's studies as a body of knowledge and interdisciplinary academic field tend to raise women's status from any trivialization prevailed men's minds. It seeks and checks to improve their bad conditions that were always ignored and neglected. Women's studies is a serious invitation for every woman who has chosen houses and kitchens to envelop her figure and identity forever, to alter her vision, being inspired with the belief that our world is not built from one side. Therefore, the participation and the integration of women in knowledge creation as an "alien sex" can alter any fixity and objectivity in facts that men make unquestioned.

Before the late 1960s, Women's Studies courses were absolutely absent as most colleges courses focused specifically on man as the hero of life episodes and the champion who manages all the daily experiences as the exclusive sex that dominates all public spheres, knowledge, intelligence and science. Women were the small invisible insects who can not be a part of knowledge construction. They were shadowy and

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marginal characters, According to the American feminist Catherin Mack Kionn (1982); “men created the world from their own point of view, which then becomes the truth to be described”. The resurgence of the feminist campaign in the late 1960s led many women to rethink and revise their existence with honesty, to kill the idea that associates women with the “the house’s angles”. Women writers also show their double burden which is heavier than before: instead of defying domestic traditions that stick women with pregnancy and nursery, they had to resist male publishing traditions. And since most colleges studies were taught by men and even literature courses included no written books for women, stereotyping sustained in any subject of study as if man is the “lord” in this universe. Therefore, women’s interrogations aggravate and they start to ask themselves: “where are we from men’s existence, from their true being and from their superiority?”.

The traditional views and notions regarding men as “humans” and women as “Others” must be suppressed and reexamined. The delicate confusion that dominates our societies is still covering the world with paleness and obscurity that always contradict maleness with humanity and deprive the half of humanity from the very smallest rights, while men reach the peak of the caste of superiority. Women were relegated to the periphery as outsiders and “cheap objects”. In this respect, women’s beliefs have changed, being empowered with challenge and ambition, empowered by the belief that the flag of true being will soar their sky one day, inspired by the faith of sharing equality with men. Thus, they start to understand that making women as the subjects of the study is important in understanding not only the human society, but the female agency which constitutes an essential part of humanity in general.

Women’s Studies courses place women at the center by viewing them as an important part and sex that can share with man everything related with power, knowledge and intelligence. Women’s hard experiences as an excluded sex occupies the lion share in an attempt to improve their invisible figures, power and self-esteem with renewed energy. Their perspectives toward lot of issues of women, gender and feminism have increased. Women’s Studies in addition to rewarding women’s perceptions and comprehension about their infinite energy as feminine increase their

participation in every struggle to change their statues and men's ideology. As Miachel Kimmel (1996) points out: "women's studies have made gender visible". Women's Studies encourage many unquestioned issues rather than accepting everything as it is, and since women's Studies itself emerge from many interrogations women misunderstand or ignore about their own situation, Cynthia Enloe says that this can "motivates one to treat as puzzling the relationships of women to any aspect of social life and nature that other people take for granted" (2007).

Women's Studies was an impetus to challenge male's exclusivity and strive to bang every conviction and belief the world has embedded under the signal flags of superiority that soared during the aegis of phallogentric, gender-bias belief systems.

1.5.12 Building Self-Definition

Feminist criticism is a new road's map designed by women solely to underestimate and disregard the inevitable men's harsh phallogentric assumptions, patriarchal visions, male-centered traditions and man-made ideologies saturated through literature. The world has subjected long years to one-sided philosophy of man's virility that dominated every domain and sphere. Women were obviously regarded as mere sex object, submissive to man's orders. Gender bias that is full of stereotypes also distorts women's abilities in producing a real literature whose readers were eager to taste female savors. Therefore, feminist criticism real challenge was to impose a noteworthy change that can subvert male-centered agendas. In this respect Judith Fetterley (1978) maintains that: "Feminist criticism is a political act whose aim is not simply to interpret the world but to change it by changing the consciousness of those who read and their relation to what they read". Thus, diverse approaches were born from the uterus of struggle. These approaches differ in their methodologies, but common issues, goals and objectives are shared and held by all feminist approaches, especially in making women as an excluded sex more visible. Maggie Humm, in *the Introduction to her A Reader's Guide to Contemporary Feminist Criticism*, views feminist criticism as follows:

First, the issue of a masculine literary history is addressed by reexamining male texts, noting their patriarchal assumptions and showing the way women in these texts are often represented according to prevailing social, cultural and ideological norms ... second, the invisibility of women writers has been addressed. Feminist critics have charted a new literary history which gives full weight to the texts of neglected women, and women's oral culture, previously regarded as extra-literary. Third, feminist criticism confronts problems of the 'feminist reader' by offering readers new methods and fresh critical practice ... Fourth, feminist criticism aims to make us act as feminist readers by creating new writing and reading collectives.

(Maggie Humm, 1994:8)

Feminist literary criticisms emphasize issues related to new concepts of gender and sexuality. While literature includes, especially criticism of patriarchy which privileges men's ideology and ways of thinking and neglects women, assigning them to the margin as animals, having no space in the frame of knowledge, politics and even in society. On the other hand, Feminist Literary Criticism refers highly to women as an alien sex, which is always wrapped in the poisoning of oppression embedded in man made societies. Thus, "Feminist literary criticism is an appropriate approach used to reveal women's subordination and oppression. In this context, feminist theory is expected to reveal the veil that covers the certain message inside the literary works and reclaim the opinions in literature externally." (rutherford, 1984). Feminist literary criticism is highly concerned with the opposition to all sorts of marginalization, especially the exclusion of women writers from the traditional literary canon. Thus, through literature or the other kinds of cultural production, they undermine all types of women's oppression, economic, political, social or psychological.

Feminist literary criticism deals strongly with texts represented by men's views, analysis and perception about women as an oppressed sex, and how they work to describe women. Secondly, it examines language as a powerful tool of criminal attack used by man to oppress and stereotype women and in the same time as a strong weapon for self-representation and discovery, attempting to create a distinctly feminine mode of writing or *écriture féminine*. Moreover, it gives more emphasis on the creation of the female tradition or canon. Humm, in her introduction, she mentions the main realizations and the great achievements of literary criticism, she writes:

The first and major achievement of feminist criticism was thus to highlight gender stereotyping as an important feature of literary form, The second and equally major achievement of feminist literary criticism was to give reasons for the persistent reproduction of such stereotypes. A third and triumphant success was the discovery of lost and ignored examples of women's literature and a hitherto unnumbered body of women's texts.

(Maggie Humm, 1994:9)

So, the main concerns and goals of feminist literary criticism were to uncover the patriarchal marginalization of women and to foster the second half of humanity: 'women' to discard their passivity and pave their way in challenging the unavoidable evil "man". On the other hand , one can trace that feminism does not mean a criticism that aims for replacing men and literature dominated by women, but the aim is to see a great dynamic change in the world of literature according to women's views, thoughts, perceptions, ideas and ideologies.

The French feminists most notably Helene Cixous (1937) and Julia Kristiva (1941) emphasized that women are constructed as 'Other' through language. In "*The Laugh of the Medusa*" (1976) "*Le Rire de la Medusa*" (1975), Cixous argued that "nearly the entire history of writing is confounded with the history of reason...it has been one with the phallogocentric tradition". Cixous emphasized that writing and language have sustained the opposition between male and female. It is through language that the phallogocentric tradition embed the ills of patriarchy, and it is through writing that the masculine style of language has suppressed women. Therefore, women need to assert a distinct feminine language.

Indeed, feminist literary criticism offers new readings of literature as it challenges all male judges built on suppressing, denying, and ignoring the female voice. Therefore, gender has been constructed within specific languages of literature as Alicia Otriker (1986) claims it : "Writers necessarily articulate gendered experience, just as they necessarily articulate the spirit of nationality, an age, and a language" (9).

Kate Millet

Kate Millet an influential figure in the field of feminist literary theory and criticism. Her controversial book *Sexual Politics* (1970), has been one of the key texts of second wave and radical feminism. Her book works to provide a powerful historical, social, political, and cultural analysis of patriarchy. She believes that, though our world is different in terms of lot of cultural, religious and geographical issues , it still awfully believes in one common idea of man's classification to man. Therefore, in the eye of man, women are the grave and the cemetery of strength and power. So, patriarchy is still burgeoning in man's mentalities and its embryos are still enslaving them and throwing women in the lakes of marginalization and alienation. She asserts:

However muted is present appearance may be, sexual dominion obtains nevertheless as perhaps the most pervasive ideology of our culture and provides its most fundamental concept of power. This is so because our society, like all other historical civilizations, is a patriarchy. The fact is evident at once, if one recalls that military, industry, technology, universities, science, political office, and finance-in short, every avenue of power within the society, including the coercive force of the police, is entirely in male hand.

(Millet Kate, 1970: 25)

Moreover, for Millet, the relationship between sexes is based on strength and power relations. According to her, gender roles are created by patriarchy and the continuation of these rules is also sustained by male's ideology. She notes that patriarchy continually reduces women to an inferior and degrading position, whereas it continues to rise men's superiority and this oppressive ideology is maintained by various means of patriarchy (Millet, 1970). Millett goes on to suggest that man implements patriarchy through marriage, family, wages discrimination. In this respect Millet confirms that "patriarchy is a governing ideology without peer; it is probable that no other system has ever exercised such a complete control over its subjects" (Ibid, 132).

1.6 Conclusion

It may be understood that it is not important only to check the meaning of Post-colonialism in dictionaries, articles or books in order to be aware how it emerges, its

reasons or what it means. But one should understand and be convinced that the term *post-colonialism* shapes history as a set of stages along time from the *pre* to the *post* (Bedjaoui, 2005). This concept grew out of myriads of people's experiences, fears, dreams, aspirations and hopes, coming from the silenced and "othered" voices in the world history.

In the realm of literature, post-colonial writers never stop to wage cultural and ideological wars against colonialism where literary deconstruction and cultural resistance were weapons. With the emerging lots of authors who found their loyalties, patriotism, understanding, and representation of their identity, the literary quality of their work questioned the fundamental issues of rights.

Feminism, though it is not easy to define it, is a configuration of hard experiences and insights, of dreams and ambitions arising from the muted and oppressed women. These so-long silenced groups find themselves between the claws of the so-called "natural humans" (men), and misogynistic societies. They never tend not to be defined by male's minds, as it is a failure for successful women to be framed by social system inflicted by gender bias that accords very high status to men. Thus, they decide to be redefined by each other and no one else.

Post-colonialism and *Feminism* address issues and preoccupations of colonization, oppression, race and gender. Both are literatures of resistance and aim at drawing the same tableau of challenging injustice and inequalities. If men were the victims to one oppressor (colonization), women seem to be doubly colonized, being a ready prey to indigenous colonization and men. Therefore women's voices had more to struggle for and more to yell against and more to implement on the ground. The following chapter analyzes the Caribbean culture for a better understanding of women writers' works selected in this doctoral thesis.

Notes to Chapter One

(1) -Translated by Joan Pinkham. This version published by Monthly Review Press: New York and London (1972). Originally published as *Discours sur le colonialisme* by Editions Presence Africaine (1955).

(2) -This volume of essays entitled the *Colonial Present* will be published by the Blackwell publishers.

(3) -Cited in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. (1989) *The Post-colonial Studies Reader* (1995).

(4)-In *The Emergence of African Fiction* (1978), Charles R-Larson explains the different concerns and areas focused on by African writers after the coming of the white man to Africa. The first stage was to refer to the initial stages of colonial rule, and African confrontation to Western religion. Moreover, there were novels that dealt with the problem of adaptation to Western education.

(5)-It is cited in Van Stralen, Hans.(2005). *Choices and Conflicts: Essays on Literature and Existentialism*. Brussels: PIE-Peterlang.

(6)- It is mentioned in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. (1989). *The Post-colonial Studies Reader* (1995).

(7)- Cited in Bedjaoui, Fewzia. (2005). *Femininity Between Illusion and Social Construction: The case of Indian Prose Writing*. Doctorate Thesis. Sidi Bel Abbes, Algeria.

(8)- It is mentioned in Liss, Turtle. *Encyclopedia of Feminism* (1987), quoted in Abha Avasthi and A K Srivastava. (2001) *Modernity, Feminism and Woman and Empowerment*. New Dalhi: Rawat Publication.

(9)- It is mentioned in Bell, Hook. (2001) .“Feminism: A movement to End Oppression”, in Anna Coote and Ters Gill. Ed. *Women’s Rights: A Practical Guide*, quoted in Abha

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Avasthi and A k. Srivastava .Ed. *Modernity, Feminism, Women and Empowerment*. New Dalhi: Rawat Publication.

(10)- It is mentioned in *The Encyclopedia of Literary and Cultural Theory* (2011), it is mentioned that first wave feminism began from the end of the nineteenth century up to the beginning of the twentieth century. While in *Encyclopedia of Women and Gender* (2002), it is said to have spanned the seventieth to nineteenth centuries.

(11)- Generally women are regarded as the Other. Black women are considered inferior than white women. Thus, she is the Other to who is the deemed as The Other.

(12)- *'In Professions for Women'* (1990), Virginia Woolf declares that every woman writer has a double role. First, to kill that society which figure every woman as an 'angle in the house', secondly, to 'tell the truth about her experience as a body'.

(13)- It is mentioned in Synder, Clair. (2008) What is Third-wave Feminism? A New Direction Essay. *Journal of Women in Culture and Society*, 34(1):175-196.

Chapter Two

Revising Excavated

Histories

Through Bleeding Pens

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2.1 Introduction

Caribbean region is a unique and a distinctive community. Its people, land and culture are wrapped between the axes of reality and imagination, between what is said and what is created by the European hands. The Caribbean, as a geographical expression, is not easy to define because of the ambiguity of its structure, in the sense that people from different regions in the world, from a linguistic variety, geographical and cultural backgrounds, were forced involuntarily without being questioned to leave their ancestral lands, cultures, traditions, families, children and parents to become under an obligatory imposed hostile and alien milieu. These people check new ways and strategies to interconnect and become into contact in one society that define their Caribbean-ness.

The mistaken discovery of Columbus (1492) has left the Caribbean with “an opened window for despair”, “an eternal grimace” and an opened door for dangerous sores, ruthless extermination, cruel annihilation and many unhealed pains that shatter the Caribbean’s illusions. The mistaken discovery released an unexpected beginning for the Caribbean as a “historical surprising incident” (Julia Udofia, 2013).

The Caribbean people who are “constructed by the European malice and malevolence” find themselves as a prey to many colonizing forces that compete to buy them from their countries cheaper than bread, and enslaved them as chattels to realize very high economical position whatever the cost was. Under the European madness for power and money, the sense of freedom and the parameters of how a human should be, were awfully lost. The pettiest is that these newly brought people find themselves included in black destiny written by the European hands. They were a prey for the great trauma of the Middle Passage during the Transatlantic Slave Trade, the greatest disaster of the severance from their mother lands and the widest tragedy of man’s criminality to man.

In a world of sustained movements, endless displacement, forced dislocation, plurality of “silence”, languages, religions and cultures, the sense of multi-nationalism and the ignorance to one’s root become a feature of the Caribbean society where various rich African, Asian and European heritage of different cultures reconcile in one faith to

define what is West-Indianness and Caribbean-ness. However, these people grow from the same womb of pains and horrifying traumas. They send very significant messages to the world on how to heal pains, construct their fragmented identities and how to come into being. Many West Indian writers replace the Caribbean voices and bear the heavy burden to offer a challenging view on how to negotiate their authentic identity and enable their shattered illusions to gather their different origins in monolithic visions to deal with many issues that are great part of Caribbean society, such as, exile, alienation, rootlessness and homelessness. Shani Mootoo and Michelle Cliff are two novelists belonging to the large umbrella of the Caribbean literature, while Mootoo raised in Trinidad, Cliff was born in Jamaica and since both novels cover the reality of these two islands, therefore, this chapter attempts at picturing the Caribbean in general to many readers who still have narrow issues and knowledge about a world that gathers imagination with reality, pain with happiness and destiny with choice. Therefore, it is necessary to give a general view about its history, people and literature that was born from the heart of this history and to move later to give a specific view on Trinidad and Jamaica.

2.2 The Muted History Speaks

The Caribbean region has a very distinctive, peculiar and unique history. The secret of this peculiarity is widely related to the fact that this history does not originate from a people born on its soil, people who build its monuments, glow reverence to its nature or spirituality or even honored its memories. The muted history does not emerge from people who smell its wounds and hopes, this history is neither written, nor is it recorded from ancient stories and mythologies of the past as the other regions in the world. But it is a specific and attractive story exploded and shattered unexpectedly once and for all with the discovery of Cristopher Columbus to the area, as he believes. “This historical incident and miracle” blew up surprisingly at a specific stage coincided and corresponded with terrible competing powers, painful violence and brutal “colonial plantation machine”, varied ruthless methods and strategies of many occupations and colonizing forces, such as the Spanish, British, French and the Dutch colonization who

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never hesitated to bleed its human and material resources. The Caribbean island is a spot of diverse physiographic sections; The Lesser Antilles, is a rich square which include: Saint Kitts, Anguilla, Antigua and Barbuda, Montserrat, Guadelope, Dominica, Martinique, Saint Lucia, Saint Vincent and the Grenadines, Barbados and Grenada. However, the Islands of Jamaica Cuba, Hispaniola are a great part of the Greater Antille. While, the isolated Island groups represent, The Bahamas including the Turks and Caicos Islands, and South American Shelf, including Trinidad and Tobago, Aruba, Curacao, and Bonaire (Safra et al,1998).

Three different diverse and distinct groups characterized the debilitating and muted history of the Caribbean before the harsh arrival of the evil settlers and before the arrival of the explorer Christopher Columbus. The Arawaks were the most dominant and numerous group who inhabited the Greater Antilles, the Bahamas, and the Leeward Islands. Agriculture occupies the lion share activity for this tribe. However, the Carib did not have a relation with the soil and its products, they were seafarers and unlike the Arawak, they were war-like. The last group includes the Ceboney whose main activity is fishing and hunting (Lowenthal David, 1972, Williams Eric, 1962). These tribes were not without culture. On the contrary, their stories, legends, myths and narratives were the heart of imagination and transcended human's strength in terms of creativity, great beauty and artistic creation where they glow more reverence to nature as a unique spiritual mother and power surrounded with inspiring forces.

The brutal encounter by Christopher Columbus was the awful disaster that bleeds the natives' history with bloods and tears, making the Caribbean people under the stamps of the occupier and the sign of infinite profiteering, barbarian scenery of rapid competition and illimitable rivalry of the colonizers, who were completely in a total accord in their quick concurrence for economic earning and their infinite quest for self-profit under the banner of “the others properties are ours” (Julia Udofia, 2013).

One can trace that the wrongly “discovered treasure” of the West Indies by Christopher Columbus draws the dark sad tableau of the ruthless and the rude annihilation of the whole indigenous population. His arrival was the extremely unforgotten disastrous machine that slaughtered naked humans in terms of power and

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arms in unimagined few moments. The Amerindians, therefore, found themselves between the sharp tusks and the wide mouth of an eternal competing power in terms of greed, between quick death and sustained tragedy in their own geographical and cultural map. Therefore, from the Columbian times till the post-Columbian ages, sociocultural panoramas took place and many new people were soon brought from the entire world after this annihilation, especially from Africa, India, China and Malysia in parallel with the establishment of the European's plantation system to fill the empty area and in attempt to satisfy the colonizer's passion for cheap indentured labour. Therefore, the newly shipped African slaves extremely discovered that they were twins: born from the same uterus of drama with their fellows ; the Amerindians. Thus, they existed under unbelievable horrors and terrible traumas of the Middle Passage during the Transatlantic Slave Trade. In Naipaul words (1969); the Atlantic adventure is nothing except as “one journey answering the other”, the unimagined atrocious and shocking scenes of traumatic experiences and the dramatic fate for slaves in their path to the plantations. The acute tragedy of the severance from their flesh and blood, the separation from ancestral lands, families, children, traditions, religions and the imposition to a cruel, brutal alien language , hostile milieu and culture constituted same feelings of each brought slave.

The impulse start of this “historical surprise” led many historians to dictate their deduction that the region is “muted”; without past, without map, without previous historical event and empty, muffled geographical places. Naipaul continues to express his depiction of the West Indies, which is highly shadowed with fear, pessimism and confusion. He says objectively that the West Indies is a mere society "without standards, without noble aspirations, nourished by greed and cruelty” (Naipaul, 1969). According to him, “history is built on creation and achievement and nothing was created in the West Indies” (Ibid, 39). The literary artist Williams Eric (1966) and Naipaul (1979) were in the same zone of estimation and line of thinking in considering that the Caribbean is merely a geographical term, designed frontiers and mute map that miss a noteworthy history. While J H Parry and P.M Sherlock wrote:

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“West Indian history appears disjointed and unreal to West Indians today. It is a story told from some One’s else point of view. The political history Islands has been written in terms of the struggle of Europeans or North Americans for possessions or control”.

(Parry John and Sherlock Philip, 1956:32)

The arrival of Columbus, therefore, was the storm that transformed the region’s transparent curtain into a black one. Thus, Columbus expected the region as a golden treasure for the Spanish especially and other European countries generally. Columbus’s discovery to the native inhabitants as not being war-like but on the contrary, their appearance as “timid and full of terror” (Columbus, 1942), facilitated the process of murdering and the machine of slaughtering in unimagined time. The act of extermination and the process of making an end to indigenous population was a black, ominous sign and a grim scenery of the mindlessness and obscurity within which colonial powers would dominate , control and change the colour of the entire area in an easily way, governed it as they pleased. Thus, its full written history and geographical expression become completely put in the hands and under the mercy of the emperors.

Under the large erasing of the indigenous population notably the Arwaks and the Caribs, these two Amerindians tribes were beheaded by deep brutality, merciless and cruel ruthless of the Spaniard’s guillotine. Their chances or hopes for living and survival in their own square became very little . In the beginning of the sixteenth century, two hundred Amerindians were burnt alive, while many others were put to death for different crimes (Eric Williams, 1964). This oppressive treatment, including torture and tyrannical murdering simplified the ease of extermination and put the native who deserve the best from their own lands and soils in the spot of “despair end”. Under the forcibly transported population from Africa, India, China and other places, the region soared a new flag known by its diversity, people of different races, beliefs, religions, languages (English, French, Spanish and Dutch), culture and even with different reasons and motives of being. George Lamming in Wa Thiong’o referred to the island as a dish of varied ethnic composition and says that:

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The Islands are a cocoon of confusion. First a population composed entirely of emigrants i.e. people, slaves or otherwise who had no indigenous link, no ancestral claim on the soil which was to become their new home, a diversity of people organized by different European powers, contending in a scramble for supremacy over them.

(George Lamming, 1972:20)

The European colonizers saw and thought deeply that a rich region of different sorts of products, such as gold, sugar, cotton and tea. It should be as a full bottle in a fertile land whose economic potentials, wealth and resources had to be fully extorted. Thus, millions of plantation systems were implemented, and myriads of people severed their original homelands and lost their humanity under the high increase of material greed and selfish economic consideration. This is what led automatically to the institution of slavery in the West Indies. The history of the West Indies can not, therefore, be omitted or suppressed from the continuous spiritual presence with the slave's homelands, Africa, India or even China as millions of slaves were brought from these spots by the Europeans to the island. Therefore, one can notice the wide confusion to which these slaves were the magic that facilitates progress and the cure that helps Europe to stand up and burgeon its roots with their resources, energies, minds, hands and bodies. Europe degrades and silences and even mutes these people who are neither guilty nor sinful by putting them in unrecognized and ignored square. The institution of such a trade was the tragic machine of death for millions of slaves who had no choice except to accept their unavoidable destiny.

The Europeans were very intelligent in instilling and imposing all sorts of racial inferiority. An acute feeling of racism and discrimination over the different ethnic groups and races develops to kill every angel of high psych born with the black man. Consequently, the flags of racial inferiority and the lack of self-esteem and confidence by the slaves and their descendants soared highly on the Caribbean islands. Thus, the shattered dream was devastated since that "constructed history" designed by the ghostly mask and figure of Columbus, occupied by "evil captains"; from the days of the newly brought ships from either the slaves or the colonizers. The reality of the Caribbean and

its people has become a tragedy of many unhealed pains, a panorama of chronic diseases and a story of many inflow of migrating subjects, of multitude in cultural features, languages, traditions and religions, a story of diaspora subjects who find themselves between the hurt of their mother homes and the pain of their newly diaspora's host lands. This umbrella of plurality and diversity becomes a new puzzle for co-existing together and the cane that complicates many issues of the diaspora people in terms of attachment, returning to the home, hybridity, exile, roots and identity question. Safra, Jacob et al give us a general view of this plurality and the divergent direction in lot of issues of people who embrace a great part of the West Indies. They say:

.... the West Indies is racially heterogeneous and largely described from an early population society based on slave labour. Most of the blacks are descended from African slaves while many of the white are descended Spanish, French, British, or Dutch Colonist. The West Indies creole languages evolved from pidgin variants and European Languages have become the common languages of people. The French and English creoles are blend of these languages with African and West Indies languages. By contrast the major Spanish language communities- Cuba, Perto Rico, and the Dominican Republic speak pure Spanish, Papiamento, a Spanish-Dutch-Portuguese English Creole, is widely spoken in Aruba and the Netherlands, Antillees, East Indians constitute a substantial minority in the region, especially in Trinidad and Tobago, where they make up forty percent of the population. Chine constitutes a smaller minority, and whites account for some seventy percent of the population of Cuba and Puerto Rico.

(Safra, Jacob E. et al 1998:598)

Under the imposition to this milieu, inside and outside migration and the institution of slavery, which held all profound meanings of darkness, pain, dehumanization, involuntary death and man's criminality to man. The term Caribbean-ness or West Indian-ness becomes undefined or difficult for grasp. However, it is the symbol for every brought diaspora member. In this multi-cultural milieu, new West Indian personality started to take further shapes under the figure of different colonizing forces, shattered hopes and broken dreams. It was so complicated to speak about one West Indian's personality and a whole Caribbean identity, but one common trauma feeds every brought diaspora member. Therefore, plurality creates a new emblem, especially with the divergence and the complexity of the socio-cultural lives of the island, the

disparities and the distinctiveness of each racial group in his culture and beliefs and with the complete absence of its native people (Udofia, 2013). In this sense, C.L.R James explains this issue:

The West Indies has never been a traditional colonial territory with clearly distinguished economic and political relations between two cultures. Native culture there was none. The Aboriginal Amerindian civilization had been destroyed. Every succeeding year, therefore, saw the laboring population, slaves or free incorporating into itself more and more of the language, customs and outlook of its masters.

(Jame Cyril Lionel, 1963:23)

Most territories, however, even after the abolition of slavery prevailed under the umbrella of colonialist's greed, economic competition and selfishness, covered in frustration, shrouded in wounds and the double diaspora until they became independent in the 1960 and 1970 (Lowenthal,1972). Thus, the history of the Caribbean people has been a story of many tragic experiences, a story of death and wounds and displaced people from one point to another who transfer with them their cultural food and who never hesitate to check an authentic identity and suppress forged labels that are still be stuck on their front to respond the new home's requirements. These people of multi-cultural belonging are still struggling with the heritage of the unavoidable evil to fashion out a new and unique culture.

To sum up, all the islands of the Caribbean have submitted to the same tableau of tragic stories, the same traumatic events and experiences and the same colonizing plans and strategies. The "discovery" of the empty circle was the sudden beginning and the heavy burden followed by the conquest of the Spanish ghost and snatching the treasure with engraving the stamps of the occupier and the colours of the civilizing missions. These events led to further scenario of the extermination of the indigenous population and its replacement by slave labour from Africa, and other places in the world . Then, the colonizer's strong competition and strong rivalry for sugar's canes with the high increase of imposing the area to be the title of diaspora and in and out migration with the breath of independence finally. The colonial experience left a heavy heritage in the post –colonial era from amnesia, hostile milieu and identity fragmentation. Thus, these

embryonic dilemmas are difficult to be healed easier or erased in a short time. With all these similar stages in all the islands, the black man is still be synonymous to every black wherever he is and wherever he goes. Blackness in experience, in destiny and even in death, is the eternal fate that haunts him wherever he is situated. The black man is the same person who shares the same burden and misfortune of either colonization or slavery and the plantation machine. Diaspora, therefore, was never synonymous to a radical change or a continuous progress, but it held the same very harsh conditions and remained much terrible, traumatic and mortal.

2.2.1 The Language of Greed

The West Indies can be seen as the enigma that is full of mysteries. It the puzzle that is difficult to explain or understand. It is an artificially constructed society by an evil figure, a history that is narrated by the European colonizers and their fierce and acute competition for self-profit. One can not speak about the Caribbean as a “historical surprise” without referring to the greatest crime in the history of humanity related to the complete extermination of the indigenous population. Therefore, the inhabitants of the Caribbean are a composition of people from different flags, cultural features and varied parts in the world and with different motives of dispersal, who either migrated or were obligatory transported. There were contradict conditions, bitterest diaspora and the sense of homelessness and rootlessness which are impossible to be suppressed and banned, but existed longer and accompanied the dispersed people during their whole lives.

The explorer Columbus’s way of thinking intertwined with malice, malevolence, hatred and the acute sense of greed. In his journal Columbus (1942) refers to the native people as being of flexible nature and writes, “I believe that they (the natives) would easily be made Christians, as they appear to have no religion”. Thus, his malice toward invading the region, taking its resources by force and conquering its population started rapidly to be shaped as its inhabitants were not strong enough neither in their number, nor in their treatment or in their arms. The Caribbean islands, thus, represented a new born dream, exploitable goods, expensive commodities, golden settlement and richer

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objects, while the Amerindians were not seen more than cheap bread that can be kneaded, governed and controlled in an easy way as one wants (Gordan Lewis, 1983). In his journal too, Columbus (1942) claims “As I saw that they were very friendly to us, and knew that they could be much more easily converted to our holy faith by gentle means than by force”. Thus, conquering the whole island requires mere fifty men. Columbus (1942) wrote, “I could conquer the whole of them with fifty men, and govern them as I pleased.” (Gordan, 1983).

The main goal of Columbus was wealth and economic pleasure for his country rather than claiming the discovery of the region itself. The Spanish’s eyes were on mining for gold and other precious metals. Therefore, the extermination of its population was an inevitable stage for wider opportunities of luxury. Most tribes were destroyed in unimagined and unacceptable scenes of criminality, with ruthless and heartless killing machines of the Spaniards and only few indigenous people kept alive (Michael Dash, 1994). The worst, Columbus saw these islands as paradise where European dreams, ambitions and hopes would begin. As these natives ‘ought to make good slaves for they are of quick intelligence since I notice that they are quick to repeat what is said to them’ (Columbus, 1942). These Europeans even meant that these islands were unknown squares, muted geographical zones, empty spaces, waiting for an occupier rescue, i.e. the European hero, a colonizer’s brain, and Western style of thought and the stamps of civilization.

While this discovery was the magic which turned imagination into reality for the Europeans, it was the dark fortune that soared highly on the Caribbean islands and denied millions of the inhabitants from their existence, breathed air, identity, ownership and give birth to the new Caribbean as a rigid rock upon which a European’s ideology, values and identity could be stamped for ever (B.W.Ife. 1990). It seems that Columbus’s trip, appearance and arrival was the bitterest and the darkest poisoning that exploded the bomb of pains and mixed all the papers and every expected fate, especially if we refer to the full cruelty, inhumanity and criminality and to the treatment of the natives that Bartolomé de las Casas viewed as ‘tear[ing] the natives to shreds, murder [ing] them and inflicting [ing] upon them untold misery, suffering and distress’ (Bartolomé de las

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Casas, 2004). This terrible treatment was the darkest scene that stopped air to be breathed by the natives and the very quick machine that made an unimagined end to innocent people. Their only admitted guilt was their existence in this region. Therefore, a rapid destruction of indigenous communities occurred in a very short time in a world where criminality and humanity held equal meaning. Thus, perpetration established its throne on those who considered themselves as civilized (Gordan, 1983). Therefore, the extermination of indigenous population was followed by a deep desire and great need for exploitation, profiting and creating a new labor. In this way, the greatest mission of civilization was still to burgeon its roots, stalks, leaves and fruits on people who were dreaming to live one happiest moment in their lives and of course this instant of hope and prospect was impossible.

The West Indies was fostered by highly increased inward migrations to replace its indigenous population and to fill the declared empty places. White indentured labour servants and Africans slaves were the suitable solution in the beginning. Yet, a great difference in terms of the living conditions and standards of life were witnessed between the white indentured servants slave population and Caribbean slaves. Extreme racial discrimination and acute level of racism between whites and blacks set their foots even in the worst condition of humans beings “slavery”. Black slaves were put in dusty cages, left in dark, shrouded into widespread diseases, malnutrition, excessive work and high punishment unto death (Mimi Sheller, 2003).

Great and massive transportation of slaves were brought from Africa. Those Africans were subjected to a rude separated process in terms of geography in an attempt to scatter one slave from his friends, families and surroundings, which led automatically to a great disappointment for maintaining and keeping their common cultural features. Every slave who held the same culture; was soon separated to a totally different regions. Therefore, the Africans were supposed to live in a very pale and bleak milieu in terms of cultural disintegration in customs, traditions and social behaviours. This kind of disintegration was very far from the Indian and Chinese plantation who feel closeness to each other (Eric Williams, 1966).

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The high competition was, especially between Spain which was the first invading power and supreme force that occupied the lion share of colonies and the other North Western European such as Britain, France and Denmark (Mimi Sheller, 2003).

These countries were very greedy and challenging to this supremacy in order not to embed its pegs and left its sole name in the area. This fact resulted in a harder rivalry between them, what led to the great inflow of the indentured and the enslaved, as nothing else was of high interest than profit and wealth. The colonizers mentality was deeply obsessed with superiority whatever the credit or the cost of humanity was. Many battles were between these colonial powers in attempt to enlarge their possessions in the islands and increase their economic investments (Eric Williams, 1966). This is what made the area exposed to a new scenario of many ambiguous dilemmas and the birth of anomalous fetuses. Naipaul claims:

[Caribbean societies] are manufactured societies, labour camps, creations of empire; and for long they were dependent on empire for law, language, institutions, culture, even officials. Nothing was generated locally; dependence became a habit. How without empire, do such societies govern themselves? What is now the source of power?

(NaipaulVidiadhar, Surajprasad, 1962 :254)

Even though with the abolition of slavery in the British territories, the area becomes as a deep well filled with many transported people of Indians and Chinese labour. Therefore, this newly discovered treasure (Caribbean) became the magnetic that absorbed all colours, shapes and flags from almost all the world continents .

Though both the Indians and the Africans as slaves were in the same degree of the social ladder for the white plantation owners, the feeling of hate and despise to each other was a common denominator. Black people or slaves, were synonymous thus to every lowered and rotten thing, they were in bad economic, social and even degraded cultural position, being exposed to all sorts of racism, class hierarchy, loaded division, while the history of Africans in diaspora was largely or completely intertwined with slavery in its deep sense and literal connotation, Indians had never been enslaved,

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though colonized, and did not share the same degree of the terrible heritage of oppression, punishment and the trauma of the middle passage (Lowenthal, 1972). Consequently, one can consider that they were not in the same extent of danger of uprootment and self-effacement as well as the Africans. Thus, they were not in the same area or line of physical and psychological traumas (Heuman Gad, 2006). Therefore, the colonizer's process and evil technique of what Thomas Tony and John Riddell (1972) refers it "to divide and conquer" becomes very successful.

The Caribbean colonies under different colonizing powers were competing for material supremacy, fighting to obtain a considerable wealth, concurring for giving rise to robbery, cruelty, evil practices towards the old ones or children, brutality and sustained physical and psychological violence, unconcerned with the value that human beings should hold. Therefore, the West Indies was never synonymous to a stable, independent or a safe home, but an area of chaos or a place where people never enjoy comfort and feel at ease or have the impression of being in their original homelands. As a result, slaves were largely left as mere commodities, cheap chattels without any hope for different future or even brighter present, but with a functional value and limited liberty and the sense of missing real humanity or self-esteem. The Negroes' lifeboat was sinking towards involuntary death at any moment.

During the colonial period and the plantation machine, people of the West Indies were never the persons who enjoyed their rights or real "humans" who feel the sense of liberty and freedom in their true meaning and sense (Sidney Mintz, 1972). They were literally the foreigners who severed their homelands, soils, veins, blood and flesh, the expatriate who escaped the hostility of colonization to be soon the new arrivals. They became very shocked with another enslaving system that held the sense of total absence of human's dignity, being denied the true meaning of honor and respect as they were wrapped in double exile, meaningless diaspora because of the nature of the island that exploited them for the others' prestige and the functional objective that served them as victims to pay the taxes to heal the Europeans greed and selfishness.

Thousands of writers' voices as Edwidge Danticat (1969-), George Lamming (1927-) and Junot Díaz (1968-) act as interlocutors and spokespersons in attempt to

replace the voices of the slaves' labour who represent the majority. Their concerns becomes the concerns defined by the region, be they the slave-trade, the noble savage, the honest "Other" and the fair human, who stands in opposition to imperial powers and their plans in a sense of crystallizing the counterfeited vision of the island. Being the innocent angels who cry against the evil deeds. Being African, European or Asian parts, there was something stronger than where they are from, but being all united in the face of those who forge the sense of humanity.

2.2.2 Under Man's Wickedness

Slavery and colonialism are two dominant thoughts for economic luxury for the Europeans and two unavoidable evils of the same coin that coincided with the sudden beginning of a Europeans history. They were durable, criminal sign in the Caribbean between the end of the fifteenth until the beginning of the twentieth century, representing a crucial feature and irremovable stubborn spot in the psychology of the oppressed of the whole Caribbean islands. If in terms of economic side, they mean greed, luxury, exploitation, robbery, looting and bleeding all the islands wealth and resources. In terms of humans psychology, they mean ruin, disorder, despair, inferiority, big loss and alienation sowed inside the blood of the Caribbean man. The consequent psychological factor was internalized in the Caribbean man including lack of confidence, distress, hopelessness, the sense of strangeness and alienation; that are strongly and highly difficult to bear in one's mind.

If the long journey of the slave from India, Africa or China means darkness, lack of dignity, lack of self-respect, mental and social handicapped, it means for the colonizer "simply a voyage toward an easier life" (Albert Mimmi, 1967). The history of the sugar production that held lot of ambiguous interrogations, unknown destiny for the islands and a wide background of exploitation in its literal meaning, is highly the secret of long lasting colonial competition and is almost the main key of a severe quest behind profit.

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Sugar production is the magnetic that absorbed slaves of all origins and roots, from all continents' corners, giving the red light to illegal slave trade to be legalized. Thus, there was harder rivalry, greed and economic selfish for the Europeans towards the precious treasure of slave produced sugar. Consequently, sugar plantations became the banner of the Europeans existence out of their homes and a symbol of domination and colonial exploitation (Eric Williams, 1984). The majority of the Amerindian population whose land's virginity had been violated, had been erased with the arrival of the Spanish by lot of unimagined and inhumane methods and strategies, they found themselves torn-halves and thrown into confusion in their own geography and land. Therefore, the indigenous population disrupted and faced the fate of death in its worst connotations in battles against the colonizers or had considerably dwindled through hard work, punishment and torture for simple mistakes or by foreign diseases or even killed deliberately by the Europeans within a short time during the Spanish colonization (Aldrich Robert, 1996).

With the domination of the Caribbean islands by the Spanish (1492) from their first arrival to the region as they meet a population that was easily governed and smoothly controlled, the Portuguese later intertwined in their domination, following the same model of looting as the Spanish. Many other European nations eyes were on breaking these supremacy in attempt to gain more colonies to widen their lucks in economic luxury, more opportunities of profit and to expand their colonies in the region in attempt to stretch their home's chances of financial advantages (Brathwaite Llyord, 1975).

After the decline of Spain as the main spoon for the varied and the rich dish of Columbus discovery, the eyes of other nations become closer to the newly discovered treasure. The Caribbean becomes the principle and the main object for the sharp competition among Europeans power, such as Britain, France, Denmark and Holland who united together to defeat the Spanish supremacy and unique authority in the area.(Johnson Howard,1996). Therefore, it is impossible for the large and the wide Caribbean islands to be occupied by all the previous mentioned power in a shorter stage. Thus, the island's colonization was not done in only one step, but it was subjected to

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different and continuous stages (Safra et al ,1998). The first stage was characterized by the English and the French red light in the penetration of the Spanish and finished with undertaking the Caribbean Empire by a surprising armed attack on Spanish possessions between 1536 and 1609. So, the first English and French settlement was by their real establishment in Saint Christopher in 1624 and from this attempt , both of the two powers extended their colonies in the Caribbean islands (Knight Franklin,1978).

The second stage is characterized by dividing many colonies between them: the Lesser Antilles. However, between 1630 and 1640, the Dutch also widened their colonies, increasing their greed to extend their home's settlement as well as the British. Thus, they claimed Curacao, Aruba, Bonaire, Saint Eustatius, Saint Martin, and Saba. Struggles rose between the United Kingdom and France about their possessions. However, the United States' interest in the Caribbean developed with the occupation of Cuba and Puerto Rico during the Spanish-American War (1898) (Safra et al, 1998).

From the nineteenth century, Britain becomes the lion of the forest in terms of its widest colonies in the region with the occupation of Dominica, Grenada, Trinidad, Tobago, St. Lucia and St. Vincent (Duke Eric, 2007). Therefore, the Caribbean under the scenario of the European's scramble became a place of sustained struggle for economic monopoly, material gain and political subjugation. These colonizers represent in reality nothing of high value, ethical standards or exclusive intelligence, but stealers, greed persons, looters and criminals who left their own lands, families and houses in order to establish themselves permanently or temporary as the "master's house", "the lord of slaves" and "the angel of evil practices". So, their leaving or escape from the homelands was to widen the opportunities of employment, aiming for more wealth through immoral and unethical ways. So, what can the West Indians wait from greed persons except man's criminality to man?

The European colonizers were in need for a labour that is not expensive or very demanding, such labour can realize all their dreams, achieve all their ambition in the region , their desires and projects that would allow them to make their Caribbean properties economically fruitful and more lucrative (Knight Franklin,1978). Therefore, the bringing of African slaves were very cheap and can be governed, as they want. The

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system of slavery means for the colonizers that "one earns more than spends" (Albert Mimmi, 1967). The growing desire for this criminal system shaped the main locomotive's engine for the slave trade. The episodes of human's transportation and trafficking become infinite and endless with the huge importations of African captives to work as slaves in the newly formed sugar and tobacco plantations as well as in mines. Between the first arrival of the Spanish until the abolition of slavery, the Anglophone and Francophone Caribbean represented two squares of absorbing many diaspora members. They were the bottles that should be filled with slaves' energy and breath. Myriads of African slaves left their families and children from West Africa, had been brought by force to be the heroes and the martyrs who can lose their life at any moment and time in exchange of the "white ships civilization". Moore Gerald (1969) refers to the fact that the Atlantic slave trade forcibly transported at least twenty million human beings from Africa to the Americas and endured for some three and half centuries.

This unimagined long time of slave trade by careless slave owners, its legality, inhumanity, durability and criminality are in reality the main motive that made the fate of black communities equal to the infinite dispersal and inevitable diaspora, being completely responsible. They were affected by the surprising traumatic "constructed history", "man-made tragedies" and unexpected "Columbousiana discovery". In addition to the Africans, there were also red carpets for the reception of myriads of the East Indian, Chinese and Portuguese and others from other Asian countries, what led to a strong change in terms of linguistic and cultural enrichment (Lowenthal, 1972). These slaves were also the machine that should work days and nights as planters in the plantations. In the eyes of all slaveholders, slaves were never seen as human beings, but "goods", "chattels" and "commodities", which means that they are exposed to a total absence of self-image and self-definition. They were denied all human rights, respect, and dignity and embraced all sort of dehumanization. Hall comments on racial differences, human's hierarchy and inequality by saying that:

...the 'west' encountered Black people, giving rise to an avalanche of popular representation based on marking of racial differences. The first began with the sixteenth century contact between European traders and the west African kingdoms, which provided a source of black slaves for three centuries, Its effects were to be found in slavery and in the post – slave societies of the New World ...

(Hall Stuart, 1997:239)

While Trinidad especially, was a home, new host and refugee to nestle a large East Indian population, many other islands in the region represent another map of despair, sadness and a wide circle for the arrival of new machines of the so called human beings who represent the majority of Caribbean of African descent, such Grenada and Antigua (Sandiford Keith,2000). Since colonialism is the same whether it is from America, France or Britain, it holds the same vestment and thought, cruelty and malice. So the French colonizers tried to impose the same strategy and plan of colonization followed by Britain in making the Antilles wear the same “ uniforms” of civilization and the process of colonization as the metropolis, by imposing their language and culture on the territories conquered during the early seventeenth century (Sandiford Keith,2000).

The Caribbean island’s sugar production which necessitated trafficking in human beings and more atrocities in their treatment, increased by occupying the forefront classes in the world. In 1832, in Jamaica, sugar represented 76% of the total of receipts (Shepherd, Verence,1998), Barbados experienced an increase from 7000 to 12000 ton per year between the end of the seventieth and the eighteenth century (Tomish, 1991). With the emergence of Britain as the supreme power in the region, it progressed its sugar trade as well as developed its trade in humans being: men, women and children. Therefore, sugar production and African slavery becomes synonymous in every content (Eltis David, 2009) . During the same century, Britain occupied the lion’s Share with the third highest consumption of sugar in Europe (Tomish Dale, 1991).

No heed was given to humanity in the existence of inevitable greed and economic profit under what would be known as the Transatlantic Slave Trade. The plantations system of the Caribbean coincided with man’s malice, criminality, subjugation and mortality to man. It endured for centuries as a ineffable trope of trafficking in human beings , criminality and the loss of self-image. It sustained to be an example of dual

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function, extending colonies to the European power's homes and the infinite increase of agricultural production that intertwined with the complete loss of humanity between the slave holders and economic rivalry. In addition to the acute hierarchy instilled by the European system, it led in its turn to a massive racial circles with fortunately the absence of a stubborn caste system (Tomish,1991). It left most time of its existence, if not all time a significant unfortunate legacy, obscurity and oppression in the Caribbean. Sugar production becomes the main economic arm and the most beneficial game that widened the lucks of motivations for European expansion and the original ways for profit for those who raised their flags and set their feet in the Caribbean islands for centuries without any attentive heed for the sense of humanity which lacks all its connotation with the raising of myriads of offenses. Colonization, slave trade and control accelerated lots of events of greed and cruelty that would shape another envisaged outcomes , ambiguous vision and alter the destiny of the West Indies forever.

Since colonialism's body, head, arm, brain and weapon are the same everywhere, thus, its meaning or connotation surpasses the physical practices to the alienating factor. Therefore, colonialism is rather an economic exploitation, stealing and looting, "Civilizing mission" was a new ideological brain, benevolent image and a risky principle held during the nineteenth-century colonialism in the Caribbean (Robert Young, 2001). So, one may wonder what are the real calculations formula, veils and quests behind the newly "silenced colonialism". The idea of the "civilizing mission" represents a malice figure, malevolent method, evil mask , crucial plan and intelligent factor to make these islands the stimulus response that answers every colonial action at the level of many issues: language, religion, principle, doctrine and values by the colonized people. Therefore, "the muffled colonialism" was beneficial and destroying rather than the physical one in the sense that it was adopted deeply and applied by heart by every Western colonizer to put their colonialism in the frame of legality. Indeed, colonialism in its deep content holds the same meaning, practices, strategies and puts the whole colonized areas in the same tableau of pain, exile, alienation and the acute sense of inferiority and shame with the lack of confidence in one's self-image.

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Under this expansion and under the banner of the “civilizing missions”, the imposition to the colonial “uniform” and its civilized dress including language, tradition, myths, religion and cultural values justified the invasion and the domination of the “silent colonialism”. Imperialism is the spirit of the European corpus after the departure of the colonizer’s body in the Caribbean colonies and is supposed to be the heading of the nineteenth century after long lasting criminal machines. The colonized people were regarded as primitive, savage, heathens and barbaric. Thus, the colonial ideologies in spreading civilization was a great duty, sacred responsibility and moral principle. “The civilizing mission” was burgeoning from Christian missionary practices, Naipaul refers to this issue:

Christianity must be regarded as part of the colonial conditioning. It was the religion of the slave-owners and at first an exclusive racial faith, It bestowed righteousness on its possessors.?

(Naipaul Vidiadhar Surajprasad, 1996:172)

It became a very significant area in transmitting the European’s bags of culture and languages (3). Moreover, the idea of introducing colonial education was a crucial principle that is highly adopted by the colonizers in attempt to implement cultural assimilation and to suppress the colonized people’s image, ownership, original sense of being, personality and their real identity (Lowenthal,1972). Educating the colonized by the colonizers, thus, represents benevolent dictatorship, charitable project, “the silent murder” and risky suppression of the native’s own milieu, Eric William explains:

The curriculum...was based very largely on foreign materials that bore no relation to the daily lives of the pupils or to their environment. The educational system of the Caribbean violated the fundamental principle that education should proceed from the known to the unknown, from the village to the great wide world, from the indigenous plants, animals and insects to the flora and fauna of strange countries, from the economy of the village and household to the economics of the world

(Eric Williams, 1966:460)

Therefore, implementing the Caribbean educational history was totally a wild dream surrounded by the reality of colonial education and the great gifts of civilizing

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the uncivilized. In this respect, Eric Williams asserts that; “the colonial system was seen at its worst in its neglect and abuse of educational facilities” (Ibid, 456).

Under slavery, the humanity of the black was completely gnawed away, being under the mercy of laws that bounded all their rights (Lewis Gordon,1968), that is to say, they were under more work hours, days and nights, severe and unbelievable penalties for absenteeism, acute sanctions and high punishment for simple mistakes, torture for any breach, no freedom of movement or simplest exercise of their free will. They could not marry without their master’s permissions and could not own property. They could not hold public office, serve as jurors or helps as a witness in a court of law (Goveia Elsa, 1965). Between the claws of their masters and their labours, they were left in uprootment, dispossession and punishment unto death.

This unimagined situation that ignores all meanings of humanity and every precious value of man’s pasts and histories, gives rise to myriads of psychological traumas and wounds such as alienation, rootlessness, inferiority complex and of course the feeling of isolation that follows the process of diaspora that surround most of the West Indians in the new host land. Various unhealed traumatic experiences and tragedies were born behind “Columbus sinful discovery” and behind the quick rivalry for the cultivation of sugar canes. All of them had had bad effects on the Caribbean psyche, body and memory, including self-hatred, the strangeness position that become the chronic feature of a society of shattered dreams and aggravating cruelty.

During the early nineteenth, schools were built in the Caribbean colonies. But, it was a pity that it was not until the twentieth century that education becomes possible and for specific classes in the society (Lowenthal, 1972). Education was based on European models, history and culture rather than implementing local conditions and putting the Caribbean man inside his own environment, garment and milieu. This led this generation to grow abnormally with an obsession with the European’s tradition, culture and language from their infancy with a clear rising of colonial mentality. Therefore, the dilemma of identity crisis would start and grow with the raising of these children. All these concurrences between the Europeans either for economic profit or for the assimilation of the colonized culture under “the civilizing mission”, altered the

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area into an ambiguous surface, a milieu of contradicted visions and a locus of man's criminality to man, brutal violence, lawlessness, mortality and involuntary death. Millions of people were not recognized as humans, but sub-humans, and suffered racism, oppression and deprivation, and were firmly considered as animals (Kay Mike, 2005).

The silenced people drank the bitterest poisoning of colonial oppression and the killing bullet of sugar plantations during centuries, passing from shock to shocks and from pain to pains .Thus, these people had to escape the black destiny imposed on them and yell against all sorts of criminality. Thus, resistance and challenge were synonymous in the form of escaping from slavery and its multiple traumas. New consciousness, vigilance and slave revolts were born from the slave's veins and took place throughout the Caribbean from the beginning of slavery (Robin Blackburn, 1998).

Though the flags of slaves' liberation and emancipation were hoisted, in the colonizers minds and thoughts, slave trade was a European dream and a process to be developed to dominate the world. So, the wide shared trauma of slavery and colonialism has been revisited par excellence by the emergence of myriads of Anglophone and Francophone Caribbean writers who in their turn were the spokespersons of the colonial atrocities or the surface of strong faith, hope and new regards to reduce every hostility, violence and suffering in the oppressed people's land. They challenged and resisted every born and created chronic and unhealed shocks internalized in the psychology of myriads of people who dispersed from every part in the world to be the Caribbean's children and the colonizer's machines. Caribbean's writers devoted their pens, pages, poetries and fictional writing to liberate those who were under the guillotine of uncountable colonizing powers and the malice of civilizing missions, revealing the truer side of people's inhumanity.

Since many West Indians still deny their African roots because of the acute colonial practices and legacy, these writers have to be the bullet of emancipation, the shoot gun to shatter the West Indians wounds, establish a higher sense of autonomy and revive the spirit of hope and bright future (Casanova, 2004).

2.2.3 A Crime against Humanity

The Transatlantic Slave Trade is a dramatic tableau of a terrible tragedy surrounded by “keeping silence” from myriads of organizations. This tragedy depicts all events and scenes of trafficking in human’s beings including buying , selling and trading in millions of Africans to European traders along the West of Africa (Walvin Games,1992). These people were transported unwillingly without being questioned about their choice to stay in their homelands with their flesh and blood or to move forcibly. But the inevitable destiny to be enslaved in the “ disloyal voyage” was the black fate that haunted these men everywhere, either in the Caribbean or the “New world”, where they would be obliged to work very hard till death in the production of sugar, cotton and coffee or as servants in the plantations to realize all the European’s dreams (Martin Steven,1999) . These people were enslaved as a consequence of many reasons, escape from war, raids and kidnapping.

All these reasons were related especially to a dark fortune that accompanied them during the whole of their life: either being captured in war, punished for committing a crime or they tried to escape famine and hunger in their countries (Suzanne Miers, 2003). Africans were in their worst conditions that miss lot of parameters of human’s life. They were regularly and continuously between the tableau of torture and death, being highly whipped, branded, beaten, chained and separated from their wives, children and all the members of their families; and even deprived to eat, to marry, to speak, to decide freely or even to relax. It was a pity, thus, that they were also deprived from their names (Mike Kay, 2005). The risky and the unimagined scenes of this shocking scenario stopped them to breathe or even to think to be members of the campus of humanity since most of them had understood that not all the doors were opened for all races . It was highly difficult, thus, to calculate exactly the millions of the Africans brought to the islands, while some refers to 80.000 brought slave, others declare more than this number (Adam Hochschild, 2005). Statistics were approximate and different from article to article because of the Africans who were either injured, killed or died during the greatest spectacle of the greatest performance of “the Transatlantic Slave Trade” before reaching sugar cane plantations (4). One can say that man’s stupidity to man

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complicates everything and the difficulty of quantifying meant only a larger force of human's migration followed by a largest extent of human's pain, true distress and misery. This spectacle held never good news, but was always overshadowed with the worst titles of criminality and exposed to all the horrifying scenes of how humans are sold and bought cheaper than one can imagine (Kay Mike, 2005).

