



**IMMIGRANT'S IDENTITY QUEST IN JEAN
RHYS'S *VOYAGE IN THE DARK* AND ANDREA
LEVY'S *FRUIT OF THE LEMON*: A
POSTCOLONIAL STUDY**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Melisa YAMAN titled “IMMIGRANT’S IDENTITY QUEST IN JEAN RHYS’S *VOYAGE IN THE DARK* AND ANDREA LEVY’S *FRUIT OF THE LEMON: A POSTCOLONIAL STUDY*” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis, January 26, 2024.

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally. Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Adı Soyadı: Melisa YAMAN

İmza :

FOREWORD

I would like to express my endless gratitude to my dear and respected advisor Assist. Prof. Dr. Nazila HEIDARZADEGAN, who has never withheld her support in my work and always opened new horizons for me. I owe endless gratitude to everyone who stood by me during the process of writing my thesis and specially, my family. If it weren't for you, Mom, I wouldn't have come this far. "Annem, Sen olmasaydın buralara gelemezdim ben."

ABSTRACT

In this master's thesis, Jean Rhys's *Voyage in the Dark* and Andrea Levy's *Fruit of the Lemon* were examined and compared. The identity crisis experienced by individuals in postcolonial and multicultural societies and their efforts to create an identity have been examined. This study describes the struggles of the heroines of both novels experienced in imperial cities to protect their cultural identities and explains how they were left alone with this identity conflict. The internal crises and marginalisation of individuals in the postcolonial society are examined along with the social paradoxes. Although the novels examined in the thesis are from different historical and geographical backgrounds, it is aimed to show the common aspects of the characters' identity crisis. In short, this thesis examines the search for identity of immigrant individuals in a colonial discourse and the difficulties they experience in their quest for identity, and its reflection in literature.

Keywords: Postcolonial Literature; Migration; Identity Formation; Ethnic Identity; Cultural Identity

ÖZ

Bu yüksek lisans tezinde Jean Rhys'in *Karanlıkta Yolculuk (Voyage in the Dark)* ve Andrea Levy'nin *Limon Meyvesi* adlı eserleri incelenmiş ve karşılaştırılmıştır. Sömürgecilik sonrası ve çok kültürlü toplumlarda bireylerin yaşadığı kimlik bunalımı ve kimlik oluşturma çabaları incelenmiştir. Bu tez, her iki romanın kahramanlarının imparatorluk şehirlerinde kültürel kimliklerini korumak için yaşadıkları mücadeleyi ve bu kimlik çatışmasıyla nasıl baş başa kaldıklarını anlatmaktadır. Sömürgecilik sonrası toplumunda bireylerin iç krizleri ve ötekileştirilmesi, toplumsal paradokslarıyla birlikte incelenmektedir. Tezde incelenen romanlar tarih ve coğrafya açısından farklılık gösterse de karakterlerin kimlik krizlerinin ortak yönlerini göstermeyi amaçlamaktadır. Kısaca bu tez, göçmen bireylerin sömürgecilik sonrası söylemde kimlik arayışlarını ve kimlik arayışlarında yaşadıkları zorlukları ve bunların edebiyata nasıl yansıdığını incelemektedir.

Anahtar Kelimeler: Sömürge Sonrası Edebiyat; Göç; Kimlik Oluşturma; Etnik Kimlik; Kültürel Kimlik

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CHAPTER ONE: INTRODUCTION

During and after the period of colonisation, the colonists altered the order of the World socially, economically, and culturally. The immigrant population to and from the West increased due to massive migrations and many people conveyed their colonial cultures into their host countries, which as a result caused transnational and multicultural foregrounds. This interaction between the coloniser and the colonised brings new discourses forward in miscellaneous fields. For that reason, in this thesis cultural and social premises of West Indian identities will be analysed and the impact of cultural and individual identity reconstruction will be examined through the lens of colonial identities in Jean Rhys's *Voyage in the Dark* (1934) and Andrea Levy's *Fruit of the Lemon* (1999). The hypothesis of the thesis suggests that as being subjected to colonisation, colonised West Indians and their successors bear dislocation, otherness, and psychological trauma in their new homes. While dealing with settling and identity issues in the selected novels, Stuart Hall, Homi Bhabha's discourses will be accentuated considering postcolonialism and cultural studies. As Caribbean establish a series of relationships with their imperial mothers, the struggle of ethnicity, othering, and eurocentrism shall be pointed out under this study particularly of Caribbean and by Caribbean terms reinstating migrating colonies.

The Caribbean was heavily influenced by European colonisation and the authors of Caribbean continue to represent Caribbean culture. Individuals have immigrated to their imperial mother lands in order to find work and as a result of it, Britain now has multiple ancestors. Struggling against colonialism, Caribbean literature evolved around the frames of nation building which elicited the evolution of colonial and postcolonial identity of the Caribbean. Since then, Caribbean literature and its continuum has sought a new life, a location, and its political, cultural, and social narrative. Hence, Caribbean culture has contributed immensely to the modern world literature and enabled the reimagining of imperialism. The selected novels centrally concentrate on the social, economic, and psychiatric motives and sequences of racism and colonialism following the apprehension of culture and identity along with their survivals from the past. This study therefore aims to establish discussions profoundly reconfiguring the understanding of immigrant Caribbean culture expressing the privileged and unprivileged subjects.

Migration has played a central role in Caribbean culture and has led to a unique situation of a "double diaspora" in the 20th century towards Europe. The literature from the region explores the challenges and effects of migration, including the loss of direct ties to ancestral land, home, and cultural heritage. Caribbean authors, similar to other migrants, appoint their cultures in new addresses and homelands carrying their community in the first, second and later generations. Akin to colonised subjects, the people of the Caribbean scrutinise their connections with their ancestors. Hence, transnationalism is a very apt concept relating to the migration of the Caribbean.

Immigrants had difficulties with identity formation due to the immigration from the Caribbean to England during and after the colonial period. The fact that the Caribbean people brought complex experiences with them, such as race, culture, and history, has considerably influenced identity formation provoking inner problems. This cultural heritage, which came with colonisation, has utterly aroused identity struggles on the side of the Caribbean, which possesses lasting consequences. The colonial records of the British Empire have left marks on collective and individual identities of Caribbean people as much as it did to other colonies. The remnants of this tragedy recurrently endure displacement and nostalgia in hopes of rediscovering/disclosing their ancestors or returning to their ancestral roots. The African Caribbean immigrants in particular whose descendants were displaced by slavery underwent further displacement with migration being marginalised and excluded from the New World nationhood along with their narratives of migration being racialized (Chamberlain, 2009, p.179). Relationally, the experiences of Black individuals within Western modern world give rise to the concept of doubleness.

The identity and the cultural dimensions of the Caribbean migrants contradicted the dominant British culture and commenced a sense of marginalisation and identity fragmentation along with racial discrimination. The racial/ethnic hierarchy implied inferior 'other' in capitalist land. With the shift between the biological racism to cultural racism, new global colonial/ racial formation is expedited (Grosfoguel, 1999, p.411) While Stuart Hall (1980) claims that racism is always historically specific, Barker (1981) claims cultural racism is known as the new racism. The second racism is understood as essentialist and it assumes that the ethnic minorities' culture does not align with the metropolitan culture and the cultural norms of the mainland. Therefore, it can be

suggested that cultural racism evokes inferiority, superiority and naturalising/essentializing culture in the lens of postcolonial concepts. These migrants are not only considered as colonised due to their connection with the imperial land but also because of the stereotypical representation of uncivilised, stupid, dirty, and so forth. The struggle in a new society being exposed to xenophobia creates barriers of integration and leads to cultural ambiguity and identity crises as a result of cultural authenticity. Such experiences and cultural imperialism profoundly influence immigrant belonging, raising trauma and displacement.

Postcolonial immigrants reinforce a cultural hybridity. Authentic culture destruction creates a complex process over identities in the host country. This may induce conflicts, ambiguity, and search for belonging. Bhabha expresses it as a narrative of ambivalence and hybrid – “neither ‘one’ nor the ‘other’ in search for cultural commensurability” (1994, p.127). These subjects maintain their cultural practices in their host countries and construct dual belonging and multiple identities.

Postcolonial refers to the era after decolonization commencing with the emergence of the Commonwealth Nations. This union composes of colonial Britain and its former colonies which became independent afterwards. Through the medium of postcolonial literature and criticism, formerly colonised subjects overcome imposition of inferiority. These colonised subjects mastered English language, advanced in technologies and international affairs after decolonization owing to their settlers as all the institutions were established by them. Decolonization freed once-colonised people to be stereotyped which caused being otherised by their colonisers. Thus, the colonisers’ exposition played a role in promoting national identity.