Slave trade during the eighteenth and nineteenth centuries reached its peak in terms of mortality and involuntary death. Many newly brought slaves were synonymous to every unexpected scenes of murder and torture during their unforgotten transport to the coast, while other ten millions having survived the unfaithful journey (Rediker Marcus, 2007). This new free trade for luxury and greed, has never held good will, benevolent deeds, but the real images of the voyage were deeply associated with brutal treatment, inadequate or insufficient food, unimagined torture, dangerous diseases and darkest moment that made people as property in impure hands. Unforgotten crime depicted the harshest moment, the wrong sense of life's credibility and the cost of humanity. Even those who survived were literally and severely sent to work hard days and nights until death (Walvin James, 1992).

The indentured servants from Europe were very far from any harsh treatment. They were never considered cheap chattel, cheaper breed or met the same face and poisoning of the plantation's owners as well as the inevitable black destiny of African slaves during their transport on the slave ship (Clarakson Thomas, 1808). Thus, racism was another fetus born from the slavery. The owners especially in the British West Indies showed strongly a lack of worry and were completely uninterested at all for these "cheap objects", but reassured for their revenues from sugar canes and other products. These people who missed the heed from their owners; paid their blood and sweat to bring for the West very high social, economic value, prestige and the superior status. A treacherous journey from continent to another continent, never meant a real progress or suitable change, but a blending of hard labour, exposure to mal treatment, new diseases, death inside life and hard conditions which meant nothing except the move from terrible fate to a worst doom. Such a journey retells millions of loss stories as approximately one in every three Africans died within three years from their arrival (Walvin, 1992)

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where the plantation owners were very interested to calculate how much their income raised and how many slaves they bought cheaper than animals (Kay, 2005).

Portugal and Spain were the two first nations eager to settle in the Caribbean and the New World. They were also the two countries interested in the Transatlantic Trade. Their attention was on further project in the newly discovered world, especially after the extermination of native population of the Caribbean after ‘Columbus voyage’. The other European nations that follow them are France, Britain, Holland, Denmark, Sweden and Germany (Curtain Philip, 1969). They also started from the same belief and satisfaction that such kind of trade would be beneficial whatever the cost was of high loss in humanity. They never pay attention to the illegal means used against the innocents. While Portugal was the ghost that dominated this trade from the sixteenth till the seventeenth century; Great Britain was the architect of the Transatlantic Trade from the end of the seventeenth till the nineteenth century since it had the highest rates by carrying the biggest numbers of slaves (Solow Barbara,1987). The terrible and successful economically voyages of slaves were called a triangular trade. Slaves were traded by the English manufacturers to the coastal regions of Africa. These slaves were carried across the mortal Middle passage to the West Indies where they would be exchanged for sugar, tea, tobacco and other commodities (Williams,1944).

British participation in the “stinking project” would continue until the early nineteenth century. Slave trade became the banner of the unavoidable evil and the symbol of Great Britain’s greatness, fame, and progress. Thus, Britain’s economic reputation and wealth became in the same ladder during the eighteenth and early nineteenth centuries (Robotham Rosemarie, 1997).

The Transatlantic Slave Trade remained the most atrocious crime and offence in the long history of humanity, with its huge and unimagined mortality, sustained brutality, and legal durability. It was the violent blow that shocked innocent people who were never guilty in one day, but victims to man’s greed and great desire for wealth and superiority (Kay, 2005). The pittiest was that this criminality was programmed and legalized for more than three and a half centuries (Kay, 2005/Walvin,1992). It is the greatest drama and tragedy in the world of mortality in terms of duration, and

completely ordinary to say, slaves were not human in any real meaning, but treated worse than animals in a harsh system of violence where death is synonymous to every single mistake (kay, 3). It was completely forbidden for the black slave to raise his hands in the face of the white (Williams,1942).Therefore, slave trade is a single unanswered criminal scene and one among “the greatest tragedies in the history of humanity in terms of scale and duration”.

2.2.4 The Spirit for Change

After the institution of the darkest point and the stubborn stains in the history of humanity, the unimagined and unforgotten crime of man to man had to disappear in the progress of the intellectual history. No one had the right to close the doors of liberty, limit the concept of humanity on some instead of others or even prevent the vital air to be breathed. This belief paved widely the way for many slaves and movements towards abolishing the unavoidable evil of slavery that became the destiny of millions. Myriads of slaves found themselves between the anvil of involuntary death and the hammer of living in atrocious crimes in a moment where humanity had to be firmly established and strongly entrenched on the throne. Innocent people and children were properties under the feet of the ghostly figure of colonialism and his brutal machine “planters”. Therefore, lots of new issues become the driving force and the principle motive for abolition movements.

Firstly, philosophers of eighteenth-century claim their support for slaves against the institution of slave trade that deny their rights as humans, stigmatizing the long lasting stubborn stains and the merits of slavery and slave trade. Anti- slave resistance were strongly supported by abolitionists’ movements in the metropolis and France (Walvin, 2000), Slavery was considered the top and the height of man’s criminality and inhumanity to man. In this sense William Wilberforce (1789) questioned if a slave trade would help building civilization or it is the eye of sufferings and anarchy.

Secondly, religious groups such as Christian Evangelican claimed great support against the slave trade, especially with the emergence of higher and moral ideas of

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liberty that intertwined with the right of freedom and liberation after the unforgotten disaster of the brutality of The Transatlantic Trade (Walvin, 2000). They returned to the sacred biblical text like Luke 16:13: "*No man can serve two masters*".

Great efforts and many tasks were needed for transforming the hopes and the rights aimed to be translated into a legal reality, and of course, no one except the politicians could accomplish this high moral duty and raise the precious ideologies of good will in liberating the oppressed race. Thus, such a hard work needs a lot of challenge and total civilized control to make an end to an impossible and eternal process to be eradicated (Fletcher Frank, 1993). In the eighteenth century, lots of campaigns and popular mobilization became the main marker and sustained feature of the British society since the dark poisoning of the slave trade continued its pains, misery and the number of dead slaves was not calculated or determined in any society that relates itself with civilization and worked on spreading it all over the world. Thus, this mobilization affected strongly and largely the British Parliament and the whole British society (Walvin, 2000).

The story, thus, provided no apparent route except death, extreme depression, distortion, unimagined physical and psychological harm or high level of torture. Therefore, by the middle of the eighteenth century, the rise of a social movement began through Britain to challenge the endeavors of the slave trade, especially with the rise of a group of politicians including William Pitt, Charles James Fox, and William Wilberforce, who tried to do their best to change the gloomy forecast, to send a symbolic hope inside the upset hearts and minds and to regulate every "civilizing" British slave ship. Moreover, during the same century, very important philosophical agendas and liberal ideas were the fertile ground and the pessimistic motive in highlighting many ideas of good will to be embedded in myriads of people to change their views towards unacceptable and illogical practice against humanity. In addition, the contribution of religious agendas was the real vehicle for spreading high consciousness for this abolition.

Evangelical Christianity and Quakers such as Granville Sharp (1735-1813) and Thomas Clarkson (1760-1846) spread throughout Great Britain, offered an egalitarian view based on highlighting human values, suppressing the thought of injustice that

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equaled men with chattels, being unconcerned with man-made hierarchies or man's classification to man. The Quakers long experience campaigning helps to highlight their beliefs and had a considerable push towards mobilization with information and provide financial contributions on the other side to the committee (Kay, 2005). Thus, the philosophical ideas of freedom, liberty and benevolence were deeply fostered. They fuel the fire against slave trade atrocities, being highly armed and filled with an anti-slavery program and human's values (Fisher Mark,1935). Quakers confirmed that injustice and inhumanity were firmly established and intrinsic to slave trade (Kay, 2005), they worked hard to influence other religious groups to be obsessed with a precious thought that reconciles all people in one world that is far from any hierarchies and inhumanity through their widespread appeal and campaign that enriched the ideology of creating a society for highly humanitarian purposes (Fisher, 1935). Thus, the whole world witnessed that slaves were in miserable condition unsuitable for human beings, as their reality was worse to be accepted, their destiny was the bitterest reality to be recognized and their treatment was filthier than animals. Therefore, slave traders were synonymous to nothing except as "criminals"(Merrills Louis, 1945).

Religious organization emerged as a strong wall and bullet of faith against slave trade; in addition to this humanitarian revolution, the spokespersons of the Quakers Committee called themselves later: The Society for the Abolition of the Slave Trade. They work hard to assure their claims against slave trade with documents and testimonies as an evidence for their true declarations (Kay, 2005). It is also known as the London Committee and was shaped and born from the same hope of religious, philosophical and humanitarian thought. And anti-slavery became a significant tool in creating an effective step for the abolition (Jarret Derek, 1974).The reformer, the philanthropist and the humanitarian William Wilberforce became the main leader and chief advisor of the anti-slave trade campaign, and the strong heard voice to change the lives of millions. His spoken words were the symbol of strength and power in solving man's humanity to sink in the oceans of hatred and blood. His passions and interests in making end to that poisoning evil, his sustained views in blaming and condemning the human to be trafficking in slave trade was an endless process, considering it the most cruel and barbarous practice. Equiano was another leading abolitionist in his own way.

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His words were a healing cure and strong weapon to deconstruct the barbarity of the slave traders and inspire slaves incredibly to rise their campaigns against “the wolves”(Kay,2005).

Despite the wide tasks done for abolishing slave trade and the heaviest good will , collective tasks and efforts were taken seriously with an earnest intent to abolish slave trade at the international level since many countries were not different in this line. But they united their vision in condemning this practice and considering it the height of man’s inhumanity to man. Therefore, these countries translated their view and signed of declarations to call for the end of this practice [Zoglin Kathrin, 1986]. Great Britain became the country whose unforgotten history and archives of the great crimes against children, women and men during the Transatlantic Slave Trade remained the most terrible and passive. However, it played a significant role in suppressing this evil from existence. Therefore, through the British Parliament, the abolitionists’ movements and the strong act of slave’s resistance, the first ending of slaves was on 1807, while the official one was in 1834 (Walvin, 1992). In this sense, Frederick Douglass, the most famous American black refers to the civilizer’s stupidity when he ignores the precious and valuable idea of humanity that should be divided equally between all individuals:

We were all ranked together at the valuation, men and women, old and young, married and single, were ranked with horses, sheep, and swine. There were horses and men, cattle and women, pigs and children, all holding the same rank in the scale of being, and were all subjected to the same narrow examination. Silver-headed age and sprightly youth, maids and matrons, had to undergo the same indelicate inspection. At this moment, I saw slaveholder.

(Frederick Douglass, 1845:27)

The slave revolts during the 18th and 19th centuries were prominent figures in the islands. The Tacky’s rebellion in 1760s represents only one example of lot of rebellions in Jamaica. However, the Jamaican’s Maroons were the heart of resistance against their planters and, thus, the rise of the whole Caribbean impetus to make this evil absent from the scene (Walvin,1992) , as well as the Haitian Revolution (1789), Fedon’s 1790s revolution in Grenada, Guadaloupe in 1801 (Lowenthal,1972: 64). However, even after

the abolition, the status change remained very slow in many islands; “a Trinidadian asserts that until the mid-1950s nothing had changed but ‘the legal position of the slave as a slave. The same type of people remained in charge...The administrative attitudes were the same. The same crops were grown. The same basic plantation system remained” (Jennings Lawrence, 2000).

2.3 Between Two Axes

The Caribbean is always viewed as a location of surprising phenomena, shocking conflicts and wrenching pains wherever its borders are confined, mapped and whether it has a great history or it is a historyless geography. It is an area full of ambiguities, a secret of many puzzles and a square of different and various stamps: an umbrella of mixing colours, origins, cultures, languages, traditions and religions. It includes a population’s fusion of whites, blacks, browns, yellow and red (Ralph Premdas, 1996). People from different angles and areas of the world prevailed: Europeans, Africans, South Asians, Indians, Indonesians, and Chinese. There are religions and doctrines of different beliefs; Christians, Hindus, Muslims, Jews and others (Ibid, 02). Therefore, under the flag of multiple colours and shapes, the sense of Caribbeanness becomes related to everything come in, come out of, was born or created in this region. Caribbean people cohere under a continuum of syncretic relation and being, they coexist, reside and drink from the same cup of bitterness, happiness and pain. Michel-Rolph Trouillot says:

Caribbean societies are inescapably heterogeneous.... The Caribbean has long been an area where some people live next to others who are remarkably distinct. The region- and indeed particular territories within it- has long been multi-racial, multi-lingual, stratified, and some would say, multi-cultural.

(Michel-Rolph Trouillot, 1992: 21)

In Trinidad and Jamaica, the ethno-cultural groups from Asian Indians, Africans, Chinese, Syrians, Lebanese, Jews, Portuguese, Europeans, Amerindians, created a tautness of “we-they” or different relationship either between the ethnic groups or the whites (Ralph, 1996). All these ethnic groups left their homelands to be in another society that misses lots of components from traditions, myth, religion and language in

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comparison to their own soils. Homeland's belonging is an important issue in identity construction. Gardels Nathan (1991) claims that "just as people need to eat and drink, to have security and freedom of movement, so too they need to belong to a group. Deprived of this dimension in life, they feel cut off, lonely, diminished, unhappy. To be human means to be able to feel at home somewhere, with one's own kind". Therefore, under the sensitive difference and diversity that define the Caribbean people, the newly brought and created environment was never a location of a united institution and a determined face, but the milieu of "multi-nationalism" created a great sense of solidarity and even individuality within man-made plurality or according to what Clifford Geertz (1963) called the "givens of social existence".

Thus, the sense of a single identity becomes so difficult and caught in contradict conditions especially, with the accumulation of myriads of cultural groups and ethnic elements (Ralph, 1996) that were basically the outcome of a long history of colonial legacy, full of slavery and exploitation. Thus, the process of creolization/ purity are best understood through the ravages and the debilitating West Indians histories, Hintzen explains it as follows :

In reality, what is "West Indian" or "Caribbean" has come to be cognitively constructed as the product of cultural and racial hybridization. To be "West Indian" is to be located along a continuum spanning from the "pure" European at one pole to the "pure" African at the other. These refer to putative notions of racial and cultural purity. However, in the hybridized reality of Creole space, racial and cultural purity cannot exist together.

(Hintzen Percy, 2002: 478)

Slavery, migration, diaspora, and colonialism are the main constituents of the wrenching history and the painful memories of humankind in the Caribbean (Ralph,1996). Thus, the West Indian identity cannot be understood without reference to these comprehensive notions. As Stuart Hall (1990) has described, "identities are the names we give to the different ways we are positioned by and position ourselves within, the narratives of the past". This past describes clearly the struggle of every one of his existence and led to many ambiguous questions of "who am I? Where do I come from? How do I come? And where do I belong to?" (Hall,1997). Walcott (1992) refers to the Caribbean man as being a constructed product under lots of built ambiguities and

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conflicts, therefore, the dispersed subject cannot maintain his features and keep his homeland's being, but he loses most of his characteristics and what he had during his shift from his original homeland and world to the new one. Walcott continued to say:

That is the basis of the Antillean experience, this shipwreck of fragments, these echoes, these shards of a huge tribal vocabulary, these partially remembered customs. They survived the Middle Passage and the Fatel Razack, the ship that carried the first indentured Indians from the port of Madras to the cane fields, that carried the chained Cromwellian convict and the Sephardic Jew, the Chinese grocer and the Lebanese merchants selling clothes samples on his bicycle.

(Walcott Derek, 1992: 5)

It was not easy to retrieve the Caribbean lands, resources and wealth that were lost during a very long tormented colonial period. So, what can one say about people's minds, culture, religion, language and identity? Myriads of inward conflicts inside the Caribbean man led to his disorder, disturbance and a continuous confusion. Therefore, the notion of Caribbean identity becomes a very complex issue and an intricate pattern constructed under many contradictions (Hall, 1997).

The white man in the world, his language, culture, way of being and the white supremacy in general were seen to be ingrained intellectually in the native's mind, as a model of human's ideality and excellence (Fanon, 1968). Consequently, the Caribbean man conflicts with himself to create a space that is near to the master and his elevation seemed to be situated or placed in the position of "not quite" or "in-between" (Bhabha, 1994). Creolization and hybridity, thus, in Trinidad or Jamaica became an inevitable fate and a major constituent of the new West Indian element and an obligatory result due to the wide inflow of various linguistic subjects and the accumulation of many cultural groups, who find themselves exposed to an eternal colonial machine. Thus, a huge transformation was witnessed in the construction of this society. Creolity, thus, in Trinidad, "refers principally to the black descendants of slaves to distinguish them from East Indian immigrants" Brathwaite (1974). However in Jamaica; "[Creolization] therefore in the first instance involving black and white, European and African, in a fixed superiority/inferiority relationship" (Brathwaite, 1971). Edouard Glissant (1981) in his *Les Discours Antillais*, claims that 'Caribbeanness' results from the tumultuous

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experience of ‘Creolisation’ and Brathwaite also provides us with his definition for creolization, which dominates the whole West Indian society when he says that :

[creolization is] a situation where the society concerned is caught up in some kind of colonial arrangement with the metropolitan European power, on the one hand, and a plantation arrangement on the other and where the society is multi-social but organized for the benefit of a minority of European origin.

(Brathwaite Edward Kamu, 1978: 16)

On the contrary, in Trinidad for instance, the Indians were not involved in the process of creolization, but they tend to maintain their Indian cultural characteristics and share many features of their cultural traits because of their real attachment (Ralph,1996). Slavery, trauma of the Middle Passage during the Transatlantic Slave Trade, made the Caribbean man to be located from the tableau of origins, roots and mother lands to be relocated in the tableau of trauma, alienation and double exile while giving birth to cultural plurality or creole identity (Talib, 2002). Stuart Hall’s work situates the Caribbean identity between the “axes” of the past and the new world. He said “we cannot speak for very long, with any exactness, about, one experience, one identity” (Hall,1994). Hall linked identity in the Caribbean to the fact the whole area was a wide door of in and out migration.

The question of belonging to the new era or the new space is seen to be too difficult, especially that the concept of home becomes rebuilt and reconstructed with the notion of diaspora and the forced dispersal to the new home (Talib Ismail, 2002). The process of migration in the Caribbean that is an inevitable issue and embryo behind the pregnancy of a complicated history of global colonialism. Consequently, this new fetus sustains to be an element of a complex dilemma in the decolonizing era. Therefore, these born conditions prevailed in parallel with long lasting and stubborn systems. The Caribbean man stands between two axes of home and homelessness, originality and hybridity, placement and displacement. According to George Rosemary (1996); “(i) mmigration and the fictions it engenders teach a certain detachment about ‘home’. He continues to say that:

Identity is linked only hypothetically (...) to a specific geographical place on the map. And yet, wandering at the margins of another's culture does not necessarily mean that one is marginal. Home in the immigrant genre is a fiction that one can relocate or recreate at will.

(... .) As postmodern and postcolonial subjects, we surprise ourselves by our detachment from the things we were taught to be attached to.

(George Rosemary, 1996:1)

All these data made the Caribbean people in a great dilemma of identity crisis or identity identification and held them ineffable responsibility in challenging the ambivalent nature of their existence. A new identity, therefore, will be a result of lots of issues born within the frame of slavery, injustice, colonialism and ethnocentrism (Cohen, 2007). Therefore, the problem of identity crisis was a soap opera in the Caribbean island, especially when we take into consideration that these lands are basically lands of eternal traumas of exterminating the indigenous population, of the transatlantic slave trade and of implementing the indentured labour and plantation system. Such a strongly hostile and negative milieu makes the West Indian men flop in lots of tragedies. In this sense Richardson explains an extent of the Caribbean society:

It is crucial to note that regionality as expressed by regional characteristics in the Caribbean is an abstraction and perhaps more so than in other broadly delineated world regions. Within the Caribbean 'regional' matrix, imported and local geographical variables have combined in a greater many ways in different places so that in reality the Caribbean is a regional mosaic of subtle complexity and incredible variety; regularities identified in one regional local –to the chagrin of those who seek broad regional generalizations-are often absent in the next.

(Richardson Bonham,1992:4)

One can notice that the dilemma of identity crisis became more complicated because of the impact of colonial legacy that led to different shapes and forms of identity. Multiple identities and the umbrella of multi-frames, multi-voices and therefore, plurality became the marker that define the West Indies. Sen Amartya (1997), refers to the fact that an individual in the Caribbean is not determined by one single feature, but he belongs to great variety of stems. She says, “American citizen, of Caribbean origin, with African ancestry, a Christian, a liberal, a woman, a vegetarian, a

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long distance runner, a historian, a school teacher, a novelist, a feminist, a heterosexualto all of which this person simultaneous belongs gives her a particular identity”. Such a challenge is described as a superior identity over the European men and powers with a melting pot of extraordinary mixture and a rich heritage that reconcile different cultures, religions and languages of our world in one stalk of hybridity and creole.

The Creole identities in Caribbean put many ethnic elements in the column of uprootment and alienation from their culture, tradition and original selves (Talib,2002). The scattering from their homelands was not without consequences, but it resulted in a ineffable struggle and a conflicting story to maintain the position of “in-between” at the end (Bhabha,1994). The original roots, language and culture lost all their true meaning and real connotation during their arrival to the host land (Walcott,1992). Diaspora for the West Indians means an acute double exile which makes them according to Homi Bhabha (1994) suffer from the feeling and the sense of “Unhomeliness”. Many Caribbean writers assume a great responsibility, as representative to search and prove the Caribbean identity and its culture as a locus of resistance of many unique people who suffer uprootment (Udofia, 2013) and are characterized by their dispersal and displacement of what Derek Walcott (1974) called “collective amnesia”. They transfer lots of meaningful themes to reduce their society’s pains such as home, marginalization, alienation and exile. They use Creole languages as the real weapon to deconstruct the European’ myth, Eurocentric discourses and decolonize both language and culture in a creolized dialect as a sense and a symbol of national culture. Naipaul V.S, Shani Mootoo, David Dabydeen and others are the main pillars who announce their engagement towards their nation and selected the struggle against suppressing the national culture and identity.

2.4 Wounded Ink

The debilitation history of the Caribbean region was full of lack of faith and big void of dispossession imbedded by colonial culture and education, which gave birth to many sorts of uprootment, shame and the feeling of accepting the European man as good, perfect and the colonized as Other (Udofia, 2013). Therefore, the responses to the

black's bad realities of the Caribbean and the harsh historical experience, are born and created by many authors who never accept this destiny written by the European hands, minds and fallacy. They reject the colonial existence, his misleading civilization and his politics in forging the whole history of the region. These writers stand to oppose all created scenes that changed their area into a surface of economic selfish, benefit and the logic of exploitation built on man's criminality to man. These writers hold the bitterest to act as spokespersons to challenge their alien milieu and hostility, bearing the burden to heal their ills and implement positive responses inside the Caribbean man who was an easy prey in the mouth of the colonizer (Ibid, 59) , Therefore, with the rise of different diasporic races in the area, the sense of rootlessness aggravates and becomes a symbol of torn halves and scattered people in man-made histories. In this respect, Naipaul said:

Everyone was an individual, fighting for his place in the community, We were of various races, religions, sets and cliques; and we had somehow found ourselves on the same small island. Nothing bound us together except this common residence, There was no nationalist feeling; there could be none. There was no profound anti-imperialist feeling; indeed it was only our Britishness, our belonging to the British Empire, which gave us any identity. So protests could only be individual, isolated.

(Naipaul Vidiadhar Surajprasad, 1966:45)

2.4.1 West Indian Wounded Ink

The various colonizing forces in the Caribbean islands competed to suppress people's identity, personality and ownership. So, if the Caribbean islands were different in their structure or features, the long lasting, criminal and oppressive system of slavery was the common heavy sign in the whole geography. Therefore, the terrible feeling of homelessness and pain were the same bitterest dish tasted by every West Indian. The fragmented and entangled new environment of this region was the outcome of long legalized systems of oppression and collective extermination, which led to an acute loss of memory. West Indian writers, then, discard their passivity, being full of power, potentiality and challenge and they assume their responsibility in encapsulating this

debilitating history and glorify a new common sense of identity, that is unique. It should be at the same time totally distinct from the brought diaspora members in the area from Europeans, Africans and Asians (Udofia, 2013). The newly born identity is a fantastic mixture, magnificent blend and a rich heritage that encompasses all shapes, origins and roots under one syncretic flag of Caribbean-ness (Ibid, 59). The trueness of being is a higher sacred act to be affirmed by these writers, In this sense, David Dabydeen and Nana Nilson explore the sacred responsibility of the West Indian writers to assume a considerable duty in voicing their past, rising their concerns, articulating their history that is full of the process of dehumanization and the deep feeling of inferiority in the sense that whiteness becomes a great desire for every black in the West Indies after instilling the stamps of the irremovable legacy :

The writer from the colonies felt a need and duty to represent colonial societies, to reveal the humanity of the people to a British society maliciously ignorant of that humanity. The urgent task was to address and convince a British readership of the human values that resided in black communities.

(David Dabydeen and Nana Nilson, 1987: 83)

Caribbean literature is a stalk embraced under the wide umbrella of black British literature. Therefore, black British literature encompasses all the literature that “it was designed to describe writing by authors based in Britain but with origins in former British colonies in Asia, Africa, and the Caribbean. It was at that time a political rather than a purely racial label, pointing to a common experience of postcolonial migration, alienation, and discrimination, combined with an oblique yet potentially subversive assertion of attachment to Britain” (Bénédicte Ledent, 2009).

Though the gloomy circumstance and the depressing history, West Indian writers choose to act and be representatives of multi-voices and of multi-coloured stamps against all sorts of colonial oppression and legacy, setting their own methods and ways in recognizing their past , reclaiming the Caribbean as home. New definitions, thus, were proposed. Self-discovery and self-representation were of a major concern. Anti-colonial agendas were drawn and master narratives were put on the margin in attempt to create a West Indian national literature produced by its own people and tongues .

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Caribbean literature was fostered, thus, by Caribbean writers who prove a new challenge and a new step towards an evolving and altered future out of the bitterest and the shadowy past experiences and the created and imposed history that was completely wrapped by the colonial's thorns and fallacious conceptualizations that circle them in the column of societies "outside histories". Therefore, the writer's zeal toward a progressing future cannot be realized without understanding the past's stumbles, tricks, lapses and distortion. Edouard Glissant (1974) said "Qu'est- ce que le passé sinon la connaissance qui te raidit dans la terre et te pousse en foule dans demain?".

The burden is of reviving hope , submerging the world's histories and spreading a lightning ray toward the West Indian's psyche in an area which is thought to be none "without history and without a voice". In the sense that Walcott Said, "You who feel the pain of hystorylesness, look at the work patterns, the dances, the dreams, the songs and the memories of your forefathers, analyze these and you will be writing your history" (Brodber, 1983). The emptiness, the muteness and deafness of the West Indies was the big cloud of pessimism and sadness for myriads of writers. Gerald Moore (1996) for example notes that "...even if the West Indians had created nothing else, they have certainly created a people". These writers have taken it upon themselves to fight longer to establish a new sense of being, becoming an authentic identity. They believe deeply that power originates from people. Change , thus, is possible and emerges from every tiny of ambition found in every part of the West Indians. Therefore, these West Indians should move positively toward refashioning optimistic and brighter future to shine each gloomy corner that is deeply overshadowed by the evil captains , by overcoming all sorts of shame, inferiority and the ill-disposed milieu that were born from the burgeoned womb of the colonial heritage.

Literature, thus, is a site of resistance and a locus of ideological agency for West Indian writers to celebrate their continuum of mixing cultures and eternal syncretism. Despite the fact that most of these writers were in diaspora, their strong connection to their mother land and the quest of home and belonging becomes a matter of restoring pride and recuperating long years of annihilation, Davies Boyce makes this issue very clear by saying:

Migration creates the desire for home, which in turn produces the rewriting of home. Homesickness or homelessness, the rejection of home, become motivating factors in this rewriting. Home can only have meaning once one experiences a level of displacement from it. Still home is contradictory, contested space, a locus for misrecognition and alienation.

(Davies Boyce, 1994:113)

The sense of exile which is obsessed with the emotion of being a foreigner in the one's home, in one's self or when living to another country retouches and embellishes the West Indian novel. It becomes a crucial marker and a major constituent of the West Indian's personality and ownership as a result of a colonial history of different competing powers. This sense is highly experienced by the Caribbean writers who reflect the feeling of inferiority when being in Britain. George Lamming (1992); "We are made to feel a sense of exile by our inadequacy and our irrelevance of function in society whose past we can't alter, and whose future is always beyond us". Therefore, West Indians ravages of time and the severely damaging vagaries cannot be un-lived, but what can be recorded or lived again is the hope for change.

Kenneth Ramchand (1970) on the other hand, points out that the early West Indian novel was/is an arm for portraying the West Indian writers engagement with the society and identity issues, therefore, they go ahead to picture their precious and worthy communities. He (1970) claims that "with unusual urgency and unanimity to an analysis and interpretation of their society's ills, including the social and economic deprivation of the majority; the pervasive consciousness of race and color; the cynicism and uncertainty of the native bourgeoisie after independence; the lack of a history to be proud of; and the absence of traditional settled values".

Creating a national literature that gathers all the West Indian people and the audible voices that replace them from novelists, writers and poets, was a heavy and a rich project to stand in the face of unavoidable marginality and invisibility, especially since 1950, in order to challenge the widespread of British culture and its educational dominance that was based on embedding the European's culture. The great sense of nationalism and anti-colonialist agenda become the title of the West Indies. Thus, the

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act of putting the past of this area in the largest column of the “unknown mystery”, ignoring totally its history or even the West Indies as a geographical entity become also covered by great interest in the local culture. Victor Stafford Reid (1913-1987) of Jamaica, George Lamming (1927) of Barbados and V.S. Naipaul (1932-2018) of Trinidad were the most famous groups that instituted what is known as West Indian literature held by anti-colonial agendas. Before the literary boom of West Indian writers, that is to say, between (1920-1930) there was no unifying method or a single strategy to map the society’s diseases and plagues. There were not a real brain to designate a healing cure called “national literature”. But, the literature of the colonial period had known a kind of assimilation to the mother country as they called it and demanded the necessity for the mastery of the colonial language (Donnell Alison, 2006).

West Indian writing later started to trace another different direction from that of the British metropolis, based on the greatest sense of breaking the master narratives and its literary canons, giving more importance to what is local. This is what appears clearly in the work of the famous and the most successful Trinidadian writer CLR James. His novel *Minty Alley* (1920) makes a real contribution to raising consciousness, while his short story *Trumph* (1929) brought the modest and ordinary people into visible mirror. Donnell Alison states that:

There was no single nationalist ideology and the expressions of the need and the desire for a distinctly Caribbean (or island –centered), culture did not cohere in any easily definable manner during this period”.

(Donnell Alison, 2006:15)

Before these writers’ works could stand on pages, slave narratives, autobiographies and even letters “oral literature”. They were very simple and modest, but a voice for their own, effective weapons to break the colonizers legacy and the harsh oppression imposed on these slaves in plantation where the cost of humanity and the sense of freedom were very expensive and where the sense of West Indianess started to take its brightness. Aldrich (1996) calls this oral tradition that blooms as original and genuine arm of defense and a brave mode for transgressing the colonial machine: “the cultural voice of the slaves”. To be humane, thus, was the story of untold misery in a world

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where man's criminality to man became a natural scene to be repeated every moment and in every angle in the West Indies.

West Indian literature is an ideological weapon, flag of resistance and a great response to the highly brutal projects of different and various colonizing forces who were single minded in greed and criminality and whose profit is still an eternal process. For Edward Baugh (1978) this literature is a real throbbing heart from the land of plantations system to the colonizing subjugation. It is a true "colonial literature". On the other hand, George Lamming (1966) claims that West Indian writing is an encyclopedia of every historical event that maintains what happened in the past;

One of the functions of the novel in the Caribbean is to serve as a form of social history. The novelist thus becomes one of the more serious social historians by bringing to attention the interior lives of men and women who were never thought to be sufficiently important for their thoughts and feelings to be registered

(George Lamming, 1966 :5)

During 1950, West Indian writers achieved a kind of "boom" (Haigh Sam, 1999), with the explosion of varying voices whose hearts were on healing the endemic of hostility and inferiority that were instilled in every cell of the West Indians body. This boom takes place in London as the heart beating of West Indians writings which attack the mother country in its surface, map and home, from inside rather than outside because the Caribbean at that time lacks lot of facilitating factors and agents for writing such as houses of publishing, liberty , the tolerant audience and suitable opportunities for work. Most writers of this stage were and are still emigrant thanks to the greatest flow of Caribbean immigrants to Britain. As the Caribbean island's population reaches much further from a cultural context thanks to the great flow of its diaspora members in the world and especially Britain as a mother country, "the black Atlantic" becomes the trope of a history full of infinite and extensive diaspora and a complex colonial predicament according the claim of Paul Gilroy (1993/1996).

Most of these writers were novelists who share the homeland's concerns and main issues of colonialism experience, slavery, displacement, and forgetting their exile. Between 1950 and 1960, the first generation of West Indian writers was highly

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interested in issues of roots, exile and migration”. Edouard Glissant was one of those who necessitates and insists that West Indian writings and culture should “repatriate itself to the Caribbean”. In this sense, Sandra Pouchet Paquet (1995) refers to the sacred role practiced by every West Indian writer in the West Indies. She says “... they were characteristically concerned with the structure and values of Caribbean society”. In the same line, Kenneth Ramchand wrote about the concern of immigrant Anglophone Caribbean writers whose hearts, minds, nostalgia and great worry on their country took the lion share as they never think about the island they belong to, but a common history gather their thought in the same column;

the professional writer’s awareness of the preconceptions and the ignorance of his foreign readers affect mood, content, and expression to some extent but the novelists writing in London seldom depart from a concern with the shape and possible directions of their society, its central issues and causes, its patterns of group life, and the quality of life possible for individuals in it.

(Kenneth Ramchand ,1970:13)

These writers do not hesitate to design an authentic identity of true meaning in the face of long instilled systems of colonization that are equal in all their existence to amnesia and a loss of memory. For David Dabydeen and Nana Wilson (1987), the West Indian writing is a new method of retention, strong trope of memorialization and a profound metaphor on the erasure of the “Black Atlantic” trauma with high confirmation of the West Indian identity:

the writer from the colonies felt a need and duty to represent colonial societies, to reveal the humanity of the people to a British society maliciously ignorant of that humanity. The urgent task was to address and convince a British readership of the human values that resided in black communities.

(David Dabydeen and Nana Wilson ,1987:83)

Class, race matters and colour issues were significant in the West Indian novels, especially the sense of hatred born between the blacks and East Indians who were brought hugely to Trinidad and Jamaica to replace the Africans. Enmity, despise and the strong emotion of hostility were the headings that survived longer in the region even after the evil figure of the indenture labour becomes over. Therefore, the West Indian

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writings become the beating heart that reflect and mirror the region realities. Hunt Lynn (1989) argues that “literary works do not just reflect social and political reality; they were instruments for transforming reality”.

On the other hand, George Lamming refers to the fact that Caribbean writing grows from the same womb of deprivation and exile, being the symbol and the emblem of challenge and resistance to the black destiny that deprived many people from their freedom and humanity and stuck many great people with unavoidable terrible pain. In this respect, Louis James claims that:

To a large extent, West Indian writing has grown out of the pain of “leaving” out of a sense of deprivation. Its sharpness of focus has often been produced by the fact that it is a literature of belonging, seen across a void of ocean”.

(Louis James, 1968:55)

One can notice that though these writers were not forcibly relocated, the tableau of being stuck to the West Indies land, people and history has no end inside the West Indian author’s hearts. The image that dominates is that of the outsiders were always inside their boundaries. The vagaries of memory becomes a strong impetus for creative imagination. Therefore, their homeland concerns occupied the lion share in their fiction and novels and distance was never an obstacle . Ngugu Wa Thiong’ o (1951-2008) on his turn believes that the West Indian novel responds to the historical bad realities that give the emergence to the great sense of alienation, rootlessness and the brutal created void. If the occupier denies the West Indies the ability to express the self, the Anglo-Caribbean novel rehabilitates its painful memories, inspiration , heroes and most importantly, it restores the colonizer’s mind whose captivity to the natives sustains longer:

The West Indian novel in English is in part preoccupied with general quest for roots beneath most West Indian fictional characters there lurks a sense of exile. Alienation, individual and communal, is the unifying theme in the West Indian novel.

(Ngugu WaThiong’o, 1972:40)

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The question of celebrating new ethos and identity was a central project sowed in the womb of many novelists. It is an important issue quarreled by all writers who tasted their people's wounds, the acute exile and ill-equipped freedom. These writers were responsible to oppose the colonial heritage, agenda and assume a sacred duty to suppress the bad memories instilled in people's minds. The colonial practices created a horrifying milieu. As a result, the Caribbean man became devoid of a united body, very ashamed of his African roots and black skin. The great sense of inferiority becomes the chronic parasitic disease resided inside his mind and blackness. Racial inferiority and a cultural void nurtured side by side along the cruel system of slavery in a society whose members are not held by one ethos or belonging, but they are held by piracy, economic greed and looting. Plurality, the lack of unity and the imposition of colonial mentality and existence gives rise to torn-halves modes of behavior, In this context, Roger Toumson (1986) says, "question of identity [...] asked by nearly all Caribbean writers" is a product of wounds practically ever Caribbean person feels himself". In the 1970s, Caribbean literature has known more maturation and variation in themes, showing more interests in the Caribbean as a home. Though most of these writer's bodies were out of their frontiers, their thought was on healing the chronic endemics sowed everywhere and removing the stubborn stains that last longer in every spot in the West Indies land and body. For this elite of representatives, transcending the past trauma, optimizing the present vision and accounting for brighter future, remain the main endeavor and hope for writing. Borders, celebrating their culture without the neglect of the other, and abusive prejudices and definitions were the major titles adopted by most writers. The common designed tableau in the Caribbean novel emphasizes the individual experiences that ripple between the worst modes of alienation and desperation. Therefore, deprivation from the sense of home, exclusion and exile were a soap opera that stands strongly on the pages of these spokespersons. Moreover, the questions of migration and displacement were also common topics that embellish writings born from the heart of pain in the region's spots.

Among the first generation of Anglophone writers Kamu Brathwaite, Wilson Harris, James Berry, George Laming, Naipaul and others, most of these writers choose Britain as a mother land and from this space they aimed for more liberty, economic

progress on the one side and for publishing houses that were absent in the West Indies, more tolerant audiences and open minded readers . In fact, these writers were astonished and became disappointed soon by difficult experience of racism and racial inferiority, confusion, ambivalence and high level of discrimination. Despite these hard conditions, the sense of “Caribbeanness” / “West-Indianness”, self –discovery, the noble ideas of challenge and the high and true sense of nationalism reached the peak from outside; under the flag of Britain. George Lamming says: “No Barbadian, no Trinidadian, no St Lucian, no Islander from the West Indies sees himself as a West Indian until he encounters another islander in foreign territory” (1984).

The second generation of writers arrived at an earlier period in their lives. They grow from their infancy on the “British spirit and soul”. They find themselves exposed to the British values and principles. Education in Britain means these children who are writers now were put in a milieu and an environment out of the West Indies past and history. However, identity remains one of the preoccupations of these writers. Racial class and division also occupy the same degree of interest; the harsh experience and struggle of belonging and acceptance in the British society, as if they were in the heart of the West Indies, played great role in their works . Among these writers : Caryl Phillips (1958), Zadie Smith (1975-), Merle Collins (1950-) and many others.

Generally speaking, West Indian literature, is to a major extent, a response to the unimagined historical realities. West Indian writers, therefore, are the unique and the distinct voices who attempt to refashion a new ethos, driven by a confident and strong sense of identity, rejecting to be wrapped in a tragic world and credibility of life.

2.4.2 Antillean Wounded Ink

In the beginning of the twentieth century, the common legacy of colonial oppression, and the unimagined scenes of black people’s dehumanization in the Caribbean became the impetus for the rise and the development of many black emancipation movements that design a feature in many literary discourses, especially between 1920 and 1950. The majority of writers choose to replace the colonized and

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slaves' voices to reflect their pain, exile and to narrate the stories of a repetitive colonial system, being the pens that try to liberate the black man whether in Africa or in diaspora, from being ashamed because of his skin's colour or feeling inferior because of his origins or even denying his roots. It was, thus, an "inner revolution" to break the colonial heritage that embedded savagery and barbarism in the black man's mind and open all the big doors for not accepting the outward appearance, the innocent personality and the rich heritage of African culture. This process of brutality is deeply included in the colonizer's psyche that is highly misleading. It was an "inward revolution", thus, to kill every inherited evil from the colonial plantation in black people's mind equals blackness with ugliness and sin. According to Ngugi Wa Thiong'o ;

The colonial plantation system tried to impose on the Afro-Caribbean man and woman, a double alienation: from Africa and from the Caribbean movement. The aim was still the same: make him look down upon his achievements, his capabilities, his vision of self, and look up to Europe as the Alpha and Omega of human civilization.

(Ngugi Wa Thiong'o, 1987: 89)

These intellectuals, writers and artists held on their responsibility the heavy burden of awakening and rising consciousness, and exploded the heavy bomb shrouded with colonial thorns that made the Caribbean man reap homelessness and rootlessness, that were very hard to recover. Many issues and problematic of ethnicity, skin colour, roots, home, exile and self-acceptance were questioned and interrogated by the Francophone writers and Antillean Literature.

Antillean literature is the literature developed from the square of French Caribbean for instance, from French Guiana, Martinique, Guadeloupe and Haiti. This literature burgeoned also from the big surface of pain and the stubborn realm of slavery and slave trade in the Antillean regions. It is also born from the harsh experience and the severe clash of the previous islands with the French colonizers. The outcome was real literary production that many critics put it in the same frame and objectives of the Negritude Movement (1930s). This kind of revolt, was against the French policies to assimilate people who were enslaved longer and deprived from any sense of human dignity. It is a renewed breath to restore the black and African values entrenched in the whole

communal culture. It is a potential for changing the lowered level of psyche and despair inherited from tough systems sowed droop and wounds in the veins of the Antillean man. This literature is highly considered in the column of “black writing” and negro-African literature (5). These intellectuals, artists and authors stand to oppose colonial oppression and its policies in assimilating the colonized culture and ideology. Moreover, it is inspired by deep search of African roots or Africa as a mother and it aimed at the affirmation of the black cultural identity (Maryse Condé, 2000) and rehabilitating the black mind from the parasitic that nestled inside him, as the colonial practices raise a sense of shame, inferiority and kind of amnesia in the African ethos from roots and origins. In this sense Young stresses fundamental role Negritude held to subvert the disguised bag of the civilizing mission and affirms strongly the Black’s cultural identity:

Negritude was thus developed as part of an already highly articulated anti-colonial movement [...]. Négritude was developed to articulate a new form of [black] cultural identity [...]. It did this by developing the agenda of a re-establishment and affirmation of African culture within the context of the larger historic intellectual and cultural struggle by Africans in Paris and the French colonial empire against the mission civilisatrice ideology of French ‘civilization’ and its unquestioned superiority.

(Young Robert, 2001:266)

Four centuries of slavery and colonization, are sufficient in creating a debilitating and negative effect on the Antillean’s psyche, especially in making the Antillean men believe that the colonizer is the only one who would rescue him from savagery and barbarism. Francophone writers emphasized the full connection that links the Caribbean and Africa as real place of retention, memory and oral aesthetics . They strongly work on questioning and interrogating the great contradiction held by the colonizer’s mentality and the wide confusion that connects blackness with savagery, considering it to be a highly racist combination and connotation. Therefore, these writers transcend borders and the pessimistic milieu by situating people’s culture, identity and African heritage at the top of the negritude discourse and claiming the black-man, self-respect, self-discovery and self-determination to oppose the sowed hostility, self-estrangement

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and self-hatred embedded by colonial practices, values and culture. The Negritude movement was an offshoot to restore the lost confidence and raise black consciousness. Its three founders are, Léopold Sédar Senghor (1906-2001), Aimé Césaire (1913- 2008) and Léon-Gontran Damas (1912-1978) . Glissant highlights the quest of identity and to recover the traumatic experiences of the past. Michael Dash emphasized the necessity of returning to past histories and maintaining memories to design a meaningful future;

One feature of Third World writers which distinguishes them as a distinct literary fraternity is the fundamental dialogue with the history in which they are involved.

(Michael Dash ,1974:88)

In the same line, Frantz Fanon was one of those who affirmed the necessity for understanding the past realities and the history mysteries, to record what people suffered in the frame of political entanglement.

The artist who has decided to illustrate the truths of the nation turns paradoxically toward the past and away from actual events. What he ultimately intends to embrace are in fact the cast offs of thought, its shells and corpses, a knowledge which has been stabilized once and for all.

(Frantz Fanon ,1968:225)

African and Antillean writers devoted their texts to struggle the colonizer's thoughts and ideologies. Their pens were weapons to deconstruct the European graves that bury the uniqueness and the richness of the black's culture and establish a true Antillean psyche.

The dehumanization process internalized by the occupiers fostered ignoring and denying roots by the Caribbean people. Most writers, therefore, devote their writing to make people vigilant of their rich heritage and purring their mind from the evil embedded inside them; that everything African was inferior, lower and degraded. Thus, African and African Caribbean's self-assertion included a sustained struggle against the colonial legacy. In this sense Ngugi Wa Thiong'o said:

To Africa, to their past, even to their skin colour, they (Caribbeans) were made to look in shame and discomfort. So that the West Indian intellectuals and writers in between the wars and even after may well have realized, as (C.L.R) James has said, 'that before they could begin to see themselves as a free and independent people they had to clear from their minds the stigma that anything African was inherently inferior and degraded'. Hence their political, literary and emotional involvement with Africa

(Ngugui WaThiong'o, 1972:82)

2.4.3 The Art of Revolution

The misdeeds of the colonizers and the bad practices that sustained longer in the whole Caribbean islands caused psyche ruin, terrible traumas and high damage on all levels of human existence. This passivity has continued to exist in people's minds, psyches and is highly reflected in the realm of the literature of the region. It is also seen through the process of placement/displacement and the search for an authentic identity (John Lyons, 2012). Nevertheless, one can notice that poets as well as their fellow novelists hold great responsibility of tackling fundamental issues in their poems writings. The spiritual tradition inherited behind a harsh history that is a wide part from England, France and Spain, becomes as a site of agency to resist and respond the atrocities of a long lasting criminal systems. Poetry was a powerful cure and a unique point of view on how Caribbean people should unite their hurts under one literature that should be; an arm of one pain and one future. In this sense E.j. Chamberlin (1993) refers to Derek Walcott's view by saying "... West Indian poets must find their own voice.....to transform their anxiety and anger into a new expression of what it is to be West Indian and into a new West Indian literature. Rejecting what he calls a literature of revenge written by descendants of slaves or a literature of remorse written by descendants of masters". While Kamu Braithwaite (1981) on his turn has another different view, a vision that builds a shining future which can not be separated from their dark past as a sensitive sign of debilitating history . He believes that Caribbean literature "must represent the central heritage of slavery shared by black West Indians". Kamu believes strongly that blackness is sufficient image to depict the acute sense of

dispossession and exploitation and is sufficient to make their future stand in the face of stubborn colonial heritage.

Between these two opposites' opinions, the West Indian poetry has always been missing a circle of people who give it a precious value, since it was strongly overshadowed by Caribbean novels and fiction later. West Indian poets, as well as the novelists in Britain faced the same obstacles and gnaw. Therefore, they have had to fight longer against racial class and division, searching for more recognition and integration. These poets become tired to find a small square in mainstream British literature since they faced the same tableau of racism, neglect and bad conditions. These poets were concerned primarily with migrant experience, exile and raise issues of displacement and alienation. The poetry of New Diaspora burgeoned two main trends. The first trend included poetries that focus on the Caribbean past and a long history of untold misery and memories. The main example of this poetry is characterized in David Dabydeen's collection of *Slave Song* (1984) and *Coolie Odyssey* (1988) where he best illustrates the discovery of his diasporic West Indian ancestry (Bénédicte Ladent, 2007). The second trend progressed between 1960 and 1970 and depicted the rise of the 'dub poetry', i.e. poetry of spoken and reggae rhythms with dramatic stylization gesture. It is highly characterized by its orality. Through this poetry black poets reacted and opposed to the widespread domination of white writer's oral poetry (Ibid, 6). It evolved in Jamaica and the places that include Caribbean immigrants like England and Canada (Neigh, 2017).

These poets can make their poems accessible, and heard in every angle by their audience through readings and performing in many places and clubs, having a wider sense in political activity and social justice (Habekos, 1993). These poets who decide to make their beautiful words and attractive rhythms touch all those who prefer to taste and smell the elegant expressions, they tried to produce works that can be seen on the white pages and their audience can read and smell what is between lines. But, this was faced with a great wall of rocks and massive challenge publishing's obstacles (kadija Sesay, 2005). Norman Smith and David Simon are of Jamaican descent and a stamped mark in the West Indian writing, Claude MC Kay, Louise Bennet, James Berry,

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John Agard and Jane Binta are famous dub poets in Great Britain and the West Indies. Brathwaite, too, participated in blooming significantly the beautiful expressions of poetry written in non-Standard English (6). One can note that lots of works of this literary genre are characterized as being highly critical to misery, deprivation and discrimination against black people. This genre of poetry and those who adapt it, use a literary form to criticize highly the problem of enslaving people's minds and body's through racism in the metropolis instead of liberating human's brains to feel, to donate and break the grim forecast of loneliness and alienation.

The choice of language was a matter of identity. Most of Caribbean poets who settled in Britain rejected standard British English; the choice of Creole was to distinguish themselves from the white. Language is considered as a social and cultural weapon that shattered the colonizers' illusions and dreams built in the colonized lands.

2.4.4 Recovering the Hidden History

What makes Caribbean writing very distinct, unique and peculiar as well as its history, is the fact that it is born from the same experience of dispossession, migration, exile, longing, sadness and nostalgia. It is born from the same root of dispersed people who spent the most if not all their life under the feet of lately crossing colonizers. Therefore, the whole West Indian writers whether from Trinidad or Jamaica are held all together from the same background of gloom and a spike full of despair, where they shared the "pain of historylessness". Consequently, West Indian writing was and is the voice of all the Caribbean man's traumas and psychological ruins, becoming a skillful process of an ineffable response to colonial legacies, prejudice, assimilation, narrating a strong story of one's misery. It stands as great umbrella that asserts one's pride, a progress toward an optimistic psyche and the most important of all is one's West Indian's identity and the sense of Caribbean-ness which becomes more firmly entrenched in every West Indian mentality. Douglas Midgett argues; "[t]he very act of writing in societies that are as profoundly colonial as the West Indies is initially an assertion of identity" (1977).

Therefore, West Indian women writers as Phyllis Shand Allfrey (1907 – 1986), Elma Napier (1892-1973) and Jean Rhys (1890-1979) think that they are a

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fundamental part of their nation. Thus, their true existence and struggle for being must be proved by their own experiences and through their own rooms. The sense and the savor of what is Trinidadian and Jamaican are reflected with high esteem. In this respect, Springfield Lopez claims “Caribbean feminism must be understood not in the light of other women’s feminist histories and goals but in the light of their own experiences and practices. Feminism, if it is to lead to its goal of assuring women as full and multifaceted an existence as possible, must be responsive to the condition in which that existence must unfold” (1997).

These women writers were highly interested as well as men to make their voice heard to spell the West Indies long experience of dislocation in its own surface and land. They were highly motivated to transcend the passivity and the hostility of their milieu, putting their history in the center and not at the boundary of their imagination, Gay Wilentz said:

women writers are in the process of unscrambling the letters and (re)naming their story; their work gives utterance to the formerly voiceless members of their communities—the wife, the barren woman, the young child, the mother, the grandmother, women friends, female ancestors. They see their existence as a continuum from their ancestors to their descendents. Their aim is to find a usable past, to educate in the broadest sense of the word; their creativity is based in the oral traditions of their foremothers.

(Gay Wilentz, 1992:389)

On their turn, women writers in the West Indies were not isolated from that pain that gathers all the islands in the same area of challenge, experiencing every painful human who suffered from the poisoning of Columbus discovery;

The rise of women’s writing in the Caribbean cannot be viewed in isolation. It is part of a much larger expression of woman’s realities that is taking place in the postcolonial world and post-civil rights era in the United States. The enormous productions of literature from the women of the Caribbean does not only contribute to our literacy development but it begins to change the very contours of that literature as well.

(Selwyn Cudjoe, 1990 :6)

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Though women's writing did not reach its peak in the nineteenth century, as writing like education, politics were man-centered, Caribbean women writers looked for many ways and strategies for self-redefinition and representation, Davies Boyce says:

Feminist discourse has itself been a politics directed at changing existing power relations between men and women and in society as a whole. These are power relations which structure all areas of life: the family, education, the household, political systems, leisure, culture, economics, sexual intercourse, sexuality [...] feminism questions and seeks to transform what it is to be a woman in society.

(Davies Boyce, Carole, 1994:28)

These women never hesitate to give voice in the literary arena to their debilitating history and check an authentic identity, a response to the historical experience and a strong upheaval against imperialist and colonialists' evil deeds. According to Merle Collins;

Caribbean women's writing tends to be concerned with all that has gone into the shaping of Caribbean societies: colonization and its consequences, the effects of slavery and indenture, the meaning or meaninglessness. There is a concern with formation-formation of the society, formation of the individual and with reclaiming and devoicing. This revoicing means [...] a revealing of the stories told by mothers, aunt, godmothers, tantes, nenens, so that many of the themes overlap with the themes explored by male Caribbean writers.

(Merle Collins, 1996:8)

Though the Caribbean was an angle for people of different regions and cultures, it was the shared history, the shared memory, trauma and past that put the various scattered buds with all their different forms and shapes in the same pot of longing, belonging and denying roots. Kamau Braithwaite argues that:

The most significant feature of West Indian life and imagination since Emancipation had been its sense of rootlessness, of not belonging to the landscape; dissociation, in fact, of art from act of living.

(Kamau Braithwaite, 1996:344)

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When speaking of the Caribbean females during the nineteenth century, it seems that women writers were completely absent from the realm of literature and the literary history of artistic expressions. The suitable heading that transmitted the echoes of the silenced graves and pages were what Carole Boyce Davies and Elaine Savory Fido (1994) called: women's whispering. They make women's writers of the West Indies and the term "voicelessness" very equal and parallel to declare women's absence in episodes full of man's heroes. They claim the land's drought, aridity from women's artistic works, the scarcity or the paucity of novels by Caribbean women writers. They maintain their marginalization, invisibility and exclusion from a literary history, rich of male's writings. The term voicelessness is widely synonymous to women's silence and muteness at an enthusiastic period in the Caribbean history when women writers have to stand strongly, powerfully with a great challenge on the stage. However, these women writers find soon their path blocked with wide rocks of oral inherited tradition .

The process of writing in the West Indies during the nineteenth century for women was a challenge and an inevitable urge that was highly invisible for many ordinary women writers who were born, raised following many inherited oral traditions from African slavery including songs, poetry, stories, fables and music. According to Toni Morrison claim "The lower classes did not need novels at that time because they had an art form already: they had songs and dances, and ceremony and gossip and celebration"(Paul Gilroy,1996) (7) .This oral heritage shaped the solid and thorny rock that prohibits the sun of these women to raise. It was the main obstacle to start writing especially if we take into consideration the social factor of ignorance dispersed in every corner of the region. Most West Indian women writers during colonization were a real and easy prey for the colonizer. As they finished their studies at an early age in their lives, what means that they lacked the talent of writing, the literary capacities and skills to write (Anselm Strauss and Juliet Corbin, 1990).

Even in the twentieth century, women's writing was still in its insufficiency stage. It needed more efforts , brain of talents , skills and lot of neatness, harmony and more coherence to escape the infancy age. These West Indian women writers were almost totally absent from the common umbrella of remembering collective drama and

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breaking the atrocious trauma. Only six female authors who stood on the stage to embody women's presence in the history of literature to break the long years of silence and a hidden history which is still wrapped in obscurity and poverty of expressions. According to Kenneth Ramchand biography (1983), lot of women refer to the big desire of writing to explode their strong messages against the colonizer in their own words and language in a way that cannot be done by men. But, they were overshadowed by overwhelming barriers of oral traditions of storytellers that posit them in forgotten scenes without any location (Boyce and Savory, 1994).

While the Caribbean novelist George Lamming reported the rarity of West Indians women writers by declaring his deep and strong hope to find a single woman in the Caribbean's artistic landscape to write a novel which will trace the main aspects of the Caribbean society and culture (8). Toni Morrison goes so far to explain the infertility that was behind the West Indian novel written by women as a main resource to feed its people. Thus, orature or oral literature according to her was the main impetus to stay away from truths of long histories to be recorded on women's pages. On the other hand, David Dabydeen and Nana Wilson provide another explanation which is highly related to the lack of writing traditions:

Very few women write for a living in the West Indies, and the paucity of writers is perhaps a good explanation for the absence of tradition of women's writing in the sense that exists or instance in Black American Literature.

(David Dabydeen and Nana Wilson, 1988:45)

The booming years of women's writing started to grow on 1970 (Kenneth Ramchand, 1983). Potential and courageous women empowered each other and free themselves from the obstacle of writing traditions and the misfortune that accompanied them during many years. Many women writers raise their consciousness, being more mature and find new appropriate voices to challenge their traditions. Thus, the early novels of Caribbean women writers become more concerned with their colonial history and the harsh enslavement that follows it. Boyce Davies and Elaine Savory (1994) claim that; "... from the beginning Caribbean women have understood that they have a long history of struggle and of valuable experience in dealing with sexism, racism, and class

prejudices. They have tried to share this history with other women in the world as much as they have taken ideas from outside”.

Caribbean women’s writing is unique and distinctively feminine since women writers were highly interested on focusing on their home’s issues. these women were a loud voice to send their inward cries toward a peculiar region of myriads of endemics. Therefore, challenging their passive and unfavorable environment was of great importance. In this sense, Renu Juneja says: “writing by women shares Caribbean literature’s interest in issues of race and colonialism, and in the emergence of a distinctive identity which is viewed as synthetic and hybrid, in opposition to imposed colonial norms, and rooted in the local folk culture” (1995).

As well as their male counterparts were, identity question was uttered by mostly all West Indian writers and was strongly debated by Caribbean women’s writers who showed their rootedness in their nation and affirmed their Caribbeanness. They proved also more interests with themes of dislocation, displacement, roots, alienation and exile. In her introduction; Helena Pyne- Timothy claims that:

Through their work [Caribbean women writers] have reclaimed their homeland are assisting in the assertion of identity, the infusion of meaning, and the transformation of society which art can accomplish. The Conference wishes to embrace and honor all Caribbean women writers, whatever their national origin or their domicile, so long as they were part of that vital recuperation in time and space dedicated to the assertion of a Caribbean unity and understanding.

(Helena Pyne-Timothy,1998 :5)

The main examples of the diversity of writers within the progress of literary tradition are : Paule Marshall, with her novel, *Brown Girl, Brownstones* (1959), Julia Alvarez, *How the García Girls Lost their Accents*(1991), Edwidge Danticat, her debut novel, *Breath, Eyes, Memory* respectively(1994), Shani Mootoo's *Cereus Blooms at Night* (1996), Michelle Cliff’s *No Telephone to Heaven* (1987).

2.5 The Islands of Sacrifices

Trinidad and Jamaica represent two Caribbean islands who passed long years of shared history, drama, painful wounds and tragedies under the harsh system of slavery and different colonizing powers. Trinidad which is the surface from which Shani Mootoo draws her history and makes her characters struggling for their desires, is as well as Jamaica a spot of retention for millions of East Indians and Africans whose destination to the Caribbean islands held unanswered questions.

2.5.1 The Trinidadian's Soul

Trinidad is a small southernmost island in the Caribbean sea. It is 11km north from the coast of Venezuela (Scher Phillip, 2003). Trinidad is the outcome of the accumulation of uncountable numbers of immigrants from different parts in the world. However, the two largest ethnic groups are of African and East Indian origins. But, the area was also a well where descendants of European whites – French, Spanish and British settlers, German, Irish, Corsican, Italian, Portuguese and Scots, as well as Chinese, Lebanese and Syrians integrates under one flag that defines their Trinidadian's trend (Ibid, 07).

Before the European's eyes started to direct their destination toward the island, Trinidad was settled by Amerindians; Carib and Arwak people are purely the indigenous population, while the Caribs concentrated in the Northwest side of the region, the Arwaks settled in the southeast. The Caribs were seen as violent and warlike and therefore, they have more chances to fight and defy the Spanish conquerors (Williams, 1962). Trinidad was the magnetic that absorbs different blending and confusions of greedy colonizing forces; Spanish, French, Dutch and the British. These competing movements were accompanied by extensive numbers of immigrants to the island; citizens of African descents, Indians, Europeans, Middle –Easterner and Chinese. Naipaul VS (1979) depicts Trinidad as a 'materialist immigrant society'. Trinidad as all the Caribbean islands, has no recorded history born from its owners. Naipaul in the Middle Passage explains:

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Trinidad was too unimportant and we could never be convinced of the value of reading the history of a place which was, as everyone said, only a dot on the map of the world.

(Naipaul.Vidiadhar, Surajprasad,1979:36)

Trinidad was settled in the first time by the Spanish in 1498 by the explorer Christopher Columbus on his third voyage. It continued to be under the Spanish stamps and feet until 17 97 (Williams ,1962). Therefore, the European's ego and arrogance in their uniqueness, eternal brave and existence coincided with the first day of Columbus discovery. Thus savagery, cannibalism, nakedness and barbarism were the suitable unchangeable distorted descriptions for " the noble Indian savage". The civilizing European apparatus and the cruel colonizing machine concluded that geographies and even histories are stamped out of their owners and consequently the idea of the New world becomes synonymous to the European's dreams, hopes, luxury and fantasies . The French also followed the Spanish and exploited their turn in profiting. However, though Trinidad was a Spanish colony, the island's dominant cultural stamp was purely French with a Spanish institutional law and the rise of an African slave society was shaped (Williams,1993). In the early nineteenth century, the British colonized Trinidad after a war of four months with Spain which was pushed by France . A story of infinite greed ended with Spain failure under the surrender of its governor. Thus, the British remained colonizers to Trinidad with stamping the British-Trinidadian identity and the sublimation of English culture, practices, values until getting independence in1962 (Brereton Bridget,1993). This led Naipaul to consider Trinidad as a square that represents a total cultural vacuum by returning to the West ideals and values. Thus, he describes the tableau of fragmented Trinidadian identity in his novel *The Middle Passage* (1992) by saying: the 'belonging to the British empire'. Trinidad was defined as merchant colony, moving from industrialized to capitalist European model (Darian-Smith et al, 1993).

The cruel system of slavery that was the feature of Caribbean islands, was also the heading and the most obvious feature in Trinidad though it entered this severe phase very late and lasted less than a half century (Brereton Bridget, 1993).

The Indian immigrants were the driving vehicle of the indentured labour after freeing Africans between (1845 and 1917), though one cannot speak about a complete and a

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real freedom for the blacks. They were and still embracing all sorts of racial inferiority whatever the cost paid for liberation was too expensive (Trotman David, 2007). The newly brought ships of the Indians hold heavy commodities of Indian languages, traditions, practices and values, what raises the sense of resistance toward their planters who were deeply interested in the process of separation and the sublimation of the Western principle. This happened in times where the Africans were not allowed at all to revive their own tradition or regroup under one banner and syncretism. The Indians did not only transmit their own “I” or “self”. But they give hope to the hugely separated Africans to promote their sense of unification. Hinduism and the Brahmanic traditions play an important role in emphasizing the difference in a totally different diasporic society whose planters are highly working on sowing the Christian’s seeds and confirming the notion of civilization and humanity according to their reason and logic. Consequently, Hinduism in Trinidad remained as a minority religion next to dominant Christianity (Marion O’Callaghan ,1998) .

Trinidad received immigrants from different spots in the world and put the region as a “multilingual island”. Therefore, though English was the official language, the area has known the widespread of various standard and nonstandard forms of English (Brereton, 1993). However, French was the country’s language until the mid-nineteenth century (Ibid, 34). The Trinidadian culture is the outcome of the amalgamation and the integration of varying ethnic groups who carried and brought with them bright and original cultural aspects from languages, religions, traditions and myths that melt altogether under one existing syncretic. For religion, there is no specific faith that dominates the island. However, the foreign carried practices with each immigrant group were exposed to prohibition by slaves’ planters in an attempt to suppress the slaves culture and hold the European cultural supremacy over the region. However, the Indians insist on maintaining their traditions as resistance to the colony’s threat (Trotman David , 2007). If Indians were somehow free in exercising their religions, Africans share a sense of liberty and a kind of freedom in expressing and being themselves over the years after long period of prohibition and exploitation (Brereton, 1993).

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The Trinidadian man lived in a society which is according to Naipaul strangely muted; “There was no community. We were of various races, religions, sets and cliques; and we had somehow found ourselves on the same small island. Nothing bound us together except this common residence” (Naipaul, 1973). The East Indians or the Negroes in Trinidad were under the feet of Westernization that put them in the same column of savagery, very detached from their own racial veins and stock, wrapped in ambiguity. According to Frantz Fanon (1967); “For the black man, there is only one destiny. And it is white”. Naipaul’s (1992) pessimistic ideas over the lack of progress in Trinidad is continuously expressed more than one time. He says; “I just felt I was in the wrong place” (Levin Bernard, 1997) and he continues to claim about the Trinidadians;

They will forever consume; they will never create. They are without material resources; they will never develop the higher skills. Identity depends in the end on achievement; and achievement here cannot but be small.

(Naipaul, Vidiadhar, Surajprasad. 1972 :250)

Trinidad is a distinct island in terms of festivities. Trinidad’s carnival accompanied Traditional Christian fasting of lent and becomes a great component and a valuable side when speaking about the Trinidadian identity (Liverpool Hollis, 1962). Carnivals are rooted and originated especially through the contact of the European settlers with the African brought traditions (Sher Phillip, 2003). Therefore, Calypso, steel band music, the African’s drum and Shac –Shac, the French’s violin, the Spanish guitar attracted many people from different countries in the world (Liverpool, 1962). Calypso is not only associated with the national song of Trinidad, but it is deeply born from the island’s painful history of slavery and oppression (Thieme John, 2012). Calypso and carnivals becomes a popular sign of a historical memory and collective wounds of a people of dispersed geographies. Rohlehr Gordan (2004) reminds us that; “... Trinidad Carnival and the calypso are both theaters in and metaphors through which the drama of Trinidad's social history is encoded and enacted”, These carnivals are considered deeply as one of the popular and greatest revelry. It is an exploded box of colour, music, creativity, energy and artistic work that remind people always with what is behind this created island.

2.5.2 The Jamaican's Soul

Jamaica is located some 90 miles south of Cuba and more than 450 miles west of Hispaniola, Jamaica is the third-largest island in the Caribbean Sea (Clinton V et al, 2018). Jamaica historically represents the center of many people of cross-cultural belonging where different races meet and cohere under one united syncretism. Myriads of people select their designation to Jamaica either voluntary or under different motives of being. People from African descents, Indians, Chinese, Arabs Jews and Europeans were brought under diverse circumstances of historical events, ambiguity and conflicts (Whigham-Desir, 1996). Multiculturalism, therefore, becomes the wide heading of the newly called Jamaican people .The Ciboney where the first Amerindian community coming to the Caribbean and later to Jamaica. These minorities were not alone in the island, but they met an Arwakan people from Venezuela or Tiano Indians. These people were the first who name the Island “Xayamaica” meaning “the land of wood and water” (Black Clinton, 1983.). The first arrival of the Spanish means nothing to those who were the victims of the bad destiny except the extinction of their race, their enslavement by unimagined labour circumstances, including ill treatment, diseases and therefore 60.000 Arwakan approximately of the population died (Sherlock and Bennett, 1998) . The Arrival of the Spanish was followed by the beginning of the ghost of African slave trade under the English after driving out the Spaniard (Senior, 1984). The primary aim of the Spaniard, thus, was purely unfair benefit, profiteering and making all the island's resources in their hands:

“similar to what happened in 1494 when Columbus landed and caused the annihilation of the Tainos...The Spaniards ignore and violate environmental regulations, building codes and permits, bribe public officials and seem to cast a spell on the politicians”

(Stupart and Shipley, 2012:18) (9)

The British conquered the island with the end of the Spanish rule on 1655. The freed slaves by the Spaniard who fled to the hills are called the Maroons (Black Clinton, 1983). Under the British settlement, the African slaves came in large numbers (Burnards and Morgan, 2001). Therefore, if the Spanish rule is not seen widely in Jamaica, great

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English influence is remained because of three hundreds year of British settlement. Under the English, the island becomes dedicated to sugar production and new opened window for ambiguity of life until abolition (1807) (Fryer Peter, 1984) folk. Though English is the official language, Jamaican creole (Patois) is shared and spoken by the vast majority of people as an important part of their Jamaican national identity, especially for those who live in the rural places, Patois is a mixture of African, French and Spanish. Though it is seen as a mere another vein of continuity of African language which lacks the spirit (the inside form), it should always be considered as “Broken English” (Kouwenberg Silvia, 2011). But Kamu Braithwaite refers to it as :

Now I'd like to describe for you some of the characteristics of our nation language. First of all. it is from, as I've said, an oral tradition. The poetry, the culture itself, exists not in a dictionary but in the tradition of the spoken word. It is based as much on sound as it is on song ... When it is written you lose the sound or the noise, and therefore you lose part of the meaning..

(Edward Kamu Braithwaite , 1984: 23)

The Spaniards were obsessed with the belief that the region was full of great wealth especially gold. Therefore, they did not hesitate a single moment to make their belief seen with the real eye.

“the Spaniards build hotels, not because they feel remorse over how their ancestors treated your ancestors during the first conquest. Remember, they came in search of gold and they did not find much, so now they come back for their gold in the form of financial windfall from tourism on our golden beaches. These financial windfalls are then repatriated to Spain.”

(Slemon Stephen, 2008:13)

Over 300 years, Jamaica was still under another ghost of British rule who wore the same uniform of the previous departed spectrum and all its evil practices. These emperors were enriched by the sense of degrading and devaluing national cultures. Their wide project in making the black shame of their origins aggravated. Therefore the attempts to assimilate them becomes an inevitable goal:

The black man has a place in the Institute of Jamaica as a slave, as a freed man who is a faithful servant for the economic rulers, as a subordinate to his technical advisers, as a backwards and subservient figure. His culture is presented to him in terms of what those who rule think best for themselves...Here lie the roots of Jamaican culture. In this respect the Institute is a complete failure.

(Cummins Alissandra, 2004:225)

Rodney on the other hand confirms that blackness becomes the real trick for the colonizer to disturb their minds and psyche:

Now we need to be specific in defining the West Indian scene and our own particular roles in society. You and I have to decide whether we want to think black or to remain as a dirty version of white .

(Rodney Walter, 1969: 24)

The British never hesitate to instill their souls in Jamaican culture, tradition and heritage, Patterson Orlando (1967) “the Afro Jamaican cultural system, which was largely a consolidation and revitalization of patterns developed during slavery and... the European cultural system, which is the revival of British civilization”. In Jamaica, African oral traditions were the alive spirit in the mind of every African diaspora in Jamaica. The African storytelling, dance such as Kumina and the Gerrah, music were the natural medicine to reduce wounds and every underestimation the colonizer sow in their psyche. So, to what extent do these oral traditions reflect the West Indian identity.

2.5.3 Oral Tradition and the Spirit of Living

Oral tradition is highly and warmly linked to the land, one’s soil and homeland; the place of retention, memory, blood, flesh, family, friends and an arm to return to the stock of roots and origins (Dance Daryl, 1986). Oral traditions and culture are a vast dish composed of various elements of creole language, folktales, proverbs, songs and poetry. Therefore, when speaking about the literary aesthetics in the Caribbean, Orality in the West Indies remained a precious treasure of creation, imagination, genuineness,

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originality and development. It is through these brave modes of phantasy, the Jamaican and the Trinidadian people assert their authentic new identity, they limit sadness and pains in their own confines, find a voice to represent every broken slave. Checking a locus to empower their ruined psyche is through the flight from all sorts of alienation and long lasting systems of brutality. Kamu Brathwaite (1974) claimed that "we become ourselves, truly our own creation, discovering word for object, image for word". So, every silent story of hurt and pain was born African, Asian to a European, shaping creative writers who become the Jamaican's and Trinidadian's louder voice. However, with the emergence of myriads of writers who are obsessed with the noteworthy sense of liberty, oral literature had taken a new direction through finding solid nexus to pages and through having a real square of audience and readers.

Invoking the slave's spirituality and reaching their souls was through performance of Calypso and Reggae music, speech, chants, prayers, recitation and body language (Shibata Yoshita, 2000). For the Jamaican; "folk tales and folk songs [of Jamaica] reveal the philosophies that have motivated groups during certain phases of their existence, [thus] the study of folk art- its tools and – techniques- has to be considered in historical and psychological perspective as well as from the point of view of geographical relationships." (Baxter Ivy, 1970). However, the African traditions of folk songs sharpen its importance though the use of English Christian religion. It kept and preserved the inner side alive in Jamaica and the whole Caribbean (Rohler Gordan, 1992). On the other side, the connection between song and narratives is best exemplified and drawn in the Trinidadian Calypso. A new form of art in Trinidad correlated with the strength of Afro-Caribbean creole to address significant messages and valuable historical lessons from the heart of the Anglo-Caribbean. The Calypsonian-storytellers on the other hand tried to use their poetic craft engraved with the beauty of narratives and empowered with creation, dance, song and humour. Under this magical manifestation, the Trinidadian man is always masked by the ambiguity of the socio-political and cultural issues he was wrapped in during the long centuries of oppression. While torture, mal-nutrition, punishment, exploitation, oppression, and the degrading daily life were a harsh wall that omit the slave to breath air, a passionate relief had to be

created by the slave to soften his ineffable burden in being a mechanical machine in forced labor and an easy remote control in the hand of the occupier. In this response Naipaul widens the connection between Trinidad and Calypso by claiming that:

The Land of the Calypso is not a copy-writer's phrase. It is one side of the truth, and it was this gaiety, so inexplicable to the tourist who sees the shacks of Shanty Town and corbeaux patrolling the modern highway, and inexplicable to me who had remembered it as the land of failures, which now, on my return, assaulted me.

(Naipaul Vidiadhar Surajprasad, 1979 : 58)

Calypso becomes not only one of the oral traditions or an entertainment practice, but the title of every Trinidadian cultural resistance and authentic way of rendering his place and identity among the others. Songs become the Trinidadian cry that freed voices which have been silenced longer. Thus, to ease their burden and raise their concerns, the Trinidadians of African origins prove that their vein of narratives, storytelling, aesthetic and cultural heritage is always alive in their host land; “ the fact that we as Africans in the New World never lost the essence of our cultural heritage, which I believe is coded in our genes, because in African villages poetry was sung, recited, and chanted “(Cooper Afua, 1990). The high rhythmic quality correlated with harmony and the strength of the voiced message to shape the storytelling discourses and define purely the Trinidadian's folk song (Benson and Leonard, 1994). Calypso breaks out the collective dramas and lift the savagely tragedies out of their distances and corners, along carnivals. It is often the banner to convey “the Trini-spirit and identity”, covering a debilitating history that is full of racial stereotypes, hostilities and disempowerment. In this respect Naipaul replies:

it is only in the Calypso that the Trinidadian touches reality. The Calypso is a purely local form. No song composed outside Trinidad is a calypso. The Calypso deals with local incidents, local attitudes and it does so in a local language. The pure calypso, the best calypso, is incomprehensible to the outsider. Wit and verbal conceits are fundamental; without them no song, however good the music, however well sung, can be judged a calypso.

(Naipaul, Vidiadhar, Surajprasad. 1979:75-76)

The Trinidadian and the Jamaican identity is best satirized through folk songs and oral traditions and is best deployed by writers themselves, thanks to the standing up of these simple words on pages, especially when they try to fictionalize their social realities in stories and novels.

2.6 Conclusion

Slavery and colonialism represent a specific sign and a historical marker of the entire Caribbean islands. The arrival of Christopher Columbus in 1492 was followed by great geographical and cultural displacement of many ethnic groups who were brought subsequently from Africa, India, and China. The legacy of slavery and colonialism put the new Caribbean man in a trauma of oppression, uprootment, homelessness, and exile. This harsh experience influences highly the inhabitants' self-image since the Caribbean black man became very ashamed of his origins and skin's colour, feeling deep a seated sense of inferiority and lack of confidence because of the many brutal method and modes of slavery that coincided with racial discrimination, uprootment and dispossession.

The Caribbean writers hold many responsibilities about their history. Their primary commitment remains the search of identity and self-discovery. The Anglophone or even the Francophone Caribbean's writers highlight the power of language and the authority of pages and words as a tool of liberation and a weapon of deconstructing a rich heritage of colonial legacy intensified by a colonial education and culture. It makes the Caribbean man obsessed with false ideologies, such as being satisfied with the colonizer as the supreme and perfect man, who would rescue him from many dilemmas that would complicate his life. These writers bear the heavy burden to create a positive and optimistic milieu, to heal the West Indian's pains and ills and to rewrite their history that was forged by the ghostly figure of the colonizers. They give the hitherto silenced, marginalized and excluded groups a voice to challenge the sore of Columbus's feet that still unhealed and bring the Caribbean's existence into being.

Women writers also constitute a tremendous part of the shared history and legacy, since they were born from same womb and background of dispossession and nostalgia. Their assertion of Caribbean-ness becomes a question of self-consciousness, and

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recognition as they are part of a vital cultural recuperation process of many national issues besides men.

Note to Chapter Two

(1)-The largest Amerindian communities in the Caribbean live on the South American continent, particularly in the Guianas; Arwaks represent the majority of the indigenous population who have intermixed with creoles and lost much of their own culture and language (Lowenthal David, 1972).

(2)-Christopher Columbus (1492), *Journal of the First Voyage* (*Diario del primer viaje*), Ed. and trans. by B.W. Ife (1990:3).

(3)-The influence of the church in the British Caribbean as a big institution that represents the metropolis is referred to in different fictional texts from the late twentieth century. Many writers represent the British colonial presence in the Caribbean through the image of the Christian missionary who is responsible for evangelizing, teaching and implementing the European cultural values on the locals.

(4)-The estimates for the exact number of Africans killed during the Transatlantic Slave Trade are varied; each publication has a different number.

(5)-As the titles suggest already, many critical texts such as Lilyan Kesteloot *histoire négro-africaine* (2001); and Belinda Elizabeth Jack, *Negritude and literary Criticism: The History and Theory of 'Negro-African' Literature in French* (1966) discusses African and Antillean writing together within the context of 'Negro-African' literature.

(6)-It is mentioned in Edward Kmau , Brathwaite.(1973) *The Arrivants: A New World Trilogy: Rights of passage, Islands and Masks*. For his critical engagement with the impact that black musical rhythms such as reggae, calypso and jazz have had on the development of dub and performance poetry.

(7)-Toni Morrison is quoted from an interview with Mari Evans, in “‘Not a Story to Pass On’: Living Memory and the Slave Sublime’, by Paul Gilroy (1996, 413) in *A Practical Reader in Contemporary Literary Theory*.

(8)-It is mentioned in Daryl Cumber, Dance. (1984:118), *New World Adams: Conversations with Contemporary West Indian Writers*.

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(9)-It is quoted by Simon (2008) and cited in Stupart and Shipley (2012) .Shipley,R., &Stupart, C. Jamaica's Tourism: sun, sea and sand to cultural heritage. *Journal of Tourism Insights*, 3(1), 1-19.

Chapter Three

Narratives of Reiterated Colonial Tragedies, Damages and Dangers

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Chapter Three Narratives of Reiterated Colonial Tragedies, Damages and Dangers

3.1 Introduction

Colonialism has brought many colonized nations as India, the West Indies and others under the wide umbrella of all sorts of dispossession, exile and alienation. While the first form of colonialism was synonymous to physical repression and limited to the exploitation of lands, resources, people and wealth, the other form is not as transparent as the expansion of territories and greed.

Under the banner of civilizing the uncivilized, people's minds, bodies, cultures, languages and identities became between the hammer of the colonizer's evil deeds and the anvil of stubborn post-colonial heritage. The colonizer's further objectives and projects become possible especially, with the high increase of immigrants, hybrid nations and the different cultural diversities. Thus, the question of identity becomes debateful and controversial and occupies the lion share by post-colonial writers who analyzed many interrogating questions about the destiny of the former colonized countries and immigrants from these countries who found themselves face to face with the diaspora. Therefore, a great difficulty was/is faced in constructing their identity under disturbance and erasure.

The Indo-Trinidadian, Irish and Canadian writer Shani Mootoo's *Cereus Blooms at Nights* sheds light on the unimagined drawbacks of colonialism in the Caribbean islands, especially Trinidad and the weight of suffering carried for both men and women by reflecting it through each character in the novel. For Mootoo, colonialism is the knife that splits the post-colonized man and woman into very small parts in a united body.

In *Cereus Blooms at Night*, Shani Mootoo is eager to explore women's dire experience under a highly oppressive and patriarchal world where trauma and violence are her destiny and strongly situated in a wider context of psychological and physical oppression. Through her narrative, Mootoo means to say a lot, and to deal with lots of issues, not only by merely exploring the female harsh experience under the wall of colonial and post-colonial experience, but she stands powerfully on the stage to broach how the female can prove herself, though being under all sorts and styles of repression and how she can escape trauma to construct a "real" authentic identity.

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This section, therefore, will be devoted to reflect the different avenues for students involved in her writing to profit from the very deep concerns and issues launched through women's contribution to enrich this field of study.

3.2 Shani Mootoo's Philosophy in Reshaping Challenge

Shani Mootoo either as a human being or as a writer was a helpless victim to many obstacles, barricades, pains and to a large ground full of thorns and obscurity. She considers herself as a member of the whole Trinidadian society, or because of her lesbianism or her writings which was always transgressing the common norms. However, because of having a strong faith, personality and unimagined resistance and being the product of four cultures from different continents, she creates a space for her own, full of new source of energy, challenge and strength in imagining aspects and bringing a unique perspective to her new commentary on how post-colonial societies in the Caribbean are. She suggests many important ambiguous issues in different ways and reshapes new destiny in the frame of sustained struggle for altering misunderstood ideologies and concept according to her. Mootoo sees herself as a "whole perfect person" when dealing with hugely concealed issues that lead many to hide their sexual orientations.

3.2.1 Between Life Barricades and Writing Barricades

Shani Mootoo, is the writer who combines diverse and different cultures, crossing boundaries, multiple traditions and customs. She has a long journey of shifting borders, great desire for changing post-colonial societies and extraordinary source of talents and challenging ideas of alternative lifestyle. Ireland represents the place of Mootoo's birth while her raising took place in Trinidad. Her parents are basically Trinidadian whose real origins burgeon from India. Mootoo grows with independent, challenging ideas to her own family in lots of issues, especially in writing poems about forbidden spots and squares in a society that still believe in taboos and tradition. She devotes great "surface" in her poems to describe love between two men and women. At an early

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period in her life, she starts working on developing her own self, her character and ameliorating numerous talents and hobbies. Canada becomes a new flexible destination, a place where queer identities are not oppressed. Her move was an attempt to promote her talents and new career as a visual and active artist. She is a woman filled with energy and the potential for change, a distinguished, prominent and courageous writer whose existence was/is a strong source of varied talents, a creative painter, a poet and popular video maker. Her videos as well as her poems are unique and distinctive and include magical power and creativity, which are two components of Mootoo's presence. These videos have been done "excellently" and exhibited at different parts and at the level of many festivals (Mariam Pirbhai, 2015). What makes her life special and distinct from the other writers, is the fact of being a victim of a harsh sexual violence by her uncle during her infancy. The pettiest is that Mootoo was under a great pressure of her grandmother who insisted on her to keep this violent event secretly by telling no word about it again to anyone else, as speaking about sexual abuse is extremely taboo.

Keeping such an event of harsh sexual hurt under the stamps of timidity at a fruitful period of infancy was because of the incomprehensible traditions that confine such issues as taboo to the frame of "the unspoken and the muted word". She says; "it is a subject that gets lot of attention in Trinidad, but back then, those two words could not even be spoken out loud" (Ibid, 230). Though Mootoo's experience of sexual abuse was very hard from the psychological side and led to endless eternal crisis, it was a real impetus to create a new and different world of pictures and painting. Picking out what was inside her from painful wounds on pages fed her recent world of art, which started to represent a safe space for her rather than still being wrapped inside hurts and bad memories. The fact of declaring her experience of abuse pushes her to return to important spots of expressions and words, giving birth to her writing to stand and be engraved in innocent sheets, launching her first beautiful compilation of short stories called *Out on Main Street*, which represents the beginning of her literary career published by Press Gang, 1992 (1). Mootoo is from a family of high status in terms of education. Her very professional background characterizes Mootoo's family. Though her father was a doctor, he occupies a great part in the political field, being a high

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activist. Mootoo's Bachelor of Fine Arts in visual art was in Canada at the University of Waterloo, Ontario in 1980. Teaching high school English literature and art in Trinidad becomes another responsibility requiring more engagement on her. However, her arrival and stay in Canada, are an impetus to gain more experience and maturity at the level of many achievements (2).

In the beginning, writing for Mootoo was an impossible act and non-intended process to be involved in since there was no previous thinking about it and she considered herself a visual artist rather than anything else. She says; "When Barbara Ceuhn of press Gang asked me to consider writing "something" for them, I protested, saying that I was a visual artist and not a writer...I believe I still think as an artist in terms of approach" (Mariam pirhbai, 2015). Mootoo's engagement in writing becomes shots gun because of her confidence towards the newly born talent. She says, "What has changed is my confidence in writing, I used to present my work-i.e, Drafts, the final manuscript, etc.-to the publisher with a question mark in my eyes. Is this Ok? Is it any good? I still present it like a child but with a grin and a "look, look what I did this time!" confidence (Ibid, 228). Mootoo's confidence was "surprisingly" accompanied with success which means that the process of writing for her is not something of luck, but a rewarding studied act, glowing from inside and outside, endowed with physical and spiritual forces Mootoo declares;

When my first book came out, the short story collection Out on Main Street, I was utterly shocked at how far away from me that book traveled. Remember I had not gone in search of a writing career. Publishing came to me, and I knew nothing about it, hadn't thought about the reach of book distribution. I was mortified that I had exposed myself, my thoughts, my ideas, which, having been expressed now in words rather than in paint, could not be denied. But I was trapped. I found that I was greatly enamoured of writing."

(Shani Mootoo, 2015:229)

Her Guelph Master's Dissertation in English entitled "writing fiction, reading theory: A self-reflective exploration of how and why I Write Fiction and the Role of Politics and Theory Therein", was chosen purposefully to omit some ambiguities, to answer surrounding realities and to respond some interrogated questions. So it becomes

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a real “satisfying” answer, “powerful” response for the reason she has chosen fiction more than the other various genres of literature. It becomes a great opportunity to reflect why she is different in her writing and what writing means for her.

Mootoo’s creative imagination becomes more implemented and transcends one’s power and beauty through all her four novels, in addition to lots of short stories. The distinctive trial of being migrant and immigrant is highly experienced through living and writing and appears “clearly” in Shani Mootoo’s literary work as a major and significant theme. She inserts every deep complex and difficult angle and corner for diasporic numbers to be slipping up between homelessness, namelessness and rootlessness. Shifting borders, transcending boundaries and hybrid identity construction were the major features for Mootoo’s life, mode of thinking and writing. Shani Mootoo is the heavy product and the symbiosis of four cultures: Irish, Indian, Trinidadian and Canadian. Each culture was a real pot to embellish her pages with new and unique commentaries. This experience means and adds a lot to her. This is what she meant about her involvement in migration:

[w] e is watered-down Indians-we ain’t good grade A Indians.I used to think I was a Hindu par excellence until I come up here [Canada] and see real flesh and blood and blood Indian from India. Up here,I learning ‘bout all kind a custom and food and music and clothes dat we never see or hear’ Is de next best thing to going to India...

(Shani Mootoo, 1993:45-47)

She adds:

I wondered what wisdom it was (if that is what it was) that kept people from committing crimes right there and then. A familiar burning touched my knuckles, but this time it was from too tight a fist wanting to impact with history. An urgent rage buzzed around my head and ears like a swarm of crazed mosquitoes. I unfistedmy hands and flayed them round my head. Brushing away the swarming past and present

(Shani Mootoo, 1993:121)

Mootoo’s writing started to flourish in every level of creation and imagination. The residency helps her in posing problems and commentaries differently. This last becomes a place for progress, creativity and an opportunity for her to rise her voice, to launch her silence, break her hush, expand her realm and experience of artistic

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originality and inventive ingenuity. The residency becomes, therefore, the source of energy that allows her to complete her main successful works which enlighten her engagement toward a valuable and passionate art or real achievement in dealing with significant issues. Canada represents another source of inspiration, Mootoo (2015) in a conversation with CWILA; a journal of Canadian Women in the Literary Art claims; “My living as an artist/writer in Canada is meagre, but it is possible. There is funding, dwindling, yes, but there are granting institutions, etc., for artists that make it possible to pursue one’s intellectual work here. There isn’t even a publisher in Trinidad” (239).

Writing for Mootoo is not merely to retell plots, narrate stories, and insert characters. But writing is a strong process of invention, healing, discovery, dissenting what is wrong and sending heavy messages. In this sense, she says: “I usually start with some small thing, sometimes an image, sometimes a phrase, I do this kind of work so much that I am constantly unconsciously creating, but what usually leads to a book is an image that grips me. I keep thinking about it ...I want to know what led up to it” (Mootoo, 2000). In an interview with Lynda Hall (2000), She describes her great happiness, comfort and real pleasure gained through her new explosion and through the process of writing where ideal worlds can be designed and constructed, where curing traumas can be accessible. Through writing, one can create and invent what a world should be, which may be another imagined world for her, she affirms:

The first delight in writing, for me, is the invention of stories, situations, events, where I can impose my own vision of how things would be in my ideal world. My ideal world is not void of the lower states of existence that is of anger, hellishness, hatred, greed, etecetera. But in my ideal world these states are out-smarted, or given the slip by good, truth, beauty and innocence. Writing itself is a way of giving the slip to the traumatic aspects of my own life-experience .It is a way of re-ordering a world in which many aspects of my own self have been denied or injured.

(Shani Mootoo, 2000:110)

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Writing for Mootoo is a question of how to invent, design, create and rewrite without being shy when being in “forbidden spaces” or uncomfortable position. Mootoo refuses to be a driven person or agenda or a fighter who combats only for specific and drawn goals. But she finds more comfort and trust in embarrassing issues and invisible spots that are always prohibited or not allowed to speak about loudly. Therefore, voicing new issues and breaking boundaries that are hidden or are always considered a prohibited area in this world, are a great and sacred responsibility to be held for Mootoo. In this context, she says:

I am interested in fixing things and making them beautiful. Suddenly I can see the possibilities in how you can use words and I get trapped in that. I can see the possibilities of fixing the landscape that no longer belongs to me but it is my landscape and I am so surprised when I go back to Trinidad since the landscape has changed so much. I can fix it and I fall into the trap of eroticizing my own landscape.

(Shani Mootoo, 2000:110)

Therefore, writing for Mootoo is not a simple map to draw its borders, but it is very complicated issue that depends on the writer’s mind, character and experience in dealing with complexities and obstacles with pleasure. She maintains: “Writing is never easy and simple to tell. Most stories can usually be told in four or five lines or four to five minutes. When dealing with such difficult issues the chronology that you use really helps to explain how things unfold in the story and how they unfold in the world”(https://roommagazine.com/blog/rooms-2015-contest-judge-shani-mootoo).

Mootoo’s life during her childhood was highly wrapped in pain, sexual abuse and compulsory silence. A trauma of sexual abuse kept her in a closed world from word. It confined her between the borders of abandonment and obligatory silence. It suppressed Mootoo’s smile to appear and filled her infancy with worries, being thus a pregnant child with burdens. Mootoo becomes a heavy cloud of obscurity swinging between silence and pain.

Mootoo through her piece of writing; *Cereus Blooms at Night* depicted this harsh scene of sexual abuse and what it held from heavy pain, unhealed hurts and horror on

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the child's psyche. This terrible situation may be engraved in once memory until his/her adulthood as it appears in one's life as assign of danger and threat :

It is true that when I was a child, not yet five years old, I attempted to tell my grandmother about the family friend who was sexually abusing me .She did hush me, no doubt because of her own panic and inability to deal with it, not to say such a thing again. In some ways the people of the town in my novel might be a mirroring of that experience with my grandmother...It was not until years later; when I was in my late twenties, that I was forced to come face to face with the demons of child sexual. It was then that I actually began to use those dreaded words to speak out what had happened, only to find that in more sympathetic situations, those same words were being heard, encouraged and believed.

(Shani Mootoo,2000:109)

Shani Mootoo representing the contemporary lesbian writer, declares another kind of obstacles which makes her and other writers as Michelle Cliff and Edwidge Danticat, who are in the same and circle of lesbianism, known only for some limited works. She claims the fact that being a trans-man becomes a zone of danger, a mark of risk, a sign of injustice. Even her parents were unhappy and very worried about what may some of her literary works and poems give birth for her future as her works were swinging from describing unforbidden desires and love to encouraging the oppressed queer identities. She said that her parents held unimagined feeling of anxiety and fear toward her future's risks and life's threats that might give birth to ambiguous questions in the coming years . Mootoo explains how much barricades she faced because of holding distinct and challenging identity and declares who she is. She reveals:

The early nineties was a kind of blessed time for many of us. We were making a lot of noise, the same sort of noise that was being made by disenfranchised artists for many years before, about how we and our works-our writing, visual arts, etc., weren't being treated equally, weren't being given equal space and time, weren't being judged with understanding of difference and uniqueness. We said-as it has been said by numerous activists before-that such insensitivities occurred because the gate-keepers were ill-equipped to understand and judge our works.

(Shani Mootoo, 2000:114)

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Though Shani Mootoo's first novel *Cereus Blooms at Night* was a starting point for her in the world of fiction, this novel gives birth to a creative voice to be heard. It permits to a transgressed agency, unique reasoning, trueness in postulating hypothesis and the potentiality of distinction to become a real components for Mootoo's writing and lead, therefore, to the appearance of new titles in the Caribbean discourses. She (2015) in a conversation with CWILA: a journal of Canadian Women in the Literary Art claims; "As a visual artist my work was experimental enough that it drew to itself an alternative audience. These people were often like-minded, sympathetic to an art that was not entirely art for art's sake, but used its medium to talk of contemporary issues. It walked a line between activism and art that was about and for itself".

Mootoo's success, was not embraced highly in Trinidad and does not meet the same welcome as well as in Canada because of raising issues of homosexuality which is still a forbidden space in Trinidad. In the same conversation with CWILA: she astonished by her claim; "I was angry with Trinidad as a country of laws, rules, norms, expectations, and with Trinidadians. Of course there were little safe corners that queer people could exist in, but who wants to live in a corner? And there were people who didn't discriminate, but these people were a tiny minority" (Ibid, 230).

Most critics situate Shani Mootoo's work in the frame of queer and diasporic literature. But Shani Mootoo's works contextualizes her writing in the field of post-colonialism. Most of her writings are about uncovering the stubborn stains, the brutal oppressive tyrannies of colonial heritage in the Caribbean (Trinidad), especially when it is linked to complex issues, such as unnamed identities, skin, colour, diaspora, class and place of origin, sexuality and gender. Shani Mootoo mentions that:

But in the place where our works were taken up, it was as if-regardless of who was behind the podium in the classroom-it was not quite conceivable that "we" could exist simply because we actually do exist. If we were invisible before, this sudden visibility, the surprise of our presence in the landscape, had to be given a context. "Post-colonial" was the frame put around us, that explained us, that permitted our rants about being invisible and being denied, left out, forgotten, side-stepped, ignored, etc. It is understandable that frame is needed. But that one-note frame, the frame of "Post-colonial".

(Shani Mootoo, 2000:115)

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On the other hand, Mootoo can not be described only as a post-colonial writer but also as a postmodernist since her work is depicted in the frame of rejecting the “universals”, especially that she confesses her ideas of anti-maleness, anti-man-centered, anti-purity and whiteness. Her writings are always in favour of marginalized and minor groups; non-conforming bodies, coloured people and those who were under the bullet of a long lasting system full of tiring psyche.

Shani Mootoo as a lesbian writer, besides raced and queered individual meets lots of odds of despair, gloom and troubles, exclusion which remains always a source of challenge for her. However, she finds refuge, currency and visibility in art, as she explains in the following:

one of the main reasons I loved making art was that it was a place where I could search hard for small truths, where I could try and pry open the mysteries of life as I saw them. If I were going to write seriously, I would need to be able to carry on these same projects in words, in stories, in books. Books that would eventually reach my family in Trinidad.

(Shani Mootoo, 2015:229)

Mootoo's literary career exploded with the birth of a collection of short stories, “*Out on Main Street*” on 1993, *Cereus Blooms at Night* was the long novel, published on 1996. This novel was a corner stone for Mootoo's potential energy to publish other novels, *Cereus Blooms at Night* combines new commentary and powerful subject matter, transgressed and brave mode of thinking with memorable characters, a unique background and a new commentary. A special beginning and existence in art for Mootoo permits her to monopolize and occupy the international literary world and its echoes and established her as one of the most talented and granted new storytellers (<https://en.wikipedia.org/wiki/ShaniMootoo>).

In *Cereus Blooms at Night*, Shani Mootoo permeates diverse traditions, modes of storytelling, she chooses very important issues of identity, history, brutality, emasculation, religion, gender, sexuality and violence to be very clear components of people's communities. Moreover, she tries to crystallize people's power and strength to declare the sense of home, belonging, longing, queering nation and the potentiality for

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love despite the widespread sense of wickedness, cruelty, disguise, hatred and evil. In her paintings, the woman writer refers to the silence imposed on upon her by her tormentor. A great silencing trauma makes Mootoo very lagged behind complicated disturbed psychology. The trauma is sadly and grimly perpetuated by one of her family's member, and refers to the phallogentric structures committed by the society in general. Mootoo (1989) asserts that "Having been sexually abused as a child is a big part of my particular life experience-an experience I can talk about, write about and paint about without having to imagine and conjecture".

Thus, the places where Mootoo is located, the events that surround her, the difficulties she faced, her feelings and emotions towards herself and others, trace her hybrid identity and her ideology in viewing aspects differently. When she was asked about the writer's main role and responsibility in changing the society's mindsets, Mootoo believes deeply that a writer should situate him/herself in the other's places, areas and interrogate their questions for more than one time, After Mootoo was asked about the destination of her writing for some communities or minorities, she replies:

I found that I was also being claimed by several groups — by South Asians, women in general, South Asian women, Trinidadian women, lesbians, lesbians of colour, South Asian lesbians, Trinidadian lesbians of South Asian descent. It was claustro-phobic, and I did feel torn apart, as if I were beginning to lose some sort of wholeness, however imagined. When I wrote Cereus Blooms at Night, I have to admit, I did employ strategies that tried to say, I don't want to be owned by anyone, or by any group. I wanted to burrow deep into myself and find my own truths. I had a sense that if I tried to be honest, good, open, and appeal to the humanist I hoped existed in me

(Shani Mootoo, 1915:232)

3.2.2 On the Edge of Foreign Cultures

It seems that Shani Mootoo is the product of four cultures, which influence Mootoo's personality and shape a new path for her writing. India, Ireland, Trinidad and Canada are diverse melting pot of mixed religions, languages, customs and tradition that feed Mootoo's hybridity.

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India, for instance, is a wonderful country of philosophy, diverse culture and deep spirituality, which are very great and complicated for understanding by a limited mental capacity, situating in South Asia. It contains brown and large population. The Indians find more fulfilment in yogic and spiritual concealed thought rather than in materialistic orientation. India is divided into 26 states, each state has a distinct government which is determined by its own population (Kobayashi, 2004). Its cultural aspect is largely influenced by the British during their long and harsh campaign of colonization (Rajesh, 2005). India is known as the spot of birth of two famous religions known for their rich philosophy and tenets, such as Hinduism and Buddhism, the third and fourth largest religions. While Christians and Sikhs are shared by small minority or population, Hinduism is the predominant religion. The spirit is of a highly concealed eternal existence and manifests itself through mind and matter, while its major essence is wisdom. This spirit participates in widening the religious scene of the Indian people. Dharma is one aspect of Hinduism which describes how a person should behave, act and what to do in his life (Rinehart, 2004).

On the other hand, the caste system has been a fundamental part of the Hindu society and tradition since 1200 BCE (Shukla, 1997). It is related to occupations and is divided into four different varnas: Brahmins, Ksatriyas, Vaisyas, Sudras and the “outcaste”: the untouchables (longhurst et al, 2008). The highest varna is Brahmin and includes priests and teachers. Ksatriya involves landholders and warriors. Vaisyann encompasses businessmen while Sudra represents workers. “Untouchables” are the oppressed, marginalized and excluded caste (Ibid, 111). English is the major and administrative language. But there are fourteen official languages and a very large number of other spoken dialects (Hillary Mark, 2004). Family is so important for the Indians; parents choose groom for their children from a family of the same caste. Women’s education and financial status are seemed to be the responsibility of their parents. Women’s dowry during marriage is provided by parents also.

As to **Ireland**, it is an island where mixture in ancestry, customs and traditions was born from many varying invasions; the Anglo-Norman, the English and the Scottish. Ireland’s culture represents a rich heritage revolving around the past and the

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present. Ireland has been highly influenced by its invaders who left their touch in its structure. Ireland was a prey for the Anglo-Norman's colonization during the twelve century who gained more domination on larger parts of its land. Migration becomes a defining feature in Ireland and people from different parts in the world contribute to the construction of the Irish society and culture. Irish culture, therefore, has been to a greater extent defined by new diasporic members who share new characteristics of the host-land.

Ireland, is a place where religion is never separated from human's beliefs and practices. Religious beliefs and spiritual attitudes rather than secular faith have always been taken in high esteem and great consideration. Christianity occupies the lion share in terms of people who choose to devote their whole life and existence to this religion. A great land where flora, fauna, and myriads of migrating birds, variety of lakes and rivers, fish, mammals and Lizard (kind of reptile) form a highly rich natural heritage. On the other hand, the island of Ireland has left sacred sign and powerful mark to the whole world of literary heritage in every spot of its corners. Irish writers held the heavy burden to preserve their own history and civilization. Among the names that engrave their touch in the world of writing; George Bernard, James Joyce, William Butler and Samuel Beckett . Ireland is widely known by its early history of visual arts, traditional and folk music, festivals, funerals, classical music and dance which left its great contribution to the community. However, during the twentieth century, the Irish society was progressing and attempting to add a new touch of modernization to traditional Irish music, Britain and United States were regarded as ideal models of progress. Therefore, Jazz; Rock and Roll became more popular. Irish and English are two tongues with whom the Irish can express themselves in schools, houses, streets and everywhere. Both of these languages are a tool for the Irish literature to declare non-acceptance for the colonizers practices, brutality and a powerful instrument to preserve the past stories.

As to **Canada**; Canadians come from many different spots and backgrounds. They exhibit their powerful ability to speak different languages as French and English and adhere to many religions. Therefore, it is so difficult to define what is Canadian. The

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northern part of the continent of North America is the direction from where Canada can send sacred messages of unity, difference and diversity. Canada is known as being a multicultural country with a vast range of cultural influences that give birth to different range of customs and traditions. Therefore, it became the first nation in the world to adopt multiculturalism as an official policy (Kymlicka, 1998). Under this diversity, the Canadians are very proud and happy for this unique identity that is highly influenced by its colonizers: the French and the British. National cultures are very important in the construction of the cultural power and highlighting the notion of nation. Even the Canadian literature becomes the real testimony for an authentic national culture. According to Hall (2000), the issue that defines “what is Canadian?” requires determining and understanding what is not Canadian. Canada is a welcoming country for any religion and the right to freedom of religion is seen as a tool for protecting the religious minorities, although the majority of Canadians are Catholic or Protestant (Brown David, 2000). Multitudes of language are spoken in Canada, but English and French are the preferred languages. The other widely non-official languages are Chinese, Italian, Spanish, Punjabi and Arabic.

Trinidad is a multicultural land including people of various descent, people from India, Africa, China, Europe and other spots from the world. Its migrants continued to flow even during the independence era (Raymond Ramcharitar, 2011). It is characterized by inhabitants speaking standard and nonstandard forms of English. It is highly defined by ethnic and religious diversity. But Catholics were among the first religious groups in the country during the establishment of the Roman Catholic Church. Trinidad was captured by the British who steeped the wide tusks of slave trade to satisfy their needs and economic selfish. Therefore, they brought many Africans to work on the island’s plantations. After the Abolition of this trade on 1834, Africans were replaced by the Indians to work on sugar cane plantations (Kale Madhavi, 1998). The newly brought population of immigrants perpetuated many religious customs and festivals. Consequently, diaspora leads to further reconfiguration of Trinidad in terms of religion, customs and traditions. The Trinidadian literature has its roots in oral traditions, which represented a great well for inspiring millions from Trinidad to launch different literary

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forms. Myriads of storytelling existed and took place between African slaves and to the religious folk tales of the Indian indentured labour. However, the twentieth century witnessed the rise of many writers, novelists and poets who bear the heavy burden and a wide responsibility to suppress the highly inherited hostile milieu created by the colonizers. Literature has known a great bloom thanks to many writers, such as C.L.R. James, V.S. Naipaul, Derek Walcott and Saint Lucian. They show more rootedness in nation, making it possible for us to see how national identities are an essential and fundamental part of Trinidadian writers, who checked and represented it in authentic ways. The debilitating history was also a sensitive sore for these writers to be healed.

From all these diverse backgrounds, Shani Mootoo absorbs her energy, strength and ideology, giving a chance to an hybrid identity to be engraved, a new vision in deconstructing a heavy colonial heritage and a distinct philosophy in imagining and creating new modes of gender and sexuality to be shaped.

3.3 Hints from the Novel *Cereus Blooms at Night*

These are the main echoes taken from the story of *Cereus Blooms at Night* published in 1996, by a writer of multi-talents and hobbies. The visual artist, painter and video maker, The Indo-Trinidadian, Irish, and Canadian is named Shani Mootoo.

Shani Mootoo's novel recounts the story of lot of characters, whose life is rife with endless struggle, madness and hatred, what situates each character in different spaces. The novel focuses on his heroine, an old, aging and troubled Mala Ramchandin. The story took place in the fictional town of the Paradise Alms in the island of Lantanacamara, which is an imaginary land of the real town of Trinidad (3) where Shani Mootoo grew and lived as a child. *Cereus Blooms at Night*, whose cover is brighten by the blooming of the Cereus plant, starts by a furious scene with a grim picture and bleak figure of its central and protagonist female "Mala": the daughter of Chandin Ramechandin and Sarah. Her father Chandin, a black Indian man, became the adopted son of the Reverend Thoroughly, a white and European man who assumes a parental intrinsic and unbelievable care over Chandin, who is remote in terms of origins from

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the white family. This act was done his in exchange of Chandin's parents conversion to Christianity.

Mala became characterized by her complete cognitive decline, mental disorder, bad repetitive memory, loss of communication and understanding abilities, unable to use words, language, social skills and connection. Her perception and even her regards begin to differ radically from her normal attitudes. Even her usual social behaviour's acceptance becomes very strange. Mala becomes heavily stifled under great physical and psychological constraint and mental disorder, flashbacks. In the novel, she is described by Mootoo by "an old crazy woman" (Mootoo,8).

Her memory breaks, her psyche deteriorates, her amnesia retreats her from all interpersonal relation with the outer society. Her crippling isolation, madness, stress and long silence sustain for a long time. If pains handicap her, the presence of the absent shock disables every cell in her mind and body, even her voice which is an apparatus to reach the others was caught jointly; 'in-between' and beyond the opposition 'normal' and 'mad speech' (schlichter Annette, 2003). Therefore, she was sent at the Paradise Alms Nursing Home to meet normally competent doctors to put an end for her tormenting sore after the judge found no proofs against her. However, no one cares for her except the male nurse Tyler, In addition, to being in unsuitable situation and unable to stand trial, Mala was suspected of the murder of her father and was in inadequate psychiatric situation for imprisonment. Mala who seems abnormal for many, was treated with fear, disrespect and disdain by the local residents of the town who believe that she is insane and loses completely all mental capacities. Mala is cared exclusively by Tyler, a young transgendered nurse. Mala who is nervous around all other residents and workers at the home, smiles and relaxes in Tyler's behavior. Therefore, with deep empathy, compassionate warm and complete kindness, he tries to record and voice her story and gains her total confidence, Tyler patiently engages in actions that transmit trust to her heart, revive hope in her sad eyes, helps the confidence building between [himself and Mala] (Mootoo, 18). In such a way, Tyler, being the primary narrator and witness of the old and mad woman, does lot of things to bring happiness and helps her also to alleviate from her traumatic disorder. Tyler, the feminine

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man, cares for her by doing lot of things to make her into interaction and integration and slowly gains her trust, “you must trust me” (Ibid, 22). Thus, the records of Mala’s story by Tyler, was not very easy for her circumstances and it is done for other purposes, Tyler explains:

[I]f we live in a space that is radically in question for us, that makes our barest speaking a problem to itself And alienation in that space will undercut our writing, make it recoil upon itself, become a problem to itself.

(Shani Mootoo, 1996:36)

Mala’s state becomes very complicated thought the absence of her tormenter (her father). The traumatic shock remains longer and pushes her to inexplicable silence. The first sounds exploded by Mala, are perfect imitations of species of birds, frogs and crickets:

Mala’s companions were the garden’s birds, insects, snails and reptiles. She and they and the abundant foliage gossiped among themselves. She listened intently. With an ear pressed to the ground she heard ant communities building, transporting food and breeding. She listened to worms coiling arduously from place to place. She knelt on the ground and whispered to the grass and other young plants, encouraging them to grow, and then she listened as they stretched up to her. She did not intervene in nature’s business. When it came time for one creature to succumb to another, she retreated. Flora and fauna left her to her own devices and in return she left them to theirs.

(Shani Mootoo, 1996:127-28)

But Mala remains in speechless situation and does not speak. Tyler is interested in Mala’s situation, and tries continuously to understand the social circumstances perpetuating Mala’s psyche, to alleviate her traumatic pain and her alienated position even from John Hector, the gardener of the Paradise Alms House where Mala now resides:

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[S]ince I growing up I hearing bout she. When I was a young fellow my pappy used to threaten that it didn't behave myself he would take me and drop me in shipyard and leave there [...] plenty people use to go and harass the lady [...] Children used to go and pelt she and pelt she mango and come back frighten-frighten but still excited that they break a window or sling-shot a bird.

(Shani Mootoo, 1996:73)

Tyler chooses a time to remind the readers with the harsh psychological pain, hurt and even bad repetitive memory born from the complex nature and the melancholy of the individual in the case of responses to harsh traumas by saying:

I wonder at how many of us, feeling unsafe and unprotected, either ends up running far away from everything we know love, or staying and simply going mad. I have decided today that neither option is more or less noble than the other. They are merely different ways of coping, and we each must cope as best we can.

(Shani Mootoo, 1996: 97)

Mala's father "Chandin" falls madly in love with Lavinia, the daughter of the Reverend and, therefore, his "sister". In order to gain her love, he tries to forget completely his milieu and Indian behaviour as Chandin's family came to the town during the period of slavery and colonialism. Chandin becomes the British gentleman, a civilized black man and a respectful preacher to Christianity. Because of his education, mastery of the English language and adopting of Christian principles, he starts to move from the peripheral margins to the center. He begins to mimic the Reverend in a complete sense till the denial of his background. However, Chandin is paid some respect, honour and enjoys a kind of dignity because of his British Christian education:

While many shunned him there were those who took pity, for he was once the much respected teacher of the Gospel, and such a man would take to the bottle and to his own child, they reasoned, only if he suffered some madness. And, they further reasoned, what man would not suffer a rage akin to insanity if his own wife, with a devilish mind of her own, left her own husband and children. Whether they disliked him or tolerated his existence, to everyone Chandin was Sir.

(Shani Mootoo, 1996:195)

Unfortunately, the respect he is paid by people, is completely unrecognized by Lavinia who ignores him completely, sees him always with contempt, beneath

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consideration and who does not see him as a person to be associated with or as an object of love and desire. Lavinia as a white woman still regards Chandin as a black slave, despicable Indian despite his cover that is full of Western values, English and his sacred job of spreading Christianity among the Indians. Under this circumstance, Chandin becomes a man with a broken heart, a disappointed man who maintains deep sense of inferiority and great frustration. Chandin decides to marry the Lantanacamaran Sarah. However, he sheds his learned mimic behavior:

His body began to accede to its inherited nature. A faint echo of his father's curvature developed, all the more evident as he shed Watlandish fashion and fell into dressing like an overseer

(Shani Mootoo, 1996:49)

Chandin's British stamps, Western uniform, white veneer and European values sustain even with his marriage with the Lantanacamaran girl, especially during the visits of Lavinia to Sarah. He continued to show his fallacious "Europeanism":

He began to dress impeccably, to speak with the accent and strut with the airs of the Wetlanders he once again seemed to so admire.

(Shani Mootoo, 1996:51)

Sarah gave birth to two daughters ; Pohpoh (Mala) and Asha. At the meantime, Lavinia had turned to the Paradise Alms after her leaving for the Shivering Northern Wetlands. Lavinia repeated her visits to Sarah very often until they were caught by Pohpoh (Mala) in a shameful moment of intimacy. The same unexpected scene was discovered and noticed by Chandin. Therefore, Sarah left her two children and eloped with Lavinia neglecting a family as whole to love each other freely.

After the spread of the news in the area, Chandin's life was turned to an eternal hell. He gave up his religion, his fallacious veneer and starts to drink heavily. Chandin's wide disappointment resulted from his wife treachery and became the point of radical change. Madness becomes his new destiny, therefore, great disorder for Chandin pushed him into a unbelievable sexual abuse towards his two daughters, especially his eldest Mala, "one night he turned his back to Asha, and in a fitful nightmarish sleep, mistook Pohpoh for Sarah" (Ibid, 65). However, this mistake was soon turned to reality when he

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started calling one of his daughters every night. This sexual abuse was continuous and done in silent quietness: “when he gets up and takes Pohpoh by strong force, breathing heavily like a mad dog” (Ibid, 66). This unimagined scene of rape was done in complete hush and without any spread of news in the community as it is a great part of taboo.

Mala’s sacrifices in her dark world continue when she saves her sister from abuse and offers herself completely to her mad father, “As it were nothing at all” (Ibid, 67). While Asha chooses to escape abroad, Mala stays in the dark world of rape and violent abuse. Mala’s abandonment to her mother and continuous rape was filled with a childhood friend called Ambrose, as admirer. Chandin’s discovery to his daughter Mala in romantic affair with Ambrose was responded by a violent storm from Chandin by raping her in unimagined scenes of horrific violence.

At the end, Mala killed her father as a revenge of her childhood’s bad memories that were full of sexual abuse and oppressive tyranny. At that time, she regained a deep sense of selfhood and confidence as she made an end to her oppressor.

...Mala all but rid herself of words. The wings of gull flapping through the air titillated her soul and awakened her toes and knobby knees, the palms of her withered hands, deep inside her womb, her vagina, lungs, stomach and heart. Every muscle of her body swelled, tingled, cringed or went numb in response to her surroundings-every fibre was sensitized in a way that words were unable to match or enhance.

(Shani Mootoo, 1996:126-27)

Mala, after this accident finds her self-arrested by the police as a guilty woman for a court visit after the discovery of his corpse, which continues firmly to rot for decades.

3.4 Trinidad and Not Another Place

Shani Mootoo’s *Cereus Blooms at Night* demands from her readers to record Indo-Trinidadian histories which are a fundamental part of Caribbean history and defined through colonialism and slavery. Mootoo’s novel acknowledges openly her readers about the role of the Indian indentured labour, being as machines as well as their fellows the Africans when working in Caribbean sugar plantations, precisely during the period

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between 1837 and 1917 which represents another conjuncture in the West Indies. The end of legalized slavery is built in a wider context on the exploitation of Africans slaves and its substitution later with other “sub-humans”: the Indians who were approximately 430,000 men and women brought to the British Caribbean (Kale, 1998).

Therefore, Mala’s Ramchandin’s parents, Chandin and Sarah descend from indentured labor family, brought from India to Trinidad to cover the shortage of African slaves and as an economic solution at the end of legalized slavery (May Vivian, 2006). In this respect, Alexander explains how the Indians were brought to Trinidad by saying:

As Trinidadians we did not all come on the same ship as the national (ist) myth held. Some of us, Indian, had been captured/brought under indenture to work on plantations evacuated after the “end” of slavery, with the broken promise of return to Calcutta, Bombay, Madras. A colonial betrayal pushed under the surface, constantly testing Indian loyalty to Trinidad, the home of forced adoption.... Some blacks captured/sold from a geography so vast the details would daunt memory and produce a forgetting so deep we had forgotten that we had forgotten. Missing memory.

(Alexander Jacui, 2002:81)

Mootoo’s setting for the novel is the imaginary island of Lantanacamara, which represents in reality Trinidad where Mootoo grew up. In a mystical experience and spiritual light, Shani Mootoo embodies the island of Lantanacamara, which is an imaginary place that misses a geographical map, but seems very real with highly impeccable vividness fiction. Therefore, the setting and even the events of this novel are extremely autobiographical. The choice of the setting was deliberately to depict what is happening in the Third World, especially Trinidad. Mary Condé (2001) suggests “there is a deliberate haziness about [Cereus’s] setting in time and as well as place”. He adds that the chosen setting fit the events of her novel. He says:

Evasion of certainties in its simultaneous exploitation and subversion of various categories of belonging Trinidad, for example, is not the setting of the book, but Lantanacamara, which is a mythical version of Trinidad.

(Condé Mary, 2001:73)

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Mary Condé refers to the utility and the importance of this imaginary and fictional setting, providing many readers that this deliberate strategy helps to remind identities steeped in colonialism. He asserts that this vision is not shared only with Mootoo in reflecting her colonial past as that Trinidad and her own experience as non-native Indian. However, it is shared by many other Caribbean women's writers;

Like Bernda Flanagan's Santabella in You Alone Are Dancing (1990). Just as Paule Mrshall's Triunion in Daughters (1992) is and is not Barbados and Merle Collins's Paz in the Colour of Forgetting (1995) is and is not Grenada, so Lantanacamara subverts the categories of "real" and "imaginary".

(Condé Mary, 2001:64)

Mootoo's fictional island is a space without any specific location, frontiers or geographical map, May Vivian (2006) suggests that: "The fictional Lantanacamara is a place outside the terms of "real geographies and maps, spaces named by colonial cartographers". Therefore, this setting infused with fiction and fantasy is thought to be useful and suitable, especially when uncovering shared histories of violence, trauma, exile and diasporic context, a surface where all characters think, work and "wish they could be somebody or something else" (Mootoo, 238).

The decision of Mootoo in creating an imaginary space is not a spontaneous act, but an important strategy and masterpiece in reality to deconstruct the dominant discourse that depicts or mirrors the real world. May Vivian suggests that:

Cereus has larger political implications and social meaning...creates an opportunity to reflect back upon the real to critique it, to push beyond what is already known, usually perceived.

(May Vivian, 2006:108)

In addition to Mootoo's own geographical history, Mootoo portrays her own story of sexual abuse at the hands of one of her family members. Therefore, lots of details about her life are contextualized and drawn deeply in her novel (4). She creates the character of Mala who through her can infuse, voice and transmit her own experience of suffering, pain and abandoning the spoken word. Similarly, in the novel Mala experienced trauma of sexual abuse that renders her voiceless, unable to speak and

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communicate with others and then she turned to the garden and nature to escape her trauma. Both Mootoo and Mala challenge an interplay successfully with their hurt and try to find an authentic space to shatter their sadness. Therefore, the great similarities between Mootoo and Mala emphasize deeply the autobiographical touch and tint in the novel.

3.5 The Similar Queerness, Colonialism and Alienation

Shani Mootoo's *Cereus Blooms at Night* (1996) creates many characters who differ in their physical appearance, presence and ideas. But what put them under one common umbrella, is the fact of struggling with their existence, the society's constraints and the harsh life's circumstances imposed on them from the debut of the novel till the end in an attempt to understand their oneness and selfhood or their collective name in the society of Lantanacamara. Shani Mootoo's characters occupy lots of spaces and yet sometimes find themselves "space-less". They share much pain and rarely find themselves beside hope. Even hope itself becomes born from the womb of hurt. Thus, they inhabit and exist in both the center and the margins of her piece of writing.

Mala, the protagonist of the narrative of Mootoo's novel, is very old, mad, ambiguous, suffers from traumatic disorder after being the one suspected of the murder of her father. Mala, the eccentric woman whose innocent childhood was violated under the misunderstood violent rape of her dad, and whose destiny becomes synonymous to pains and even her wounds stands as the novel's pillar. She is the silent mind who passes myriads of grieves, hurts and pays the cost of humanity in its literal meaning and sense. But in the end, she finds a way to healing and being through strong faith beside the *Cereus* plant.

Tyler, the narrator, is the only feminine male nurse in the Paradise Alms House. Mala's accompanier to the path of healing, a post-colonial sexual hybrid, native to Lantanacamara and of African origins is Tyler; who went abroad to seek his education in Britain where his "perversions" were invisible. He is a one who is always struggling with his existence, being filled with ambiguity. He is a biologically male and a feminine

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male, who has sexual affinity for men and engages in cross-dressing. Though he was born a man, everything in Tyler resembles women: his acts, walk, way of dressing and even talking. Tyler shares with Mala a kind of sexual hybridity that takes him towards her (5). What makes both Mala and her story's narrator Tyler seen from the same angle and frame by everyone who reads the novel, is their common pain, queerness, colonialism, dispossession, alienation, displacement, the great sense of longing and the absence of belonging (Grace Hong, 2006).

Both Tyler and Mala find themselves always at the lowest degree of humanity, under the common sense of non-belonging. Tyler who does not know even to name himself a man or a woman, feels the position of marginality and the periphery with Mala who finds herself homeless and hopeless in her own home and nation. What conforms them also is their sexual deviancy which is according to Caral Ann Howells : "the binary structures inherent in colonialism"(2003). This chronic imperial rule leads to mixing agendas and the "notion of community that this novel produces is correspondingly not of universal incorporation, authentic belonging, or ambivalent identification" (Grace Hong, 2006).

Mala, the central character in the text, shares with Tyler every sense of dispossession, self-estrangement, isolation, hesitation, alienation, marginalization and exclusion. Both of them are rendered meaningless, homeless and without a " room for their own" in the beginning of the novel. What increases their disabling and self-inflection is the fact that both are rebuffed not only by the residents of the Paradise Alms House, but by the whole Lantanacamaran community, especially after the hugely gossips that haunt them. The sense of despise increases hugely towards them: Tyler, because of his unsuitable femininity and Mala, because of her eccentricity. Mala is supposed to be helped from her harsh psychiatric state after the judge finds her unfit to stand trial. She finds herself beside the whole inhabitant's despise and hatred and none of the nurses closes her at the Paradise Alms House where she is supposed to be wrapped in complete care and kindness. As an essential part of colonized people, they share the crippling deep-seated sense of inferiority and baseness in their native soil.

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Mala the central character of Shani Mootoo's novel, is rendered at the margin, unable to speak, to move, to hear, left voiceless, but not completely silent.

Mala is the victim of unimagined tableau and tragic trauma of sexual abuse at the hands of her father Chandin Ramchandin who himself becomes loony. She depicts literally the acute sense of abandonment from all its different sides and angles. Firstly, she was abandoned by her careless mother who escapes with her love Lavinia instead of assuring her daughter with strong shelter from dangers and damages. Secondly, she was abandoned by her sister Asha who had no choice and no potentiality in front of her violent and mad abuser except to escape abroad from her father's incest, in addition to the abandonment of her love Ambrose after falling in trauma. Therefore, Mala's sexual abuse, neglect, abandonment and the feeling of loneliness put her at the heart of dispossession and deprivation, being covered in bad memories, flashbacks, and repetitive shocks, Mala as a colonized diasporic character is the heart of harsh events Shani Mootoo, through the character of Mala, depicts all painful suffering, oppressive tyrannies and the bitterest wounds that are inevitable challenges for the Trinidadian woman who becomes so laden with the dark scenes of dehumanization, invisibility, sadness, torture and tears.

The novel begins with a menacing cloud of darkness and painful scene in depicting Mala as an old tired lady, shrouded in a very complicated psychiatric state, memory disorder and disturbance. She is portrayed as an outwardly mad woman unprepared to stand trial for the supposed murder of her father ;

Figuratively difficult to 'place'. Scandalous rumors circulate about her past, and the facts concerning her life are unclear and mysterious, as Judge Bissey complains that 'he was not about to have an old woman, a crazy old woman, tried to his court based on a lot of words and no hard fast proof of anything'.

(Shani Mootoo, 1996:8)

Mala's childhood is wrapped in a pettiest grim forecast written not by her own choice. But by the stained hands and the mimic, ambivalent mind and body of her father. Mala is the heart of events at all levels of human existence, when it comes to alienation, exile, marginalization and homelessness. Mala is doubly homeless, doubly marginalized

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and doubly colonized: what complicates her life and imprisoned her identity to be shaped and framed in highly increased endless crisis. Mala becomes fragmented, split into two halves, two persons, the old Mala and the child Pohpoh (the name chosen by her father) as a result of her perpetuated scenes of violence, patriarchal legacy and rape or sexual abuse that turned her childhood into hell. It is hard to imagine how a child is the victim of accountability, how harm is the extent of terrible traumas, forced isolation and society's criminal silence hard on children's psychology. Unimagined tableau of sexual oppression and violence steeped Mala in the peripheral edges, muted and silenced her literally by harsh systems that never look upon the child as a victim but a culpable. Mala's womanhood, body and femininity were robbed from her at an early age in her life when she is supposed to embrace all sorts of kind behaviours:

Mala turned her face to the ground and cried. He kicked her in the thighs...Mala got up slowly. To her astonishment he did not hurry her. He did not utter a word. Every inch of her body pained. She licked her lip. She could tell it was swollen. She could feel that her eye was also swollen. Her pelvis and thighs hurt so much the slightest motion made her dizzy. As she made her way slowly to her room she noticed the cleaver was no longer by his bed.

(Shani Mootoo, 1996:223)

Mala's double colonization, i.e. firstly by the real imperial rule of the Northern Shivering land that brought her in difficult circumstances of migration, displacement and diaspora under the great urge of satisfying. Second; the imperial needs for a necessary indentured labour. Then, Mala was under a harsh colonial rule over her home: "the male gaze" of causing loss, self-respect and humiliating women under lot of ambiguous systems domination and normalcy including incest, rape, and brutal violence.

The attempt of isolation from her brutal abusive father, who becomes a colonizer in his own right on all levels is misunderstood. This is what complicates her normal growth as child. But an infant in a highly increased crisis; she is split into two halves: Mala the old woman and pohpoh the child. Mala's split is not only in terms of body and mind, but even her memory, language, psychology and sexuality are torn into halves because of the traumatic experience inflicted itself upon her mind as a psych wound that

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is understood in its belatedness. Her split makes her unable to even tell her story, but she relies on others, such as Tyler to tell it to her.

Mala is homeless: culturally, socially, geographically and even personally. She becomes able to redefine her home's map only after designing an end to her father, her oppressor and repressor. She could not find a meaning to a safe home, relaxing positive milieu and authentic space or a peaceful shelter. Only when she moves to the garden's spaces and locates her-self very far from the bad memories and the terrifying imaginations that accompanied her whole childhood, it is possible then.

For Mala, home's meaning becomes a missed sense. Lost between the borders of her house, it becomes completely absent between the confines of the patriarchal square related to her father. Firstly, she does not occupy neither a specific position on the human social ladder of the society of Lantanacamara, nor she seems to have a geographical and spiritual space in this area. Norberg-Schulz (1979) refers to the fact that one is homeless unless he tastes a positive emotional response to the space where he is dwelling. He says; "Man dwells when he can orientate himself within and identify himself with an environment, or, in short, when he experiences the environment as meaningful".

The concept of home becomes more complicated for Mala as from her first orientation by the judge to the Paradise Alms House. She was not welcomed by Sister, a matron at the Paradise Alms House, justifying her reaction by the absence of rooms for Mala as a mad woman. But the rooms are for the poor. Bachelard in the *Poetics of Space* defines the house as:

"The human being's first world where '[l]ife begins well, it begins enclosed, protected'. As the place where one's first knowable experience occurs, the house should ideally function as a womb-like space that is protective and sheltering. And if one's first experiences of home are of positive 'well-being', then those first memories will cultivate an endless store of reassuring and heartwarming daydreams.

(Gaston Bachelard, 1969:7)

It does not seem clearly that this house defined by Bachelard is the one that Mala lived in, dreamt it or even felt it. Mala's humanity, thus, becomes robbed by the absence

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of any place mapped for her during her existence. Her dislocation does not prevent her to stay in her house even in the darkest moment and the most inhumane periods of her life. While her mother and sister escape, she remains under the roof of sexual violence and the four walls of oppression, creating a space for her own in the garden rather than the imprisoning walls that confine her between the limits of slavery, dispossession and belonging.

Tyler on the other hand, shows a severe sense of diasporic otherness. He is Lantanacamaran and a new comer for nursing job to the Paradise Alms House. He is one who is always full of confusion and ambiguity. Thus, he designates his location, by claiming frankly that he feels himself. He was, is and may be always “an outsider” (Mootoo,6). Tyler like Mala finds himself out of the margins of being and starts working in the female dominant job of nursing with a profound sense of alienation, mistrust towards the others. The whole staff make great effort for denying him and putting him in the periphery, by mocking him in a “condescending tone”, showing ineffable dissatisfaction about his appearance; “conveying the malice in their words” (Ibid, 15). Though his high education, formal training abroad in the Shivering Northern Wetlands, he finds himself missing lot of things, being unwelcomed, unacceptable and strange in many sides of human existence. Even at the level of nursing activities, “the matron rarely assigns him important tasks, but he is confined in menial chores”(Ibid, 6).

The sense of Otherness becomes Tyler’s emblem in the society of Lantanacamara, Tyler is rendered complicated when it comes to understanding himself, his body, and identity, missing all the sort of words to name himself. He is lost between what is natural, normal in him and his perversion. Tyler “pondered the gender and sex roles that seemed available to people and the rules that went with them” (Ibid, 47). Tyler’s hybridity and mixed combination is complicated for him before starting speaking about the others to discover who really he is: he is “not a man and not ever able to be a woman, suspended nameless in the Limbo state between existence and nonexistence” (Ibid, 77). Like Mala, Tyler is alienated having no central space in the society of Lantanacamara, where everyone sees him as strange, outsider and abnormal. Critic Grace Kungwon Hong states:

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Tyler situates himself and Miss Ramchandin as two marginalized figures whose “queerness” refers to sexual practices that transgress cultural codes of heterosexuality and masculinity, placing them outside social limits of acceptability”.

(Grace Hong, 2006:96)

The deep split lived by Mala in terms of body, sexuality and identity, is experienced and tasted by Tyler in terms of ignoring who he is and what characteristics will define him. He never sees himself as a person that embodies and incorporates what a man should, but what he should not. Therefore, he views himself as a woman and not a man trapped and wrapped in a male's body. He feels more humiliation, shame and a strong sort of timidity that his “mammary glands were flat” and that his “man's member mocked him” (Mootoo, 38). The character of Mala, thus, reduces the crippling sense of otherness, misunderstanding, the hostile feeling of shyness and the wide estrangement felt by Tyler since they share a common reception, loss and neglect from the rest of the world.

Chandin in the novel shares the concept of marginalization with Tyler and Mala, but, while Mala and Tyler occupy the fringes, the margins and the periphery of their society. Chandin tries to be in a high status and embraces the center in a purposeful way. He works on himself to be stated in the outer standings. In the novel he represents the black man, who is brought from uncivilized space and “the colonized” who is astonished in “the civilizer's house and austere”. He embodies the one who is taken from his motherland in India, his ancestors and “freed from his Karmic destiny” (Ibid, 26). Chandin was invited to be a member in Reverend Thoroughly “to go and live in he own house” (Ibid, 30), in an early period of his infancy, Chandin becomes forcibly and unconsciously separated from his family, being adopted by the white family under the stamp of a good education and respectful career as ‘Christian teacher and missionary’ (6). He becomes highly indoctrinated with Western teachings, language and ideals, viewing them as the appropriate behaviour, the real model and the ideal example to be copied. May Vivian explains :

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He is a symbol of appropriate assimilation and conversion for other Indians in the labor camps and simultaneously a symbol of the (here to fore) heathen-like, tropical non Christian for his classmates.

(May Vivian, 2006:112)

Therefore, Chandin shares a deep misunderstanding for himself with Tyler, being neither Indian nor European and finds himself doubly alienated: either from his parents' culture and the Western culture and even the religion of the Europeans: "Christianity" through his big efforts to make this religion accessible for his people. Chandin's privileged upbringing was a kind of manipulation and a great treachery by the Reverend Thoroughly as a colonizer: "even before he entered the Reverend's seminary he was unwillingly helping to convert Indians to Christianity" (Mootoo, 29). The contention in this manipulation is that the colonizer offers complete protection, care and assumes a great responsibility for his upbringing and growth in a safe colonial space and contexts full of security and defense. The colonizer holds a wide parental control and instinct towards the colonized in attempt that this colonized succumbs to his wills and desire. In fact, he attracts him, assimilates him and leads him to a "psyche colonization". A new European model, brain and strategy of colonization relegated Chandin to the periphery of the periphery: he is neither "Indian nor European", "he left immense distaste for his background and the people in it" (Ibid: 31). The split of Chandin is not only in terms of his mind, personality and identity but even in terms of his sexual desire, as he starts to dream to be linked with the European girl: the Reverend's daughter; Lavinia. The answer he meets is a strong rejection and great disappointment, because of his own background, inescapable darkness and blackness. He was completely refused by her. In the eye of the colonizer, the other is never turned to the self. He "saw what he most feared, a short and darkly brown Indian, Lantanacamaran boy with blue-black hair" (Ibid: 14).

Though being a copy of the European's brain, a tool and a weapon for the execution of the European project of colonization, Chandin was rejected and rebuffed because of his "blackness". Such an act raises the deep sense of racism and

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discrimination internalized by the Europeans. Chandin, thus, shares with Mala and Tyler the double alienation and otherness; he is alienated from his Indian heritage. Moreover, he is separated from the Western family that adopted him. After the fact of being rejected, he occupies the position of the “colonizer”. He becomes an alcoholic person, anti-Christian and transformed his house to a grim scene of sexual abuse to his daughters especially, Mala. In this way, Chandin occupies the position of both the colonizer and the colonized;

He threw her on the mattress of his sagging bed and ripped her dress off. She shut her eyes and cried out loudly. It is the first time since that very first time when she was a child that she felt so much pain. Chandin locked the bedroom door. He set the cleaver down by the bed. He raped her three more times that night. He made her stay in his bed. Next morning he got up as usual. He left the bed room door wide open, carried the cleaver into the kitchen, stepped over the broken furniture and glass and made his way out to the verandah. Mala got up slowly. To her astonishment he did not hurry. He did not utter word. Every inch of her body pained.

(Shani Mootoo, 1996: 223)

Otoh is another character in the novel, who shares ambiguity in his identity as well as Tyler. He is anatomically female called Ambrosia, but looks as a man. He possesses the out makers of masculinity. His perversion starts during his infancy, his parents; “hardly noticed that their daughter was transforming herself into their son” a transformation that “was flawless” (Ibid, 109-110).

Both Tyler and Otoh are an apparent example of sexual and gender identity that is highly against the social norms and constructs. They represent a coin of two faces; while Tyler possesses the out makers of femininity and chooses to be a woman, Otoh possesses the out makers of masculinity and chooses to be a man. Through their opposite sides, they share with each other a sexual relation that is based on respect and affection, Mootoo, associates both Tyler and Otoh with Mala. Mala and Tyler are related with their “shared queerness” (Ibid, 48). Otoh and Mala enjoy shared ‘secrets’ (Ibid, 124) that keep lots of stories between Mala and her love, Otoh’s father. Mala acts as an ambivalent environment, but a safe, authentic space and positive milieu where both Tyler and Otoh

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can heal their sick, absorb power to claim the self and discover who they are and express their real identities that they were astonished to reflect in front of the others.

3.6 Torn Bodies and the Ray of Brightness

Reading a novel without themes leads the reader to be lost in a wide frame of misunderstanding and annoyance. Therefore, a writer should be conscious in the themes he/she addresses since the piece of writing is a precise message to be understood and /or applied. The novel *Cereus Blooms at Night* is narrated in an exceptional way, being narrated by more than one voice of her characters, using a flashback technique. The novel deals with different themes in another poetic language, deep sense of feeling, artistic manner and extraordinary imagination. Among the themes treated: we can find identity fragmentation because of many harsh traumas, ambiguity in once gender and sexual identity, psyche colonization through religion and colonial values and hope which blossom with the novel's plant: the "Cereus".

3.6.1 Between Trauma and the Cereus Healing

In *Cereus Blooms at Night*, Shani Mootoo chooses the imaginary island of Lantanacamara deliberately as a place for her bleeding ink, shifting between the sense of hatred and love, between the confines of reality and imagination in an attempt to focus on the traumatic impact of rape on women's bodies and minds. It reveals what aggression, incestuous rape and violence has had on individuals, especially children and many societies such as the Trinidadian community. Rape, which remains the main tool of oppressing women, "is nothing more or less than a conscious process of intimidation by which all men keep all women in a state of fear." (Ann . Cahill, 2001). Rape, on the other hand, is exclusively a large system for exploitation, domination and for giving birth to a severe hierarchy between men and women. Brownmiller asserts that "men rape women because they can; women have bodies that can be penetrated and men have bodies that can penetrate(Ibid, 21). Rape for women is, therefore, the

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‘principle of dominance’ (Willner Dorothy, 1983). If it is from a father, it is the worst, “father-daughter incest is the most frequent forms of incest” (Ibid, 134). Rape is all what breaks, destroys and suppresses, Manderson and Bennett refer to rape as a kind of violence that invades and threatens women’s bodies. They confirm that it:

.....is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life”.

(Manderson and Bennett, 2000:225)

Since rape is a harsh violation to women’s bodies and minds, it dissolves the candle of childhood, womanhood and memories. As Balwan Sachdev (2013) states it, Mala’s body becomes a spot ‘for both violence and submission’. Rape cannot leave a good impact for the survivor, but it is always accompanied by the deep impact of shame, timidity, disgrace and the deep sense of being guilty, fear in addition of being marginalized , Nomi Levenkorn(7) quoted :

survivors’ feeling of shame and their sense of guilt that they survived, especially if they survived through the use of their sexuality, created a veil of silence on the topic that lasted for many years before being breached- especially when the topic was the use of the body in exchange for a portion of food...a woman who provided sexual favors for food was defined one dimensionally as a prostitute rather than a person who struggled for survival...therefore, those who were suspected of being guilty suffered from being treated with contempt and disgrace,

(Katarzyna Person, 2015:105)

Depicting Lantanacamara as an imaginary space whose town is “Paradise” for the infinite struggle of lots of “forbidden and impossible desires”, is an endeavor from Mootoo to tell what is untold and brings what is out of sight into discussion. It is a technique and stylistics device in an attempt to subvert and deconstruct the social boundaries imposed in her piece of writing. Mootoo, on the other hand, transfers the story of fragmented Caribbean identity and oneness. Therefore, she combines of “fact”

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and “fiction” to address post-colonial countries dilemmas and taboos like domestic violence, which is still establishing itself on the throne of the Caribbean society.

Through the combination of what is real and imaginary and through her continuous allusion, Mootoo transmits many social, cultural and ethnic issues. She emphasizes that the idea of violence, rape and abjection are different forms of oppression and widely regarded as a legacy rooted in the colonial brain and the neocolonial era when the so called “civilized” is supposed to disappear.

Mootoo herself is a contemporary post-colonial and post-modernist writer who shares the female experience of suffering, pain and deep silence, as the writer herself falls between the claws of violence and sexual abuse at the hands of her uncle. Therefore, Mootoo is not only attempting to write what she feels, but what she lives literally, being more conscious about the difficulty for a child to be wrapped in the shrouds of sexual abuse.

Mootoo transfers the story of Caribbean fragmented identity and lost beauty, and women’s unstained struggle with life dangers, hazardous behaviours and ambiguous ideas that still linger women’s status to the lowest degrees of human’s ranking. Thus, the woman writer uses all the opposite agents of violence, rape, crossing boundaries, women’s agency and hope to focus on male violence that is inflicted upon a female colonized subject. In this sense, Mootoo is problematizing the eternal and the permanent existence of colonial legacies as being internalized and reiterated by the locals themselves even with the physical absence of the occupier. Western malignant thoughts are to be an inherited poisoning that breaks the post-colonized even with the departure of the “evil” and his misdeeds.

Mootoo’s novel is set in the colonial period. Chandin aggression and domestic violence are highly related to the deepest humiliation to himself, to his own background, society members, his blackness, his destiny of not being European, to his own raising and upbringing in the Lantanacamaran society and values. But the immoral Western moralities and Christian principles he regularly adopts and starts to idealize in the

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European family of the Reverend Thoroughly, make him feel as a superior example for the whole European way of acting.

Chandin's blackness becomes a real parasite and an evil which leads him to hatred and loathing towards himself, someone who starts to abominate every part in himself: 'hated his looks, the colour of his skin, the texture of his hair, his accent, the barracks, his real parents...' (33). The deep seated sense of alienation is clear and is what defines Chandin; "Alienation forces the *"other"* to yearn for whiteness because that is what is at the apex, looking down upon the subaltern (Kabeer Naila, 1994). A newly psyche pathology was born inside him, a very exhausted sense of madness and recklessness, being stripped from his identity and he starts to lose himself and even his existence as human being: what establishes at the end his ultimate "displacement" and "dislocation". Chandin turns from a respectful preacher, a man of religion and morality to an incestuous father in complete silence that "no word can describe what happen"; "... the speechlessness would have been unbearably loud... She listened hard but all that came from her parents' room were quiet, indistinguishable exchanges. Abruptly, there was silence (58). Fanon was one among many theorists to alert the third world people from arriving at the point of hating their national origins or thinking of being another copy of the oppressor. The colonized has to light indomitable path in front of the repressor. In this respect, Fanon says:

So, comrades, let us not pay tribute to Europe by creating states, institutions and societies, which draw their inspiration from her. Humanity is waiting for something other from us than such an imitation, which would be almost an obscene caricature. If we want to turn Africa into a new Europe, and America into a new Europe, then let us leave the destiny of our countries to Europeans... But if we want humanity to advance a step further, if we want to bring it up to a different level than that which Europe has shown it, then we must invent and we must make discoveries. If we wish to live up to our peoples' expectations, we must seek the response elsewhere than in Europe.

(Frantz Fanon, 1961: 252)

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Chandin's new packaging that slides between two non-parallel concepts: "colonizer" and "colonized" proves nothing except pathological psyche, madness and neurotic disorder. Therefore, he continues his cruelty, foolishness, amnesia, impureness and dirtiness to his own family, his blood and flesh and particularly to Mala and her daughter at all levels of human existence; physically, psychologically and mentally. Frantz Fanon (1961) believes strongly that our debilitating history cannot be retrieved only in case of forming a real man who is jealous on his roots, origins and national culture, a man who never becomes surprised easily in the veneer of the "white mask" which covers behind deep thirsty and hunger for blood and genocide. He says in this vein :

A history which will have regard to the sometimes prodigious theses which Europe has put forward, but which will also not forget Europe's crimes, of which the most horrible was committed in the heart of man, and consisted of the pathological tearing apart of his functions and the crumbling away of his unity. And in the framework of the collectivity there were differentiations, the stratification and the bloodthirsty tensions fed by classes; and finally, on the immense scale of humanity, there were racial hatreds, slavery, exploitation and above all the bloodless genocide which consisted in the setting aside of fifteen thousand millions of men

(Frantz Fanon, 1961:255)

In this sense, Frantz Fanon asserts strongly the necessity of authenticity, trustworthiness, and self-determination for invoking non-Eurocentric truth and presence. He in this way goes so far to reaffirm the real essence of the post-colonized for a genuine humanitarian revolution. He adds "we believe that the conscious and organized undertaking by a colonized people to reestablish the sovereignty of that nation constitutes the most complete and obvious cultural manifestation that exists" (Ibid, 197).

Chandin's unimagined and unforgotten trauma for his daughter, is a dark tableau that reminds us with the untold stories of the master's abuse to women slaves, especially during their transport from West Africa through the Middle passage during the Transatlantic Slave Trade where women's slaves suffer the bitterest of domestic violence from the whites. According to Bell Hooks (1981), rape was used as "a common

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method of torture slavers used to subdue recalcitrant black women. The threat of rape or other physical brutalization inspired terror in the psyches of displaced African females”. Therefore, the explanation of such an inexplicable event remains questionable, for many, rape “remains a largely misunderstood crime. Incorrect information still abounds about the frequency of rape, the characteristics of rapists, and the recovery of survivors” (Allison, J. and L. Wrightsman,1993).

The trauma experienced by Mala under the fang of her father is simply a detailed analysis of the trauma of the Middle Passage where rape and colonialism are two different concepts, varied in meaning and practices, but are ultimately synonymous, closest in subjugation, repression and oppression. Masters return always to rape for “inflicting physical and mental pain on enslaved women” (Donovan Ken, 2014). Therefore, Mootoo inserts three dark tableaux at the same level: the tableau of Trinidad historical embezzlement by severe colonizing systems and Mala’s sexual invasion by Chandin and Mootoo’s unforgettable incestuous rape at the hands of her uncle. Thus, Mootoo explores violence, as it is the bitterest reality for the Othered women. It is the issue of camouflage, the instrument of oppression and emphasizing the deepest presence of colonialism. Adele Jinadu (1986) refers to this dimension by saying: “psychological violence then becomes a form of cultural imperialism in the context of the colonial situation...its victim is an alienated person, in the strong Marxian sense of man becoming a stranger to himself”. So, the Trinidadian women who are an important part of the Caribbean society and who are still struggling for the pursuit of liberation to breathe the given air freely in a world that still believes in women’s invisibility and the equality of womanhood with marginality and exclusion, were always shrouded in aggressive and violent colonial legacy.

Donatien Patricia (2008) says that, “Shani Mootoo is one of the most unsettling of the new generation of Caribbean writers”. Thus, the sense of displacement, hybrid identity, shifting borders, migration and crossing frontiers and boundaries for Mootoo appears in her novel and is clearly demonstrated when she chooses deliberately and purposefully fictional spaces and imaginary island named Lantanacamara as an allegory, a surface for endless struggle, love, hatred, madness, neurotic pathology ,

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violence and “complete relief” by the end of the novel. These characters share a great sense of division, fragmentation and split into two halves. Mala who represents the heroine in the novel, loses all physical, moral, psychological capacities and manual skills for one united body and mind. Fragmentation here is the result of one’s suffering, pain, marginalization and isolation. Therefore, the split in Mala’s memory, body and retention which is born from the womb of “evil colonizer” and “traumatic history”; is parallel to every member in the novel when speaking about all the characters, and parallel to the pain of every Trinidadian, even though it is seen differently in each element. In this sense, Donatien Patricia (2008), says that the story is not voiced by Mala herself, but there is more than one voice in attempt to “e [voke] individual dramas and the collective suffering endured by deported labourers during the colonial period of Trinidad”(94).

Mala’s struggle for identity construction reveals how incest, rape and women’s oppression intervene strongly in identity handicapped, in one’s confusion and disturbance not only in Trinidad. But in all post-colonial societies as a whole, Mala’s struggle is a way to embody the struggle not only of the Othered female character. Yet it is a sustained combat full of pain, obstacles and lot of years of struggle, hostile feeling in a milieu obsessed with the deepest sense of alienation for the whole Trinidadian people as being torn halves, into small parts and shrouds by colonizing systems and forces.

In a wide frame of timidity, incestuous rape is still considered as complete taboo and unspeakable issue at a time when it needs to be questioned and taken in the first place of consideration. Domestic violence and rape at the hands of her father mean a lot for her as an innocent child who in her earlier age of infancy is supposed to learn how to interpret her feelings, expressions, movements and sensations in the context of physical and emotional interactions with her parents. She should have established herself on the throne of happiness, smile and dreams, but she finds herself under a colonizing father. In the wide absence of support, maternal abandonment and parental kindness, rape gives birth to all sorts of self-humiliation and the strongest form of deprivation and the deep-seated sense of inferiority as the victim experiences heavy

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burden, strong feeling of guilt as well as shame, and exclusion, Judith Herman (1997) claims that “Women were silenced by fear and shame, and the silence of women gave license to every form of sexual and domestic exploitation”

Mala’s ambiguous circumstances lead into a further reconfiguration of a petty infancy and tragic childhood; “of invisible innocence”. This child becomes wrapped in a new cage whose cover’s title slides between suffering, isolation, rape and violence, weighted by sadness, bleak hopeless and self-absorbed womanizer. However, hope, constant change and a real potentiality for betterment were interchangeable for the whole various involved pains and traumas, and they were always inside the rapist body, mind and spirit. At a fruitful period of her life, hope is always what she needs to look for when she finds herself under a terrible stamp of psyche ruin, disorder and oppressive traumatic process of embedding pain inside every cell in her vulnerable body as “Long after the (traumatic) event, many people feel that a part of themselves has died.” (Judith Hernman, 1992).

Donation Patricia (2008), says that “Mala; becomes the body on which pain [historical and familiar] is inflicted” (97). Mootoo finds Mala as the body and the image through which she can voice lots of pains and wounds inflicted upon her behind her sexual abuse. Mootoo on the other hand refers to sexual violence as the aggressive and the malignant, bestial way of colonizing. She suggests that the concept of colonization is not limited to looting and greed, but colonization can be steeped through the use of all forms of sexual harassment, rape, violence, physical, emotional, psychological, and spiritual subjugation against women. Generally, the colonizer’s gaze is directed at the root of violence against women by rendering them sexual objects. Thus, colonization is the horrific tool of oppressing women and exposing them to a very dark and acute hierarchy. Mala’s body here is strongly linked to an endless colonial legacy. The body which is the symbol of property, privacy and timidity, which is loaded with meanings and difference, becomes an area of violation and domination by severe colonizing systems.

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Mala, after lots of attempts of sexual abuse, her life was turned to a hell. The fact of killing her father in self-defense, gives an end to sexual abuse in reality, but gives birth to a new traumatic process and dramatic brutality. Sexual abuse for a child is the knife that splits every part in one's wholeness and opens no apparent route of optimism or self-efficacy. But shame and disgrace were dominant features during the rest of her existence. However, finding a path to healing is what remains specific and significant for trauma's survivors.

Mala appears as a crazy, old mad woman, silenced, handicapped, unable to do any step or action with a highly disturbed memory as rape evokes horrors, fear, shocks and proves how harmful the extent of humiliation can be. For Judith Herman (1997) "Trauma shatters the sense of connection between the individual and community creating a crisis of faith, especially when the traumatic events themselves involve the betrayal of important relationships." So, the disturbance of retention and the symptoms of post-memory reveal clearly that a shocking event can impact others even years and decades after the event happened, regardless of the absence of this event later from people's life. Post memory, disorder and very lasting legacy are new fetuses for trauma survivors. Because the psychiatric dimensions of any trauma are very harmful and do not appear directly as soon as the victim is under the overwhelming impact of the violent shock. But its physical and psychological repercussion are to be experienced later with the survival of a perpetual sense of unsafety. Trauma is to be rooted in one's brain and body. Therefore, it is haunting every part in one's wholeness and unity. Trauma "is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature-the way it is precisely not known in the first instance-returns to haunt the survivor later on" (Leys Ruth, 2008). Mala becomes the body who don not accept the others, the worst she loses complete trust in them "Traumatized people lose their trust in themselves, in other people and in God."(Herman Judith, 1997)

Mala tries lots of times to remember her story and tell it easily to Tyler, but she cannot. The first sounds that Mala repeats and makes are perfect imitations of species of birds, frogs and crickets. Sigmund Freud (1914) explains; "If a person does not

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remember, he is likely to act out: he reproduces it not as a memory but as an action; he repeats it, without knowing, of course, that he is repeating, and in the end, we understand that this is his way of remembering.”

Metha Brinda (2004) explains that the loss of memory, amnesia, madness and loss of control are inevitable drawbacks for women if they experience melancholic drama by saying; “women mourn this loss of self in terms of a certain manifestation of madness [which is the], impasse confronting those whom cultural conditioning has deprived of the very means of protest....”. So trauma is what blocks and gives birth to myriads of “walking wounds”, a trauma is; “that which disrupts these particular human lives, but no other” (Caruth Cathy, 1995). Trauma for Allen Jon is what creates a violent outburst in one’s self and it is not without harming consequences. He says:

It is the subjective experience of the objective events that constitutes the trauma...The more you believe you are endangered, the more traumatized you will be...Psychologically, the bottom line of trauma is overwhelming emotion and a feeling of utter helplessness. There may or may not be bodily injury, but psychological trauma is coupled with physiological upheaval that plays a leading role in the long-range effects”

(Allen Jon, 1995:14)

Tyler, the narrator and the feminine male nurse of Mala and who himself is struggling with his own gender identity, was sure that healing and recovery from traumas is never an easy process, and it cannot be achieved unless one verbalizes his story. Sigmund Freud writes that “while the patient lives it through as something real and actual, we have to accomplish the therapeutic task, which consists chiefly of translating it back again in terms of the past”(1914).

Rape which may be explained as “male dominated society” or be succumbed under a wide normalcy for man. For Mala it is an inexplicable brutality that violates her mind, body, spirit and soul. It damages every united cell of her body and mind. However, Laub explains how the psychological effect of traumas are difficult on the victim since it sustains longer. So that it is difficult for the survivor to escape it. He explains:

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trauma survivors live not with memories of the past, but with an event that could not and did not proceed through to its completion, has no ending, attained no closure, and therefore, as far as its survivors are concerned, continues into the present and is current in every respect. The survivor, indeed, is not truly in touch either with the core of his traumatic reality or with the fatedness of its reenactments, and thereby remains entrapped in both.

(Laub Dori, 1992: 69)

The traumatic pain proliferates in case of keeping the shock secretly and in case of meeting inability of understanding from the others. The victim's suffering will double because if the story remains untold longer, the more damage of retention the victim may have, a high degree of uncertain legitimate memory can be added to the victim's losses. Sexual abuse does not occur in a vacuum, but it is accompanied by all forms and types of psych ruin, anxiety, ambivalence, personality disorder, stress and a great amnesia. In this sense Janet (1925) declares; "Forgetting the event which precipitated the emotion ... has frequently been found to accompany intense emotional experiences in the form of continuous and retrograde amnesia". Therefore, the accumulation of lot of bad and terrible emotions is what make the victim "unable to make the recital which we call narrative memory, and yet he remains confronted by (the) difficult situation"(Ibid, 660).

However, Shani Mootoo's aim behind representing trauma, is to bring women at the center of discussion at the first degree and to unmask the demonizing acts, aggressive pressure, the endless damage and the hugely trouble inflicted on her in misogynistic societies that still traumatize women. The victim Mala attempts to oppose simultaneously the big wall that is so laden with aggression and violence in its real sense. But, trauma, which causes a disruption lead to another reconfiguration of her own self. Van der Kolk (2015) explains the difficulty for the victim to cope with trauma in an interview with Integral Yoga Magazine, he says; "...and struck with speechless terror. The other issue we discovered or confirmed was that when people re-live their trauma, their emotion-al brain becomes very activated, and their rational brain gets deactivated.

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From her liminal space, Mala tries to escape trauma. But Mala's opposition leads her to the periphery: torn halves at the margin, living with flashbacks with extreme dissociation, Piaget Jean (1962) claimed that dissociation occurs when disturbance of semantic memory is reflected on somatosensory levels. He pointed out: "It is precisely because there is no immediate accommodation that there is complete dissociation of the inner activity from the external world. As the external world is solely represented by images, it is assimilated without resistance (i.e. unattached to other memories) to the unconscious ego". Though Mala has grown between walls of sexual abuse that confine her childhood, humanity, womanhood and even lead to the erasure of her identity. Mala as a girl, whose mother, sister and boyfriend have abandoned and left her for the claws of her father, depicts many strategies to avoid trauma. But it is not the same strategy of her mother or her sister who finds escape as refugee, neither like her father who becomes an easy prey in the mouth of the colonizer. Mala attempts to escape trauma through moving to the garden as the house is extremely a place of a harshly traumatic event, a spot of brutality and abandonment. It becomes the symbol of "the sleeping beauty and womanhood" where all her happiness and dreams are absorbed or bled, according to Donatien-yssa (2008), it is too "intimately related to the violated space of domesticity and to her raped body" (99).

The garden is the natural space where Mala's power is relocated in her smallest fragmented parts of her body. "Safe space" is what she needs to recover herself "Psychological restoration and healing can only occur through providing the space for survivors to feel heard and for every detail of the traumatic event to be re-experienced in a safe environment." (Brandon Hamber, 1995). Fragmentation for Mala is a means and a weapon to survive. She creates a special universe within the garden where violent abuse, patriarchal house and colonial oppression are highly subverted and broken. In May Vivian words, Mala communicates solely with the natural world or remains muted: '...Eventually Mala all but rids herself of words...Mala's companions were the garden's birds, insects, snails and reptiles. She and they and the abundant foliage gossiped among themselves' (127).

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With a very high resilience and a sense of hope, self-efficacy, she starts to rise and the traumatic symptoms began to dissipate. Resilience is understood to be the ability and the power to manage one's emotions to cope with stress and trauma. A high level of successful adaptation to challenging and threatening situations (Stewart et al, 1997), flexibility and spirituality were also two healing medicines in the garden. Mala proves potentiality for her disturbed memory and broken body and mind as “the core experiences of psychological trauma are disempowerment and disconnection”(Herman Judith , 1997).

Spirituality for Mala becomes a great source of power, challenge and agency for the divided self; “the ability, the desire for change, or the will of exerting personal powerful coping patterns”. Rackling explains the role of spirituality for Mala as traumatic survivor. Spirituality is cure for healing and relaxing from stress, disorder, and for the overwhelming sense of detachment from the body. It is the cue for overcoming the horrible bestial desire that invades her mind and invests in her body. He says:

..... a person feels that life makes sense emotionally, and captures the degree to which a person feels that problems and demands are worthy of engagement. It is the motivational element of the sense of coherence model. A high sense of meaningfulness fuels engagement in seeking resolutions to conflicts and demands

(Racklin J.M, 1998:36)

Mala spends most her time in the garden, in observing and meditation and this process is the main pillar for trauma survivors to heal from their post trauma's stress and disorder. Van der Kolk (2015) adds: “The neurobiology of meditation-that the brain can grow new cells and reshape itself-is becoming better known and finding its way into mental health services. If we meditate regularly, this can modulate the fear center and help us be more focused.”. Trauma for Mala is a sudden catastrophe that breaks her body and hits every cell in her brain. She is left with “speechless terror”, her memory is handicapped, wiggled between her past and actual situation, between illusion and reality, vibrating between her miserable childhood and painful old aging. But for Mala

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to fight is always the title instead of flight in front of any danger that triggers her internal and external reminders of her traumatic pain.

Isabel Hoving (2005) explains what is the main significance of the garden is for Mala. He says that the garden is “a woman’s safe space, outside of the violent patriarchal sphere. An argument in favor of this interpretation might be found in Mala’s retreat from verbal and literary signifiers”. Mala stops speaking and chooses to be muted in her world that is full of insects, plants and animal sound:

Eventually Mala all but rid herself of words. The wings of a gull flapping through the air titillated her soul and awakened her toes and knobby knees, the palms of her withered hands, deep inside her womb, her vagina, lungs, stomach and heart. Every muscle of her body swelled, tingled, cringed or went numb in response to her surroundings—every fibre was sensitized in a way that words were unable to match or enhance.

(Shani Mootoo, 1996:126-27)

However, if we return to Laub (1995) who claims; “None find peace in silence...The 'not-telling' of the story serves as a perpetuation of its tyranny. The events become more and more distorted in their silent retention and pervasively invade and contaminate the survivor's daily life", this means that the silenced item or the untold story is what destroys. It is the apparatus that poisons and distorts memories and the price is that the after effect will bury the survivor in eternal cage of terror . For Laub, trauma survivors can no longer find an end to their tyranny if being usually trapped in silence unless they find an outlet for their crisis and this can be realized only through breaking the silent mode and the unspeakable nature and not by being an eternal slave for painful repetitive memories. Hanna states that "Language is the first tool and mode of introjection...even the starving infant is less helpless once it finds a way to voice the feeling of hunger, or once 'the empty mouth can be filled with words” (Schwab, 2010)(8).

Mala escapes trauma or the “missed encounter” in Lacan words through the strategy of her own muted system of language. She avoids confrontation with the painful experience through a heavy refusal to communication and through a quick flight to an

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imaginary built world which represents her “room” and an authentic safe space from her own construction. Van der Kolk Bessel et al describes, “the traumatized individual (can be) left in a state of ‘speechless terror’ in which words fail to describe what has happened” (1987).

Though Mala is turned to a voiceless state, she tries to develop a distinct form of “language”. It is similar to the child pre-linguistic babble gesture and signs of language that marks the child development to communication until he arrives to the stage of speaking clearly. Mala has to learn to put words to the dilemma she faces, to identify them, name them, and to formulate appropriate solutions, Warnock argues that:

The victim is silenced not only because the traumatic experience cannot be conceptualized but also because of the familial, social, and cultural circumstances surrounding the abuse, as well as the damage done to the individual's sense of self.

(Warnock Jeanie, 2007:273)

The fact of being silenced during traumas is so harmful because trauma survivors are isolated by a crippling sense from internal and external spaces. So they have to find a way to language to minimize their pains, heal their trauma and better their own self instead of being continuously entrapped in speechless mode. Thus, healing through language can galvanize rather than cripple one's capacities. Ahearn Laura (2013) asserts "most linguistic anthropologists regard language as a form of social action, a cultural resource, and a set of sociocultural practices. People do things with words" (110). Though hiding is sometimes beyond one's choice, it is sometimes inherently required, but for Laub (1995), holocaust survivors “needed to tell their stories in order to survive”.

This kind of communication, that is characterized by non-verbal language including gestures, signs, facial expressions, movements, pauses and wide dependency on physical appearance and eye contact with absence of words, the type of communication developed by Mala, is named the chora according to Julia Kristiva. Therefore, the chora is:

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... extremely provisional articulation constituted by movements and their ephemeral stases. We differentiate this uncertain and indeterminate articulation from a disposition that already depends on representation.

(Kristiva Julia, 1984:2)

Mala's new constructed form of language (chora) (9) is a silent way from her to fight the residue and the deposits that design Lantanacamara as copy of the colonial society, she declares also mourning and solace to her disrupting family that is another copy obsessed with the colonial practices and filled violent abuse. In this way, Mala resists her colonial violence expressed in the form of physical aggression, psychological torture and pain. Therefore, she situates herself in self-withdrawal from mimicry and assimilation, declaring her reiteration from imperial oppression, from the colonizer and his language. This is not enough for Mala, Mala tries through her double life (the child Pohpoh and the adult Mala) to separate herself during her adulthood from the sexually abused part of her body (10). Mala changes the name of her childhood (Pohpoh) that is the name of her father, a real strategy of fight from her that denotes how wise to escape violence in benevolent figure and humanitarian sense. A double life in Mala's adolescence, so laden with her dual personality. Great attempts, thus, from her to be detached from the violated and dark part of her life. Even after she arrives at the nursing home, Mala continues her silence and mute communication. The distance drawn of Mala from the medical equip, is as a kind of rage for not absorbing the polluted fluids coming from "the masters house", a wide reaction from her to their adoption to the colonial culture that Paradise Alms House is running accordingly. Therefore, the legacy of colonialism has touched every corner and angle in the Lantanacamaran society and therefore, the Trinidadian society.

Mala's detachment of communication and her nonverbal language shape a kind of salvage from the double colonization: "the occupier" and its oppressive systems and "man" and its patriarchal modes of exploitation, Mala in this way transgresses male norms based on subjugating women under the banner of "male normalcy" and forms a new way and a strong strategy of feminist agenda, a real challenge and resistance in

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front of the stormy and the rough misogynistic societies and the phallogentric language (11). Her non-verbal language at the nursing house is not only a kind of insurgence against doctors and nurses who succumbed to the colonial moral values, but, it is a self-rebellion against a colonial cultural invasion as a whole that embeds its roots easily in the society of Lantanacamara and gives birth to a total assimilation to be implemented on a fertile ground. Mala does not interact even with patients; “They quickly lost interest in this new resident though she was seemed to live in a world that did not include them” (Mootoo, 123), but, she chooses to speak with only one person; Tyler because of their shared queerness, exile, alienation and a wide sense of dispossession. While Tyler finds Mala as a refugee and safe authentic space to claim his identity and find words to his name, Mala finds Tyler as the voice and the sound through which her story can be narrated, told openly and witnessed. Tyler says:

To everyone else, Miss Ramchadin appeared to have a limited vocabulary or at least to have become too simple-minded to do more than imitate. However, I knew for a fact she was able to speak and had volumes of tales and thoughts in her head. She rambled under her breath all day and all night, as long as she and I were alone.

(Shani Mootoo, 1996:99)

Mala represents the opposite side of her father who lacks the ability to fight back against the highly oppressive system of colonialism. Mala’s strength is located in her fragmented body, figuring the ways of surviving even in the most hard, criminal and inhumane circumstances, the "splitting acts as a defense mechanism exhibiting non-assimilation of traumatic experiences into memory structures" (Vickroy Laurie, 2002). Mala with overestimated capacity teaches all her readers a precious lesson of high values. Therefore, damage has been done and time heals one’s wails, scars and wounds. According to Donatien Yssa (2008); the process of deconstructing silence or “Breaking the Kumbia” Should be exploded if strength is to be stocked and situated in fragments. For Mala, self-healing is in the invention of a new type of language which seems to be located in the natural environment. This language is based on movements, sounds in nature, and visual language rather than the vocal expression.

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Despite the house that imprisoned her between four walls of colonial oppression and patriarchy, through flora and fauna, Mala becomes into life, existence and integration into communication. Mala's non-verbal communication, silence and choosing the garden as a refuge are a kind of escaping trauma and, therefore, retreating from oppressive colonial legacy and extremely mimic post-colonial society. Mala's way of escape necessitates the need for change and finding solutions that emerge from her own "pure mind" which represents the post-colonial brain and not arising from the colonizer's heritage and strategies.

3.6.2 Hope beside the Cereus

The novel's ending was with this sentence: "you are to her the premise of a cereus scented breeze on a Paradise night" (Mootoo, 249). This sentence launches the sense of hope through decay, rot, trauma, sexual abuse and abandonment. The sense of hope for Mala is striving for being, becoming, continuity and relief. The past's atrocities can not be erased from one's existence, but wreck can reunite a new unique touch full of empathy. Desire revives Mala's feelings to rebuild the broken cells, to obliterate the deep seated sense of pain, wounds and the ravages of the past. Peace can be found only in hope and willingness and if hopeless is blindness, hope is healing, relaxing and surviving with complete alleviation, for Randall Amster (2015) "To be hopeful is to , be empowered to act, to imagine that another world is possible, and to take steps toward making it so. Hope may indeed be unrealistic- and that is a good thing in a world where realism means accepting the hegemony of war, violence, oppression, injustice, exploitation, despoliation, and ultimately, eradication". A new world becomes possible when Mala escapes from her house to the garden , where there is no smell for rape, for trauma or the corpse of her tormentor. But there were full and complete descriptions of the good smells, sights, snails, tunes and sounds of Lantanacamara, as well as of the flowers that shape some of Mootoo's artistic vision and central imagery. The dripping gorgeousness of the buzzing insects, worms, charming swarms of birds, different natural colours, blooming trees, and vibrant flower and especially the central image of

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the illusive sensual cereus flower give a sensory response and effect to be imprinted on any reader's mind. Very rich and tactile images of the environment make rescue and salvage possible and transmit how compassionate and tolerant is our nature in moment of harshness with human's bodies and minds. The blossom is possible after tragic violence and harsh violation and it can recover one's loss, decline and make one beautifully imagine how overcome and redemption are always bearable. Mala's cereus blooms surely after long years of dramatic events and shocking circumstances. What draws the intentions that light will absorb its magnificence from blackness, gladness extract its glow from bleakness totally as life can step out from death. Mala stands strongly, empowered with challenge and the deeper spirit of life, She waits for this night every year, when the Cereus plant renews her traumatic body with new veins circulating blood and energy to every exhausted cell and gives her name to Mootoo's novel, it truly blooms:

..., an urgent call to insects and bats to find and pollinate the flowers. One by one the moths came. They slid from cracks in the walls of Mala's house. They bored through and wriggled out from every moth-ridden enclave in the neighbourhood. They unbound themselves from sticky webs nestled in dents of rocks and from cocoons that dangled from leaves. They migrated in swarms from the lime tree in her yard to the wall of expectant cereus. The arrival of thousands of moths, already drunk from the smell alone, held Mala spellbound. The sound of a thousand pairs of flapping wings drowned out the screaming crickets and created a draft. Mala rubbed her arms for warmth. Crazy bats swooped by, crisscrossing each other's flight en route to suckle the blossoms. They disturbed the swarms of frantic moths. ...The moon lifted higher. Mala herself felt intoxicated and finally, deliriously tired. She must have dozed off because suddenly there was only a handful of moths' liltng heavily and precariously in flight. She hadn't noticed the swarm leaving. She slumped in her chair. The scent was indeed more pleasant than the stink that usually from behind the wall.

(Shani Mootoo, 1996: 138)

Tyler, who spends most of his life struggling with himself, suffering from people's talk and gossip, being neither man, nor woman, grows, thrives and renews his exhausted self beside Mala who is very old and eccentric and declares the reality of his identity, his true and genuine self totally as Mala's plant blossoms and flourishes

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though damages and dangers. So, hope lies in Mala's reactions, and since hope is a sort of dreaming, motivates and gives new spirit. It is, thus, Mala's dreams, belief and her recovery that proves reliving her trauma and the Lantanacamara society traumas. In this way; she has a good prospect in reaching her suit message which is full of hope for overcoming her tormented pains and wounds and alleviates her sustained restrictions through "*Cereus Blooms at Night*", a longer waited blossom softens aches and leads to complete and enough healing for all those who feel intense sadness or loss trust for bettering themselves.

3.6.3 Silent Colonization

In *Cereus Blooms at Night*, Shani Mootoo emphasized wide attention on the queer members of the Indian diaspora in the Caribbean community. In Trinidad exactly, these members were brought there to satisfy the needs of the severe system of the indentured labour imposed in the area by the Europeans. These members were highly under one common roof of collective pain, madness, love, neurotic disorder, hatred, struggle, split, fragmentation and ambiguity in their sexual and gender identity.

The story of the Indo-Caribbean, thus, in the fictional island of Lantanacamara, is a story of a great struggle of the displaced, the dislocated and the dispossessed due to harsh and acute colonial oppression and even post-colonial inherited conditions that depict the same tableau of oppressive practices and violence of the colonial era. The diasporic members subjected to an acute sense of colonial oppression, suffer myriads of pains and divide lots of wounds behind the harsh psychological dimensions imposed by cruel and silent colonizing system, disguised in benevolent figure to impose morality, a high level of education and the sacred tenets of Christianity.

Being a diasporic member and under a colonial rule, this means being under lots of types of repression and restraints in troubled, toxic space and hostile depressive milieu, being between the borders of dispossession and the deep seated sense of inferiority, between alienating agents and lack of confidence, what results in further reconfiguration of these characters. New reshaping and reforming under new

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ambiguous and undesirable circumstances, are definitely possible and take extreme patterns: a colonized, an exploited, dominated and abused who turns into the coin of a crippling colonizer, proper exploiter and abuser with an extreme sense. A normal become abnormal, a natural becomes ambiguous, a flight from certainty, submission to reality, the birth of forbidden desires, split and fragment of the post-colonized subject in either his/her body, mind and even the soul, and in between unnamed spaces. However, one can notice that inside these metamorphoses and great transformation, there is “a room for their own” whether it is safe or unfavorable. For every traumatized or a survivor’s of pain, space is checked by all the member’s forms; authentic, mad, agitated, queer, ambiguous or nervous and under their total and complete choice.

Colonialism’s oppressive practices and its effects on the Indo-Caribbean are represented clearly in Mala’s father, Chandin Ramchandin, the indentured labour, who is “adopted” by the white missionary, Reverend Thoroughly. This white family does all her best to give Chandin a name, a touch and a will and shapes him according to their wish and desire. The price of such tutelage in fact was never cheap for a colonized who always stays in the column of the Other whatever he abandons his values and principles or not. From the outset of the novel, it seems that religion is a tool for imposing morality, benevolent instrument to abrupt the Indian families to unite around this symbol of good wills, actions, chastity and virtue. But in fact, Christianity from the beginning is “certainly” the banner and the emblem of colonization. Chandin’s parents try to “convert” from Hinduism to Christianity for providing better education for Chandin. Chandin after being loaded with heavier parental instincts from the colonizer, he has no choice except being stuffed in Western ideals and principles.

Chandin himself appears to be alienated from his “Indianess”, culture, family, alienated from himself due to Christianity and its moral principles. Even he starts thinking to divorce the black milieu: he is “freed from his Karmic destiny” (Ibid, 26). Due to his English education and Western training, he becomes indoctrinated with European’s teachings and ideals. Therefore, the Reverend was malignant enough in reconfiguring extremely the identity of the young Chandin from zero and uses him as

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a tool and an intelligent weapon of converting Indians into Christianity, as the Indians have a strong tendency and unbelievable penchant to be easily swayed. The Reverend assumes a parental instinct that the colonizer embraces towards the colonized as a new European manipulation and cruel jugglery of colonization. Then, he drags him forcibly from “the forest of savagery” to a “civilizing chandelier”, from the periphery and the margin to the center and the top in order to lead him to a total absorption and assimilation.

The Reverend is seemed as having a benevolent figure: a man who prefers what is good for the colonized, who loves them and tries to offer them opportunities to compensate the ghost of ignorance, a wider chances for learning, studying and progressing. He works on “civilizing” the natives, who are themselves immigrants as well as the British. Generally, the natives become happier and present strong praises to the Reverend who is clever in the creation of treacherous masks and benevolent figure. This is what the natives usually think and say of the Reverend;

Now, you see any schools set up for children, besides the Reverend's?... we looking after our own self, because nobody have time for us. Except the Reverend and his mission from the Shivering Northern Wetlands. All he want from us is that we convert to his religion.

(Shani Mootoo,1996:28)

Chandin in this way occupies “unnamed space” in between Indian and European, between Hindu and Christian, though he tries to free and purify himself from what is dark or brown: “He felt immense distate for his background and the people in it” (Ibid, 31). Chandin’s Western behaviour, social, cultural and Western ideal and European mannerism’s push him to forget his brown skin, black hair and turn his sexual desire towards the “impossible desire”: Lavinia, the white daughter of the Reverend. Chandin in addition to all the metamorphoses done at the level of his identity, tries even to have a taller posture in front the Reverend to be accepted in the eyes of his master, He is prepared now completely to pay more taxes and add more costs and fees to win this beautiful lady of rigid and high status, to be one of the European standing and class. Dignity becomes a wide worry in Chandin’s psyche. However, though all Chandin’s sacrifices for holding honestly and faithfully the Western values, the English language

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and Christianity, he is completely rebuffed and rejected by the Reverend and Lavinia to be her husband. He was even warned by the Reverend that any contact between them, would be considered as kind of incest. In fact, the Reverend does nothing except keeping his real distance that becomes threatened by real and genuine closeness. A great chock, thus, for Chandin turns him to alcohol and the worst kind of sexual abuse towards his own family members, his blood and flesh, Mala and Asha. A wide rejection, in fact urged the reality of maintaining racism in its worst meaning. Therefore, every reaction from the Reverend emphasized Chandin's Otherness and inescapable darkness. Frantz Fanon (1968) explains this point about the colonized in *The Wretched of the Earth*; "colonialism uses extreme violence to keep the colonized oppressed, and when the oppressed subject reaches the limits of tolerance, he/she either explodes in revolt or implodes". This "disturbing nervous conditions" that is inevitable destiny of the post-colonial subject turned Chandin as an abused into an abuser, from colonized to crippling colonizer, from a traumatized to a traumatizer.

Chandin becomes a mad person who cannot imagine that even the European values and Western ideals cannot raise him in the same ladder and degree as well as the colonizer. Chandin's psyche colonization was born and has been embodied clearly from his first tutelage by the white missionary. Frantz Fanon says:

The oppressor, through the inclusive and frightening character of his authority, manages to impose on the native new ways of seeing, and in particular, a pejorative judgment with respect to his original forms of existing.

(Frantz Fanon, 1964 : 38)

Ngugi Wa Thiong'o (1986) referred to this type of colonization by saying: "the bullet was the means of the physical subjugation [of the colonized]. Language was the means of spiritual subjugation". Ngugi makes it clear for us; colonization is not only limited to arms, knives and horrifying weapons, but the European values and language are the harmful bullet that kill one's psyche and spirit and confine the colonized existence, soul and body in a closed circle imprisoned in one thought, and one ideology

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which focuses the idea that the European man is the superior, the ideal, the best: he is the most perfect one on the globe to the degree that he can rescue the colonized from his “barbarity”, this is what leads Chandin to copy and imitate the Reverend, adopt his values and westernize his Indianess. According to Homi Bhabha (2004); Chandin “is almost the same but not quite”. In this respect, Chandin is neither Indian nor European, neither Hindu nor Christian, but in between. Chandin’s psyche turns from normal and natural to a real sense of ambiguity and loss. The ambiguity is embodied clearly, when even his masculinity becomes defined wrongly in opposition to his daughters mistaking Mala as his wife Sarah. As Fanon (1968) observed that, “the neurotic colonized subject does not resist the oppressor but instead tries to become more like them”.

Chandin’s psyche starts to shift not only in internalizing the values and the ideals of the colonizer, but he also starts to think that his external appearance will relegate him to the periphery and the margins. Through his privileged upbringing, Chandin as a colonized is often ranked to the fringes and peripheral spaces. Through the high superiority given to the colonizer by Chandin either by embracing his way of life, or thoughts, Chandin “was unsure of his place in this new household”, “He felt conspicuously lost” (Mootoo, 33). Ekpa explains this point of doubt, uncertainty and the lack of confidence that the native becomes wrapped in. He says:

the chequered history of slavery and later colonialism has not put a stamp of inferiority on the blacks, but has also made the West Indian lose confidence in himself... it has made him regard himself as half human and a failure.

(Anthonia Ekpa ,1990:68)

Therefore, though being adopted and raised by the Reverend as his ‘own child’ (Ibid, 30), he was never given the heed he was checking for many years and never becomes a part of the Reverend Thoroughly family. Conversion, assimilation, mimicry were not enough for Chandin, but his psyche shifts towards thinking of Lavinia (the daughter of the Thoroughly) as a wife: what symbolizes his ruthless and silly desire to be related and united with a colonial family. Shani Mootoo uses very “real” allegory to depict the post colonized “contamination” with poisonings that is far from his culture, from his geography and milieu, But Chandin is “like the chandelier that hung low”

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(Ibid, 33). In this sense, Ashis Nandy (1983) claims that; “colonialism colonizes minds in addition to bodies and it releases force within the colonized societies to alter their cultural properties once and for all”.

Chandin’s “unnaturalness” is widely represented in raping his own daughters, especially Mala. In her turn, she does not escape abroad, but she stays under the mercy of her father’s psyche, where all the paths for escape and flight seem impossible. This rape is the evil inherited in Chandin’s mind, while the first was considered as a mistake, Chandin’s ineffable confusion of Mala as his wife is highly engraved by a real European design during his tutelage and give the intention that how bad repercussion and how harmful is the fact of abandoning roots, origins and one’s structure. Chandin’s abuse for his daughter continues to be an inevitable evil for an innocent child. Chandin wakes up and takes Pohpoh by force “breathing heavily like a mad dog”. This is Chandin’s reaction in a moment of anger.

... You want to know what hurt is? Eh? Forgiveness? Mercy? I’ll show you what hurt is. He pushed her to the sink and shoved her face down into the basin, pressing his chin into her back as he used both hands to pull up her dress.as she sobbed and whispered, “Have mercy, lord, I beg, I beg”. ..

(Shani Mootoo, 1996: 221-222)

Chandin’s powerlessness in front his superior has to be affirmed in front his weak child “Pohpoh” through violent strength. Therefore, he sustains to tyrannize and abuse his daughter from her childhood until her adulthood when she names herself “Mala”. Unimagined scene, thus, depicts how humanity, childhood and womanhood are robbed and snatched from her owner in a reiterated colonial oppression, in this passage. There is a depiction of the whole body parts, face, shine, hands, legs, and breasts. No part of the body is considered a taboo because of Mootoo’s Canadian cultural background and transgressed mode of writing. While the male genital organ here is a real “allegory” and a symbol for colonial oppression and how deep the colonizer penetrates the native’s land forcefully, it is extremely represented as a tool and weapon for colonial bad practices, Mala’s breasts are the symbol of the land whose virginity has been violated and a symbol for womanhood that Chandin thrusts himself into her and destroys it the

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very moment Mala's femininity is expected to appear. Writing is still easier than to imagine the potential of brutality and the fact of designing violence with its literal meaning:

He pulled her up by the front of her dress and pushed her toward his bed room. He threw her on the mattress of his sagging bed and ripped her dress off. She shut her eye and cried out loudly. It was the first time when she was a child that she felt so much pain. Chandin locked the bedroom door. He set the cleaver down by the bed. He raped her three more times that night.

(Shani Mootoo, 1996:223)

Mala at the end has killed her tormented colonizer: her mad father in self-defense. He disappears from her home and surface, but his corpse continues forever and sustains to rot for many decades. A strong magical realist metaphor, therefore, is introduced by Mootoo also, signifies that even after the departure of the colonizer and his misdeeds, colonialism in all its forms of abuse, violence and oppression continues in the very moment it is thought to disappear or to be absent. It is the neo-colonial era, the most dangerous period when the colonized is seemed to relive, but Mala's trauma at this moment suggests to everyone how risky is the post-tragedy.

Chandin becomes the colonizer whose "black spots" and "dirtiness" are inevitable results of his evil actions and bad deeds, while Mala is not: an innocent child that injustice and torture are highly inflicted upon her. Mala's abandonment, abjection, and alienation were filled by an admirer called Ambrose. When her father caught her in a moment of intimacy, he raped his daughter again in an unimagined scene that represents the endless nature of colonial oppression in its real sense. Thus, Chandin's oppression soars as a dark cloud that covers the sun of Mala and stops its rays to shine, to give light or even to sing a chant of childhood. In this way, Mala's cloudy sun has robbed the permanent smile from the innocent heart of tolerance and benevolence to be portrayed in the Paradise.

3.6.4 "Unnamed" Issues in *Cereus Blooms at Night*

The fictional island of Lantacamara is a place where an utopic community of diasporic subjects gather to heal their illness, reduce their madness, give a name to their

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ambiguity and engrave selfhood through coming into contact and declare home and belonging with each other through the recognition of their “shared queerness”.

Lantacamara is not mapped by any geography, population or places distribution, but it is highly mapped through homosexuality, sexual deviancy, and gender ambiguities which become extremely acceptable morally in this island. Mootoo designs this imaginary island to give light to issues of gender and sexuality as being understood with narrow knowledge, especially when one still adhering to social norms and the society’s previously drawn codes. Shani Mootoo, therefore, with her crafting piece of writing suggests new paradigms for gender and sexuality which may be out of the state of normality.

In *Cereus Blooms at Night*, Shani Mootoo brings invisible issues and lots of excluded or ignored themes to be explicitly an ordinary component of human’s life and post-colonial societies. Queer potentiality is used to be a specific act of challenge and existence in the Caribbean discourse. Queerness becomes as a code of resistance and an agent for envisioning the sense of safe space and real home. Queer voices and non-identical experiences who were considered as a fad and taboo, were inserted by Mootoo as an empowered identity, occupying a natural and complete normal voices and powerful adjuvant for struggle to exist in a nation that still rejects, ignores or even excludes non-conforming bodies. Mootoo in *Cereus Blooms at Night* suggests a new manner and opens all the closed doors through which the erased voices declare belonging, oneness, normalcy, conformity, accessibility and demand legitimacy, authenticity, total being and genuineness to call place, nation, home, justice, love and desire (Deneen Belinda, 2015).

Cereus Blooms at Night declares frankly that genuineness should not subject and conform to the ideas of authenticity and social norms: “ Identity, like all commodities, has its price. *Cereus Blooms at Night* asks us to contemplate what that price is, who is willing to pay it and who is not, and why” (Kutzinks Vera, 2001). Since identity question is questionable and controversial, especially in post -colonial societies, it is still adhering to specific norms and regulations. Shani Mootoo through an imaginative

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dimension rejects the essentialist idea of authentic, proper and normal identity that essentialist feminists and post-colonial societies still aspire to, as an ideal model of institution. The drawn agendas and images of how these societies can be and can act are totally wrong and mistaken for this woman novelist since they should be put in the column of relativistic tenets, and since they give birth to corrupt and counterfeited identities. In this respect, she says:

Cereus Blooms at Night ... makes quests for identity yield to practices of performance. To that end, it includes several striking accounts of cross-dressing which are central to the novel's narrative of queerness in that they highlight different layers, or levels, of performative activity.....Mootoo pulls at beliefs and assumptions many (postcolonial) feminists hold dear. First and foremost among these is essentialism. What places Mootoo's work at odds not with her fellow artists but with the majority of Caribbean feminist scholars is Mootoo's refusal to regulate ideas, desires, and practices that do not follow established norms of what a postcolonial subject should be and how he, or she, ought properly to behave - intellectually, emotionally, socially, and sexually.

(Kutzinks Verai, 2001 :16)

With the great disappointment of Chandin for being a husband for the white woman Lavinia Thoroughly after lots of attempts of “whitening” and “Christianizing” himself, he succumbed at the end to his destiny by choosing to marry by force the Indian woman Sarah: Mala's Indo-Caribbean mother. Sarah flees the island after being caught in love with Lavinia, She develops non-straight relationships with Lavinia Thoroughly, a very wealthy white woman. Sarah leaves her husband and her two daughters Mala and Asha to declare her sexual desire with a woman and not a man. Sara's flight was a choice from her to be free with Lavinia to love one another. So, for Sarah, her sexual inclination has to be affirmed even though the unimaginable sacrifices with a family as whole (Mootoo, Shani, 1998).

Another distinguished scene that impregnates in gender and sexuality lines occurs in the characters of Tyler and Otoh. Otoh's “transformation” into a man is “flawless” (Ibid, 110). Otoh is normally born a woman called Ambrosia, but his choice goes to be a male. Otoh's answer to his mother about a question related to his sexual inclination

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was :“ you are not the first or the only one of your kind in this place. You grow up here and you don’t realise almost everybody in this place wish they could be somebody or somewhere else?’ (237-238). All Otoh’s manners and acts are associated to a man from his infancy even Mootoo refers to him by “he” and not “she”; “but the child walked and ran and dressed and talked and tumbled and all but relieved himself so much like an authentic boy that Elsie soon apparently forgot she had ever given birth to a girl” (110). Tyler, a feminine male, born a man, is girlish, and expresses his attraction to men and his wide love to feminine clothes and makeup. Otoh and Tyler love each other. In this sense, both Otoh and Tyler frame hybrid gender and even sexuality. Both of them represent a gender that is ambiguous and difficult to name or define and even to discover “one being neither properly man nor woman but, some in-between, unnamed things” (71). Ambiguity is doubled if we compare the two persons in terms of their genitalia, because it is seemed that they have developed a heterosexual relationship, though they appear to be two gay men. Therefore, the question is whose body will penetrate the other? Mootoo’s definition, therefore, for one’s personal sexuality and gender identity has a totally a complex vision.

In this way, Mootoo is giving a new comment on the nature of defining what male and female can be. The tremendous destabilization of gender binary of male/female is accompanied according to Mootoo with an ambiguity of the two concepts of sexuality and homosexuality. Mootoo creates new modes and images of what sexuality can be. It is more ambiguous, fluid and complex than the defined traditional categories. Heather Smith says:

Cereus Blooms at Night presents sexuality as a fluid from of identity and parallels sexual indeterminacy or outlaw sexuality with other forms of border-crossing identities.

(Heather Smith, 1999:147)

Mootoo suggests also that even the cultural differences between men and women are not exact lines and fixed standards, but are relative. Therefore, they should be redefined, reconstructed and renegotiated, since the label of man/woman is flexible as that of heterosexual/homosexual. Tyler on the other hand, does not break only the social norms of what a man or a woman can be by declaring his own choice and performance.

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But he offers a real example of transgressed gender roles when he told us that he is the only male nurse, a job which is normally limited to females in the island of Lantanacamara (Mootoo, Shani, 1998).

Another transgression breaks the characteristics that should define a man. It appears clearly when Tyler resists and denies the fact that a man “ought to be strong and fearless and without need of protection” (Mootoo, 10). Tyler generally acts and performs lots of actions which can not embody these characteristics though being an anatomically a man (Mootoo, Shani, 1998).

Therefore, new identities are suggested not only “in between sexuality and homosexuality”, but also between the angles of man and woman. “In-betweeness”/ “unnamed” can be viewed as “out of-existence” in the society of Lantanacamara, since Tyler is always seen as unfamiliar, strange, unnatural and abnormal, and who himself starts to hate his femininity. But he at the end “unabashedly declares” (247) himself. Both Tyler and Otoh are gathered by Mala who gives them the sense of belonging and provides them with a high voice to claim their “unnamed and in-between” man/woman, heterosexual/homosexual identities. Teaching them that ambiguity is a natural sign and component in one’s structure since it is an important part of people’s identity. Mootoo in this way confirmed what Judith Butler says:

In no sense can it be concluded that the part of gender that is performed is therefore the “truth” of gender; performance as bounded act is distinguished from performativity insofar, the latter consists in a reiteration of norms which precede, constrain, and exceed the performer and in that sense can not be taken as the fabrication of the performance “will” or “choice”; further, what is conformed works to conceal, if not to disavow, what remains opaque, unconscious, un-performable. The reduction of performativity to performance would be a mistake.

(Judith Butler, 1993:24)

3.7 Conclusion

Through the imaginary island of Lantanacmara, Shani Mootoo deconstructs and breaks silence through her post-colonial characters. Shani Mootoo pictures themes through the adventure of Mala and other characters by combining reality with

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imagination. The post-colonial subjects depicted by Mootoo have experienced harsh traumas, alienation and dispossession. They struggle, fight and resist, but fragmentation was an inevitable result of psychological and physical ruin.

All the characters pictured by Shani Mootoo are alienated and excluded to the periphery and marginalized as “other” by Western patriarchal and oppressive discourses. The post-colonial subject in *Cereus Blooms at Night* is given no square on the social ladder, no value and even no place is mapped for him/her either because of their gender, color, class and sexuality. Being marginalized, oppressed, relocated and alienated mean nothing for Mootoo rather than fragmentation. Multiple traumas, abandonment, humiliation cause high break, fracture, big split and high fragmentation of one’s identity through challenging the sense of wholeness and one’s unity.

The Caribbean woman on the other hand, is doubly colonized: firstly by male as the community rules oblige women to submit to their desires, demand and control. Secondly, oppressive colonial ideologies and practices are also reiterated by the locals. Women have been silenced, marginalized and split into parts by a colonial patriarchy and its residue in the post-colonial era. Shani Mootoo depicts the trauma of sexual abuse as it is a reiteration of the same tableau drawn during the Transatlantic Slave Trade and the Middle passage where masters used to rape brutally women’s slaves.

Mootoo proves the power of the post-colonial woman as she represents the struggle of the whole Caribbeans and the strength to be located in her torn halves and the smallest fragmented parts of her body that shines strength, challenge and resistance by checking to find new space where she locates an authentic identity rather than being an easy prey in the mouth of the colonizer.

Mootoo uses the natural space as a sort of refugee from trauma, a dream and golden opportunity to re-build and stand re-born. Therefore, Mootoo through her “beautiful” piece of writing challenges colonial and post-colonial patriarchy, insisting on the necessity of checking “real” solutions emerging from the post-colonized’ minds, culture and land rather than applying what is dictated on them by colonial projects, plans and dreams in the colonized territories.

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Notes to Chapter Three

(1)-(2)- It is taken from an encyclopedia entry on Shani Mootoo in the Blackwell Encyclopedia of Postcolonial Studies.

(3)-The fictional island of Lantanacamara resembles the real island of Trinidad where Mootoo grew up.

(4)-This biographic information has mainly been derived from Candice Dias' profile on Mootoo at emory.edu: <http://www.english.emory.edu/Bahri/Motoo.html>, visited: 23-04-2011.

(5)- The reader learns later that Mala is a victim of sexual incest, making her a sexual outsider and a victim of sexual patriarchy, much like Tyler.

(6)-It is mention in Condé Mary.(2001) 'The Flight from Certainty in Shani Mootoo's *Cereus Blooms at Night*'In *Flight from Certainty: The Dilemma of Identity and Exile*.Amsterdam:Rodopi, 63-70.

(7)- It is mentioned in Katarzyna Person, "Sexual Violence during the Holocaust-the Case of Forced Prostitution in the Warsaw Ghetto," *Shofar* 33, no. 2 (2015): 105.

(8)-It is mentioned in Schwab, Gabriele. "Trauma in Children of Perpetrators." Trans. Array *Haunting Legacies: Violent Historiesand Transgenerational Trauma*. New York: Columbia University Press, 2010. 67-91. Print.Semel, Nava.

(9)-In *Revolution in Poetic Language* (1984), Julia Kristiva explains that semiotic chora usually characterizes an early stage of a child's development can be compared to vocal or kinetic rhythm (0-6months), in addition to gestures or sounds, it is dominated by a disordered mix of feelings, needs and perceptions . One cannot distinguish himself from his mother or even the world around him.

(10)-During her youth Mala tries to detach herself from the sexually abused part of her personality, as depicted by Pohpoh, this step is an attempt to grow up like other

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adolescents. Mala changes the name of Pohpoh that is the name of her father, into Mala. She, therefore, aims to separate herself from the violated body.

(11)-The aspect of resistance is implied in Krestiva's notion of semiotic chora through her work *Revolution in Poetic Language* (1984).

Chapter Four

Claiming a True Identity

They

Taught Me to Despise

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4.1 Introduction

Michelle Cliff through *No Telephone to Heaven* becomes a historical revisionist par-excellence. She links placement and displacement with identity and national culture. Cliff, through narratives of resistance written with “appropriate” transcendence, proves more intellectual maturity. Clare Savage, the heroine, goes everywhere, but she discovers later that her identity is deeply linked to the Jamaican soul and soil. Clare who is of a racially and culturally mixed parents, is also thwarted by being between conflicting racist perspectives. She is motherless symbolically and concretely, and is really an allegory for Jamaica as being a spot needing for protect and support by her whole people. Thus, her attempts to check a non-biological mother seems successful as she later returns to Jamaica. Thus, claiming her African heritage and ending her life as a revolutionary member bring complete relief, wholeness and full remembering.

Cliff portrays the post-colonized Jamaican body as a helpless victim. An oppressed one, living a rupture of history, obligatory dislocation, forced fabricated past and the erasure of individual memory. All these “nervous conditions” lead to the loss of collective memory and acute amnesia. Therefore, Cliff is dealing with lot of issues for the post-colonized subject such as colour, home and history.

Thus, rebuilding new central safe space though the torn halves and scattered fragments of the mind and the psyche, remains one of her major preoccupations. This fragmentation is born from the deep seated-sense of dislocation, which is surrounded by permanent marginalization and isolation. The margin who has its own small or non-existing room leads to the appearance of “outside or silenced identities and cultures”. Fragmentation on the other side is a post-colonial bullet for fighting the different sorts of oppression to authenticate the self. It creates a non-stable identity under the growing disorder in one’s psyche.

4.2 Michelle Cliff between Lesbianism and Historical Revisionism

Cliff launches a new transgressing voice to the society’s norms. She finds a place to herself between fiction, autobiography, prose, poetry, and imposing a new self. She explores significant and complicated issues of race, colour, ethnicity, gender and

sexuality, as a writer of Jamaican born “half between American father and Jamaican mother”. Schwartz Meryl (1993) thinks that Cliff as a light-skinned girl “raised to reject her ‘colored’ heritage”. Born in Kingston, in 1946, belonging to a middle class known as “red”, Cliff explains the significance of the word as:

My family was called red. A term which signified a degree of whiteness. “We’s just a flock of red people,” a couse of mine said once. In the hierarchy shades I was considered among the lightest. The country women who visited my grandmother commented on my “tall” hair – meaning long. Wavy, not curly.

(Michelle Cliff, 1985: 59)

Between Jamaica and America, a journey of lot of stories, difficulties and experiences have been designed. There, Cliff has declared clearly Jamaica as her home and she still maintains her lightness, Jamaican identity and citizenship (Adisa Palmer, 1994).

A distinctive and unique personality starts to thrive: another woman of a lesbian direction begins to explore a newly figure of the same sex and cross-destination. However, her lesbianism and homosexual themes in her literary works represent a red spot and “the greatest taboo” in the Jamaican culture. These ideas prohibit her to live in Jamaica which is a real home, but cannot afford safety for identities out of the society’s norms because it is: “repellently homophobic society” (Schwartz ,1993). The fact of acknowledging and declaring her sexual orientation becomes a red line for every one surrounding her. Her family never accepts what they consider as an “exploded bomb”, and never extends a helping hand to support Cliff’s newly born identity. Cliff herself declares her mother’s rejection to the birth of non-straight behaviour. Cliff said in interview entiled *Claiming Identity* with Hayes Loie and Tacie Dejanikus that she remembers her mother who “thinks I’ve made the worst mistake I could ever have possibly made”(Cliff,1981). Cliff is of multicultural and ethnic affiliations and belongs to a rich mix heritage from different continents and spots; including Jamaica, USA and England. This varied heritage constructs a real subject matter for her artistic imagination and appealing literary works. Though being torn between multiethnic identities and lot of worlds, checking wholeness becomes an intellectual duty and sacred responsibility for a “real” existence. Cliff (1985) in this respect declares, “We are fragmented

people. My experience as a writer coming from a culture of colonialism, a culture of black people riven from one another, my struggle to achieve wholeness from fragmentations...”. Therefore, she reflects upon this cultural background the damage and its repercussion imposed through the universalizing and the promotion of Eurocentric frame of thinking.

As the black diasporic fantasy and creation are thought to be full of sharp issues and sensitive questions of culture, history, colour hierarchies and identity, a challenging ideology stands on her pages to unveil the hidden intentions of the so called departed colonizer. Cliff’s harsh journey, thus, was born from the bitter and the painful shared experience of colonialism, displacement, oppression, indentured labour, exploitation and man’s criminality to man. She takes her readers further for re-remembering the erased history through colonial falsehood and slander.

Cliff’s writing, yet, becomes in the frame of sustained struggle to liberate helpless societies and identities from the ravages of history and the vagaries of the past. She proves reclaiming a rich heritage and declaring belonging to the deepest roots and origins. Under the great hostilities in a milieu full of isolation and the deep-seated sense of inferiority, West Indian literary imagination and writings have to redefine what is the newly born Caribbean wo/man. Besides, revealing great and fundamental questions to these debilitating histories, uncountable tragedies and the height of man’s disorder, is one of the major concerns she addresses to the readers.

In addition to the traumatizing past, Cliff and other West Indian writers as Josanne Leid, Claire Adam and Claire Adam focus on more specific issues of identity, language and culture. In this respect, Meryl Schwartz claims:

She[Cliff] had begun trying to use language to present herself, and she discovered that in internalizing colonialist ideology, she had lost access to crucial parts of her identity, thus her career as writer began as a process of writing of trying to reclaim the self through memory, dreams and history. The project informs Cliff’s first book Claiming an Identity They Claim Me to despise (1981), a characteristically fragmented and lyrical text that Cliff describes as “half between poetry and prose”

(Schwartz Meryl F, 1993: 595)

Cliff gives birth to a purely distinct inspiring writing. This source of inspiration was born from a crippling milieu empowered with challenge. Through courage, queering the land and the mode of transgression, with a mix of genres, colourful styles, lyrics and tones, she feeds her reader's minds. This "bravery" frees her wish to reflect the "real" sense of art to reveal the traumatic event born behind sycophancy. Under unnamed brutal acts and the heart of pusillanimity, Cliff was born, therefore, during this despotism and absolute subjugation. Cliff creates a pure agenda for cultural decolonization. She emphasizes a rich body of a repeated struggle through a weeping voice that raise his cries to reject speechlessness, break silence and explode an inner ineffable rage. Through her meaningful writings and valuable literature, she states that: "part of my purpose as a writer of Afro-Caribbean- Indian, African, European-experience and heritage and Western experience and education, has been to reject speechlessness, a process which has taken years, and to invent my own peculiar speech, with which to describe my own peculiar self, to draw together everything I am and have been"(Schwartz,1993).

Cliff's birth as a skinned- light girl coincided with the fact that her homeland was under the feet of the British control. Therefore, exploring colonial agenda and imperial powers, is an attempt to un-silence histories. Those histories that have been erased to some extent, become an effective trail from her to salvage every lost component of her past. Cliff revises her history from the traces of colonial practices and violence which coincides with the acute system of slavery. Then, she creates through her piece of literature genuine records. In this vein, Meryl F. Schwartz (1993) writes: "Her [Cliff's]texts explore the ways in which colonialism's racist ideology intersects with a variety of oppressive ideological systems, including those based on class, gender, and sexual orientation" (597). Indeed, re-visioning history to uncover many aspects, corrects lot of issues about the colonial genocide which raises the pure sense of what is Jamaican.

Re-writing back to slavery and colonialism, was one of the essential concerns for Cliff. She notes (1996) they: "have taken the masters' past as [their] own". Therefore, rewriting history from her own lens and eyes becomes a "real" official version of

history and a divine responsibility toward truth and verities. Cliff's responsibility as a writer or a feminist transcended the fact of "purring" her history to the fact of inventing "a body of resistant literature" which "enacts the struggle for cultural decolonization" (Schwartz, 1993). Cliff's works become a wide reflection to the many sides and pieces of her identity and sociopolitical interests. The heed given to her people is stemming from living under the complexities of legacy, colonialism and post-colonial thought.

Moreover, Cliff asserts the lost oral history of the oppressed through agency, power, "distinct" ideology. Through creative imagination, she assures a place for the Jamaican individual empowering him/her to transcend his/her alien milieu. She becomes a voice for every Jamaican who feels the hurt of historylessness. She explains: "I started out as an historian, I did my graduate work in history. I've always been struck by the misrepresentation of history and have tried to correct received versions of history, especially the history of resistance. It seems to me that if one does not know that one's people have resisted, then it makes resistance difficult" (Adisa Palmer, 2014).

Imagining new ways of being fuel the fire for Cliff's writings and poems to uncover the distorted history, Cliff bears the heavy burden to suppress the undesirable memories through the two processes of revising and creating from one side. She inserts these two processes through culture in her narratives from another side. Through her landscape and land, she "not only tells her own personal history, but she also imaginatively retells the collective history of her people" (Diedrich Lisa, 1996). Through hope, retention, language, dream and history, Cliff reclaims her own self in the process of writing. She "gives voice to suppressed histories, starting with her own" (Grimes Williams, 2016). Michelle Cliff's raising was partly in Jamaica and partly in America. However, her education took place in England. Anglo-American methodologies on the other side, exile, and return are a symbol and a site for conflicting powers of home and the constructed notions of belonging. It reveals her multicultural voice in negotiating the diasporic oppressed identities and the abuses of Jamaica at the dawn of decolonization. In this respect, MacDonald notes:

“the discourse community that she [Cliff] is now part of is itself changing, as her location becomes increasingly transnational. Cliff’s recent writings reflect the variety that is core to these discourse communities” and she is “constantly presenting new narratives of becoming from old versions of belonging”

(MacDonald-Smythe, 2001: 175)

Cliff develops her objective in her publishing’s career. In the late seventies, she starts editing the lesbian feminist journal *Sinister Wisdom* with Adrienne Rich, which was after her affiliation to women’s movement. Even her career in rewriting and correcting her own history comes from a feminist thought, bringing out a new discovery of Jamaica from a “matrilineal heredity” and “matrilineal roots”. Penier Izabella (2014) explains “I will argue that Michelle Cliff is a writer that honors the anachronistic tradition of essentialism that is based on the notion that cultures and identities have certain innate affirmation of matriliney”. She reclaims her African heritage, the smell of her ancestors, her personal memories and the essence of her lightness.

Clare deeply returns to the roots of her veins, the effaced folkloric legends and traditions. It is an attempt from her to claim wholeness, agency and the greater sense of being a complete Caribbean female. Cliff has transgressed every biological boundary, infusing her own past as a site of textual resistance for declaring and claiming Caribbean-ness and reflecting its hybrid nature (Schwartz 1993). Cliff (1985) even claims that ; “No matter how far I travel - how deep the ambivalence I feel about ever returning”. she adds(1985:57): “I and Jamaica is who I am”. Cliff carries on maintaining:

To write a complete Caribbean woman, or man for that matter, demands of us retracing the African past of ourselves, reclaiming as our own, and as our subject, a history sunk under the sea, or scattered as potash in the cane fields, or gone to bush, or trapped in a class system notable for its rigidity and absolute dependence on color stratification. Or a past bleached from our minds.

(Michelle Cliff, 1985: 14)

In an interviewer entitled *The Art of History* (1993), Raikin Judith asks Cliff about what she considers herself: as a Caribbean writer or anything else, she answers that a writer does not belong to one specific spot, geographical reality or any specific region. The author's sacred messages, objectives and purposes oblige them not to limit him/herself with one people or issue, but s/he belonged to "everywhere":

... am also an American writer in certain way of being of the Americas, at least. For instance, this novel am working on, *Free Enterprise*? Which is about the slave trade, is not just about slave trade, but is also to show the complex relations among people in the world. In the novel there are Hawaiians, there are Maori, there are Caribbean people, Americans, black Americans.....

(Michelle Cliff, 1993 :57)

Therefore, Cliff devotes her life in writing courageous and notable works which differ between prominent novels, poetry and significant essays. The main example is: *Abeng* (1985), *No Telephone to Heaven* (1987), *Free Enterprise* (2004), *Into the Interior* (2010) and short stories like; *Bodies of Water* (1990), *Everything is now* (2009). Other outstanding works include prose poetry for example *The Land of Look Behind* (1982) and *Claiming An Identity they Taught Me To Despise* (1985). But, all these diverse writings claim her multiethnic identity. Yet, writing poems for Cliff is nothing rather finding a way to language. All these works are highly "valuable" since they correct ideologies, create a place for the Jamaican wo/man as colonized and suggest new ways of claiming belonging and enacting literature as a politicized activity for struggle and resistance.

In her previous novels, Cliff explores competent and vigorous issues of colonialism, history and identity with a powerful gaze and rare emotional intensity. She says, it was "distancing me from who I am, rendering me speechless about who I am" (1985). With searing critic to the imperial legacy, restless reflection to the patriarchal structure and norms of an intolerant evil, she deplores the divisiveness born from acute colonialist's ideology and impositions. "'Clare Savage' novels are postcolonial counter-discourses that reconfigure the history of the island from the perspective of the colonized" (Penier Izabella, 2014). Clare as a heroine character in her two novels stands in the face of lots of issues to transmit Cliff's victorious challenges.

Abeng and *No Telephone to Heaven*'s narratives, call every Jamaican to transcend his/her blackness and celebrate his/her rich hybrid cultural heritage. As a historical revisionist, Cliff reveals both the postcolonial, multicultural and feminist discourses circulating in time and place to heal the society's ordeals and vacuums. She draws on the varied visible intersecting types of subjugation and subordination. Clare, is a unique heroine who checks recovery in both the two previous novels. *Abeng* (1) is a deep depiction for the self which is struggling with different changes and is torn into different parts. Therefore, it is "striving for coherence, whereas in *No Telephone to Heaven* the subject embraces multiplicity by assuming identities excluded by the dominant system" (Agosto Noraida, 1999). Cliff, therefore, controls her progress from the first novel to the second one. Through a protagonist who reflects her own life and mature version in re-visioning history, she says: "I was a girl similar to Clare and have spent most of my life and most of my work exploring my identity as a light-skinned Jamaican, the privilege and the damage that comes from that identity" (Cliff, 2003). Cloud in this line considers that:

Her two novels Abeng and No Telephone to Heaven focus on the burgeoning political consciousness of the main character Clare, who struggles to come to terms with the complex history of her family and island.

(Cloud Christine , 2009: 9)

Cliff inserts place as a narrative technique and imagery figure to enrich storytelling discourses. It is an attempt to ease the Jamaican inherited burden to juxtapose between the injured lived past and the real painful present. In this sense, Julie Anszer in an interview with Cliff entitled *The Historical Re-Visionary* (2010) asks her about the signification of places in her novels, as it seems that there is not a place the novels do not mention it through the smell of its pages such as; Jamaica, England, Africa, Haiti, India and others. So, What importance has the scenery meant to Cliff's imagination and to what extent is the landscape intertwined with the writer's emotions? Cliff (2010) answers, "The landscapes that are important to me are those that I have internalized. Those I carry within myself. Certainly my homeland of Jamaica, the photographic impressions of childhood, the witnessing of great natural beauty and great human tragedy". Place, thus, stands as a tool of deconstruction.

4.3 American's Hints and Echoes

4.3.1 The Purest Mode of Living

America represents another part of Cliff's life who spends precious experiences sliding between the First world and Third world. In addition to Jamaica, America is a society from which she stems and inspires prominent footprints in her literary arena. America, which is built in its greater side on immigration, remains a spot of difference and diverse ideologies. People come from everywhere as China, Malaysia, India, and France. It is, thus, a spot of multi-nationalism and multiculturalism. However, Native Americans who were previously existing on the continent, contributed to shaping the basis and the main features of its culture. In addition to Latin Americans, Asians and Africans were brought to the New World to work days and nights to realize the European's dreams and to achieve their aims for economic supremacy. Africans were transported in great numbers and coerced to separate their blood for the other's happiness. These people become the magic that will enlighten the European's path.

Therefore, they work very hard in unsuitable conditions of life. They were a prey to torture, punishment, and no access to freedom, and highly accompanied with great erasure to their identities. Arnold refers to the idea of violence which covers almost the whole American history. He starts with the Native Indians, moving to the Africans and arriving to the actual state saying that :“historically specifiable acts of translative violence marked the European colonization of the Americas from Columbus to the present” (Krupat Arnold , 2000).

On the other hand, the English who settled the country in the beginning of the seventieth century participated deeply in the construction of the American culture and history. The British monarchy saw the New World as a spot of wealth. Therefore, human's dignity was put into neglect in comparison to materialism. Thus, America which was the refugee for lots of searchers of civil right and religious tolerance, becomes a spot of British cowardice, the spirit of selfishness and sycophancy. Therefore, various cultures gather in a bowl of salad under the newly born “ America” which itself is under the mercy of unmeaning name for an old parent: “Britain”. They

gather in a melting pot of different religions, languages, tradition, customs, modes of thinking, styles and dress.

Yet, myriads of unwritten tales, narratives, short stories, poetry, legends, tales, and songs were inserted by the Native Indians in their minds and collective memory. They were the weapon to express their existence and redefine themselves in front of the surprising storm of the European powers. They were a fertile ground and surface to respond their tragedy of murder and depopulation. This creativity which characterizes the oral form represented the heart and the pillar of Native American literature. However, none of these artistic orature genre stand on the pages because “There was no written literature among the more than 500 different Indian languages and tribal cultures that existed in North America before the first Europeans arrived” (Kathryn VanSpanckeren, 1994).

Despite the absence of any written form, these oral traditions reflect different sides of the Indians life, depict their way of living and their connection to the milieu they survive in. In this respect Porter and Kenneth states:

Categorized into four porous genre groupings: ritual dramas, including chants, ceremonies, and rituals themselves; songs, narratives, and oratory, these sacred and non-sacred storied expressions of language articulate, amongst many other things, Indian understandings of the fundamental truths of creation...

(Porter. Joy, and Kenneth M. Roemer, 2005: 42)

Nature, therefore, becomes a spiritual and divine mother and a strong force full of energies endowed by bless and reverence to absorb inspiration by every Native Indian. Animals, plants and human beings are highly related to the soul and to natural motives and forces. They are the major figures of power, holiness and spirituality. They were considered the main component of Native Indian’s oral dishes of literature. Its richness, beauty and creative imagination transcend one’s power and capacities, making a real contribution to American literature by adding new and rich items such as “tomahawk,” and “totem” (Kathryn VanSpanckeren, 1994).

However, Krupat Arnold (2000) refers to the crossing idea which denigrates the Native Indian’s literary side as a body of a real literature and that the “idea of a [Native

American] literature was inherently ludicrous” since Indian “languages themselves were primitive”.

The glowing land of America with different colours and people from everywhere with different motives of being, becomes a surface for acute competition and greed for self-profit. This fact increases the worst sense of occupation and colonial projects: Spain, Portugal, France, Italy and Britain were the main powerful nations concurring for the new discovered treasure. Therefore, American Indian’s life became in danger since the first act of imperial powers, included killing, slaughtering and exterminating this innocent small population. American Indians under the new voyages of exploration for gold, silver and other resources lived the trip’s drama, the horrors of brutal man and numerous acts of criminality. In this sense Biolsi confirms that Indian population was highly deprived from the real sense of life:

Indian tribes might be almost white and therefore entitled to the Rights of Man, but not quite; thus the inherently contradictory idea of “domestic dependent sovereignty.” Their “race” and lack of “civilization” would constitute the “liberal strategies of exclusion”

(Biolsi Thomas, 2004: 234)

The eradication of the American Indian population is one of the most criminal calamities in the whole history of humanity. America symbolized, thus, a new spot of tension, looting, corrupting and violating where the sacred sense of humanity becomes either lost or overshadowed. Therefore, the Indians oral literature, which circulated longer before the arrival of these Europeans, represented a powerful voice to respond the brutality and the hostility of the new milieu. The Native Americans language which was so fascinating, transcended the beauty of art and the spirit of originality in the sense that it was used in different angles. This is what Simhachalam Thamarana says about it (2015): “...For the Native Americans, language was so magical. They used it in various songs, spells, and charms to control their world. Usually the songs were chanted to make rain and to assure a profuse harvest, charms to cure sickness and ease pain...”. Since this oral literature had no written form, it was the source of amusement and entertainment.

4.3.2 Between Religious Myth and Reality

The new world was transformed to a new space of religious freedom, liberty, tolerance and civil rights. The Puritans who escaped darkness, corruption and intolerance in England, thought of America as the asylum and dream to interpret all their wants and desires. The Puritans create a good sense of living which was based on religious dogmas, full awareness and the benefits of worshipping God. They refer to the huge importance of the spiritual risks and the dangers of the soul on earth. Puritans' style of writing includes enormously religious and historical dimensions focusing always on God's grace and providence which touch every corner on the earth (Kathryn VanSpanckeren, 1994).

The Puritan separatists from the Church of England, find nothing important on this universe rather than the Bible that leads their life towards satisfaction and eternal relief. William Bradford (1590-1657), Anne Bradstreet (1612-1672) and Edward Taylor (1642-1729) were among the puritan's poet and writers who enlighten the separatist's ideas and beliefs. William Bradford's move with his fellow from Britain to America was really horrifying and full of troubles and disasters, "...thus passed the vast ocean, and a sea of troubles...they had now no friends to welcome them nor inns to entertain or refresh their weather beaten bodies; no houses or much less towns to repair to..."(Bradford, 1651). However, the Puritan's thinking did not characterize America permanently. But, this asylum for the lovers of liberty was submitted to different steps and ideologies of thinking.

4.3.3 Narratives of a Raising Sun

People may find word's touch stronger and more effective in changing people's mindset in breaking what is impossible. In America, patriotic writings become a real political argument for designing new future. The writers of revolution as Benjamin Franklin (1706-1790) and others were self-conscious, with heady challenges and powerful ambitions of building a glorious nation, rich of talented and educated people. These challenges motivate the Americans to be destined toward glory and greatness (Kathryn VanSpanckeren, 1994). Thomas Pain's pamphlet *Common Sense* inspired the

spirit of every soldier toward the great sense of fighting. He transmitted his sacred ideas of revolution to simple farmers as well as to educated people and intellectuals. In this way, *Common Sense* reached all the American's hearts. Effectively, they started to think for the necessity of separation from Great Britain. The American man, consequently, was turned into a one obsessed and eager for liberation, freedom and thinking of his nation to be destined toward celebrity and highness because dependence is mere a sign of weakness, stupidity and idiocy.

The American Revolution (1775-1783) led to the birth of assiduous politicians and activists who were ready to build republican unity. It led also to the construction of the sense of non-English selfhoods. They also enhance personal-interest and reward. A group of American activists and writers called the "founding fathers" as Benjamin Franklin (1706-1790), Thomas Jefferson (1773-1826) and Thomas Pain (1737-1809) unleashed great power and enthusiasm for a real example of revolution that can create a successful "democracy". Thomas Pain's words and appeals toward the possibility of the impossible were really successful. Pain's famous words "The Sun never shined on a cause of greater worth" (2), make him truly believe that freedom cannot be bought, but it must be brought sooner; "Freedom hath been hunted round the globe. Asia, and Africa, have long expelled her.- Europe regards her like a stranger, and England hath given her warning to depart"(1976).

American writers after the triumph in military revolution start to think for a cultural revolution. This newly thought grows from the same hostile milieu of brutality and the shared experiences of pain. The new asylum was considered for many as a spot for the new American dreams and combatting for civil rights and religious liberties. In this respect, one can say that America starts to move from "the mass murder and expulsion of indigenous peoples" to another phase of democratic liberties where "the balance of coercion began to change"(Michael and Howard Winant, 1994). Therefore, all these writers' and activists' genuine patriotism, high awareness and self-consciousness were essential motives toward liberating the American literary tradition from the wide English heritage. The American writer finds himself lagged and very late behind what is called "the English man", who embeds his roots and veins deeply in a land that

welcomes all sorts of oppressed people. These despised traditions, thus, stand so hard to be removed from the American culture. Many American writers began to build a new and independent space, designing a modern dress and behavior for a pure American literary tradition. But the American writers as Walt Whitman (1819-1892) and Emily Dickinson (1830-1886) waste many years behind lot of modes of writing, ways of dressing, behaving and thinking which are not supposed to be suitable for the new constructed geography and culture.

4.3.4 Voices of Inspiration

During the nineteenth century, art, inspiration, aesthetics, spirituality and nature were centered by the Romantic Movement and romantic ideas rather than focusing on the side of science and reason. New American voices started to redefine “self-awareness”, “self reliance” and “self-expression” affirming the person’s value, ethics and imagination. Therefore, individualism occupies the lion share and permits to a new spirit to emerge. Nathaniel Hawthorne (1804-1864), Herman Melville (1819-1891) and Edgar Allan Poe (1809-1849) were among the famous writers of this era. Ralph Waldo Emerson, who was one of the most famous writer of the Romantic era says: “For all men live by truth, and stand in need of expression. In love, in art, in avarice, in politics, in labor, in games, we study to utter our painful secret” (Kathryn VanSpanckeren, 1994).

However, by the end of the nineteenth century, the transformation of America from a modest agricultural colony to a progressing industrial nation gives birth to a great change in literature. A new body of writing was produced in reaction to Romanticism, a new mode and a “strategy for imagining and managing the threats of social change” were designed and take further visions. (Amy Kaplan, 1991). Stephen Crane (1871-1900), Mark Twain (1835-1910) and Rebecca Harding Davies (1831-1910) were the most influential writers who shine the light of the Realism movement.

During the twentieth century, a new sense of modernity appears from Europe and USA holding a severe separation from the past and its ideologies. Great difference was implemented from furthering modern life with more scientific, mechanical features,

rapidity, technology and innovation. In literature, the development of primary facets and colours of modern art fascinated and inspired modern artists and writers who inspire their ideas from European enlightenment. Hollinger explains the main principles of Modernism: “the term modernity is used to denote the type of society that arose in the West during the Enlightenment. A society that is highly differentiated from a structural-functional point of view, dominated by a capitalist (market) economy, with a complex division of labor, industrialization and urbanization, science and technology, political and ethnical individualism, liberal utilitarianism and social contract theory” (Hollinger Robert, 1994). Modernism, thus, stems its veins from a scientific mentality which gives the world powerful and mechanical nature. Robert Frost (1874-1963) and James Branch Cabell (1879-1958) were among writers of this period.

America witnesses the emergence of myriads of male/ female voices from every spot and quarter trying to answer people’s requirements with diverse challenging ideas. Bringing the margin into play and decentering/deconstructing the grand narratives were prominent features of the modern thinking as T. S. Eliot (1888–1965), William Faulkner (1897–1962) and F. Scott Fitzgerald (1896–1940). Third wave feminists also inspire each other’s, being highly empowered to implement their real individuality on the ground. These women have arisen to fully claim their femininity, style and new existence with more equality as well as man. Postmodernist writers on their side break the master-narratives involved by modernist’s writers which highlight political sides with more skepticism. Science fiction, spy, detective stories and pop culture were invested genres by the postmodernist thought. Reflecting more experiences engraved through gender, colour and even culture with more endowed and attractive memoir and autobiographies, fuel the fire of postmodernist writers. They insert imaginative complex plots, inserting fragmentation, collage and hybridity. However, the short “short stories” develop insufficient space for the character while the element of the plot is more accentuated and confirmed. Postmodernists find more simplicity, more elegance and allure in fiction. While drama finds beauty and charm in mixing between two opposing sides, realism and fantasy endowed by integrating between what is personal and political. Ernest Hemingway (1899 – 1961), Raymond Carver (1938 – 1988), and

James Thomas (1853-1923) were prominent figure in the world of postmodern literature.

Under the explosion of myriads of languages, religions, different types of music, art, literature and the focus on individualism and maximum freedom, the Americans build distinct selfhood which symbolizes positivism, improvement and growth.

To conclude, America for her whole existence and history is the asylum for many people. Those who move from different spots in the world according to their motives of being there; transferring with them their languages, traditions, religions and beliefs. And from that time, America becomes a refugee for every lover of liberty, equality and civil rights under one united flag of multiculturalism. Cliff does not stem her culture only from Jamaican and American culture, but she was a pillar and prominent member in the Caribbean feminism. So, what are its main challenges?

4.4. Caribbean Feminism

Caribbean feminism includes both of Afro-Caribbean and Indo-Caribbean who have the same historical context of a harshly system of colonialism. It manifests itself as an umbrella under which every aspect appears to become a large part of this newly born society. The Indo-Caribbean women differ widely from their fellows the Africans. The Indians maintain their cultural characteristics under the system of indentureship, while the Africans break suddenly their tradition under the brutal system of slavery. Music, food, religion and language are the major components that make the Indians different from other ethnic groups (Campbell Carl, 1997). The Africans constitute the majority for economic reasons as Daniel mentions it:

Two of these three races-the "European" and "African"-were also denominated by colour terms, specifically the binary opposition of "white" and "black." There was, however, no conventional colour correspondence for "East Indians." For "Africans" or "blacks" we find yet a third referential synonym

(Segal Daniel ,1993:82-83)

The Caribbean's society was also plagued by the term colour and this issue becomes a "clear" sign of inferiority and superiority. The binary opposition "black"

and “white”, raises another arena of debate for Caribbean writers and feminists. In this respect, Segal Daniel (1993) explains: “colour terms were not governed strictly by genealogical principles. As something observable, “colour” diverged from ancestry in being an individual trait of persons” (Ibid, 89).

4.4.1 Indo-Caribbean/ Women and Feminism

Indo-Caribbean feminism emanates from a hostile milieu of Indian diaspora in the Caribbean. It coincided with the abolition of African slavery and the struggle of European nations for a high plantation economy. Indo- Caribbean feminism was born under the harsh complexity of the deeply imposed hierarchies of the caste system in India. Abolition does not mean real annulment for this evil system of slavery. However, it gives the Indians a chance to migrate to the newly discovered world. They aim for changing the cloudy circumstances of race and class that circulated longer in their homelands. However, the Indians find themselves under a colonial power as the principal tool for the British self-profit in the region. They start soon to think that these territories hold the same sense of brutality and subjugation and deeper criminal scenes than those existing in the Indian’s memory.

The majority of these Indians stayed in the British Caribbean with greater percentage in Trinidad and Guyana and with minorities in Jamaica and Grenada (Mehta Brinda , 2015). The reasons behind this huge migration were diverse and they differ according to each Indian. Indian women find the new world as refugee from the inevitable restrictions and laws which were synonymous to death in India, such as arranged marriage by their fathers, economic constrains that prohibit women to leave their abusive husbands, the wide difference between men and women. Some Indians aim for finding a house for living, while the others looked for rising their wages and economic status, Wells Diane thinks that “many of the Indo-Trinidadian women who have been attracted to the more active organisations, which correspondingly involve time commitment, have generally been women who have rejected the traditional Indian family life ...” (2000).

The Indians shift coincided, thus, with transporting the Hindu essence, spirit, soul and the purified sense of their religion and customs and even the survival and perpetuation of their caste system. While lots of Indians tried to maintain same characteristics of their Indian identity, others unconsciously reshaped their identities. The Indo-Trinidadian women found preserving the purity of their culture rather than getting through the process of creolization. Gabrielle says:

Therefore, for Indo-Trinidadian (adolescent) females, the counterpart to honour is shame – associated with loss of ‘community’ values, disobedience to patriarchal and elder control

(Hosein Gabrielle, 2001:7-8)

Indian women’s movement comes under the great sense of emancipation, salvation from subjectivity and the severe imposed myth on Indian women in their lands. However, the risks of crossing the Kala Pani (the voyage from India to the Caribbean) and compromising their femininity constitutes a wide thorn surrounding these women. It was a trip of heavy ambiguities and large interrogations. Sexual aggression, domestic violence and bad working conditions were the main agents that surround the Indian women during their arrival to the British colonies in the islands, “During the crossings, the women had to protect themselves from the sexual violations of crew members and migrating Indian men. In the Caribbean, they confronted a hydra-headed patriarchy of colonial, Afro-Caribbean, and Indian men that had been conditioned by class-based, racialized, and sexualized myths of Indian women’s moral Lasciviousness” (Shepherd Verene, 2002).

Consequently, Indo-Caribbean feminism was born for the great desire of the Indian women to create a change and escape the rigidity of the Indian myth and in an attempt to dissolve the severe socio-religious hierarchy of the caste system. Indo-Caribbean feminism engenders from Indian women’s hunger to some extent for freedom and the necessity for avoiding the crippling sense of subjectivity. In this sense, Haniff refers to the feminist spirit emergences:

It is therefore appropriate to state that Indo-Caribbean feminism emerges from four important circumstances: the process of displacement, the violence of gender relations, a resistance to Hindu and Muslim cultural and gender dictates, and a tradition of hard work

(Haniff Nesha , 1999;18)

Women's hard work in the Caribbean labour was an attempt to ameliorate their peripheral position. Enhancing their decentering status was to avoid dependence on man, rise their economic position and double their chances in being self- decisive. However, some were highly cheated by the colonial government which was very far from the humanitarian basis. In this sense Patricia reveals: "They were pushed out of India because of bad socio-economic living conditions and pulled by the belief that they could earn and save from their labor service and return to India and live fairly comfortably" (Mohammed Patricia , 2016).

So, Indian women seize some opportunities and they find themselves lucky to change some spheres in the sense that they start to choose their partners, having more flexibility in leaving relationships, resisting to lots of sorts of violence and abuse in gender relations. As in India, they suffer from severe punishment to every act of breaking the Manu Laws which oblige these women to submit to patriarchal structures. They have to obey their fathers, their husband and their elder son in the last degree. This means women's total submission and absence to every political, economic or social activity. They endure every violent husband who imposes a total domination or subjecting the risk of being killed or burnt which was a common process in India.

Though Indian's women realize some chances, they suffer from a high percentage of marginality, relegation and terrifying hardships, as patriarchy haunts these women even in diaspora. Thus, the experience of the "Other" took other dimensions on the West Indies territories. Ramabai Espinet explains this situation, especially for the Indians who were largely situated in Trinidad and Guyan :

There is no question that Indians in the Caribbean, for all their presence in the national population statistics, are a marginalized racial group. This is especially evident in the countries where they are present in largest numbers—Trinidad, Guyana and Suriname. But, this being the case, Indian women, who are marginalized and relegated to the women's quarters within an already recessive grouping, have to fight doubly hard to even begin to find the ground for emergence

(Espinet Ramabai, 1993:43)

Indo-Caribbean women check for self-definition and self representation. They translate their experiences in the new spaces through resistance exploding beautiful literary texts, songs, folk tradition, celebrating their female sexuality and affirming their feminist perspective. They call for emancipation through new voices and agenda to break and deconstruct the new imposed structures of patriarchy. Literature becomes the main outlet to check a safe space and reconstruct an authentic self reviewing their torn –halves personalities, unity and oneness. Writers, such as Shani Mootoo, Ryhaan Shah, Rawidda Baksh and others find literature, music and dance as a refuge to give an image about who they are. They raise awareness towards a rich Indian heritage under the long domination of European powers. They also elevate a high consciousness concerning lots of issues of ethnicity, race, gender, colour, racism and even sexuality. While the Indo- Trinidadian novelist Lakshmi Persaud (1939-1972) was highly concerned with enculturation and the movement of migration that characterize the Caribbean society, Ramabai Espinet (1948-) depicts the state of in-betweenness, the ambivalence of the East Indian woman in a forced built society and to the creativity engendered behind the newly created East -Indian society inside the West Indies.

4.4.1.1 Chutney Music as a Spirit of Resistance

Chutney music is a tool of expression and articulation, according to Mohabir Rajiv (2019), Chutney which is a “genre of music, is aptly named and described as *Chutney* because it combines many different Caribbean elements in its making. The instruments used to produce this music are essential and also serve as metaphors for “Indian-ness”. It becomes, therefore, a real trope to reflect their Indo-Trinidadian cultural identity:

Chutney songs become a literature, a poetry in which there is evidence of Diasporic syncretism that engages a community in mid-shift from Bhojpuri language dominance to English dominance. This also includes ... the poetic journeys of dislocation and relocation.

(Manuel Peter, 1998 :17)

Chutney music stands as a symbolic marker of agency through which various examples of resistance to the complicated histories of legacy are declared. It is through it, that a new Indo-Caribbean identity is claimed: through rejecting the Hindu trajectory which include different restrictions and patriarchal forms on women in their society. These undesirable conditions limit women's acts and inhibit their political, economic and social contributions. In this respect Brinda Mehta explains:

Chutney music and dance are also examples of woman-centered spaces of resistance, sexual agency, and cultural reclaiming. Chutney refers to a vernacular form of Indo-Caribbean music and dance that has its roots in non-Brahmanic Indian folk traditions.

(Brinda J. Mehta, 2015 :3)

The writers As Cheryl Byron (1947-2003), Valerie Belgrave (1946 – 2016) and Monique Roffey (1965) use their energy, spirit, their novels, their poetries and short stories as walls against the subjectivity to tradition, racism, social norms and the narrow mindedness. These women reject the idea that their bodies will be synonymous to symbolic constructs, but rather they have a cultural meaning and have their own interpretation and significance. Therefore, they aim “to bring a feminist perspective to bear on the work of existing progressive organisations and shatter the myth that feminism divides the struggle” Reddock Rhoda (2007). If Indo-Caribbean women were considered as the “Other” though they were seen in a better position than African women, they were viewed as chaste, pure and moral. However, Afro-Caribbean women were considered as the “Other” of the supposed “Other” (Indians): immoral, impure, savage and synonymous to animals, “...In their constructions of the ‘Other,’ European men would form connections between land, femaleness, animals, and blackness-all designed to distance white explorers...” (Hobson Jannell , 2005).

4.4.2 Afro-Caribbean Feminism

The Afro-Caribbean woman was highly linked to racist and greedy constructs and systems of colonialism. This means that these women were deprived from the simplest rights and they were surprised also with the creation of pre-conception of gender differentiation in the plantation. Gaspar David and Hine Darlene (1996) states: “Gendered relations and expectations within the slave societies of the Americas constituted a powerful force that shaped the lives of slaves in such a way that slave women experienced slavery quite differently from slave men”. Therefore, their existence in the newly homeland is tied to the grow of the capitalist system in the Americas and its complicated historical legacies.

Afro-Caribbean identity construction is by no means linked to all the circumstances of brutality that characterized the region for centuries. Barbara Bush declares, “Women have been described as more readily and firmly attached to the alien society of the whites’ through concubinage, meriting special treatment as slaves and in turn accommodating far more readily to the slave system than men,”(Raymond Bauer and Alice Bauer, 1942). These women empower each other to claim agency and by using different tactics for resisting their forced status through armed defense, escape or even sometimes accepting being behind this system to enforce friendships. Darlene Clark explains that black women of colour:

The pursuit of freedom through all available means is clear evidence that freedom, however precarious and challenging, was preferable to slavery. However they may have achieved freedom, free women of color were motivated by a desire to place themselves beyond slavery

(Darlene Clark Hine, 2004 :9)

Derek Walcott (1930-2017), George Lamming (1927-), Wilson Harris (1921-2018), were the pre-dominant figures in rising and broadening the scope of black consciousness. Therefore, Afro-Caribbean women feel themselves as a great part of this struggle for strengthening their ultimate presence and rise their voice in the whole surface of the Caribbean’s islands.

As to the second wave of Caribbean feminism, it was absolutely African-centered while the Indo-Caribbean was starting to grow, what leads Baksh-Sodeen Rawwida (1998) to critic Caribbean feminism as being completely “ Afrocentric and argues that the women’s movement should reflect the experiences of women of other ethnic groups in the region”. Afro-Caribbean feminism was tied to varying issues of race, class, created inequalities and national identity struggle. Even though African women were described with adjectives that break the “true womanhood” or are far from the scope of femininity, “ Because of the conditions of the enslavement... black women rarely exemplified the fragility, gentility, or chastity required of "true women" (Jenkins Candice, 2007). However, they were seen as confident, empowered and accept being behind the system of slavery by claiming agency through creating forced friendship, sisterhood and supporting the sense of family (Baksh Rawwida, 1998). But diaspora was another essential agent to assert their Caribbean-ness. Gender struggle in the region is also tied to historical context; "psychological scars of emasculation or defeminization" created by enslavement, indentureship, and migration (Mohammed Patricia, 1998).

Afro-Caribbean women, on another side, have to situate themselves in "historical and material conditions responsible for women's choices and strategies in the region" (Paravisini-Gebert, 1997). They celebrate their “difference” in terms of their stories, histories and “special experiences”. Davies Boyce (1994) considered that ; “Black female subjectivity asserts agency as it crosses borders, journeys, migrates and so re-claims as it re-asserts”. The Association of Caribbean Women Writers and Scholars (ACWWS) and (C A F R A) the Caribbean Association (3); are two organizations through which Caribbean’s women reflect the feminist thought and act. However, it seems that CAFRA did not open a large contribution to Indo- Caribbean women. In this sense, Baksh states :

feminist organizing has also been largely viewed as the domain of African women, rather than as a space in which women of different racial/cultural identities and experiences interact.

(Baksh-Soodeen, 1998:72)

Being highly influenced by white woman's hunger to egalitarian and equal society between man and woman, the black woman was pushed upon to challenge her long tormented man and abusive colonizer to raise her voice loudly and bravely in her own writings. Afro-American writers also contributed to design a "real" selfhood by evoking the drama black women endured under the total absence of humanity. Writers such as Toni Morrison (1931-2019) and Alice Walker (1944-) choose to depict what haunts black women in the American society from racism, prejudices and colour hierarchies. These Afro-American writers use all their energy to encourage each other to reshape the black woman's image and revise their history for a lightening future.

4.5 Clare Savage between the Agenda of Two Novels

4.5.1 *Abeng* and the Politics of Crystallizing Histories and Identities

Abeng is the first novel of Michelle Cliff where she infuses Clare Savage as a protagonist. Cliff has strongly become a literary voice by storm. She inspires other West Indian writers by showing more rootedness to Jamaica. She evokes and triggers individual and collective drama and what follows it from "collective amnesia" and "full disremembering". Cliff's continuous attempts for designing colour hierarchies of imperial Jamaica and the muteness of the actual island's life were all thought provoking dramatic issues in her works and interventions.

For Cliff, the Jamaican history is deeply forged. It is either suppressed or mal-constructed by a ghostly colonizers. An oral history loses its essence under the hugely widespread master's narratives and through endless fabricated stereotypes. They interpreted its stories according to their dreams to assimilate every part and corner in the island. The whole Caribbean islands feel, thus, the hurt of historylessness, the wounds of a history excavated from conch and seeds. Thus, the echoes of drama aggravate and the unwritten version of history complicates lots of ways of understanding. An archeological past urges the call of collecting the scattering seeds of memory and the dispersed reminiscence of a colonial tragedies. Therefore, the Jamaican history becomes purely a "history of rock and shell"(Edlmair Barbara, 1999).

Because history helps to shape individual and collective identity, it also provides a space for moral mediation representing a genuine evidence about how pasts are constructed. It answers how wo/men's cowardice and heroic reminiscence are registered, how families and whole countries are built from a nostalgic past. Therefore, memory can permit the new generations to learn from the past's experiences. It teaches valuable lessons in courage, wisdom, and constructive commitment with a full emancipatory consciousness as White explains it:

It is literature's claim to..... represent reality, to summon up and interrogate the real world in all its complexity and opacity, that brings it into conflict with writers of historical discourse.

(White Hayden , 2005:32)

Abeng confirms the idea of the missed past for the Jamaicans and uncovers the reality of people's memory, which is between rocks and dust. It is about a history that is built from a vacuum, rivalry and a greed or the history of in-betweenness; in-between economic voracity and brutal colonizing acts. Under the banner of civilization, "the grand project of bleaching" and "the make believe", "have justified colonialism as a means of redeeming the backward, the violated, the oppressed, undeveloped people of the non-European world by incorporating them into the universal civilization of Europe" (Anghie Antony , 2007). As a consequence, Jamaica can be an empty slate upon which the European personality and character can be stamped and engraved forever. This happens at a time when history should be a necessary soul to feed the island's minds from generation to generation. Because "the past is made into history..., narrated into inter-pretation, fashioned into stories, made serviceable as assumptions and ideas, which are then released into public circulation - in many different ways, only some of which remain susceptible to the professional historian's influence or control" (Geoff Eley, 2011).

Probably, Clare in *Abeng*; is the "hero [who] should be the auxiliary in his struggle for his community" Maryse Condé (2000). Clare who is a metaphorical figure, informs readers that the past's memories are cultural foods and a bowl for varied

communal traditions. They should not be untold and kept secret, birthed or burned for many years. Kancaid refers to Jamaica as “lost in time, weighed down by an event (imperialism, enslavement, colonization) ‘as if it were sitting on top of their heads’” (chancy Myriam, 1997).

However, one can not forget also what happened to black women’s who were violently and restlessly raped by the white masters. The white’s objective in having a sufficient and constant supply of slaves, pushes them towards the idea of productivity and re-productivity of black women. Therefore, they violate them sexually as they want and pleased, being highly careless to women’s dignity and rights. But, they justify their enslavement to these women with illogical and unreasonable answers. Therefore, black women and women’s of colour’s rape result in mixed race and populations. Harriet Jacobs (1987) sadly reveals: “When they told me a new-born babe was a girl, my heart was heavier than it had ever been before. Slavery is terrible for men, but it is far more terrible for women”, Michelle Cliff says:

No one had told the people in the Tabernacle that of all the slave societies in the New World, Jamaica was considered the most brutal. Or that . . . Sunday evening . . . had been violated again and again by the very men who whipped them.

(Michelle Cliff, 1995;19)

Clare is the light-skinned young girl who is highly struggling with more complicated issues. Colour, class, history, gender, blood and identity are the dominant discourses for a young girl hunger for removing ambiguity. This struggle continues in front of lot of strands for finding a place in her nation and culture. She holds a heavy burden of having a mixed heritage and struggles also to harmonize the conflicting heritage of her own pedigree. Her disparate impact of traumatic past urges her to find a coherent way to answer her questions: who am I? . Therefore, Clare’s fragmentation between different worlds, colours, lineages, flags, interrogations, and homes, complicates the outstanding questions of identity, definition and belonging, Smith Jennifer (2009) claims “ Clare’s growth remains incomplete and her methods futile” (150). Cliff notes, “She’s a fragmented character, and she doesn’t get a chance to

become whole at “all” (Schwartz,1993). Defining the self becomes an impossible act for her as the narrator formulates it:

To whom should she turn if she needed assistance? From whom would she expect it? Her mother or her father... The black or the white? A choice would be expected of her, she thought.

(Michelle Cliff, 1995: 36-7)

Even the stories which were retold to Clare about her history, were completely contradicting with the teacher’s lessons. They focus on the British existence in the Island as a sacred blessing from God for the island’s good present and future. Most of what they acquire from the English who are the major source of knowledge and learning about the Jamaican history, is “the names of admirals who secured the island from the Spanish, the treaties which had made the island officially British [...] the introduction of rubber planting after sugar failed, the importation of ‘coolie’ labor after the slaves were freed”(Cliff,1995). Clare, as a child under these irremovable contradictions, meets a heavy wall of wide complexities, endless ambivalence and the inability of her parents to guide her towards the “plain” truth. She becomes the one who is wrapped in terrible misunderstanding and hierarchies as eternal tittle.

In addition to revising the island’s histories, Cliff’s novels declare Nanny of the Maroons (4) as the symbol and the emblem of the mother. She is the recorder and the witness who recounts the smallest details of the island’s oral stories. Nanny is the body who resists the huge mask of the imperialist’s evil ideologies and discourses. Nanny is the magician that transforms the unreality of uncertainty of revolution: “she used her skill to untie her people and to consecrate their battles” (Cliff,14).

4.5.2 *No Telephone to Heaven* and Constructing the Deconstructed

At the dawn of decolonization, “creating” a new pure history becomes a necessity, regarding the fact that a huge part of the Caribbean history has been distorted by the master’s narratives. This debilitating and oppressive history turned the island into a site of acute tension, political, religious unrest and sustained conflicts. *No Telephone to*

Heaven is a novel of eleven chapters which infuses Clare again as a heroine and focuses on Jamaica at its center. Its stories revolve around the endless struggle of the one with him/herself self or his/her hybrid identity, creating an official version of history for people who are lacking their hi/stories and memories over their resistance.

The light-skinned protagonist: Clare Savage, for example, tries to give herself a definition from the opening of the novel till its end through her different journeys between three different spots in the world. She spends her life struggling between two totally contradictory parents, i.e. a father who dislikes everything black surrounding him and aims to pass to whiteness and a mother who is highly satisfied with her black Afro-Jamaican heritage, and is aiming to claim this part of her own heritage which is totally despised by her husband. Great struggles appear at the level of gender and sexual identities especially, through Clare and Harriet. Cliff, therefore, reinforces the Jamaican narrative voice with totally different points of view and perspectives which were really missing in the told forged history. *No Telephone to Heaven* as well as *Abeng* deal with the same questions and issues, but within different patterns.

4.6. Between the Logic of the Other and Crafting the Self

No Telephone to Heaven, a sequel of *Abeng*, can be largely seen in the wide column of a postcolonial and postmodern novel. They raise lots of issues of colonialism and its bad and heavy heritage on a culturally muted land (Raikin Judith Smith, 1996). This novel focuses primarily on the development of the character of Clare Savage rather than the other infused characters. It depicts Clare's journey accompanied with lots of ambiguities and interrogations between three continents. Starting with her place of birth Jamaica, which is deeply tied to blackness, to USA and England which are linked to whiteness and superiority. A terrible journey holding various secrets, mysteries and thwart in time and place. If Cliff's novel end was dramatic, as it depicts the death of her protagonist, the beginning was terrible too, Cliff opens her novel with a chapter named ruinate, a Jamaican term used by Clare's grandmother, for Cliff, it means:

The word ruination (especially) signifies this immediately; it contains both the word ruin, and nation. A landscape in ruination means one in which the imposed nation is overcome by the naturalness of ruin.

(Michelle Cliff, 1996:40)

4.6.1 Clare Savage Inside and Outside Birthed and Buried Jamaica

Through the character of Clare, Cliff becomes a genuine revisionist for her hi/stories par- excellence. A sinking history, deserves to be written in inks and bloods and finds its brave resistance, records, heroism and people melting under seas, rocks and shells , It becomes neither a memory for glowing reverence , nor a record for the land's epic bravery, but a real heart of dismembering, speechlessness and denying the pure mode of inspiration. Nixon states: “ Cliff shows her readers how the revision of history through writing can create revolution, which I see as the process of (re)visioning, (re)writing, and (re)defining histories and *herstories* that can be seen as resisting the long-lasting effects of colonialism and slavery-which continue to haunt the Caribbean” (Nixon Angelique 2009) .

Through inserting a list of characters, whose light amalgamates to send readers a precious message and valuable lesson of wisdom., it reveals how to be conscious to the present for a brightening future. Cliff makes everyone understands how to announce a power from the seat of wretchedness. She carefully espouses a doctrine of renouncing trust in the past's enemies who endanger the nation by their sustained fire. Trust, thus, is a fallacious dream and a fatal spirit which can conquer not only the land, but the mind with tolerable degrees of approval. Resistance can be infused in different forms in the novel, while others select silence and distancing as an appropriate way of combatting. Resistance in its real form can be seen in the character of Clare Savage, the heroine whose experience of life is disturbed by the sense of forced beliefs and eternal unchanging gaze. Clare whose every cell in her body pleads for separation from “the white dress”, never shakes hands with the “spirit's murderer”. Her feeling of challenge aggravates to create a space for herself and for not leaving the next generation to be slaughtered under violated acts and names.

Clare Savage, belongs to the Savage family who regards themselves as a high class from the other Jamaicans. This feeling was born with her father Boy Savage. It is because of being from an English family. Boy's father owned a sugar plantation in Jamaica. However, Boy himself was not very rich. This feeling continues to aggravate and grow inside the whole family:

The Savages were possessed of an arrogance which seem to grow in relation to their losses – no longer threatening, when they became poor, their arrogance became to some, pathetic – like a man panhandling in an evening suit.

(Michelle Cliff, 1996: 29)

Clare cannot be given a single feature or be described with one specific notion. Cliff as woman writer describes her with plurality of definitions and identifications: “A light-skinned woman, daughter of landowners, native-born, slaves, emigrés, Carib, Ashanti, English” (Michelle Cliff, 5). Clare is a character who suffers ambiguity, misunderstanding, ambivalence, in-betweenness, rupture and a great scatter between whiteness and blackness: she “lives an ambiguity that is extraordinarily neurotic” (Fanon, 1967). Cliff through Clare enables her readers to understand the different sides of “historical disorder”. She continuously use this disorder as a path to reconstruct positive images of prominent Jamaican character. Clare who represents a confused sense and chaos at the level of her personal, sexual, and ethnic identity, finds her memory fragmented, her body, spirit and mind torn into pieces; “There are many bits and pieces to her, for she is composed of fragments” (Michelle Cliff, 87). Fragmentation is not only the feature of Clare Savage, but the destiny of everything in the novel as there is: “a rupture in history, a rupture in the quality of being...a physical rupture, a rupture of geography” (Brand Dionne, 2001).

Clare falls victim for extreme emotions of displacement, dislocation, migration, and the burden of hybridity, “You know her also as the girl left behind [by her mother] in the Brooklyn apartment...She moves. Emigrated, lone travel” (Cliff, 91). After the death of her mother, she feels loneliness and motherless in their real sense. The only solution she hides for resolving her complicated tensions, is to convince her conscience to return to her homeland. The fate of eternal strange is uncertain as it is a mere a

postulation. And truly, from her grandmother's land, she declares the transparent sense of revolution. Jamaica should not suffer or be drained of its people to make Britain stand permanently. Clare's central and innate conflicts aggravate since she has not reached a coherent sense for her completely disturbed identity as she is caught in the tides of passing to whiteness and remaining as she is. As a pivotal character who carries several political and cultural influences from Africa, USA and Europe, she symbolizes a kind reconciliation of different confines and notions. Clare herself is the result of different encounters on the Caribbean land, but she is also the result of colonial powers who were the main reason of the African diaspora. Cliff in the novel describes her as Ashanti (5). She promotes, thus, revision, remembering and pure Jamaican identity of African roots.

In *No Telephone to Heaven*, most events revolve around her as Clare is not mere a simple character. But she represents the clash and the long struggle between two completely different worlds, in terms of culture, traditions, myth and even ways of being. Clare implements every issue born behind this clash from ambiguity, ambivalence and fragmentation. She is largely revealed in a historical and social context and clarifies how this clash leads to a character at the margin, to a binary opposition of the Self/the Other, white/black, power/victimization, superior/inferior.

Clare in the novel represents then every small detail from Cliff herself: her African matrilineal heritage, her white father, lightness, her journey between Jamaica, America and England. She is also an engraved design which draws Cliff's personal and sexual life and inclination. Like the writer Cliff, Clare goes to the university of London to study Renaissance history: Cliff "identify herself through her female line" (Cliff, 1996: 185). The novel focuses on Clare Savage checking a real home and identity in different parts in the world, and the severe hierarchy she meets wherever she goes. Clare who thought of USA and England as her mother countries, seems to be widely tied to her home which is an asylum for mankind, a sign of glory and artistic landscape, through which flora, fauna and cereus plants are weeping voices, which replace the Jamaicans on earth and nature. Cliff explains:

“I have educated myself since my return. Spoken with the old people...leafed through the archives downtown...spent time at the university library...one thing leads to another. I have studied the conch knife excavated at the Arawak site in White Marl...the shards of hand-thrown pots...the petroglyphs hidden in the bush...listened to the stories about Nanny and taken them to heart. I have seen the flock of white birds fly out at sunset from Nanny town...duppies, the old people say.”

(Michelle Cliff, 1996:193)

Clare’s life in the novel adheres to a horrifying triangular journey, “Though essentially tragic, for her life has been so, I see it, and envisioned it, as an ending that completes the circle, or rather triangle, of the character’s life. In her death she has complete identification with her homeland; soon enough she will be indistinguishable from the ground” (Michelle Cliff, 1990). She in *No Telephone to Heaven* addresses a story of power, strength and courage that are hidden in every piece of her broken and scattered body and memory. It is a story of “standing up” and “falling down”, a “knowledge of history, The past, has bleached out from her mind, just as the rapes of her grandmothers are bleached out from her skin, and this bleached skin is the source of her privilege and her power too, so she thinks, for she is a colonized child” (Ibid: 264-265).

At the age of fourteen, Clare accompanied her whole family to USA. Her father Boy Savage tried to escape the racist oppression imposed on light middle class in Jamaica. She in her twenty alters her destination to England as a graduate student and spends her time traveling around Europe after leaving her graduate program. There “Clare Savage began her life-alone. Choosing London with the logic of a creole. This was the mother-country. The country by whose grace her people existed in the first place. Her place could be here. America behind her, way station. This was natural” (Michelle Cliff, 109). Clare spends very severe and harsh life surrounded by colour hierarchies and racial politics and high percentage of prejudices. For this reason, “Clare mostly keeps her feelings about possessing a mixed identity and belonging to a mixed society to herself”(Gifford, 2003). Clare becomes deeply annoyed by an anti-immigration march: “Chants. Shouts...KAFFIRS! NIGGERS! WOGS! PAKIS! GET OUT! A banner- white bedsheet [sic] with black paint –went past. KEEP BRITAIN

WHITE!” (Michelle Cliff,137). Whiteness, thus, is Eurocentric psychological manipulation to foster the “perpetuation of traumatic legacies”(Laurie Vickroy, 2002).

In her twenty, Clare comes to a simple visit to Jamaica on holiday from the graduate school of London. During her early thirties, she returned definitely to Jamaica working on her mother Kitty’s advice, who insists on her daughter to be highly linked to her origins and people: "Your responsibilities lie beyond me, beyond yourself. There is a space between who you are and who you will become. Fill it" (Cliff,103). This heroic return which accompanied her death, represents a bad ending to the novel. Clare returns to her grandmother’s land, her home and enjoys a revolutionary guerilla group.

Though Africa was never a station in her long journey, it was the throbbing heart in her body and mind. African roots seem to be in Jamaica where she thinks her lightness is absorbed. Thus, she returned with complete satisfaction: her place is where healing can be accessed and it can be accessed only if possessed, Cliff says:

The thirty-six-year-old woman Clare Savage is standing in the back of a truck climbing through the Cockpit Country. Her story is a long story. How she came to be here. For she had once witnessed for Babylon. Had been ignorant of the wildness of the Maroons. There are many bits and pieces to her, for she is composed of fragments. In this journey, she hopes, is her restoration. She has traveled far. Courted escape. Stopped and started. Some of the details of her travels may pass through her mind

(Michelle Cliff, 1996: 87)

Being a person of honor and honesty who serves her life for her home and country through joining the revolutionary group. Clare assumes also the responsibility by being a teacher of history making her own conduct research on the Jamaican past . She connects between her own experience and what she has acquired from every interrogation she made and learned from in diaspora. She becomes fully aware how her own people were/ are mistreated abroad in USA and Europe just because of their blackness. She notices how bigotry was wielded cruelly and capriciously. She grasps also how blackness becomes synonymous to a parasite threatening the referential side of Jamaica. She later understands how these conditions lead to a space of emptiness,

vacuum, inferiority, shame to occupy the position of the Other. Therefore, a total marginality is a certain destiny as Thompson shows it in the following::

“[P]roducing images of the Other that reassure Western readers not only of their superiority over the rest of the world, but also of their moral right to that sense of superiority...travel writing remains a genre thoroughly enmeshed in, and contributive to, the neo-colonial networks of power and inequality by which the West maintains its current global dominance”

(Thompson Carl , 2014: 155)

Boy Savage insists on his daughter to forget her black origins and pass to whiteness to leave peacefully in USA when he says: ““Girl, do you want to labor forever as an outsider?”” (Cliff, 1996: 102) . Clare who was taught by her father about the privilege of passing to whiteness, declares her complete satisfaction in her colour of in-betweenness. She claims the blood of her African ancestors, confesses the veins of her matrilineal heritage without feeling thwarts or fear.

Africa and blackness loom in the novel and they were turned into two sites of resistance and revolution. They become a space of power and agency instead of the killing sense of humiliation born from the Western myth-making . Clare feelings towards the tragic drama invoked by racist colonial powers and what follows it from mourning, melancholia and traumatic memory, were interpreted “excellently” as a neo-colonial resistance and the possibility of ensuring that one’s loudly voice, can be heard “clearly” one day. In this sense Glissant unveils the duty of writers toward their history which is always expecting its people to revive it. He confesses:

The past, to which we were subjected, which has not yet emerged as history for us, is, however, obsessively present. The duty of the writer is to explore this obsession, to show its relevance in a continuous fashion to the immediate present.

(Glissant Édouard ,1989: 63-64)

Cliff through this novel entitled as *No Telephone to Heaven* proves how the rope of colonialism is so long and how its extension is related to acts of the “not –known”.

She does not show only how Jamaica was slaughtered by colonial powers during long years by the seeds of ignorance, disremembering, amnesia and vexed history. She incorporates lots of ways of resistance through Clare's departure and return, and through the negation of the idea of V.S. Naipaul's *A Mimic Man* (1967). She proves recovery, relief and the possibility of calling land.

In the neo-colonial stage, Jamaica is depicted torn into pieces and sold to white tourists against its people's will. The narratives of departure/return offer not only the traumatic history, but it promotes the construction of identity under different paradigms. *No Telephone to Heaven*, therefore, proves what Stuart Hall (1999) considers; "we should think, instead, of identity as a "production", which is never complete, always in process, and always constituted within, not outside, representation". Consequently, Clare lights the savagery which was born and coincided with her name, heals her endemic of "who she is" and engraves the beauty of home and landscape by reviving "black heritage and the historical and political realities that had not been part of Clare's experience in *Abeng*" (Gifford William, 2003).

4.6.2 Boy Savage and the Psychology of Whiteness

If I want to describe this man, he is not different from his dead mother; Mrs Caroline. "He had inherited his mother's beauty - black, almost blue, hair. Curly hair. And green-green eyes. He had a large, distinguished nose, the mark of the iceman (7)". He descended from slave masters" (Gifford, 2003). Boy's father, Judge Savage is famous of his inhumanity and criminality to the slaves. Judge instead of liberating his slaves, he burnt them. Boy absorbs paternal patriarchy and he is strongly considering himself from the white colonial civilized world. The feeling for Boys to live far from Jamaica grows deeply inside him with the sense of superiority and his greater desires to escape the river of blackness because "the white man is ... also the master, real or imaginary"(Fanon,1967). It becomes a sacred dream to be inside a "white country" because blackness haunts him everywhere. "Boy stands for colonial and patriarchal authority" (Penier Izabella, 2014). Jamaica for him is a spot of fear, confusion, a place

of “bad debts and racetrack losses, misfortunes” and his greater attempts to live out “bad blood” (Cliff, 54) of his Afro-Caribbean wife.

Boy thinks that his travel to USA will make him synonymous to American people. It will rise his Englishness and help him get rid from the traces of blackness that he believes stemming its origins from Africa; “he unabashedly preaches the ideology of “white supremacy” Penier Izabella (2014). However, he was astonished from his arrival by the motel keeper comment; “Niggers!..if you’re niggers you ain’t welcome. It ain’t legal (Cliff, 55). Whiteness is the symbol of dominance and unspoken superiority that wrench and deform the colonized’s psyche and order. However, race is the marker and what distinguished people: “A race is a group of human beings socially defined on the basis of physical characteristics” Cornell and Hartmann (1998). However, Pickering believes that race :

refers to people who are non-white, and denotes cultural ‘difference’. ‘Race’ is used as a way of designating certain categories within our culture, and it does this from an invisible, undesignated position. This is the position of whiteness. As a normative position, whiteness is taken to be a natural fact, existing beyond the bounds of consideration.

(Pickering Michael, 2004: 91)

Boy spends all his life with the complex of whiteness though being light ; “The effects of white colonialism are not just on the outer material shell of the colonised but also on their insides through the psychological damage caused by this inescapable whiteness” (Stephen Spenser, 2006).Thus, white people;

have power and believe they think, feel and act alike and for all people; white people, unable to see their particularity, cannot take into account other people’s; ...white people set standards of humanity by which they are bound to succeed and others bound to fail...

(Dyer Richard ,1997:9-10)

Whiteness also becomes another parameter which leads to the appearance of what is called “black identity”:

The fact is 'black' has never just been there either. It has always been an unstable identity, psychically, culturally, and politically. It, too, is a narrative, a story, a history. Something constructed, told, spoken, not simply found ... black is an identity which had to be learned and could only be learned in a certain moment.

(Hall Stuart, 1996: 116)

Boy insists on his daughter “Clare” the necessity of passing to whiteness: “You are an American now. You need to realize what that means” (Cliff, 102). He in his insistence on whiteness, is highly aware about what whiteness means in comparison to blackness and what benefits and privileges it may carry for the white wo/man. Whiteness is related to the high psyche and comfort because of the white supremacy. Therefore, the black is usually evaluated through his colour and not his essence. Loomba confirms:

For the white man(and woman) the black man is marked by his colour... For the white subject, the black other is everything that lies outside the self. For the black subject, however, the white other serves to define everything that is desirable , every thing that the self desires. This desire is embedded within a power structure...Therefore, blackness confirms the white self, but whiteness empties the black subject

(Ania Loomba, 2005:123-124)

In this respect, I do not agree with Isabela Penier (2014) who says: “Clare Savage and Jamaica’s Black heroic foremothers is partially thwarted by the complex legacy of colonialism and national identity formation in the Caribbean”. However, this kind of complex inherited by imperial malign ideologies touches even Boy Savage who has an inclination to lightness and a colonial family. Bhabha’s writings insists that “neither the colonizer nor the colonized is independent of the other” (1994). Boy himself was transformed from a colonized to a colonizer by excellence through applying by heart the brutal racist ideologies that he learnt from a malign colonizer; “The father, Boy Savage, takes over, rejects his wife’s and daughter’s difference, and imposes upon them the racist myths produced by colonial powers through Jamaican cultural amputation. He embodies a patriarchal/colonial social system of control in which women are objectified and rejected if they are too “dark,” and pedestalized if their skin is light” (Sophie Croisy, 2008).

4.6.3 Kitty and the Belief of Africa is not Black

Kitty does not represent only the opposite side of her husband Boy in his escaping the smell of Jamaica, but she accepts Jamaican-ness with complete love. She is the heart of nationalism, patriotic feeling and the symbol of one side in the clash between cultures. Jamaica is not a mere geographical place for Kitty, but it is a "point of reference-the place which explained the world to her" (Cliff, 66). She comes to the Caribbean lands through African diaspora. Africans come as slaves to work compulsory in labours. The transported ships from Africa to the Caribbean held unknowable numbers of slaves who transport with them stories and narratives of "blackening", dislocation, displacement, wounds and death.

Kitty is black skinned mother, the daughter of black peasant woman who loves her people and their modest life. She is highly influenced by the landscape of Jamaica. She has no complex of her blackness, "Kitty epitomizes all the paradoxes inherent in the African Caribbean motherhood. Though she loves the Jamaican black peasant culture" (Penier Izabella, 2014). Through Kitty blackness, she reconciles between letting her daughter "Clare" to pass to whiteness and being the source of knowledge about the Jamaican's past and history; "Clare is made aware of Jamaica's traumatic past and thus steps into history through the voice of her mother and other women around her"(Sophie Croisy, 2008). Clare through her mother Kitty discovers lots of "white" facets in the black Africans.

Kitty was forced to marry her husband Boy who is highly obsessed with the bourgeois ways of living. However, she meets lots of obstacles in USA because of her colour's skin. Kitty is completely silenced and forced to migrate to USA where blackness is synonymous to evil, hatred, marginality. She fights for making life easier; "Kitty, though silenced by her husband, will throw fits of anger during which the voice of the past, which she strives to subdue in order to make life easier for her "light" daughter" (Ibid:147). So, the fact of "marr[ying] that man in the first place" (Cliff, 147), is a project that is totally wrapped in thwarts as she is the wife of a man who is deeply thwarted by his wife's blackness and African heritage. Kitty who was forced to move to USA met a thorny wall of endless racism, that situates her between

victimization and powerlessness . However, she opens many avenues of reading the Afro-Jamaican memory and multiple ways of understanding the past's dramas and the different historical traumas through reconstructing her self via difference.

4.7 Claiming Wholeness She Had Always Been Denied

With Cliff's profound insight, poetic language and word's authority, she sows lot of seeds to revive the deep seated sense of political awakening. In front of very complicated issues of colonialism, race , colour and myth. The woman writer inserts all kinds and risks of the "ism" existing clearly in the ghost's Eurocentrism, its egoism, its racism and dogmatism. Through a brilliant and light skinned protagonist, she explores the deep human tragedies that surround people and shape the main barrier for one's search for authenticating place and self. Therefore, Clare's discovery of different points of the world is a great part of her own discovery. Cliff through the permanent struggle of her characters transmits overarching themes to reach one's wholeness and unity though the acute dividedness between colonized/colonizer, black/white and man /woman. She exhibits how this wholeness requires one's courage, challenge and appropriate decisions. These former are some of the treated themes by Michelle Cliff in her piece of literature.

4.7.1 Non Western Figures of Identity, History and Home

Cliff gives birth to an inspiring writing born from the crippling milieu of "distancing and isolation". She inserts full reading of "complete relief and recovery" through imperial refusal, unmasking negation and the originary dark. By being empowered with challenge , colourful styles, mixture of English and Patois dialect, lyrics and beautiful tones, she kills the idea that one's privilege is truly eroded by disguised colonial discourses . A call to different elements and readings, frees her wish to reflect the real sense of art , to reveal the traumatic history born behind cutting throats under the violated acts and inexplicable brutality. Cliff unveils this history which is born from the heart of sycophancy, cowardice, and unmeaning names of civilization . She involves certain figures which transform what is seen as a Eurocentric logic to

rhetoric national consciousness. Cliff was born, therefore, during this period of greatly awful tyranny.

Clare in Cliff's novel *Abeng* was totally confused by who she is. Is she from the side of her Jamaican mother or from the side of her "Savage" father. She comes from which part in the world, from the black colonized world or from the white colonial world. So, in-between all these binaries, she finds herself shrouded strongly in contradiction, misunderstanding, between ignoring lot of important sides and pieces of her history. By trying to check its essence between injustice, silence and her father's "cannibalism" who devours every member in his family. Clare moves from question to question, from interrogation to interrogation in a world full of "colour hierarchies" and "racial politics". She starts to discover her past, defines her history and gives herself an identity in an ambivalent post-colonial society for a colonized female. Clare appears as an adult in *No Telephone to Heaven* and not as a child. If Clare fights hard in *Abeng* for self - definition and revising her oral history, she fights back in *No Telephone to Heaven* , not by questioning, but by doing and joining a guerilla group. Her attempts to fight from her heart and mind for her culture, history, her soil, land , her present and future as Jamaica is an appropriate cure and healing; "She in who the spirits come quick and hard. Hunting mother. She who forages. Who knows the ground" (Michelle Cliff,163).

The hot sense of fighting starts to grow in her heart after two journeys in two white colonial worlds; America and England. After these trips, Clare discovers that Jamaica is the blood which circulates in every part in her body. Being the fetus who inherits yearning to the mother, longing for the veins of the homeland and the heavy cultural heritage born from the womb of her mother Kitty and, therefore, both of them become the sites which "respond to place"(Smith Jennifer,2009). Clare is "the other" and "the outsider" wherever she goes, either in America or England. Colour hierarchies are what give a person a value and a sense of belonging. Therefore, homeland is the space where oxygen can be breathed easily, where wounds can be healed, suffering can be dissipated and happiness can be recovered through the smell of flora, fauna, reggae music and the bushes of Jamaica. Clare and Cliff are both holding the same pain and the same question

and they work altogether in this novel to dissipate ambiguities and interrogations such as: “How do we capture the history that remains only to be imagined? That which has gone to bush, lies under the sea, is buried in the vacant lots of big cities” Cliff (1994).

The Savage family chooses a new destination to New York when their daughter Clare was in her fourteen during the post-independence period. This move comes under hoping for a better life that reflects the high level of progress, prosperity and the deeper sense of equality between human beings. Clare’s new journey to America is an attempt to find a safe space and declare an authentic identity, especially that she “acknowledges that African and European blood can flow in her veins simultaneously she can recognize and accept her pluralistic vantage point” (Gifford William, 2003). For Boy, the trip towards New York simply means a new beginning and recovery from every racism that haunts a light skinned man in Jamaica. He starts quickly to check an employment to feed his family and finds friends so that he can stop and break every relation and all ties to Jamaica.

In the United States, Clare feels that the only agent that characterizes people, is colour and not content. Therefore, colour distinction makes her inappropriate, lonely, outsider, without name, longing to belonging and the worst, missing the sense of home by being homeless in every spot and corner in a very “developed country” where civil rights should shine in every citizen’s heart .

In USA, Clare becomes also motherless missing a maternal voice and heart that dissipate her loneliness as when Kitty returned to Jamaica, she died suddenly. Therefore, America becomes the space where Clare feels the hurt of pains and tragic drama, isolated, tasting the sense of loneliness ; “[n]ot feeling anything, except a vague dread that she belongs nowhere” (Michelle Cliff, 91). America becomes the site and the angle that reflects “the peculiar loneliness of the white Jamaican”(Robinson-Walcott 2003). Though the connection to her West Indian veins was interrupted and strained by the death of her mother, ties to roots is something higher related to the soul and the spirit though being very far. Her father declares after the death of her mother; “I suppose you have more feeling for niggers than for your own mother”. She replies; “My mother was a nigger’ And so am I’, she added softly” (Michelle Cliff, 104).

Clare changes her destination to another European country: England. It is for gaining a high chance in education and for more quest for identity as America becomes the evil of silence that haunts her in her awakening. England becomes another choice and option where she may and can feel home and locate herself in her “mother country” because Clare was taught in *Abeng* that:

England was their mother country. Everyone there was white, her teachers told her. Jamaica was the ‘prizest’ possession of the Crown, she had read in her history book. And she had been told that there was a special bond between this still-wild island and that perfect place across the sea.

(Michelle Cliff, 1995:36)

Therefore, Clare goes to the place of her father’s roots and origins, and “choos[es] London with the logic of a creole” (Michelle Cliff, 109). England, therefore, is a metaphorical figure for being motherless, exhibiting more yearning to find a real mother. Great relationship between home and mother is reflected, thus, and a wide interconnection is shown between both of them; “This was the mother-country. The country by whose grace her people existed in the first place. Her place could be here. America behind her, way-station. This was natural” (Michelle Cliff, 109). Smith Jennifer J. observes that “land and women can potentially protect each other” (2009). However, Clare soon discovered that she “reinvent a new Other” (Sethuraman 1997). England which was supposed to be the world where equality, higher values and no colour hierarchies are supposed to be implemented. Another colour distinction took place under the sign “KEEP BRITAIN WHITE!” (Michelle Cliff, 137), “Clare is unable to shake her longing for mother, so she invests in - her only sign[s] of blackness (Ibid, 116). Wherever she goes people are classified and distinguished “on the basis of their difference from the Europeans, as degenerate or evolving types, filling the gaps between human and animal world” (Boehmer, 1995). Sadness becomes her destiny in “the mother country”, even when her friend Liz tries to sympathize her after hearing undesirable insults from racist members belonging to the National Front. She answers unhappily by saying:

I mean, to me it felt ... dangerous. ..Oh ... I'm sorry. But you needn't take it personally, you know. .. Why do you say that? "You mean I'm presentable. That I'm somehow lower down the tree, higher up the scale, whatever." Clare was having hard time keeping the bitterness from her voice. [---]. "Some of my ancestors were Caribs...cannibals."

(Michelle Cliff, 1996:139)

In England, Clare finds herself deeply dislocated and feels completely displaced. The country that she considers as a spot of belonging and declaring home, the place that she selects from her heart as the 'mother country', neglects and abandons her between the walls of the "inappropriate other"(Trinh T. Minh-ha , 1991). Even her lightness is not sufficient to be ranked in the column of whiteness. Therefore, the white, according to Frantz Fanon(1967) "is too quick to name the Other, to personalize its presence in the language of colonial racism - the real Other for the white man is and will continue to be the black man". Clare remains the ultimate example of "the complete/whole Other" for the white's evilness and selfishness wherever she goes. Bell Hook (1992) confirms that "cultural, ethnic, and racial difference will be continually commodified and offered up as new dishes to enhance the white palate-that the Other will be eaten, consumed, and forgotten".

Clare becomes culturally displaced and split between her divided family, between her father and mother, fragmented between how many worlds , between blackness and whiteness. Even in her life as activist, she checks to define what is a safe place, authentic identity, home and belonging. As a student, she finds herself synonymous to the Other. It is because of her dialect, the Patois, which separated her from the elites in the British high school, where she finds different moral values of her Jamaican home. Gikandi Simon finds Clare as "a schizophrenic and divided subject" (1992).

The split appears even at the level of her name "Clare Savage". While Clare is related to superiority and a kind of privilege connected to whiteness, Savage is highly connected to wildness and therefore blackness (Izabella Penier, 2014). She does lots of attempts to dissipate the feeling of the Other and pain by choosing Bobby as a boyfriend, a discharged black boy from the military and harshly traumatized by the Vietnam War. Clare finds him as a refuge from the cloudy circumstances that surround her in every

white world. The sense of motherhood that haunts her from the loss of her mother, was literally interpreted into a heterosexual love affair with this boy, that leads to her pregnancy with a child. But miscarriage leads to an endless and deadly child and, therefore to a “complete relief”. It is because “the logic of the novel points out, Clare would not join the guerillas if she were a mother” (Ibid, 174). Bobby becomes the wide chest for Clare and through him she can alleviate her pains. She tells him:

“I feel like a shadow...like a ghost...like I could float through my days without ever touching...anyone. I truly cannot remember when I did not feel this way. Locked off”

(Michelle Cliff, 1996: 154).

After a long absence for Clare abroad, the deeper sense of home and belonging, is still be missed and lost between the vagaries of a lost history and past. Clare’s pains and wounds aggravate with a greater position on the margin, wider frame of complex thwarts and eternal position of the Other, “For Fanon psychic trauma results when the colonized subject realizes that he can never attain the whiteness he has been taught to desire” (Loomba, 2005). Clare through her long quest for a sense of belonging, feels alienated, tasting the crippling sense of isolation. Her fate stems from loneliness, motherless and the hostilities of the so-called civilized, resisting the everlasting ghost who disenfranchises citizens the sacred feeling of dignity and real existence. It is through invisible madness, instilling racial inferiority and the necessity for passing to whiteness. Resistance, thus, comes under active discourses of “paralyzing” patriarchal knowledge and deep refusal to the title of aboriginal woman. The mixed race subject is obliged, therefore, to inhabit a space and a site of deep ambivalence, oppression and uncertainty between powerlessness and victimization. In this respect, Homi Bhabha says:

It is not the Colonialist Self or the Colonized Other, but the disturbing distance in between that constitutes the figure of colonial otherness-the White man’s artifice inscribed on the Black man’s body

(Homi Bhabha, 1994:117)

Colour hierarchies remain the main agent and trait to treat people. Blackness becomes synonymous to evil in every side. Therefore, Clare’s new destination for real longing and belonging was towards Jamaica, her mother Kitty’s womb and veins.

Clare's understanding of who she is, sparks her consciousness and desire to resist, challenges and pushes her to struggle to find a way toward "wholeness" to balance the diverse and torn sides of her identity. A new desire starts to grow toward locating herself culturally inside the so-called home in Jamaica though being unlike her mother, missing the high connection to the Jamaican rich heritage. Therefore, she returns believing that being a student in a colonial country has no meaning in front of bloody and tragic master's past and buried history. Therefore, she is transformed to be "like a tempest in a teapot...ready to explode" (Michelle Cliff, 120).

As a woman, a feminist negotiating her authenticity of the self, Clare returns Jamaica to "make something of [her] self, and someday help [her] people" (Ibid,103). Filled with energy, power, holding new and crucial decisions about what she will implement to convince her conscience and strengthen her new destination. Clare's return is a full site of crossing tensions and revolution that springs from disobedience and refusal. She claims, thus, her complete enjoinment to the guerrilla's group; "I returned to this island to mend ...to bury...my mother.... I returned to this island because there was nowhere else..." (Ibid, 192). She returns with a precious belief of constructing an identity out of "marginality and elsewhere" inside her matrilineal history and own culture as "She is the woman who has reclaimed her grandmother's land. She is white. Black. Female. Lover. Beloved. Daughter. Traveler. Friend. Scholar. Terrorist. Farmer" (Ibid,91).

Izabella Penier (2014) notes: "In my opinion, Michelle Cliff is a writer that honors the anachronistic tradition of essentialism that is based on the notion that cultures and identities have certain innate qualities immutable irrespective of time and place". Clare, by being filled with patriotic feelings and national desires to gather her fragmented parts and torn –halves spirit as agency and a site of power. By joining this guerrilla group and returning to the smell of the land of her mother in an attempt to take it back, she reconciles the binary opposition of trauma/ healing and fragmentation/unity. Therefore, Cliff's novel according to Izabella Penier (2014) "offers an ideological and political, rather than textual analysis of the construction of national identification of Cliff's female protagonists and it investigates Cliff's difficulties with using the concept of matrilinearity as an identificatory tool for postcolonial Jamaican subjects" (Ibid,165).

The guerrillas group thinks that their history has been violated by colonial imperial powers. It is under the evil of a British- American film whose aim is to distort realities and interrupt the process of a genuine histories to arise. Therefore, under these conditions, the referential side cannot be well understood so that history will be meaningless with no inspiring sense of resistance. The film, whose political view is dangerous as well as the colonial practices and ideologies themselves, blurs the sight and prohibits the past's odor to be smelt. Yet, they believe that it is not in their number, but in their unity that theirs strength lies to reach similar goals in front of this inevitable evil:

These people - men and women - were dressed in similar clothes, which became them as uniforms, signifying some agreement, some purpose - that they were in something together - in these clothes, at least, they seemed to blend together. This likeness was something they needed, which could be important, even vital, to them-for the shades of their skin, places traveled to and from, events experienced, things understood, food taken into their bodies

(Michelle Cliff, 1996:4)

Besides, it is Harry/Harriet, a trans-sexual who is man biologically, who prefers to be a woman, who guides Clare to learn about her Jamaican history whose traces are still engraved on every corner in Jamaica. People in this country are lost in a master's colonial history and past and if they heard about the word of Maroon from their grandmothers and grandfathers, the worst was/ is they "did not know of the wars [Maroons] fought" (Cliff, 1995). In "Journey into Speech – A Writer Between Two Worlds: an Interview with Michelle Cliff" (1994), Cliff declares to Adisa Palmer : "It seems to me that if one does not know that one's people have resisted, then it makes resistance difficult" (280). Therefore, Harry helps Clare to make grow a desire of resistance and a great site of challenge inside herself. Thus, she joins the little guerrilla-group with Harry and implements the idea that "history is a story about power, a story about those who won"(Trouillot Rolph, 1995). So, she reclaims a new non-disturbed identity through the sense of struggle:

"But we are of the past here...We expect people to live on cornmeal and dried fish, which was the diet of the slaves. We name hotels Plantation Inn and Sans Souci...A peculiar past. For we have taken the master's past as our own. That is the danger"

(Michelle Cliff, 1996:127)

Another good will done by Clare, is giving her inherited farm from her grandmother Miss Mattie' to the guerrilla. This group were "remembered from the grandmothers and grandfathers who had swung their blades once in the canefields" (Michelle Cliff, 10). A simple act refers to the extent of the revolutionary act Clare does. Clare's rebellion shows the feminist image of struggle and figures her political activism through the sabotage of an American film and the set of its movie in Jamaica. The film is supposed to figure the Jamaican rebellion with refined views and images, but it figures reality with commodification of black people, romanticizing the master's colonial past and distorting realities (Moynagh Maureen , 1999). Cliff explains:

Two figures stood out in the costumed group. One, a woman, the actress called in whenever someone was needed to play a Black heroine, whether Sojourner Truth or Bessie Smith, this woman wore a pair of leather breeches and a silk shirt – designer's notion of the clothes that Nanny wore. Dear Nanny, the Coromantee warrior, leader of the Windward Maroons, whom one book described as an old woman naked except for a necklace made from the teeth of whitemen. [---]. But such detail was out of the question, given these people even knew the truth. Or cared. Facing the elegant actress was a strapping man, former heavyweight or running back, dressed as Cudjoe, tiny humpbacked soul.

(Michelle Cliff,1996: 206.)

This film is the sharpest weapon and a malign tool for racial imperialist plan and politics. The aim behind it, is to fabricate realities by giving birth to a forged history that depicts the Jamaican as historyless subalterns. It focuses on a love affair between Nanny and Cudjoe: a historical Maroon-leader. Nanny is the symbol of the earth and the emblem of Maroon resistance and the recorder of oral histories. This slave woman whose historical challenge is recorded on a tableau, "kept alive on tongues, through speech and in song," (Cliff, 1995) , she is "magnanimous warrior . . . hunting mother.. mother who brews the most beautiful tea" (Cliff, 1996). Nanny is recorded on every

drop of blood falls on the Jamaican land and her image is supposed to be distorted in this film. However, something unexpected explodes: bullets and shotguns ring out, the guerrillas fall in front of to betrayal act of a traitor in the group and the last scene of the novel depicts the guerrillas killed and Clare who spends her life checking the real sense of home and the genuine meaning of selfhood dying. According to Cliff, she is “burned into the landscape” (1991). Therefore “like C.L.R. James, Cliff seems to view historiography as a profoundly revolutionary project, requiring social upheaval and massive political change, more so than decolonization or the mere cultural rejuvenation of the nation” (Rajeswari Mohan, 2011). the revolution in this way, is a real allegory which interprets a hidden meaning and symbolic figure of "revising, reappropriating, or reinterpreting history as a concept" to recognize" those acts of resistance, those unrealised intentions and those re-orderings of consciousness that 'history' has rendered silent or invisible" (Slemon, 1998). Revolution, thus, stands as a political and national act to deconstruct submission and claim full belonging.

Another sharpest scene of the imperialist politics can be seen in the character of Harry/Harriet who is a victim to a brutal rape by a white policeman. Harriet, whose story is not distinctive, is not the only victim; his mother and his people were too. This is another allegory of the wickedness and the malignity of a colonial invasion and an imperial history. What leads readers to understand that rape is another tool for the colonial brain that conducts a total subjugation and complete sense of inferiority as the raped person start despising himself, he is the invader of himself. Harry/Harriet says:

I have been tempted in my life to think symbol-that what he did to me is but a symbol for what they did to all of us, always bearing in mind that some of us, many of us, also do it to each other. But that's not right. I only suffered what my mother suffered-no more, no less. Not symbol, not allegory, not something in a story or a dialogue by Plato. No, man, I am merely a person who felt the overgrown cock of a big whiteman pierce the asshole of a lickle Black bwai - there it is

(Michelle Cliff, 1996:30)

Cliff in *No Telephone to Heaven* refers to memory as a major component of one's identity, past and history. Harriet himself insists on the act of remembering "we are supposed to be remembering the grandmothers of our people, and - do[ing] something besides pray[ing] for the souls of our old women (Michelle Cliff,160). Memory is what makes one feel home, safe space and strengthen one's ties with his people, lineage and tradition, because the act of to "[remember] is essential for protecting identity" (Agosto Noraida ,1999). Clare's memory and remembrance is another process of resistance and struggle: "the memory of resistance as inspiration to create strategies for liberation against pervasive oppression" (Ibid,9). This memory takes place at a moment of intimacy when laying with her friend Harry/Harriet , having a bath into a river next to Miss Mattie. Memory pushes her to remember her roots, who she is, her matrilineal lineage and veins. Therefore, Cliff here reminds her readers that people who are without memory, are surely without history and , thus, without an authentic identity as she explains:

...and Clare let herself drift further. Each bend in the river came back to her. The special rocks where crayfish slept underneath. The deep places you could dive without harm. The pool named for a man who suffered from fits. The pool named for a girl made pregnant by an uncle. The dam made by a man who kept hogs. The five croton trees – dragon's blood – marking off the burial place of slaves, at the side of river, on a slight rise. Unquiet ground, that – children feared the anger of the spirits, who did not rest, who had not been sung to their new home.

(Michelle Cliff, 1996: 174)

However, for Clare the significance of *home* is not easy to taste and feel . It is very complicated to declare belonging to every geographical spot, because the sense of being at home for Clare, requires more than being there. It is rather than place and geography. Home is resistance, killed emotional exile, remembering, memory, Afro-Caribbean traditions and political activism. It is a high consciousness of one' self, engraved origins on the landscape, feminist awareness, matrilineal heritage, rebellious acts. It is the smell of flora, fauna, the bushes of Jamaica and the most important issue: is healing from wounds, from the deep scared hurts and racial fluidity. Healing can no longer be reached by Clare, only after she breaks the white mythology, re-builds and

re-locates her cultural home and gives a name and a definition to herself as a feminist Jamaican woman. Moynagh Maureen (1999) notes that “one might be tempted to conclude that in returning to Jamaica in the end and joining the band of revolutionaries, she finds her identity and place within the nation”. Clare breaks the sense of exile and alienation that she endured abroad. She aims to repair neocolonial quo status and efforts in Jamaica. Schwartz explains that Clare “identifying herself with an imagined community of ancestral and living victims of colonialism, Clare has achieved significant reconciliation of the fragments of which she is composed” (1996). Clare’s quest, therefore, for wholeness and identity reaches its top in the guerrilla group.

Clare in *No Telephone to Heaven* re-builds selfhood through her torn-halves parts and fragmented self. Though the crippling sense of exile, racism and alienation that haunts her during her harsh journey in two colonial worlds, she continues checking the essence of identity. Moynagh Maureen (1999) identifies; “her eventual construction of a feminist and revolutionary identity necessarily vitiates her quest to find a social place in a world where white imperial patriarchal authority continues to hold sway”. The sense of home in time and space is declared through the trans-gender Harry/Harriet who is neither a man nor a woman. Through him, Clare does not return back only to her history, but her wholeness and community. Harry/Harriet teaches Clare how to overcome the white myth, strengthening the sacred sense of rebellion and declares their identities by doing lot of challenging acts that “permit them to perform the political actions they believe in” (Raiskin Judith, 1996). It is through this character that Clare breaks silence, dismantles ambiguity, finds an authentic voice, claims the self and finds an outlet from her state of speechlessness. It is through Harry/Harriet, the significance of home and revolution become synonymous, one gives meaning to the other, Moynagh Maureen (1999) mentions; “What *No Telephone to Heaven* offers is a self-conscious representation of a turn to revolutionary commitment on the terrain where the national and transnational meet”. In this sense, Clare as subject is not different from the writer Cliff herself in her struggle, in presenting the “real” redemption they crave for, in their complete consciousness and purposes :

Our purposes then must be to become our own subjects or to make ourselves subjects rather than objects-to become complete Caribbean women and men. In order to do this, one must not only confront the past but also deal with the present, a post-independence Caribbean still suffering from the residual effects of slavery and colonialism. In her work, Cliff attempts to address these issues by (re)constructing histories/herstories.

(Angelique V. Nixon, 2009 :351)

However, the death of Clare in the end of the book which comes under “a reading of the history of Maroons,”(Moynagh, 1999), seems to be synonymous to the suffering, sickness and even the death of Jamaica. Therefore, “what has been bleached out” does not seem entirely successful (Izabella Penier, 2014). The long attempt of displaying the struggle entangled with political consciousness ends with the black scene when Cliff says:

She has starved to death. She wanders the roads of the country with swollen feet. She has cancer. Her children have left her. Her powers are known no longer. They are called by other names. She is not respected

(Michelle Cliff,1996:64)

Therefore, Cliff’s responsibility as a writer and a feminist transcended the fact of “purring” her history. The act of the “making known” starts from removing any “contamination” to the fact of inventing narratives of resistance and feminist discourses of exploring hidden histories of untold stories. Cliff fuels the fire to uncover the replaced and distorted history which is full of undesirable memories through the two process of “revising” and “creating” from one side, inserting culture and the power of the landscape through representation from another side. She infuses her own past as a site of textual challenge for declaring and claiming one’s whole Caribbean-ness.

Cliff through *No Telephone to Heaven* deconstructs all male literary traditions which were man- centered. She chooses female characters to be the heroes of her narratives, creating no space to the phallogocentric ideologies and norms. Cliff, thus, creates special disorder, breaking the norms and introducing a script that highlights

women's role in de-colonizing the Jamaican past, revising their forged image through the sustained quest of the "I" and the "self". She bears the burden of reviving folklore and declaring the genuine belonging to home, decentering the harsh androcentric traditions and destabilizing the masculine's modes of rewriting history. Through the pages of this novel, Cliff includes all the racist myth of suppressing the Jamaican's retention, designing a slave without any past, history, memory, but with an individual and collective amnesia. This brutal myth was one of the major ideological strategies for not only a brutal colonizer, but a malign one where "the promised equality between colonizer and colonized...is forever postponed, where colonizer and colonized know and ultimately retain their respective places" (Lorenzo Veracini, 2010).

In addition to the traumatic past of slaves under the harsh and the acute system of slavery, The "not known" which invokes distorting all sorts of dehumanization, torture, punishment, criminality, neurotic disorder and the erasure of one's self, were disturbed by the not "make believe". However, the world's histories through time prove that one's culture is circulating in one's blood and veins. One has to remember also the existence of the art of folklore which was a point of erasure for the imperialists, Mair Lucil Mathurin (2006) explains "we must -acknowledge[-s] the ability of the folk memory to validate the authority of the printed page". Since the colonizer's aim in shaping the new Jamaican man with colonial brain and dress transcended one's imagination. The colonial project detaches the West Indian past as if it never existed on the globe. Breaking their memory, implementing racial inferiority and hierarchies, were a remarkable mechanism to deprive this slave the smell of the homeland and therefore, to be highly shrouded in the severe process of hystorylessness. Cliff's reading of her history from a feminist consciousness in breaking colonial patriarchy is a real challenge to the androcentric reading and revisionism that dominate the Caribbean discourses and an attempt from her "to put herself in the Caribbean". Smith adds that Cliff "offers feminist modes of political and social action" (Smith Jennifer, 2009).

Cliff's devotes her power, desire for change and her capacity for creating and revising the invisible sides of a history built on rocks and shells. Her main duty, is to deconstruct solid fabrications upon which a European mentality was engraved. She

sparks political consciousness through struggle, full remembering and complete potentiality. Her ideology as a revisionist was not only felt, but implemented more in Clare Savage, her Jamaican's novel heroine, who embodies a world replete with tyranny, persecution, refusal, and denial and who exemplified the post-colonial and feminist realities, discourses and agenda, and who appear again in *No Telephone to Heaven* to transmit official versions of "this new sort of history" (Cliff, 194).

4.7.2 Between the Negro Phobic Object and the White Souls

Colour in the novel remains one of the brutal bullets to push both men and women to the peripheral spaces and margins. Colour is the main logic, which renders people who are black or even light as slaves permanently wrapped in sustained low psych because "whiteness may operate as a weapon of genocide used against Native peoples in which white people demonstrate their possessive investment not simply in whiteness, but also in Nativeness" (Smith Andrea, 2010). So, those who are white have their weight because:

White supremacy has never been a thing of the past; rather, it has carried all the weight of past conventions and language behind it to silence and marginalize nonwhite voices. For hundreds of years, as Europeans raced to claim the entirety of the planet, the racial superiority of the "white race" was purposively built and "scientifically" proven

(Andre Gibbon, 2018: 739)

"What does the black man want?"; a simple question asked by Frantz Fanon was answered simply by "he wants to be a white man" (1967). Whiteness, which is an impossible desire under the reality of blackness of the skin and a highly racist community, is a tool of ambivalence, psych pathology, Negrophobia, neurotic disorder and a "logic of genocide". Therefore, checking a safe space and emancipatory position from "colour hierarchies" in a highly acute and harsh patriarchal colonial system led to struggling tensions between the persistence of this wish unconsciously and the need to repress it. It leads to the emergence of "a phobic subject who arouses a sense of subjective insecurity within me, that is, it incurs feelings of fear or dread" (Ibid, 123).

Whiteness/blackness can lead to mental chaos and endless neuroses which become by the end a site of struggle, quest for freedom and a challenging resistance for many women in the novel. These “marginal women” who themselves create a “state of disorder” for the created system of “enslaving the self”, “normalcy” and “obedience”; “One pillar of white supremacy is the logic of slavery. This logic renders black people as inherently enslaveable- as nothing more than property. That is, in this logic of white supremacy, blackness becomes equated with slaveability” (Smith Andrea, 2010). White supremacy or what Mills Charles (1997) calls “epistemology of ignorance” develops a high rate of colour hierarchies which arises blackness as a parasite that wraps the colonized in any state in a complete disturbance and trouble: “This logic holds that indigenous peoples must disappear” (Smith Andrea , 2010, 68).

Both Clare and her father Boy Savage struggle abroad in USA because of misunderstood differences imposed on human beings, just because of colour. They find themselves judged by their skins and not by their content. Clare was highly surprised to meet the same conditions in England. Whiteness is the “greatest sign of humanity”, the permanent marker to live peacefully. Whiteness is what obliges Kitty and her daughter who are completely black to move from USA and return to Jamaica.

In New York, Clare finds a real black world inside whiteness. She spends all her existence there marginalized, muted, silenced, wrapped in fear as a black figure and islander from uncivilized spot and underdeveloped region on the world’s map. “White chocolate”, was the description she received in USA though her father Boy’s heritage and belonging to a white colonial family owning a plantation on the Jamaican land. Boy’s attempts and dream’s to enroll Clare at high school, were highly compensated by the focus on colour by Principal Mrs. Taylor who insists her comments on asking about Clare’s race. As Boy highly answers: “White....of course”(Cliff, 98), Principal Taylor’s reply was stormy; “no room for in-betweeness”. Words were expected to be used by her husband who is a physician. She says:

He would call you the white chocolate.....I mean, have you ever seen a child's expression when he finds a white chocolate bunny in his Easter basket? He simply doesn't understand....He thinks it strange. I do not want to be cruel, Mr. Savage, but we have no room for lies in our system. No place for in-betweens.

(Michelle Cliff, 1996:99)

The lightness of Clare, thus, or the in-betweenness of her skin never means the absence of blackness and this means that the black is an “object capable of carrying the burden of original sin” (Fanon, 1967). Lightness never makes her far from racist acts, behaviours or situates her in a spot far from the prejudices of a nation obsessed with the myth of difference. Whiteness for the whites is always seen as a sign of power, privilege and a tool for subjugating the others. Homi Bhabha (1998) clearly means it: “the critique of whiteness,... attempts to displace the normativity of the white position by seeing it as a strategy of authority rather than an authentic or essential ‘identity’”. This is not sufficient for Clare because her father Boy was reminded by the Principle of the school that his daughter can start her education one year behind her friends, and this issue is returning to the wide differences between America and Jamaica as an “underdeveloped country”, justifying her words by the fact that children outside “develop at a different rate than American children” (Cliff, 98).

Robinson-Walcott refers to the the fact that the white is lucky , privileged and can have more opportunities and choices in worlds that still believe in the equality of whiteness with superiority. Robinson claims that the: “more limited the darker one's skin color is, the whiter the skin, the more one's options are expanded” (2003). Therefore, Clare is always reminded by her father about the benefit and the advantage to pass to whiteness. “Bleaching” or otherwise she will spend all her life there alienated as an outsider because “In Europe, the black is the symbol of evil” (Fanon,1967). Therefore, he never forgets to advise her "on invisibility and its secrets. Self-effacement. Blending in. The uses of camouflage" (Cliff,100). Boy insists to “attain whiteness or at least those qualities of the colonizer which made him superior” (Cliff, 1985). However, Robinson-Walcott (2003) thinks that Clare has to make an end to “the trauma of a light-skinned person being trained to pass for white”. Consequently, her “black”

mother Kitty and daughter Jennie return to their homeland as they are not capable to pass for whiteness easily and they are not like Boy and Clare who are “better suited to the demands of assimilation made by U.S.institutions” (Cliff, 149).

It seems that the European’s system as a strategy of annihilation of the Caribbean subject invades strongly and deeply people’s minds and bodies in the sense that whiteness becomes a marker of supremacy, synonymous to intelligence, pureness, beauty and superiority, whereas blackness becomes equivalent to everything evil, ugliness, freakishness and strangeness. This signification is in order to kill the self-worth and instill all different sorts of shame, a deep sense of inferiority and hatred in the black soul because: “ One of the best ways to instill fear in people is to terrorize them. Yet this fear is best sustained by convincing them that their bodies are ugly” (Griffin Farah, 1996). However, Frantz Fanon replies that :

Whiteness, has become a symbol of purity, of Justice, Truth, Virginity. It defines what it means to be civilized, modern and human. That is why the Negro knows nothing of the cost of freedom; when he has fought for Liberty and Justice ... these were always white liberty and white justice; that is, values secreted by his masters. Blackness represents the diametrical opposite: in the collective unconsciousness, it stands for ugliness, sin, darkness, immorality. Even the dictionary definition of white means clean and pure.

(Frantz Fanon, 2008:14)

Yet, Angelique Nixon (2009) asserts fact that colour and class are widely interconnected. Whiteness remains always a side of power and victimization when she says: “The upper-class of Jamaica are implicated here in the re-construction or perpetuation of class and racial structures in which "whiteness" is the ideal and associated with money and status-revealing how the colonizer/colonized dynamic is continuously played out these master/ servant relationships of power/powerlessness” (Ibid: 235) .

However, Farah Jasmine Griffin has another and opposing point of view which depicts the black wo/ men as courageous and challenging to “colour hierarchies”. She explains: “If white supremacist and patriarchal discourses construct black women’s

bodies as abnormal, diseased, and ugly, black women writers seek to reconstruct these bodies” (1996). But, Jennifer Thorington Springer views Cliff’s work and representation as a new way of reshaping forged and muted histories since history itself derives its context and stories from its own rooms and not from the sight of enemies. Therefore, she dismantles “androcentric reading of Caribbean history” (Thorington Springer 2007, 46).

Probably, Cliff infuses her “authentic” African, Jamaican, American voice to question different issues and the invisibility of the Jamaican women under varied oppressive colonial structures. However, with great engagement to matrilineal traditions and heritage, she voices resistance and builds her women’s bodies. Through the sustained quest of the “I” and the “self”, declaring the genuine belonging to home, decentering for the harsh androcentric traditions and destabilizing the masculine’s modes of rewriting history, Cliff and Clare relocate themselves not “anywhere”, but in Jamaica where Cliff has the possibility to declare through Clare “I know only one thing, which is the purity of my conscience and the whiteness of my soul” (Fanon, 1967).

4.7.3 Against a Masculine Will

A transgender who has an ambiguity in his/ her identity, remains both a man and a woman physically and mentally. In-betweenness is one feature for his existence and description. “Harry/Harriet is “not just sun, but sun and moon” (Cliff, 128). Through his double gender, s/he prefers her feminine side and self which dominate and oppose the masculine anatomy that he was born with: “he’s a man who wants to be a woman and he loves women” (Schwartz, 1993). S/he favors to be a woman rather than man and hates to be according to his sex. However, “if they knew what he really was, they would kill him” (Adisa Palmer, 1997).

In *No Telephone to Heaven*, though the narrator’s voice uses both the two personal pronouns he and she for describing this character. Cliff calls this person as Harriet with using the personal pronoun she in the end of the novel: “but everyone tolerates him, as if measuring their normalness against *her* strangeness” (21). Harriet who claims her power to select who she is, was a moral guide for Clare to choose one

side between conflicting spaces rather than being “in-between”; “We are neither one thing nor the other [---] the time will come for both of us to choose. For we will have to make a choice” (Cliff, 131). Though being homosexual in some black societies is a preference totally rejected as “the greatest taboo”, Harry/Harriet explodes non-normative sexuality in histories of resistance and political activism. Cliff unveils and breaks taboos through this character’s terrible silence and “denaturalizes” the forced binaries of “man/woman”, normalizing queerness as a metaphoric image for ambivalent post-colonial societies.

Harriet/ Harry is not the product of a normal marriage or relationship, but “he is the dark-skinned product of the rape of a black servant by her white master”. Elia Nada (2000). Harriet (8) is also a victim of the same process by a white officer. Therefore, both Harriet and her mother subjected to a brutal and harsh colonial sexual exploitation that considers them as commodities and “outside the norms of humanity”. Ania Loomba condemns this issue by saying:

While cross-cultural sexual contact was certainly transgressive (and is celebrated as such in contemporary commentary on European sexual practices), we should not forget that colonial sexual encounters, both heterosexual and homosexual, often exploited inequalities of class, gender, race and power.

(Ania Loomba, 2005 :134)

Therefore, both Harriet and her mother represent two invaded bodies, exploited and destroyed by imperial powers. The body which is a spot of privacy, beauty and shame, becomes a site of attack and overrun. Rape itself leaves unimagined scars at the levels of human’s psyche that are difficult to be erased completely from the post-colonized body and mind. Ania Loomba on the other side links gender and sexuality with colonial discourses as black women’s bodies were depicted in literary texts as symbols for the looted land. Ania Loomba clarifies in the following:

Thus, from the beginning of the colonial period till its end (and beyond), female bodies symbolise the conquered land. this metaphoric use of the female body varies in accordance with the exigencies and histories of colonial situations

(Ania Loomba, 2005:129)

Harriet plays the role of the healer who reduces Clare's wound. He makes her reach the spot of safety since tasting the smell of home comes after long struggles and bitterness. Clare finds in Harriet a safe refuge to declare her selfhood. Clare claims her matrilineal heritage, ancestors and rises her consciousness toward her real mother Jamaica: "Jamaica's children have to work to make her change. It will be worthwhile ... believe me" (Cliff, 127). Harriet who is deeply full of patriotism and nationalism devotes herself and energy to revolution to break forged and fabricated ideologies aiming to silence great histories and people's resistance. Harriet changes lots of ambiguities accompanied Clare's life. Therefore, she helps her to trace her choices, decisions and connect herself to home by recuperating silenced history through sowing false assumptions and ideologies in the colonized's schools. According to Davies Boyce:

Thus, the complicated notion of home mirrors the problematizing of community/nation/identity that one finds in Black women's writing from a variety of communities.

(Davies Boyce:1994 :21)

Harriet embodies a largely aware, well informed and conscious wo/man. She is obsessed with lots of insights, secrets and basics that are totally ignored for many about the Jamaican history. S/he also takes over political and social questions and issues "...A peculiar past. For we have taken the .master's past as our own. That is the danger" (Cliff,127). For Harriet, the danger can no longer be occupied if the vacuum is filled with mental presence to record and re-write history. Blackness was never a spot of complex for Harriet like the other characters. However, blackness is accepted, loved and, therefore, transformed into a site of resistance, and political awareness. Blackness is what gives her force to make decline domination and authority as Nixon Angelique (2009) declares it that "Harry/Harriet's story reflects a transformative vision of Blackness grounded in love and political resistance".

Indeed, Harriet represents the heart of in-betweenness, genderless and ambivalence: “[b]iracial, bisexual, a survivor of sexual abuse”(Cliff, 356). Though his way of dressing refers to his complete maleness, her face is full of make-up which means that some ambiguity appears at the level of his/her gender: this person is neither a man nor a woman. “Harry/Harriet attains radical Black subjectivity through her struggles with sexual and racial identity as well as her disturbing childhood traumas”(Elia Nada, 2001).

Ambiguity is doubled when Harriet and Clare sexual relationship are put under comparison. In terms of their genitalia, it seemed that they have developed a heterosexual relationship, as Harry was born naturally as a man. However, a homosexual relationship is seemed to be built because they appear two women in terms of actions and behaviours. Harry/Harriet’s character "is 'ultimately queer, refusing to draw new lines, new boundaries, and create divisions and new definitions as s/he chooses her/his identity" (Angelique V. Nixon, 2009). Cliff goes so far in designing and naturalizing queerness to prove how connection of colored bodies which was always prejudged by stereotypes of ugliness, evilness and unaesthetic, can be seen as “deeply beautiful, attractive” and erotic. Cliff also goes beyond borders to display the beauty of this connection for the resistance of slaves to reach the sacred sense of safe homeland, reconstructing bodies outside societies and challenge the crippling feeling of colonial exploitation as Clare finds herself “womanly [---] in her ability to feel for him” (Cliff, 128). In this way, Cliff claims: “I wanted to portray a character who would be the most despised character in Jamaica, and show how heroic he is” (Adisa, 1997). Cliff, thus, is giving new comments on the nature of defining what a male and a female can be. The great destabilization of gender binary of male/female is accompanied according to Cliff with an ambiguity of the two concepts of sexuality and homosexuality. Cliff establishes, therefore, new structures of sexuality and gender.

Another transgression breaks the characteristics that define a woman. It appears clearly when Harriet defends the fact that a woman ought to be a strong, political activist and a warrior. She should struggle, combat and join revolution for protecting her land and people. Harriet generally acts and performs lots of actions that embody the characteristics of a woman though being an anatomically a man. Harriet is breaking

not only the norms of femininity and masculinity, but even the gender roles which dictate what should a man and a woman do as a job. Harriet belongs to a group which is described with “true wildness” (Cliff, 20). Thereby, Cliff is dismantling the traditionally imposed masculine and phallogocentric bias of the revolutionary discourse.

Therefore, the term wildness itself is out of naturalism, normality and traditionalism. This means that who was born anatomically man, cannot be obligatory according to his sex. This depends on his constructed identity through repetition and everyday acts and activities as one’s gender identity is not stable and fixed. Similarly this approach is well explained by Judith Butler: “Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance...” (1990). The proof is that Harriet does not accept her masculinity and tries to institute her femininity in time: “Harriet, now girl friend . . . finally” (168). In this sense, Judith Butler explains:

If one thinks that one sees a man dressed as a woman or a woman dressed as a man, then one takes the first term of each of these perceptions as the “reality” of gender: the gender that is introduced through the simile lacks “reality” and is taken to constitute an illusory appearance.

(Judith Butler, 2006: 22)

Butler denaturalizes some visions and concepts that are taken for granted. Therefore, new identities are suggested not only “in between sexuality and homosexuality”, but also between the angles of man and woman. Cliff’s characters are “beyond the biological determinism of racial and sexual classifications” (Raiskin, 1994). However, “in-betweenness”/ “unnamed” can be viewed “out the borders of existence” in the society of Jamaica. Therefore, declaring Harriet’s identity was always a reason to be a subaltern whose life is situating between the margin and the periphery: “He is initiated at a very early age into the world of Jamaican injustice, of rejection” (Elia Nada, 2001).

4.8 Conclusion

The Caribbean wo/men, who are lost in long imperial histories and in the unmeaning notion of “historylessness”, find their healing and recovery from their

chronic endemics and painful experiences through Michelle Cliff's literary piece of writing.

Healing can occur only through what Thorington Springer calls a "rebel consciousness" (2007, 44). Besides, the wrongs and evils done by the colonizers and the whites had provoked ineffable hurts inscribed in history and wo/man. But, as hope is still defying death and submission, challenges are victorious, to some extent, as they allow the de/construction of the self, as a man or a woman, a black or coloured, a hetro or a homosexual. Sacrifices are indeed required to overcome permanent amnesia or collective drama to build an "authentic" self outside the confines of prescribed behaviours perpetuated by devilish masters or colonizers.

Cliff's triumph in the process of constructing "falling masks" reveals the blind white practices which are located in tabooed social constructs, namely the right to offend morally and physically any human beings. Such evils of colonialism and racism are condemned by the woman writer. But, the "heroes" of the novels are depicted as "authentic" human beings, with their strength and weakness. Their desire to find their "own self" and "safe home" is just understandable and worthy to locate themselves in time and space.

Notes to Chapter Four

(1) **Abeng:** The word "Abeng" translates an animal horn or a type of musical instrument played by the Maroon people of Jamaica. The word *abeng* is from the Twi language in modern-day Ghana according to Cassidy, Frederic Gomes; Page, Robert Brock Le (2002). Dictionary of Jamaican English. University of the West Indies Press.

*For me, I find myself obliged to expose the major ideas of this novel since it represents the first part dealing with the Jamaican history and identity for its sequel *No Telephone to Heaven*.

(2) **“The Sun never shined on a cause of greater worth”**: this famous statement is used by Thomas Paine in his great pamphlet *Common Sense* which inspired the whole American people and military forces to be involved in the sacred sense of liberty from Britain.

(3) **(ACWWS)** - the Caribbean Associations of Women Writers and Scholars, it was formed in 1994, it is concerned in the literature, multidisciplinary research about Caribbean women, gender, and sexuality and even oral traditions. it increases consciousness of the Caribbean diaspora; and encourages a state of cooperation .

(4) **Maroons;** are descendants of Africans in the Americas who formed settlements away from slavery. Some had escaped from slavery on plantations to form independent communities, but others had always been free, including those born in such settlements. Maroons often mixed with indigenous peoples of the Americas, creating creole culture.

(Diouf, Sylviane A. (2016). *Slavery's exiles : the story of the American Maroons*. New York.

(5) **Ashanti:** a region of central Ghana. Annexed by Britain in 1902, it became part of the former British colony of the Gold Coast.

(6) **iceman** : related to ice and therefore, it means deep whiteness.

(7) **Harriet:** is the female name of Harry who is transgender; neither man nor woman, but in between, cliff by the end calls her Harriet after completely breaking his despised masculine identity and claiming the feminine side.

Chapter Five

The Shared Trauma, Amnesia and Drama

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5.1 Introduction

The two West Indian novelists Shani Mootoo and Michelle Cliff in their novels *Cereus Blooms at Night* and *No Telephone to Heaven* deal with lots of issues, angles and corners which surround the Caribbean diasporic subject, who is the product of forceful dislocation and inevitable migration. This kind of displacement which comes under different and diverse conditions is the major component of the newly Caribbean identity and subjectivity. Therefore, the articulation of this hybrid identity is always in quest and longing to re-affirm the major lost component for its wholeness and unity during this forceful migration .

This disturbed identity is always ‘in between’ two spaces, two continents or two tragedies of pre and post-drama. It is usually articulated under an erasure of history followed by alienating factors of displacement and the fragmented parts of one’s identity, body, mind, memory and spirit because of the accumulation of lots of agents of isolation and marginalization of a highly oppressive and hostile milieu of a shared history of slavery and colonialism. So, both of Shani Mootoo and Michelle Cliff’s narratives share similar issues and burdens in their considered works to reconstruct a brightening future for their nations which are associated with a long history of violence and sustained abuses of human rights, here are, thus, the main points of similarities between the two women writers’ works.

5.2 Points of Similarities**5.2.1 The West Indies Between Colonial and Post-Colonial Damages**

Both of Michelle cliff and Shani Mootoo are two post-colonial and post-modernist writers of a lesbian destination. None of them submits to the society’s norms, dictations and traditions. They strongly believe in the relativity of lots of imposed social theories and ideologies, but both of them shape an independent personality ontologically and structurally. Shani Mootoo’s *Cereus Blooms at Night* and Michelle Cliff’s *No Telephone to Heaven* are widely regarded in the column of Anglophone Caribbean

Literature. Both of their works are valuable and they are interpreted as two academic fields of post-colonial and gender studies exploring significant issues and worthy treated problematic of the Caribbean element whose selfhood and main constitution is based on migrant members and identities through inserting their relation to both the original homeland and the mother country. Both of the two women writers' work revolves on a female protagonist, grounding on her painful experience of marginality and suffering over phallogentric oppressive discourses which seem to make them transcend the history of the whole islands and transgress male dominance through feminist challenge and a louder voice either to revise history or to correct its overwhelming errors. Like Michelle Cliff, Shani Mootoo challenges not only her parents by her lesbian sexual preference and writing poems about love between homosexuals, but she transcends the society's figures of gender and sexuality. Both of them exhibit all types and figures of challenge and resistance to colonial and post-colonial agendas and both of the two women writers choose a spot from the Caribbean islands. So, if Michelle Cliff's novel depicts Jamaica as a breeding ground for malign colonial ideologies and practices, abounding with the act of dismembering and evoking collective amnesia and therefore drama, the same evil in reality haunts the Trinidadian island from instilling crippling environment of historylessness, exploitative and oppressive acts including torture, punishment and criminality through the imposed capital system of slavery.

Michelle Cliff becomes closer to her readers by inserting fictitious characters aiming to stand up though all barricades for reflecting upon the "the greatest amnesia", the hostile milieu and the unimagined damage imposed on the country, its people and even its maroon warriors whose sustained opposition in the past becomes suppressed and forcibly invisible. Cliff displays the repercussions of this damage. In *Cereus Blooms at Night*, Shani Mootoo emphasizes great surface and attention to her queer members of the Indian diaspora in the imagined Caribbean community. In Trinidad exactly, these members were highly under a heavy heritage born from the colonizer's womb and endless plotting to make the whole islands under their feet and loathing minds.

Mootoo depicts a hostile milieu electrified with the roof of collective pains, madness, love, neurotic disorder, hatred, struggle, split, fragmentation and ambiguity in one's sexual and gender identity. She also uncovers how symbolically short sighted is the colonized or the subject of colonial rule under sustained and repetitive ideological brutal acts. This leads to endless repercussion in every spot and quarter and means also being under lots of sorts of oppression, lack of confidence, racial inferiority and infinite restraints in horrifying space and hostile depressive milieu. Being between the borders of alienating agents and shame over one's roots, results in further reshaping and reconfiguration of the post-colonized subject. A new reconstruction and reformation will be born under new ambiguous circumstances with great risk of the birth of the deeper notion of the fragility or the quick ephemeral of one's identity, or a newly born identity which is to be easily broken and damaged or existing as dead spirit inside a living body. The real example is that of Shani Mootoo's characters who took extreme alternatives and unnamed patterns under complicating and irremovable colonial evil.

However, readers can notice that inside these metamorphoses and great transformation from one angle to another; there is "a space" for every traumatized or a survivor's of pain, safe space is what every character aims and struggles days and nights to reach physically or psychologically. Every diverse member is struggling to feed his/her mind with a safe refuge and obsesses himself with a simple haven to protect him/ her from the surprising storms whether s/ he is authentic, mad, agitated, queer, ambiguous or nervous.

A safe space is what Clare spent all her life fighting and struggling for to please her emotions and desire with its smell. Clare in *No Telephone to Heaven* and under her complete choice moves from one place to another, from Jamaica to America and later on to England. The terrible vacuum she felt herself imprisoned in, the missing gap she was searching for in different continents and the unnamed conditions she was surrounded in, create a wide surface and space which is under the gap of "the unknown". What makes disorder and instability pervades the colonized subject. Therefore, this hostility transmits how symbolically the safe space which is the puzzle, is inaccessible or difficult to retrieve for the post-colonized wo/man.

Colonialism's oppressive acts, practices and its effects on the Indo-Caribbean body in general whether in Trinidad or Jamaica, is represented "clearly" in Mala and her father Chandin Ramchandin; the indentured labour in Shani Mootoo's novel, and in Clare and her father Boy Savage in *No Telephone to Heaven*.

While Clare finds herself deeply dislocated and misses the sense of home and selfhood because of irremovable and remaining colonial ideologies that design the difference between human beings according to their appearance and whiteness. Her father Boy Savage, who insists on adopting the colonial ideology tasted nothing except thwart. However, he continues his greater initiatives to flight the "bad blood" and his greater attempts of indulgence into the ideology of "white supremacy". Similar to Chandin's attempts to be wrapped in a colonial dress, he finds himself also in the periphery, marginal figure and "Nigger". In *Cereus Blooms at Night*, Mala's father Chandin is "adopted" by the white missionary of the Reverend Thoroughly. This white family embraces hotly "this Nigger" by surrounding him with a golden spoon in his mouth and giving him a name, a meaning, a place and a status. The price of such tutelage and adopting the patriarchal ideology triggers all sorts of loss in terms of the self, the family and the whole country, in fact this tutelage was never cheap for a colonized who always stays in the column of the "other" whatever he abandons his/her religions and principles. Chandin's requirement to be associated with a white girl: the daughter of the Reverend, was an impossible desire and directly compensated with complete refuse.

The "other's" place in the colonial eye is never turned to the same and is never synonymous or equal to the self. The price of bleaching the self gives birth to a "new" Chandin of neurotic disorder/ madness. Mala on the other side experienced all sorts and figures of pain in its real hurt and accepted the forced reality of submission to her father's rape. Mala weighted by sadness, bleak hopeless and self-absorbed body, woman and mind, figures all hi/stories of colonial domination including rape. In *no Telephone to Heaven*, The father, Boy Savage, takes over, rejects his wife's and daughter's difference, and imposes upon them the racist myths produced by colonial powers through Jamaican cultural amputation. He embodies a patriarchal/colonial social system

of control in which women are objectified and rejected if they are too “dark,” and pedestaled if their skin is light” (Sophy Croisy, 2008).

Like Clare in Cliff’s novel, Mala missed the sense of *home*, which never means a geographical spot. But for both of them, it is deeper than borders and place. In this respect, colonialism and the repercussion of its damages touch every character in the novel and every member in post-colonial societies. Both of Michelle Cliff and Shani Mootoo define colonialism as an endless process, conveying the idea that its presence is wider during its departure as well as its existence in any country. Colonialism for both of them is synonymous to every evil, belatedness, lack of confidence, negative environment, crippling isolation, ignorance, amnesia, traumatic memory, low psyche, the split at the level of identity, body and mind. Therefore, both of the two women writers are highly concerned with exhibiting birthed and buried histories of death/resistance, challenge and mapping the ways of understanding the neo-colonial era, which is supposed to be dealing with another fetus born from the same womb of colonialism, having the same risks, dimensions and plans. The Caribbean people, thus, have to understand their past’s histories and widen the connection to their old memories for better and brighter construction of their future. Both of two women writers focus on the necessity of memory for preserving the pillars of identity through being empowered by the sense of struggle: “the memory of resistance as inspiration to create strategies for liberation against pervasive oppression” (Agosto Noraida, 1999).

5.2.2 Struggle for Identity Construction

Both of Shani Mootoo’s *Cereus Blooms at Night* and Michelle Cliff’s *No Telephone to Heaven* evoke all sorts of nation’s dramas; individual and collective. This drama is born from debilitating histories of slavery and forced diaspora. Both Shani Mootoo’s characters and Cliff’s one’s come to the Caribbean islands under acute and sever conditions of immigration. Thus, if Cliff characters come from the African quarters, Mootoo’s characters come from India after the abolition of slavery. Therefore, they arrive to the newly world to satisfy the needs of the plantation owners and cover the shortage resulted from the African’s movements for emancipation and liberation.

Those individuals who transport with them their diverse languages, cultures, customs, religions and traditions find themselves between yearning and nostalgia to the homeland and the necessity of adopting to the host land's norms and traditions. Most of them were marginalized because of colonial or post-colonial patriarchy. The severe act of distancing is a cruel colonial system which intervenes to weaken identity and gives birth to ambivalent nature and institution to one's selfhood. It becomes also a ladder which facilitates identity disturbance and gives birth to a high level of split at the level of many sides, i.e. memory, language, body, the mind, psych and even sexuality. Both of Mootoo's and Cliff's characters attempt to naturalize "abnormality" existing in their gender identities or psyche, but they never taste the smell of tranquility, stability and peace, and spend all their life in sustained struggle, endless fighting inside an environment rife with the confines of sadness and hopelessness. Even their deep challenge lead to unwanted results such as neurotic disorder, traumatic memory, escape, thwart, madness, shame and in the end submission.

Both of the two novels are a breeding ground for struggle to reach "wholeness", "unity" and "complete oneness", abounding with the opposite process of construction and deconstruction. So, Mootoo transmits the story of Caribbean *fragmented identity* and women's infinite struggle with life dangers, that still cover women in greater circle of invisibility and wider surface of exclusion and linger their status to the lowest degrees of human's class. Thus, Mootoo uses all the opposite notions of natural/ queer, heterosexual/homosexual, white/ black and native/ diasporic and combined different agents of colonialism/ independence with her longer sight to uncover what haunts human being's life from violence, brutality, rape, exploitation and crossing boundaries.

Mootoo on the other side, exhibits the greatest side of women's agency, feminist cry and hope to focus on male violence that is inflicted upon a female colonized subject. In this sense, Mootoo inserts all sorts of colonial echoes from malign ideologies arriving to oppressive treatment and the submission to colonial legacies as being internalized, justified and reiterated by the locals themselves even with the physical absence of the occupier and its malignant thoughts.

Mootoo depicts the colonial ideological act and brutal practices as an inherited poisoning that break the post-colonized even with the departure of the "evil" and its

misdeeds. Mala in *Cereus Blooms at Night* finds herself split in her mind between how many worlds, between the worst dramatic event accompanying her raped body at an earlier age of her childhood and her complete madness, neurotic disorder under an acute state of silence and speechlessness. Mala's father represents another kind of neurotic disorder and split because of his escape from his religion and culture and his complete indulgence in the Western values and principles.

Clare in *No Telephone to Heaven* and even in *Abeng* experienced a kind of ideological colonial war, which appears clearly in her long route of questioning and interrogating about herself, her history, her past and the resistance of her people. Clare discovers later that this inner ambiguity and struggle that she permanently felt is the result of the master's history, which is explicitly intensified by a colonial education. Clare comes to understand that what she learnt at school is deeply born from the British ideology to Christianizing the Jamaican and imposing on them a history told from the colonizer's minds and eyes.

Clare who struggles with every moiety in her cells and tries to define what is a safe place, real selfhood, authentic identity, home, belonging and by the end "what is Jamaican", tasted the colonial plans in her disturbed identity, torn –halves parts of her body and disorder. She finds herself synonymous to the "complete Other" either because of her skin colour, her dialect, i.e. "the Patois" or because of her Afro-Jamaican belonging.

5.2.3 The Shared History and Drama

Both Trinidad and Jamaica are two great parts of the Caribbean islands. Both of Michelle Cliff and Shani Mootoo insert and emphasis the historical agent in their novel since literature is a mirror to reflect one's culture and civilization, both of the West Indian writers become two historians par-excellence with great merit, high artistic and aesthetic pieces of writing appealing our imagination, our eyes and the whole five senses to revise their history by their heart and mind. Both of the two women writers uncover the great role of history in confirming a solid or a divided identity.

Both of the two islands of Trinidad and Jamaica share the same experience of a bitter history and the same pains inherited under the wide umbrella of historylessness

and crippling milieu born under brutal colonial and post- colonial patriarchy. The two islands were an opened door for a harsh and acute system of slavery based on the exploitative systems of torture for the Africans in the first degree and the Indians later. But the Indians did not meet the same degree of rootlessness and homelessness as well as their fellow the Africans.

The two islands of Trinidad and Jamaica starts with the same mistaken discovery of Columbus (1492) which has left both of them and the whole Caribbean islands with “an opened window for despair” and an opened door for dangerous sores. The mistaken discovery is what opened all the doors of drama with all its sorts and figures as a “historical surprising incident” replete with psychological imbrications . The Caribbean appeared as new phenomenon whose people are “constructed by the European’s malevolence” and constructed as an empty slate upon which the master’s past dig the earth and fix the pegs unabashedly in the whole Caribbean lands and soil forever.

Under the newly raising European’s flags, the newly brought people find themselves nameless, homeless and completely historyless. The newly discovered geography submerges their black destiny under dirty hands and hearts full of loathing, malignancy and hatred. This wickedness rises in every walk of life as long as their corruption grow. Thus, the great trauma of the Middle Passage during the Transatlantic Slave Trade falls under man’s stupidity sparking significant discourses. The greatest disaster led to the severance of every brought man, woman and child from their mother lands and bloods and suggests that the recovery of the lost and effaced histories through the connection to the past cannot suffice. But, Mootoo and Cliff bear the heavy burden of their debilitating history and the main repercussion born behind these painful experiences through inserting allegories of “ deep decolonizing” and emphasizing the frames of reference that link wo/ man to his/her milieu.

The diasporic members were unsurprisingly in front of a heavy wall of opposite binaries , sliding from their own customs and religions to another ways of living. The newly born environment becomes a milieu of endless tensions and embodies different ways of misunderstanding. Both of Trinidad and Jamaica were turned to a quarter for the silenced and muffled who found themselves in front of unavoidable powers that impose them to all sorts of domination.

Famous West Indian writers as Jean Rhys, in addition to Shani Mootoo and Michelle Cliff, thus, bear the burden of this “sick history” written by the European hands, and work on declining the legacy which includes malign myths constituted in shaping conflicting cultural and social constructs. Therefore, they act as revisionists to dismantle the lack of cohesion. That is the heritage of a long history of dispossession, crippling isolation and deprivation.

Both of Shani Mootoo and Michelle Cliff tackle so many issues of loyalty and the search of authentic identity to break the anglocentrism of white supremacy. Michelle Cliff a poet and writer, finds herself a revisionist of her own Jamaican history par excellence. Most of the Jamaicans took the master’s past as their own, growing ignorant to their responses to the colonial patriarchies and unknowledgeable to the histories of resistance by the Maroons. Most of Jamaican women fall between the colonizer’s teeth through unimagined tyranny and rape. Cliff revises many issues of the colonizers’ ideologies in creating peoples without past and identity. Mootoo on the other side, finds herself in front of histories full of colonized people flopping between neurotic disorder, traumatic memory and greatest split at all levels. Both of Mootoo and Cliff refer to the fact that these constructed histories under the European’s intention of wealth and greed, are still under the presence of a so called departed colonizer and his endless black dress. These populations are still suffering under evil ideologies that make the colonized’s land a real resource for their supremacy.

5.2.4 Declaring Home

Both of Cliff and Mootoo insert the thematic component of home in their work since home is widely related to the histories of colonialism and its legacies. The sense of homelessness for most of their characters is running behind the real sense of safe space to feed their loneliness, dislocation and disorder with new elements that make them feel existence in its real sense.

For Clare, the significance of *home* cannot be reached easily inside a hugely widespread “cultural cannibalism”, wherever she goes, the ghost of homelessness is

haunting her. She finds difficulty in grasping what a home is under the acceleration of brutal and racist ideologies. When she grows in *No Telephone to Heaven*, she starts to check literally if the concept or the sense of home is a kind of feeling or it is something that one has to search for. Home represents an environment that is very far from materiality. It is a spiritual sense which permits building selfhood through diverse manners, stories, beliefs, myths and feelings.

Clare continuous diaspora to different spots and quarters in the world, complicated the sense of belonging to every geographical spot. Because the sense of being situated at home for Clare requires more than being there. Clare, therefore, divides herself between lots of spaces and spots she thinks that they are the real square to be embraced. At any quarter she finds herself dislocated, unsatisfied with her status, longing for the smell of home, of blood and kinship. However, she comes to understand later that home is where her grandmother Nanny's spirit and the bushes of Jamaica are alive spiritually, they are still respiring and evoking a kind of fulfillment. So home for Clare becomes defined after long struggle and exhausting interrogations as killed emotional exile, longing and belonging, remembering, memory, Afro-Caribbean traditions, political activism, high consciousness of oneself, engraved origins on the landscape, feminist awareness, matrilineal heritage and rebellious acts.

The most important issue that home can serve by the end for Clare is the sense of healing and complete relief from wounds, from the deep unhealed hurts and racial fluidity. Healing and home becomes synonymous and help Clare to break the white mythology and re-locates her cultural home and gives a name and a definition to herself as a feminist Jamaican woman. The sense of home in time and space is exploded through the trans-gender Harry/Harriet who is neither a man nor woman. Through him Clare did not return back to her memory and history, but her wholeness and community, Harry/Harriet teaches Clare how to overcome the white myth.

Mala, under very difficult conditions of rape and abandonment, under a traumatic memory, neurotic disorder and very low psychic level, finds no tranquility inside her house. The sense of home which was always missed, comes to be defined in relation to escape from the place/space of sexual violence, rape, trauma, the body or the corpse of

her tormentor. Shani Mootoo with her artistic vision and long sighted vision inserts the garden as the transparent, natural environment which can lead to “complete relief” and “safe space” for claiming agency. It is through the full descriptions of the good smells, sights, snails, tunes and sounds of Lantanacamara as well as of the efflorescence flowers and the cereus blooming that Mala dismantles her state of non-speechlessness.

All the natural elements and components represent a healing cure for the collapsed self, a restoration from traumatic disorder, what makes rescue, healing, recovery and salvage possible and transmits the nature’s tolerance. Nature and the cereus blooming alleviates violence and violation and permits recovery from one’s loss .

The ghost of homelessness becomes a real evil that is not limited to the female heroines, but it is a real threatening for the whole post-colonized subject in the sense that even Mala’s parents and Clare’s parents suffer the same crippling hostilities of homelessness. But, the ways of checking a safe space differ according to each one, some tried to escape, others find home in silence while the rest finds in struggle the best ways of healing and coalescing.

5.2.5 Autobiography

Both Mootoo and Cliff reflect themselves and their experiences through the heroine who is a female character. Both of the two West Indian writers create an artistic space through which they choose a heroine to transmit what is inside them from challenging, refusing imposed ideas, inward weeping, conflicting desires, inside cries, pain and launched silence to declare what is hidden, and break very heavy burdens that drained their energies and powers.

Shani Mootoo represents the island of Lantanacamara which is an imaginary place that misses a geographical map, but seems very real with a highly impeccable vividness fiction and queer rebellion. Therefore, the setting, lots of smallest details in Mootoo and even the events of this novel seem to be autobiographical. The choice of the unnatural setting replete with non-conforming bodies and identities, was deliberately and symbolically to depict what is happening on the third world, especially Trinidad.

In addition to Mootoo’s own geographical history, Mootoo depicts abnormal story of sexual abuse inflicted upon her by one of her family members, and what follows

it from the act of silencing, irremovable pain and shocking drama. Therefore, lots of details about her life are contextualized and drawn deeply in her novel. She creates the character of Mala who through her can infuse, voice and transmit her own experience of suffering, pain and abandoning the spoken word, twirling to silence and then turning to painting that she believes is safer and reassuring than words. Similarly, in the novel Mala experienced misunderstood trauma of sexual abuse that renders her voiceless, marginal element, unable to speak and communicate with others and then she turned to the garden and nature as a source of inspiration and creative power to escape her trauma. Both Mootoo and Mala challenge an interplay successfully, try to find a way to an authentic space to shatter their sadness and hurt. Therefore, the great similarities between Mootoo and Mala in terms of everything emphasize deeply the autobiographical tone in the novel.

For Michelle Cliff, it is not only the setting, which is autobiographical, but Cliff chooses Clare Savage as a female heroine which resembles her at the level of all sides, through her she revises the Jamaican history. Cliff chooses a light Jamaican female who is similar to her in terms of colour; “In the hierarchy shades I was considered among the lightest.” (Michelle Cliff, 1985). Michelle Cliff spends her life moving between Jamaica, America and London, Clare is a character who makes the same journeys for the same purposes. Both of them suffers ambiguity, misunderstanding, ambivalence, in-betweenness between whiteness and blackness. Clare who represents a confused sense and chaos at the level of her personal and ethnic identity, finds her memory fragmented, her body, spirit and mind torn into pieces.

Like the writer Michelle Cliff, Clare goes to the University of London to widen her requirement in knowledge and study Renaissance History (Cliff, 1993). Like Cliff who “identify herself through her female line” (Cliff, 1996), Clare seems to be widely tied to her home, past, people and history in the end. The split which seems to be only at the level of memory and identity, is apparent at the level of “disturbed sexuality”, like Cliff who is lesbian, Clare has the same sexual destination. The character Harry/Harriet who is a man anatomically, embodies a female character, and she prefers her feminine side and self which dominates and opposes the masculine anatomy that

he was born with ; “he’s a man who wants to be a woman and he loves women” (Schwartz, 1993). Clare’s sexual relation with Harriet who seems to be purely a woman in terms of gender at a moment of intimacy puts Clare out of the norms and the designed imposed structures by the society. Therefore, the same sexual disturbance put Cliff in the column of forbidden desires and identities.

5.2.6 Blackness as a Sign of Disgrace

Both of the two Caribbean writers; Michelle Cliff and Shani Mootoo link the discourses of colour and blackness with colonial patriarchy. Blackness which is always linked to savagery, barbarity and paganism, is a real tool and figure for colonizing strategies and evil plan to create a large space for the oppressed, making this colonized flopping between thwarts and the deep-seated sense of inferiority. Blackness in both novels is regarded as a point of shame, disgrace and phobia. Both of the heroine’s fathers in both the two novels hate their black side and work on bleaching themselves. However, blackness is the irremovable figure whatever one does.

Blackness becomes a real parasite, which leads Chandin Ramchandin to hatred, feeling inferiority, shame and loathing towards himself. The acute colonial process of destroying the self, thus, starts by himself. Chandin becomes someone who puts himself in placeless spot . Dreaming to be white under the reality of his skin’s blackness and a wide racist society surpasses all boundaries. Throughout all the novel of *Cereus Blooms at Night*, readers discover that blackness is what pushes Chandin to fall in the process of ambivalence, mimicry, madness and lack of confidence, as for him, nothing except whiteness is the exemplary figure, the valuable colour and it carries the ideal position . It is the roof and parameter that determines superiority and inferiority and one’s status in every walk of life.

Colour and mythology of pure white origin in *No Telephone to Heaven* through the whole novel remain one of the brutal invisible bullets to make an end to the Jamaican psyche, spirit and push both men and women to the peripheral spaces and margins. They stand as components of an electrified milieu obsessed with ambivalence, neurotic disorder and thwart. Therefore, checking a safe space and emancipatory

position from “colour hierarchies” in a highly acute and harsh patriarchal colonial system led to struggling tensions and permanent slave ability.

Both Clare and her father Boy Savage struggle abroad in USA because of wider circles of racism imposed on human being just because of colour and the logic whiteness/blackness. They find themselves judged by their skins and appearance rather than by their wisdom and essence. Clare was highly surprised to meet the wall of whiteness, which is the marker of superiority and the permanent sign to live in tranquility. Whiteness is what obliges Kitty to move from USA and return to Jamaica.

“white chocolate,” a connotation to Clare in USA, is an expression which holds all racist forms and man’s hatred to man. Clare after hearing a lot of slogans against the blacks in lots of campaigns and after the insistence of the British school on her whiteness to be accepted as a learner, loses control, wholeness and starts to accept the obligatory room of the “Other”.

5.2.7 Rape and Conquering the Self

In addition to the shared history, blackness, running behind belonging to a real home and struggling for identity construction, rape is another shared feature or agent between Cliff and Mootoo in their pieces of writing. However, rape takes different form in both novels, but holding the same risks and dimensions. Rape is what makes one regard himself in the lowest degree. Therefore, it remains the main tool of colonizing/paralyzing, conquering, suppressing and oppressing women. Rape is what silences and pushes all women to feel horrors and committing sins, shame and fall in a state of fear. This brutal act, on the other side, is an exclusive process which occurs within the colonial system, and aims for control, exploitation, domination and represents a strategy for giving birth to a severe hierarchy between men and women. Rape for women is, therefore, the ‘doctrine of invading and destroying the self’ which intervenes strongly in creating identity handicap. Rape which may be explained as “male dominated society” is the symbol for imposing phallogocentric ideology, traditions or be succumbed under a wide explanation for man’s love to domination. For Mala and Harriet, it is a violent leap, a logic of colonialism and an inexplicable brutality that violates every united cell in one’s body and spirit.

Shani Mootoo depicts the trauma of sexual abuse and relates it to the masters' rape to slave women. This rape invades women's bodies and therefore, psych disturbance and colonizing the self take different shapes and forms . Hatred and shame are easily constructed for the colonized subject and their repercussions sustain and prevail for a long time.

Harriet on the other hand, comes as a metaphoric figure for the invaded body, mind and land. The psychological echoes block and handicap the body who live under this harsh and unforgotten experience. Alexander Whitaker (1613) a minister in Virginia says about the raped native Indian women : "They live naked in bodie, as if their shame of their sinne deserved no covering: Their names are as naked as their bodie" (Berkhofer, 1978).

Both of Shani Mootoo and Michelle Cliff agree totally in inserting rape as a tool for colonizing bodies and minds . Rape is synonymous to subjugation, ambivalence , thwarts and a hostile state full of degrading images about one's self. The colonizer's criminality is in creating a room of dissatisfaction; the raped innocent feel endless dirtiness, sustained criminality and sin: what leads to complete destruction of the self by itself. Both of the two women writers agree, thus, on the equation of anti-sexual violence with anti-colonial struggle.

5.2.8 Tools of Healing

Mala in Shani Mootoo's *Cereus Blooms at Night* exposes the image of every post-colonized woman under different systems and discourses of oppression and patriarchy. Mala simply reflects all sides and realities of being a woman in a colonized country where the system of colonization doubles its meanings. Women were doubly oppressed and doubly exploited. All the surrounding circumstances made Mala in a very acute and prisoned state.

Mala's trauma becomes so complicated because the reasons of trauma are unforgotten or ignored; rape is what destroys and leads to conquering her character definitely. Especially that this rape is not from a strange person, but from her protector;

her father with a complete absence to her mother. Rape for Mala, remains a permanent image of committing a heavy sin. It is linked to all sorts of identity degradation, its ineffable brutality pervades her body and violate herself. Keeping the shock inside damages her retention and proliferates a high degree of uncertain legitimate memory. Abandonment, sexual abuse and parent's carelessness do not occur in a vacuum, but it is a route to psych ruin, anxiety, ambivalence, personality disorder, stress and amnesia.

From her liminal space, Mala struggles longer with her existence, trauma and madness. But her continuous attempts to stand up results in greater position of the "Other" and extreme dissociation. Mala escapes her house which holds lot of meanings of disappearance and chooses to draw an other space linked to hope, blossom and tactile images of the environment. The garden where there is no rape, no trauma or her tormentor, is related to compassionate nature and tolerant environment. The difference between the two spaces is in transparency, salvage, rescue, sensory effects on the mind. Therefore, the garden stands as a real route for renewing the self and mental capacities.

Nature permits the survivors to appear again through flexibility, resilience, the sense of hope, self-efficacy and spirituality. Nature and the cereus plants stand as an imprinted healing, which prove potentiality for the disturbed memory, the broken body and mind.

Harriet/Harry who is neither man nor woman, plays a great role in making Clare claims the self, defines home, declares revolution and finds an outlet from her state of speechlessness. It is through Harry/Harriet that Jamaica becomes named in the eye of her women. Nationalism, revising history, national culture, who were really missed explode from Clare's inner self. Dislocation and displacement which haunt Clare everywhere become two deconstructed features. The sense of Jamaican-ness summarizes, thus, every issue and interrogation by the end of the novel.

5.2.9 Queering the Self and Home

In *Cereus Blooms at Night*, Shani Mootoo brings invisible questions and themes seen as strange to be a natural component of all post-colonial societies. Through Mootoo's novel, Queer voices and non-identical experiences create an imaginary world outside the traditional confined norms. These marginalized groups become strange in societies which define the specific codes of what a man or a woman can be. Through *Cereus Blooms at Night*, Mootoo works to queer home, characters and voices and through queerness, she draws a sign of agency and power. Those groups who were considered as nameless, were normalized, naturalized and inspired by power for struggle and natural existence in a nation that excludes non-conforming bodies.

In *Cereus Blooms at Night*; Otoh and Tyler reflect a different image to the sex of their birth. Both of them frame hybrid gender and even sexuality and represent a gender that is difficult to name. Lavinia and Sarah love each other and their sexual inclination was affirmed despite being two women, in the same time Sarah was under a heterosexual relation with her husband Chandin.

In *No Telephone to Heaven*, Harry/Harriet's biological birth differs from her/his appearance. However, he/she prefers the feminine side which opposes the masculine anatomy. Cliff goes also so far in naturalizing queerness in her novel to prove how connection of colored bodies is deeply "beautiful".

In this way, both of Mootoo and Cliff destabilize gender binary of male/female, break the traditional norms and suggest new modes and images of what masculinity, femininity and sexuality can be.

5.3 Differences

5.3.1 The Different Roots of Recovery from Trauma

Trauma in both novels leads to the split of identity, "desire for a unitary, non-fragmented self is the very root of trauma, of violence" (Croisy, 2008). Trauma in Shani Mootoo's *Cereus Blooms at Night* was depicted in terms of madness for her protagonist Mala including mental disorder, speechless state and awful traumatic memory. Cliff

depicts her protagonist struggling with ambiguity, misunderstanding, loneliness and isolation that conducts her split into torn halves bodies and memories.

However, recovery from trauma takes different figures. Clare in *No Telephone to Heaven* faces her traumatic state through different ways of checking and discovering reality in both USA and England and later at the level of her own home. However, her two journeys abroad was an attempt to declare escape in front of all sorts of oppressive bounds; “This everlasting presence of the “ghost” of the British Empire is reflected in Cliff’s work as she fictionalizes the near-impossibility for Jamaica in general, and Clare in particular, to escape the island’s oppressive colonial past” (Ibid, 137). However, Mala chooses staying and struggling inside her confined boundaries of her homeland: Lantanacamara which is in reality Trinidad.

The wide sense of staying was implemented by her effectively, inspite the acute sexual abuse inflicted upon her, and the great thwart that fills her void after being abandoned by lots of people surrounding her. Therefore, from both Clare’s and Mala’s dramatic traumas, I find that both of the protagonists’ traumas intervene in shaping their history, past and cultural identity. They refer to identity as constructed/ deconstructed upon continuous brutal systems of violence in both Jamaica and the Trinidad. Indeed, Mootoo and Cliff re-write the trauma of Jamaica and Trinidad starting by the indigenous population of The Arawak Indians from Venezuela and later the Carib Indians who were completely killed or depopulated after Columbus arrival to the region by the Spanish who were followed later by huge rivalry of different powers from Portugal, Italy, Germany, Denmark and France. These different powers were of different malign purposes. However, the trauma persists with the everlasting “evil” and the inevitable “ghost” of the British Empire, what draws the impossibility of both Trinidad and Jamaica and both the two heroines; Clare and Mala to get rid from oppressive, destroying , exploitative colonial pasts and repetitive legacies. However, the two writers depict their heroine’s incomplete struggle and reflect endless and infinite sense of resistance over colonial imposed traumas. While confusion, misunderstanding, loneliness, isolation and huge ambiguity cover Clare’s path, being highly overwhelmed by her lack of conscious to the main reasons to the surrounding racist ideologies, Mala appears as crazy, old madwoman, silenced, handicapped, unable to do any step or action

with highly disturbed memory as rape evokes horrors, fear, shocks and proves how harmful the extent of humiliation can be. Despite the highly traumatic memory and the severe psychic disorder faced by the two heroines while differently, both of them draw the ways of understanding and recuperating the silenced side of their cultural heritage proceeded by overwhelming consciousness by Mala and Clare. Therefore, the lack of wholeness and the stability of Caribbean identities in general “is the product of the plantation (the big bang of the Caribbean universe), whose slow explosion throughout modern history threw out billions and billions of cultural fragments in all directions” (Benitez-Rojo, 1998) .

5.3.2 Parental Ties

While Mala’s parents divide under awful wife betrayal since Chandin discovers his wife’s sexual relationship with the daughter of the white Thoroughly; Lavinia. Therefore, Mala’s mother escapes to continue her love freely without any real attention to her two daughters. In *No Telephone To Heaven*, “Clare’s mother Kitty is the one who saves her daughter from rejection by the social realm as she erases her own self. Clare’s mother keeps her maroon legacy, her non-Western, non-White origins silent so that her light-skinned daughter can find her place” (Sophie Croisy, 2008) .

While Mala’s parents were from the same background: Indians, Clare’s parents were from different backgrounds: her mother is Jamaican descendant from African slaves brought to Jamaica under the harsh imposed plantation system and slavery, her father is English from a colonial family who came under the same imposed system. While the split for Mala at the level of her body, memory, language and even sexuality separate her between her childhood and adulthood. Clare in *No Telephone to Heaven*, lived split in terms of ambiguity. While The main reason for Mala’s fragmentation was her father who symbolizes a reiterated colonial oppression during the post-colonial era. Clare split was at the level of her family between her father and mother, between homeland and mother country. While her father works hard to make her aware about the benefits of “bleaching” herself, after a long quest she shows greater inclination to her black matrilineal heritage and tradition.

While Mala's mother escapes Trinidad, Kitty when obliged by her husband to travel and stay in America, feels that she loses her "place of reference – the place which explained the world to her," (Cliff, 1996), Kitty's departure marks her recuperation of voice, a self and a greater part of her components. So, Kitty " can redefine herself through her black/maroon heritage, a process which does not have any impact upon the social and cultural structures that promote separation through difference. She can only recuperate her sense of self by departing, escaping from Boy and an oppressive economic system" (Sophy Croisy, 2008).

5.3.3 Declaring the Matrilineal Heritage

Matrilineal heritage has been an important currency and one of the widest issues raised by the feminist voice and discourses. While Shani Mootoo's *Cereus Blooms at Night* does not focus on matrilineal heritage, in Michelle Cliff 's *No Telephone to Heaven*, Cliff designs the path of her protagonist Clare to cross in order to derive her identity from her Afro-Jamaican mother despite the repetitive obligations imposed by her father to pass to whiteness for proving high status and privilege. Clare inclination to her mother's heritage after long attempt of whitening and after long inquiries and interrogations, is an attempt to deconstruct the white mythology. Thus, these greater ties show how symbolically the mother is referring to the land, the soil where one can taste the smell of the homeland.

In reality, this matrilineal narratives and ties are fundamental tool to widen cultural identities' construction and are real "frames of reference" (Glissant, 1999). Clare's mother (kitty) who is highly linked to Jamaica, the peasant life and blackness leaves her daughter for her father for teaching her the benefits of "whiteness and the white leaps" and how to flee "the black poison "of her maternal traditions. Though Kitty's careless presence leads to Clare's rupture and break off the Afro-Caribbean matrilineal heritage, Clare represents the daughter who has inherited lots of things from colour and appearance from her father, but she insists on "limitations of a feminist recovery of history and tradition that depends on the maternal body" (Smith Jennifer, 2009). Ilmonen focuses on the importance of reviving the matrilineal traditions; "This longing for mother is a metaphor or yearning for Caribbean ethnic history, which her

mother represents in the novel, she has a need to understand her mother's view of history and her mother devotion to African tradition and the African people" (Kaisa Ilmonen, 2002).

Cliff from her first novel "*Abeng*" until the second sequel "*No Telephone to Heaven*" is inspiring her history from lots of women who are endowed by spirituality such as Miss Nanny, Miss Mattie' and Mma Alli . Those who pervade her pages are the heart of resistance and the source of knowledge for this island " which did not know its history" (Cliff, 1995). Therefore, Cliff draws through these women her greater association to the Afro-Jamaican roots, declaring her wider rejection to the colonial white myth which teaches her and her whole people how to hate their inner and outer parts. These women who are the symbol of resistance and the emblem of the land "tend to be bearers of culture, connected to the land, idealized objects of the daughterly desire to return to" (Rody Caroline, 2001). Clare's grandmothers give birth to a sincere feminist, courageous, rebellious voice, and brave deeds, actions and decisions finally to be produced in the present generation of feminist daughters in the novel. A real potential appears from the greater source of the grandmother to clarify new routes and crossing roads to break the ambivalence in the institution of the new women. Michelle Cliff draws the ways of inspiring power from grandmothers, matrilineal heritage and home to retrace their newly born rebellious selves and re-conceptualize the Caribbean woman in her quest for authentic identity. Thus, Cliff "identify herself through her female line" (Cliff,1996) , and draws histories full of feminist challenges to forceful dislocation and inevitable erasure of collective past and memory. Matrilineal narratives and Cliff's ties to textual discourses inspired and empowered by old women; are an attempt from her for reclaiming and reimagining the past.

5.3.4 Christianity as an Outstanding Tool for Colonization

While Michelle Cliff emphasizes on revising history by depicting lots of ideologies implemented by colonial systems such as the focus on racism, colour hierarchies and discrimination, Shani Mootoo goes so far by uncovering the reality of Christianity as a

colonizing figure. Both of the two writers focus on religion as a colonizing tool, but they differ in its usage as a process of imposing non equal powers.

In *Cereus Blooms at Night*, Christianity seems to occupy a fundamental role which surpasses humans acts and deeds, it is synonymous to morality and exploited as benevolent and an outstanding element to betray the Indian families. Chandin works hard to force his people to unite around this symbol of good wills and virtues. He accepts easily to “convert” from Hinduism to Christianity because of his lack of confidence in himself, religion and culture. In order to compensate his despised blackness, he becomes truly obsessed with non-Indian values, he has no choice except being stuffed in Western ideals and principles.

Chandin abandonment draws a picture of a “naked” body from a real identity which define truly who he is. Consequently, the decay or the collapse becomes easier for him. Through Christianizing the natives and alienating them from their religion, another intelligent and non-brutal act takes place through manipulation and exaggeration of evil over good . Domination and imposing the Christian tenets seem to be successful through endless gifts from the Reverend, especially by permitting schools for the Indians despite concentrating on the Western culture. Thus, these Indians have to be grateful to the Christians and surround them with endless praises.

Cliff on the other side, from the title: “*No Telephone to Heaven*” makes her readers understand how British colonization transmits and embeds the idea that "God" is not universal, but more partisan on the European. Those people are selected as benevolent who bear the burden of civilizing the whole people of the globe. He is “on their side” even in their criminal, cruel and immoral system of slavery, and how spirituality is totally limited to both economic and political materiality. There is no voice and no way to reach God for the placeless and the underclasses; “God can't bodder wid de likes ofwe. God nuh mus' be Hinglish”(Cliff, 17).

5.4 Conclusion

The researcher through this work focuses on how and why the selected authors Shani Mootoo and Michelle Cliff become two historical revisionists par excellence who either discover the hidden colonial ideologies whose birth renews even after the ghost departure, especially in Trinidad, or create alternative official historical version to replace the master's narratives that prevailed Jamaica. Shani Mootoo and Michelle Cliff whose works are understood to be in the wide frame of feminist discourse and feminist brave struggle to voice the silenced and the invisible histories, to deconstruct every lie circulated in the Western context, break every stereotype which pervaded in the imperial's setting. Their significant fiction emerges to 're-write back' to the colonizer through prose narratives which insist on both physical and spiritual return to the Caribbean to ascertain the articulation of a diasporic cultural subjectivity and identity which is the product of brutal repetitive acts and endless patriarchal colonial system which evoke collective drama and left behind prominent footprint in every spot from culture, family, politics, religion and to even the community structure. The sense of home and belonging which cannot be understood easily, can be found only through return to the deepest notions of historical and ancestral trauma and the rediscovery of both Africans and Indians roots which facilitate the recovery of the Caribbean cultural identity which itself is a highly complex issue based on the successive crippling hostile sense of sustained cultural alienation and fragmentation (Jan Carew, 1978).

The juxtaposition of the previous works of both the two contemporary diasporic women writers, is significant in exploring the ways of identification, self-representation, belonging, healing from wounds, from the bitter-shared experience in an attempt of recovering a "history sunk under the sea" and rocks. Therefore, the sense of transcending past traumas, is probably through a renegotiation of one's identity outside the traditional confined norms of what defines a man or a woman.

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The Indo-Trinidadian, Irish and Canadian writer Shani Mootoo and the Afro-Jamaican and American writer Michelle Cliff are two brave female voices devoted to voice post-colonial man and woman's issues. They break silence through inward cries, hidden liberties and many characters set either on the imaginary island of Lantanacalara, which is in reality Trinidad or through fictitious characters on the Jamaican soil. Both of them bear the heavy burden to revise invisible histories.

Mootoo, through her work *Cereus Blooms at Night*, emphasizes more attention on domestic violence as being not only a tool of colonial oppression in a wider context. But colonialism itself is designed and built on this permanent logic. She also calls attention to stimulate woman's reaction against traumas that split and threaten the wholeness of the postcolonial subject and divide him/her into fragments. Mootoo inserts lots of ways to find an authentic space and relocate power in her protagonist's torn parts to negotiate a real identity. Cliff puts more attention on a trauma of ambivalence, ambiguity and disturbance of collective memory, which leads to identity breakdown. Both of them, thus, refer to the fact of how traumas intervene in constructing the lost history, the damaging past and the confused cultural identity. They reflect how identity is constructed upon harsh, severe, continuous colonial interventions and lot of series of brutal systems of violence, exploitation and acts of dehumanizing both the Jamaicans and the Trinidadians.

Shani Mootoo through her piece of writing suggests that the Trinidadian community had better think for real solutions that are not based on colonial thoughts and discourses, but they should emerge from the native Caribbean's mind to build a real post-colonial community through her characters. On the other land. Cliff suggests revolution and return to the matrilineal heritage and confessing the African veins which are circulating in the Jamaican body. Cliff and Mootoo declare that even the cultural differences between men and women are not exact or fixed standards, but they are redefined and renegotiated since the label of man/ woman is flexible as that of heterosexual and homosexual. Both of Cliff and Mootoo create new modes of transgressing the society's norms and new images of what sexuality or gender can be.

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Chapter one entitled *Under the Politics of Erasure and Melting the Self*; deals with the definitions of theories and issues connected to the concepts of post-colonialism and Feminism. In shedding light on post-colonialism, many scholars as Chinua Achebe, Ella Sohat and Bill Ashcroft dispute the term as it implies a juncture during or after a colonizing process. That cannot be true since colonial projects, greed and dreams are still a wild dream and have not been eliminated from the colonial brains yet. Great difference was between the colonizer and the colonized at the level of different fields such as; color, culture, religion, language and even the code of dressing or between men and women at the level of economic, social and political spheres. Therefore, literature stands as the genuine bullet and the caste of protection for both those who were left to taste terrible pains and horrors or breathe the sense of criminality instead of freedom or those who were defined by men's dictionaries.

While freedom was thought to be brought by the colonizers on white ships under the terrible lie and the unmeaning names of "civilization", the colonized's physical liberty and mental autonomy were under the civilized's feet when strong and "clear" third space took place between pre and post tragedy. Many problems of identity, culture, language and religion, thus, are still born from the same womb of colonialism and still "contaminate the purity" of the post-colonized reality.

Post-colonial writers, therefore, behave as actors, representative, spokespersons and third world designers, giving voice to those who have been traditionally silenced, broken, fractured and fragmented, in an attempt to liberate voices that have been longer wrapped in slavery, racism, violence, and the strict tyrannical and oppressive bonds of the past. Colonial projects have not been excluded through the expansion of territories, wealth, resources and poisoning generations as a whole. Myriads of people were robbed from their culture, their language had been dismantled, their history had been forged and their real identities had been split. Consequently, post-colonial writers soared highly the flag of challenge and resistance and addressed many issues of race; hybridity, language, identity and the wide impact the colonial experience had had on the colonized country.

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Feminism on the other hand, as a new faith, ideology and new politics appear to grant the oppressed and the Othered sex its rights and status to some extent. The revolt, thus, was against inevitable tormentor who was deemed as being superior, unique and the only one who can establish himself on the throne of knowledge, politics and science. One can notice that the relation of power extends longer and has touched every sphere and area of human existence: work, education, knowledge, politics and the self.

While the post-colonized tasted lot of sorts of pains and horrors from their colonizers, women tasted the horrors of misogynic societies, exclusive interpretation of androcentric agency and the phallogocentric ideologies of subjectivity. Harsh struggle, stormy journey and smooth campaigns show how the path of feminists was not easy and how it was difficult to launch their cry against male systems that frame them in the wide circle of marginality, invisibility and neglect. Through barricades and thorns, a new declared war was inevitable. However, the philosophy, behind it, was not to declare war against man, but it was simply to understand the sense of humanity and how it should be shared between all sexes.

Post-colonial feminism refers to the abuses from more than one angle and side. The colonial experience and its bad consequences, then, the indigenous patriarchal society that puts the post-colonial woman's liberty and freedom in the cages of neglect and devalues her status in the lowest degree in front of her white woman counterpart. Therefore, a common challenge is shared by both post-colonialism and feminism and a great relation is highly drawn between them in reflecting power and breaking all sorts of patriarchy. Post-colonial women's writings explode lines and words in the face of inevitable "distancing", "Othering", marginality and alienation. These women fight for not to be seated forcefully in the margin of societies which deny the sense of humanity, justice and equality to be engraved as a title for their existence. Therefore, they choose to be the emblem for the pursuit of liberation and rights. Post-colonial feminism is the story of a long resistance, struggle and fight through language or war to negotiate and redefine what humanity, freedom and existence mean.

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Chapter two: *Revising Excavated Histories through Bleeding Pens* ; is concerned with both the historical and the literary context which is the main basis and the stone corner of the selected novels: Shani Mootoo's *Cereus Blooms at Night* and Michelle Cliff's *NoTelephone to Heaven*. Mootoo chooses Lantanacamera which is Indo-Trinidad in reality to design her story in the Caribbean though her multi-cultural background, thinking of this imaginary landscape as a suitable place to deconstruct colonial oppression. Mootoo on the other hand, embodies the history of her ancestors, i.e. the Indians who were brought to the Caribbean as an economic solution for the end of legalized slavery that was based hugely on exploiting brutally the Africans in the plantations of sugar. Cliff also inserts the African diaspora in the Jamaican soil. A debilitating history of the Caribbean was shaped by the ghostly figure of the acute rivalry of acute colonizing forces, resulted in the institution of slavery and slave trade that coupled with racial and cultural diversity, in a hostile milieu, where slaves experienced all sorts of uprootment and severe dispossession. This unimagined experience leads to a deep sense of inferiority, amnesia, shame, exile, alienation, inevitable Othering and irremovable marginality. Therefore, various writers hold heavy responsibility, bear thick burden and act as spokespersons to heal their ills, ruthless sores and stubborn stains to make their people aware of their endemic and create a "purely" transparent and "positive" milieu for them.

In chapter three: *Narratives of Reiterated Colonial Tragedies, Damages and Dangers*, Shani Mootoo depicts how colonial violence, oppression and abuse are reiterated by the locals themselves in a brutal image of domestic violence. Mootoo's protagonist; Mala, suffers the abandonment of her mother, sister and boyfriend and the brutal sexual abuse of her father, unimagined trauma that splits Mala's body, spirit, soul and sexuality. Mala becomes as a mad and crazy woman rendered to the margin, wrapped in the shrouds of dispossession and alienation. Mala as a character is a compound of two parts: Mala the adult and Pohpoh the child. Harsh trauma, therefore, fragments one's identity and memory, Mootoo situates it in a wider context of a reiterated colonial oppression. In the novel, the Caribbean woman is doubly colonized:

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firstly, by the imperial power that assigns her to the margin, without any value, shrouded in a complicated dilemma of diaspora; secondly, being an easy prey of colonial oppression of male patriarchy that confines her between the walls of rape, incest and domestic violence.

The woman writer is highly interested in depicting many themes that refer to the Caribbean society, that is why Shani Mootoo transmits “real” messages through her novel. She thought that they are noteworthy to be understood and applied literally, especially in checking real solutions for the “third world” and colonized countries rather than reiterating colonial ideas, ideologies and values.

In chapter four titled *Claiming a True Identity They Taught Me to Despise*, Michelle Cliff through her female protagonist, who resembles her to some extent, becomes a historical revisionist par excellence. She breaks and deconstructs “the world of the make believe” imposed through colonial narratives and systems. This world is born from the master’s house and brain and is widely sowed in the Jamaican land. Michelle Cliff through highlighting feminist discourse and narratives of return and exile, through the process of revising history and creating official version, inserts all the racist myths of suppressing the Jamaican’s retention, designing a West Indian without past, without history, without memory, but with an individual and collective amnesia. This brutal myth was one of the major ideological strategies for not only a brutal colonizer, but a malign one. Cliff through Clare in *No Telephone to Heaven* re-builds selfhood through her torn-halves parts, fragmented self, and through the crippling sense of exile, racism and alienation that haunt her during her harsh and severe journey in two colonial worlds. In this sense, Clare inserts different ways of checking the essence of identity and the sustained quest of “I”.

In chapter five: *The Shared Trauma, Amnesia and Drama*, I display the major similarities which put both of the two women writers in the same column of raising similar issues of colonialism, trauma, color, class, home, history, rape and identity. Differences were also exhibited, and if the two novels have lot of points in common,

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they differ in their synopsis and the ways of understanding and de/constructing the self and, therefore, identity.

This research work has tried to present a “detailed” analysis and described different concepts that burgeon from colonialism’s womb as a fetus that still grows in the postcolonial era. The so called departed colonizer has the same risks, forms, ideologies of exploitation and further dimensions of giving birth to areas without history, memory, past and future. The absent colonizer touches every sphere, angle and area including both men and women during his sustained presence in an attempt to create very late societies as an empty slate upon which a colonial mentality of looting, corrupting and devaluing can be engraved forever.

Therefore, several findings can be drawn from this research mainly:

- Colonialism has shaped all the Caribbean islands including Jamaica and Trinidad as an empty territory that needs the stamps of the occupier.
- Colonialism has constructed Jamaica and Trinidad as a new surprising phenomenon, historyless, racially and culturally diverse nation in terms of language, culture, religion and tradition through the criminal system of slavery and slave trade.
- Western invasions were the main reasons for the Caribbean man diaspora (This newly born man in the West Indies was either brought from his ancestral lands voluntary or forcefully or migrate out of the Caribbean islands).
- Western invasions were the stone corner for giving birth to an inspiring writing, post-colonial and feminist discourses and new modes empowered with challenge, creativity and transgression , being a weapon to liberate the Caribbean wo/man from the inherited evil deeds.
- Caribbean women writers through real thoughts and words of echoed voices stand on pages. They become historical revisionists, deconstruct worlds of “the forced belief” and what the Western has brought from “darky” civilization on their “white” ships.
- The departure of the colonizer is not enough for real freedom. But the colonial heritage still forms a wide danger and risk in the post-colonized mind. Purifying the postcolonial

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lands from colonial contamination would, therefore, include every minds born inside these lands.

- Shani Mootoo and Michelle Cliff depict the whole Caribbean struggle through a female character; Mala, depicting how the reiterated colonial oppression breaks, splits and fragments one's identity. Then, they relocate power in the fragmented body of the female identity. Clare lived all sorts of racial inferiority, racism and Othering, she depicts all sorts of amnesia and ambivalence. She relocates power through return and revolution.

- Challenging trauma, escaping bad memories and checking real solution that is not inherited from colonial minds seems to be the "best" way for best and real post-colonial communities.

Through writing, one can express his feeling, experiences and understanding. Shani Mootoo through an autobiographical touch inspires us with the character of Mala and pictures the scenes of sexual violence that were a wide part of her life, which resulted in extreme silence and escaping the world of communication to heal her sores and pains. Every Jamaican man or woman tasted the same scene and smelt its horrifying and terrible faces of drama through Michelle Cliff's piece of writing. Rape or sexual abuse are two faces of an evil system of colonizing and invading the self through the self. A difficult circumstance that may every one encounter and experience. When comparing Shani Mootoo's and Michelle Cliff's female characters, one can notice that they resemble to some extent the Algerian /Magrebian or African women in their trauma, struggle and in relocating power to recover from fragmentation.

Urgent call, thus, is passed through this study to every colonized wo/men whether in Algeria or out to be purified from the colonizers stains. This research work will examine such attitudes by using sources, such as books, articles and newspapers, all of them contribute to show how post-colonialism heals the broken bodies and creates a positive milieu. The main contribution that this research work raises resides in the high consciousness and the wide awareness that the post-colonial man/ woman would implement in building the basic pillars of their societies that are highly sinking in the

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colonial poisoning and heritage, which are still threatening these people though their recognition of how much danger this heritage has had on their bodies and minds. So, if religion, psyche colonization, civilizing missions and bleaching histories are widely related to both novels, what can be seen as the ultimate element of their failure?

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Appendix 1: Shani Mootoo's Biography



*Mootoo, Shani. "Photo Parentheses." In *Desire in Seven Voices* , edited by Lorna Crozier. Vancouver: Douglas & McIntyre, 1999, 105-124.

Shani Mootoo was born in Ireland in 1958 to a Trinidadian father and an Irish mother. Mootoo at an early age showed a high level in the world of creation , filled with outstanding talents and prominent imagination, especially in drawing, painting, visual arts, writing, poems. She asserted more capacities in being an artist when she was ten years. Mootoo's poems generally express love between two men or love between two women, a talent that her parents think that is risky and may hold heavy burden to her. Some of her fascinating works include a collection of short fiction, *Out on Main Street* (1993) and notable novels such as, *Cereus Blooms at Night* (1996), *He Drown She in the Sea* (2006), *Valmiki's Daughter* (2008), *Moving Forward Like a Crab* (2014). Mootoo followed her first novel with a collection of poetry, *The Predicament of Or* (2002).

* Shani Mootoo (2000), 'Shani Mootoo', *Journal of Lesbian Studies*, 4:4, 107-113.

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Appendix2: Shani Mootoo's *Cereus Bloom's at Night* Synopsis

In *Cereus Blooms at Night*, Shani Mootoo draws a small society on an imaginary island of Lantanacamara in the Caribbean. The narrative's voice is told from a gay male nurse at the Paradise Alms House, who stands as healer and the one who cares for an old crazy woman named Mala Ramchandin. Mala who is harshly raped by her father because of his rage when discovering his wife's betrayal, transmits all symptoms and pains of trauma. A judge accused her of killing her father and asked for sending this mad woman to the Alms House in order to help her to cure since her state is inappropriate to be put in prison. Mala after a long struggle with psych disorder, finds her way to healing through the Cereus plant. Otoh and Tyler are two hybrid characters struggling to define themselves as a man or a woman, but they become able to declare their identity through Mala.

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Appendix 3: Michelle Cliff's Biography



*Michelle Cliff, Curtis High School graduation photo, 1965
Source: ancestry. Com

Michelle Cliff appears as a leading voice in black, Caribbean, and lesbian feminist literature. Cliff (1946-2016) was born to a mixed race family between black and white in Jamaica. She is considered among the most innovative Caribbean writers who are well known with their provocative and searing critiques to lots of issues such as: Colour hierarchies, racism, discrimination, homophobia, sexism, and class prejudice. In 1977, Cliff joined a women's writing workshop and contributed prose poems and essays to the lesbian literary journals *Sinister Wisdom* and *Conditions*. One of the most thought provoking works, *If I Could Write This in Fire, I Would Write This in Fire* (2008). Other notable works are *Claiming an Identity They Taught Me to Despise* (1980), *Free Enterprise* (2004), *Abeng* (1985), *No Telephone to Heaven* (1987). Through these works, she addresses lots of themes of ambivalence, ambiguity, forged histories, colonial heritage and identity disturbance.

Source

1. Judith Raiskin and Michelle Cliff, "The Art of History: An Interview with Michelle Cliff," *Kenyon Review*, 15, no.1 (Winter 1993), 57-71.

2. Opal Palmer Adisa, "Journey into Speech – A Writer Between Two Worlds: An Interview with Michelle Cliff," *African American Review*, 28. No 2 (Summer 1994), 273-81.

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Appendix 4: Michelle Cliff's *No Telephone to Heaven* Synopsis

The Jamaican-American writer Michelle Cliff in *No Telephone to Heaven* focuses on lots of issues of colonialism, history, broken identity, race, myth, and political consciousness through the experience of a light-skinned woman called Clare Savage. The story emphasizes its narratives on the discovery of Clare's journeys between three different settings: Jamaica, England and America. These three spots affect her search for safe space and authentic self. This anxious movement reflects Clare's psychological ambiguity and rootlessness. She is Jamaican, and this means lots of things in racist societies that still ignore and underestimate people and nations because of their colour. Though she is a light skinned girl, she is regarded as black "technically". Finally, her return to Jamaica and joining the guerilla group for revolution, makes an end to Clare's confused self at the level of sexual, personal and ethnic identity and opens all the routes for self-determination and claiming wholeness.

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Appendix 5: Praises for Shani Mootoo's *Cereus Blooms at Night*

Shani Mootoo's *Cereus Bloom's at Night* has received lots of praises by many newspapers and journals. These are some of them for this novel :

*"This novel covers the whole range of human motivation, from abject cowardice to Self-sacrificing bravery, and shows the humble triumph of goodness....*Cereus Blooms at Night* is a stunning first novel".

-The Times (London)

*"A gripping novel ...A cracking narrative and Mootoo's description of the island are so lush, you can almost smell the cereus off the page".

- Elle (UK)

*"The sinuous unwinding of Mootoo's clever plot will remind many readers of Arundhati Roys*The God of Small Things*, which this novel resembles also in its plentitude of exotix detail, magical realist interludes, and captivating language".

- *Kirkus Reviews* (starred review)

*"The fecund and fertile cycles of Caribbean life pervade this powerful first novel from Mootoo, who invokes all the senses...to portray the town of Paradise on the fictional island of Lantanacamara".

-*Publishers Weekly* (starred review)

*"*Cereus Blooms at Night* is a gem, a wonderful flower of a first novel; Shani Mootoo can be counted as one of our gifted writers".

-Vancouver Sun

*"*Cereus Blooms at Night* is a novel that is both beautiful and disturbing....Witten with profound sense of the visual in hauntingly poetic language, it combines powerful subject matter with memorable characters and an exotic background. Reminiscent of Jean Rhys's *Wide Sargasso Sea*, this extraordinary first novel blends a sense of the mythical with an intoxicating rhythm. The result is captivating and unforgettable".

-Discover

*"Shani Mootoo writes with great precision and strength...Mootoo has commandeered a strange, new territory...full of synchronicity, where the bizarre is made beautiful without restoring to magic....This sad, seductive story deserves to be read".

- The Observer

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*“This first Novel...is both a compelling narrative and a magical evocation of a lush environment that is filled with beauty but tinged with tragedy...Her readers are taken on a fabulous journey and awake refreshed as if from a deep and dream-filled sleep”.

-The Sunday Telegraph

*“Strong, sad, and sensual...Wrought as deftly as a piece of lacework...A confident and lively first novel”.

- Los Angeles Times

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Appendix 6: Praises for Michelle Cliff's *No Telephone to Heaven*

*"The beauty and authority of her writing is coupled in a rare way with profound insight".

-Toni Morrison

*"Mesmerizing ... possesses the incantatory power of poetry".

-The New York Times Book Review

*"Structurally ambitious and innovative, making tangible through its form a vivid, spiraling tension between past and present ... a triumph of artistic integration, a hard-won harmony between the political and the personal, between realism and the mysteries of the spirit".

-Washington Post Book World

*"I am in awe of Michelle Cliff's achievement. The work is lyrical, intelligent, full of a moral passion kept taut and spare and absolutely unsentimental. The range of her knowledge, insights and compassion is astonishing".

-Janette Turner Hospital

*"A tour de force. I very much admire what she does with language, and the fact that she's struggling with central issues of our time. A powerful book, truly a stupendous achievement: the complex sense of Jamaica with its anguish and its beauty. In her generation, Cliff is rare and is already distinguished as a writer of great substance and power".

-Tillie Olsen

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Appendix 7 : Map of Jamaica



<https://www.worldatlas.com/webimage/countrys/namerica/caribb/jm.htm>

These two maps represent the geographical position of Jamaica, Jamaica's name means the land of wood and water. It was called Xamaica before the Spanish colonization and represents also the place where Michelle Cliff was born, Jamaica stands as a real setting and background for her novel *No Telephone to Heaven*.

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Appendix 8 : Map of Trinidad



www.worldatlas.com/webimage/countrys/namerica/caribb/tt.htm

Trinidad represents the place where Shani Mootoo grew and raised, it is the real setting of her novel; *Cereus Blooms at Night*. In the novel, it is depicted by the imaginary island of Lantanacama, it is also a place where Mootoo's family was exploited as indentured labor.

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Appendix 9 : Map of Ireland



www.worldatlas.com/webimage/countrys/europe/ie.htm

This map represents the geographical position of Ireland, a European country where Shani Mootoo was born.

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Appendix 10: Map of Canada



www.worldatlas.com/webimage/countrys/namerica/ca.html

Canada is the place where Shani Mootoo is living now. She moved there at the age of 19, there, the opportunities of investing new talents were opened, she earned a fine arts

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degree from the University of Western Ontario in 1980. Later, she began a career as a painter and video producer.

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Appendix 11 : Map of India



<https://www.worldatlas.com/webimage/countrys/asia/india/inland.htm>

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This geographical map represents India which is a great civilization in the continent of Asia, it represents also Shani Mootoo's place of origins, her family was brought first from India to cover the shortage in African's slaves , especially after the abolition of slave trade.

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Appendix 12: One of Shani Mootoo's Paintings



One of Shani Mootoo's paintings; *Above Is The Osprey's Nest*, 2017, digital photograph.

*Mootoo finds her way to paintings after being silenced because of a trauma of sexual abuse by her uncle, Mootoo was asked not to tell anything about this kind of sexual violence, which is extremely "taboo" in the Trinidadian society. Therefore, paintings give her a name and voice to spell her painful experiences.

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* **Alien:** An act or a process whereby people become foreign or strange on different levels: physically and emotionally to the world that they live in or belong to. It refers to a low degree of integration, a state of distancing and isolation, withdrawal from society. It refers also to a state of despair, anguish, failure, weakness, loneliness and disappointment. One can notice that persons can be alienated even from themselves and not only from society. All diasporic characters of Shani Mootoo's *Cereus Blooms at Night* are alienated either by colonial or a post-colonial inherited society. Alienation for diasporic members depends on their historical and contextual specificity, i.e. ways and under what conditions they arrived and inserted themselves within the social relations of class, gender, race, language and sexuality among others.

* **Assumptions:** Beliefs or ideas that we hold to be true, often with little or no evidence required. Things or claims accepted without proof.

***Borders:** The boundaries, the limits or the sites that are commonly defined as the lines that divide and distinct political, social or legal territories where the individual and collective memories collide, reassemble and reconfigure.

* **Civilization:** A term that has more meanings than one to refer to. It can refer to a highly developed human potential and organized society in its entire dimension: physical, intellectual, spiritual, moral and physiological. Civilization means collective efforts by the whole society and its benefits should not be restricted to few members, it should have the ability of spreading to other societies, maintaining continuation and duration. It does not emerge to disappear. The process of civilizing humankind requires using reason, science, intellectuality, rationality and education to bring people up to the height state of acting and functioning.

***Colonialism:** The process of control, domination and the total governing of people and lands by setting settlement in a territory. This territory is completely exploited for both economic benefit and superiority. It favors different brutal acts such torture. Its aim is to make these societies under the roof of poverty and low level of education. However,

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it can take lot of forms and types: psychological, materialistic, or through enslaving the self.

* **Colonial Literature:** A type of self-conscious writing produced out of the colonized's minds, hands and experience during the period of colonization from the colonizer's views. Writers of British or European heritage established new national myth, they resisted and struggled to define their own national literature.

* **Culture:** All ways and patterns of life. It might be referred to by everything that intervenes in human's behaviour from religion, habits, music, language, literature, ideas, customs, skills, arts and tools, which characterize and describe a category of people in a given period. It also refers to people's or a country's repertoire of socially transmitted and determined ideas about how to live, how to act, to think and to behave, generating what characterizes and differentiates them from others in terms of cultural features that are inherited from the preceding generation.

* **Diaspora:** The term originates from dispersion and refers to a coerced group of people to move, scatter and disperse. Therefore, they will live outside the area in which they had lived for a long time or in which their ancestors existed before. Diaspora is the result of many consequences, such as colonialism, wars, slavery, famine, checking for jobs and poverty.

* **Discourse:** A body of text that is either written or spoken. It means to communicate specific data, information, knowledge in which meaning is a collaborative construction involving author, text, culture and reader.

Enlightenment: A movement emerging on the 18th – century, it is a period during which the world starts his rebirth through using reason. It focuses on the ideals of the evidence of the senses, progress, benevolence, and a belief in liberty, equality, the natural rights of man, justice and the fundamental one is the separation of church and state.

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* **Exile:** It means to be away from one's home through cruel experience of dismemberment of one's soil. Therefore, the sense of healing is somehow impossible. This rupture can be either by being explicitly refused permission to return or being threatened with imprisonment or death upon return. It emerges in the form of punishment and solitude. Exile can provoke a sense of marginality, loss and displacement from a traditional homeland, particularly through the process of colonization.

* **Feminine:** The term "feminine" evokes certain qualities, attributes, behaviours and roles generally associated with girls and women, for example women are nice, altruistic, soft, narcissistic, fragile, powerless, healing, emotional..., etc. In more recent years, however, arguments on whether or not feminine attributes are biological constructs stimulated great debates between essentialists who believe that femininity is biologically determined, and constructionists who argue that femininity does not reside in the female body, but is rather a social product. Therefore, femininity is made up of both socially-defined and biologically created factors. This is what makes it different from the female sex.

* **Feminism:** Some of the currently used definitions: a doctrine advocating social and political rights for women equal to those of men. A challenging campaign and struggle launched against oppressive ideologies and patriarchal systems adopted by men. These campaigns attempt for the assertion of the claims of women as a group and a body of theory. Women have devoted to create a change and new belief in the necessity of large-scale of satisfying social status in order to increase the power of women.

* **Feminist theory:** Conceptual frameworks that generate ideas about the nature of women's oppression. It studies gender inequality, patriarchy and women's oppression. It posits methods to establish gender equality. It developed at three stages: the first stage, focused on suffrage and political right. The second emphasized social inequality,

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while the third insisted on the concept of globalization, post colonialism, post-structuralism and postmodernism.

* **Feminist writing:** A distinct feminine language particularly challenges men's literary canon that assigns women to marginal spaces and excludes them to an inferior position. *Ecriture feminine* is a real example in the so-called French school of feminist criticism on the existence of a distinctive women's language.

* **Gender:** The strong belief that the difference between men and women are not only biological. It does not focus on biology in determining one's maleness and femaleness, but it refers enormously to the effect of society and cultures to precise the extent of femininity and masculinity. Unfortunately, the term is used both in academic discourse and in the media as interchangeable with sex. In fact, it hides the difference between the biological given-sex and the culturally created-gender. Gender leads up to clear understanding to masculinity and femininity, aiding to avoid ambiguity in using the term sex. It is largely culturally determined and affects how people perceive themselves and how they expect others to behave.

* **Gender Identity:** The belief and the persistence sense of ourselves as masculine or feminine according to shared societal norms.

***Gender roles:** A range of shared societal norms and expectations that determine the type of the behavior and personality traits that a culture assigns to, as being suitable, acceptable, and appropriate for people based on their perceived sex than the other. Gender roles focus usually on conceptions of femininity and masculinity. Gendered expectation may vary as well as they may be common among cultures.

***Genre:** A category defines the literary forms (novel, lyric poem, epic...)

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* **Home:** A place of desire of lived experiences, a square for family to come together in rituals, a place of worship, and a protective space from being isolated. Home also refers to boundaries of home, the latter brings into play the questions of inclusion and exclusion as well as the ensuring of political and personal struggles of belonging. In the *Poetics of Space*, Gaston Bachelard (1969) refers to the home as the most intimate of spaces that allows us to dream and daydream, and in turn, the house protects the daydreamer.

* **Heterosexuality:** Sexual attraction with a person of the opposite sex.

* **Homosexuality:** Sexual attraction to people of the same sex.

* **Hybridity:** The interaction, integration and mingling of cultural signs, characteristics, and practices from two different and distinct cultures: the colonizer and the colonized cultures. The difference is in terms of many issues: language, customs, traditions, religion. Therefore, this interaction results new reconfiguration of both of the colonizer and the colonized.

* **Identity:** There are lot of definitions and meanings, but I refer to the term as we use it. Identity refers to what differentiates one from the others in terms of lot of agents: beliefs, expressions or what distinguishes a person from another a group, and results in determining who they are. It refers to what an individual has in particular that marks his individuality.

* **Ideology:** A belief-system that includes a wide range of opinions, visions and ideas. This belief is held by an individual, group or society. It determines the way people view and conceive themselves and culture. In colonial projects, the colonizers follow the ideology of civilizing mission to justify their actions in the colonized countries. In feminist theory, the term male ideology is used by many theorists to refer to a brutal system of oppressive and false conceptions about the female experience.

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* **Imperialism:** The concept that reflects the relationship of dominance and subordination, a policy of expansion and extending the authority of the empire either by military forces or diplomacy. However, imperialism is the main idea which leads to colonialism as a practice.

* **Lesbian:** A woman whose sexual orientation is to other women.

* **Literature:** A term used to describe pieces of writing and sometimes spoken artistic materials. It usually refers to works of creative and sensitive imagination, they can be oral as well as written. It includes drama, novel, short stories....

* **Myth:** A legendary narrative usually related to the spirit, gods and heroes, or a theme that is widely and deeply related to the main basis of a culture.

* **Orientalism:** A system or a way of bringing the Orient to Western study or learning. The Orient is a reflected image of what is barbaric, primitive, inferior and alien, i.e. Other to the West. Said Edward's influential book *Orientalism* (1978) claims that *the Orient* can not be studied in a non-Orientalist manner. *Orientalism* is a revolutionary work, aims to deconstruct and dismantle all hierarchical distinction between people and answers many questions of why the West come to understand the Middle East who is different and genuine in its qualities as strange.

* **Other:** A view to anyone who is considered as devalued, strange or different from the self. The existence of the Other define what is *normal* and one's own place in the world. However, the parameters of "Othering" are drawn by those who are considered as superior. While the colonized is deemed as *Other* through establishing the binary separation of the colonizer and colonized and asserting the superiority of the colonizing culture, men on the other hand othered women by putting themselves as the "One" and claiming women's "otherness".

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* **Patriarchal:** An assumption held by feminist criticism that society and culture are dominated rather with traditions so structured by the prescription of the nature. The notion promotes masculine values, status, and to maintain the male in a privileged position and subordinate women.

* **Post-colonial:** A concept that refers to the study of the clash and interaction between the colonizing countries and the countries they did colonize. It began to circulate in the Western academy in the early 1980s and developed with the publication of the *Empire Writes Back: Theory and Practice in Post-colonial Literatures* edited by Bill Ashcroft. It raised many issues of identity, rootedness to nation, home, history and hybridity.

* **Phallogentric:** Any side or a perspective that is highly predominated or exclusively male.

* **Queer:** It means abnormal, not straight, it is a pejorative use for gay. Now it is claimed by some gay men, lesbian, bisexuals and transgendered persons for self-affirming.

* **Queer Literature:** A kind of writing which highlight the themes of queer theory and queer life experiences.

* **Queer Theory:** A theory emerges from gay/lesbian studies and their main ideologies related to deviant sexual behavior. It destabilizes heteronormativity and links identity with instability and fluidity. Queer theory, however, does not focus only on homosexuality, it expands the square of homosexuality to include all forms of sexuality that are “queer”. It suggests the idea that sexual desire is on continuum, it can not be understood only trough opposite sex, but also through the same sex. Queer theory challenges heterosexuality as a normal and naturalized norm and promotes the notion of “non-straightness”.

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***Revolutionary War:** A war declared by the Americans for realizing independence after being under acute tyranny under the British. It was between 1775-1783 and helps the Americans to change their ideas of dependency. The American War was a conscious leap to build a new and flourishing nation at the level of all sides.

*** Sex:** The physiological differentiation between men and women, and refers also to the erotic activity between two people. “Sex” is the major biological sign that makes one distinguish between femaleness and maleness. However, masculinity and femininity are determined through gender as a socio-cultural construct of these two concepts. To Judith Butler, “sex” is not a biological category, “sex is a norm” (Osborne and Segal, an interview with Butler, 1993). She believes that due to certain institutional conditions, certain arbitrary biological differences are deemed as fixed signs for sex.

*** Sexism:** A stereotypical and racist belief that accords high superiority and status to men rather than women.

***Slavery:** A harsh process of brutality refers to severe systems and conditions where individuals find themselves not owned by themselves, but by others. Under slavery, the slave owner is the one who controls where they live, what they eat and work. Slavery existed throughout very old times in the history of humanity like ancient Greeks.

***Slave narratives:** Narratives emerge and explode from the first black literary prose genre in the United States, it depicts the main features that describe the lives of African Americans who were not humans in any real sense under the harsh system of slavery. These “black” narratives comprise one of the most influential and important traditions dominating African American literature and culture. They were used later as a tool to open a dialogue between blacks and whites about slavery and freedom.

*** Stereotype:** False or misleading, permanent and fixed generalizations about a person or groups. They generally focus on negative, undesirable and unfavorable characteristics. Therefore, stereotype is originally a solid shaped image that is difficult

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to change. Stereotyping generally limits one's perception, while at the same time, it reduces the ability to inquire and learn about others. So, the inner self should accept to modify and recreate.

* **Subaltern:** A person holding a subordinate and weak position, those who are excluded from the hierarchy of power of a given colony from different sides political, social or even geographically. Subaltern classes may include humans of very low rank, everybody who has a limited or no access at all to the cultural imperialism; is thus subaltern. The term has been adapted to Post colonial studies, Gayatri Spivak (1988) followed deconstructive techniques to configure the diverse agents which intervene in shaping and Othering the "Other" through her work; *Can the Subaltern Speak?*

* **Transgression:** The fact of transcending borders and challenging the norms that are morally and legally acknowledged and confined as the norms or the limits to be respected by the society.

* **Trauma:** Lots of bad conditions occur under a severe shock or during a harsh period when a person is overwhelmed by hard and difficult circumstances. The trauma survivors respond with high degree of panic, fright, helplessness and horror. Extreme stress turns the person's state to terrible conditions including psych disorder, speechlessness and amnesia.

* **Womanist:** The term was first coined by Alice Walker to refer to the specificity of black women's experience and strong struggle. It refers also to harsh campaigns to fight sexism, racism and oppression in order to distinguish her severe experience and black reality from her white counterparts.

* **Women's emancipation:** A kind of freedom for women after passing long years under men's ideologies of oppression. It means breaking the idea of women's submission to male ideologies and orders. It refers also to the act of liberating women at the level of

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many sides: political, social and economic. It is women's autonomy from all oppressive and patriarchal constraints set by the society's norms which are drawn by man.

□ **This glossary is taken from sources included in the thesis.**

Summary

Both of Michelle Cliff and Shani Mootoo direct more attention on a trauma of ambivalence, ambiguity and disturbance, which leads to identity division. Both of them refer to the fact of how traumas intervene in shaping their history, past and cultural identity; they reflect how identity is constructed upon harsh, severe, continuous colonial interventions and lot of series of repetitive brutal systems of violence, exploitation and acts of dehumanizing both the Jamaicans and the Trinidadians.

Résumé

Michelle Cliff et Shani Mootoo attirent davantage l'attention sur un traumatisme d'ambivalence, d'ambiguïté et de perturbation, qui mène à la division de l'identité. Toutes les deux expliquent comment les traumatismes façonnent leur histoire, leur passé et leur identité culturelle; ils reflètent comment l'identité se construit suite à des interventions coloniales dures, sévères et continues et de nombreuses séries de systèmes de violence, d'exploitation et d'actes de déshumanisation répétitifs à la fois sur les Jamaïcains et les Trinidiens.

ملخص

تولي كل من ميشيل كليف وشاني موتو المزيد من الاهتمام حول صدمة الغموض، الازدواجية والاضطراب، والتي بدورها تؤدي إلى تقسيم الهوية. كلاهما تشير إلى حقيقة كيفية تدخل الصدمات في تشكيل تاريخهم، ماضيهم وهويتهم الثقافية؛ كلاهما يعكس كيفية بناء الهوية على تدخلات قاسية وحادة ومستمرة الي جانب العديد من سلسلة من الأنظمة الوحشية المتكررة للعنف والاستغلال وأعمال التجريد من الإنسانية لكل من الجاما يكيين وترينيدادين