In terms of power politics, postcolonialism exerted colonised people indirectly with regard to psychological apprehension. While colonisers exploited the colonised in terms of land and human power, the immigrant once-colonised people in the Western world continued to be regarded as inferior. However, having lost their colonies due to economic inequality, some imperialist countries succeeded to control their former colonies in political and economic sense, which subsequently coined the term neo-colonialism. Therefore, it is possible to mention that neo-colonialism is closely entangled with the economy. The economic chaos of the ex-colonized caused migration

to the Western countries in hope for education and employment. That is to say, the end of the colonial administration continued with coloniality of power in metropolitans. The ex-colonized, who were educated in the cities of the modern imperial countries, continued to convey their experiences in the languages of their colonisers and thus formed the foundation of the post-colonial literary theory.

In the aftermath of World War II, Britain experienced a large labour shortage and received immigration from its former colonies. The Caribbean were granted citizenship, later referred to as the Windrush generation, thanks to the British Nationality Act of 1948. Yet, migration in the Kingdom raised the query of Britishness, and Caribbean migration played a crucial role in the construct of British national identity. As to be British meant to be white, being Black British created an oxymoron. On the other hand, rejecting the massive Black migratory flow would cause a problem as it also meant prohibition of colonial subjects' recruitment in contrast with recruiting noncitizen white Europeans. However, the authorities approved it otherwise, according to Layton-Henry, it would also be associated with racial control after the racial genocide of Hitler's regime (1992, p.71).

The discourse surrounding identity in postcolonial theory and literature is one of profound complexity and controversy. Rooted in the aftermath of colonialism, the struggle to define one's cultural identity in formerly colonized territories continues to echo in present day society. This struggle manifests various forms, from the clash of cultures between colonizers and the colonized to the challenges faced by migrants navigating hybrid societies. The influential voices of scholars like Ashcroft and Bhabha emphasize the enduring impacts of neo-colonial domination on postcolonial subjects, despite the attainment of independence. Within this framework, identity emerges as a fluid and contested space, shaped by intersecting discourses and historical legacies.

Themes of fragmentation and identity crises pervade postcolonial literature, particularly in works depicting the experiences of migrants and diasporic communities. The concept of hybridity, coined by Bhabha, becomes pivotal in understanding the complexities of cultural assimilation and resistance. This article investigates the nuanced exploration of postcolonial identity through synthesis of critical perspectives. Drawing from influential works and contemporary analyses, the dynamics of cultural hybridity,

the politics of belonging and the construction of national identities in the wake of colonialism's legacy are examined. By navigating the intricate terrain of the postcolonial identity, it is aimed to shed light on the lasting effect of colonialism on individual and collective identities, offering insights into the ongoing quest for self-definition in a rapidly changing global landscape.

Postcolonial literature serves as a poignant mirror reflecting the complexities of identity formation, particularly amidst migrant Caribbean communities grappling with the challenges of assimilation and hybridity. Bhabha's notion of hybridity becomes instrumental in unravelling the intricate dynamics of cultural adaptation and resistance within the contexts. It analyses to unravel the layers of cultural negotiation and self-definition. The complexities of diasporic experiences, examining the politics of belonging and the construction of national identities. The struggle to define cultural identity in formerly colonized subjects is depicted as a conflict with the culture of the colonizer, stemming from resistance to economic and cultural domination.

Fragmentation and identity crises are evident in-migrant Caribbean literature where characters grapple with establishing their identity in the face of colonial imposition. The concept of 'in-betweenness' is highlighted, referring to individuals raised in different communities than their place of birth, leading to a focus on hybridity as a consequence of cultural displacement. Identity formation is portrayed as an intricate journey intertwined with cultural, historical, political dimensions. The colonial legacy of cultural difference and domination is discussed. With postcolonial theory examining the relationship between colonized and colonizer, often marked by ambivalence.

Literary analysis of novels *Voyage in the Dark* and *Fruit of the Lemon* sheds light on the struggles of protagonists to construct their identities in colonial and postcolonial contexts. The theme of diasporic identity is explored, highlighting the nature of identity of displacement and cultural hybridization. The colonial era left a profound imprint on the Caribbean, socially, economically, and culturally altering the fabric of society. As a result of massive migrations, many individuals from the West Indians settled in their imperial motherlands, particularly in Britain, leading to the emergence of transnational and multicultural landscapes. The interaction between the colonizer and the colonized

spurred new discourses across various fields, shaping cultural and social premises of West Indian identities.

The hypothesis posits that West Indians, as victims of colonization, experience displacement, otherness, and psychological trauma in their new homes. The struggle against colonialism and the quest for nation-building have been themes, contributing to the evolution of colonial and postcolonial Caribbean identities. The selected novels delve into the social, economic, and psychological motivations underlying racism and colonialism, providing insights into the survival and resilience of Caribbean cultures. As a result of the migration, the loss of direct ties to ancestral land and cultural heritage are encountered with the questions of belonging and identity. Similar to colonized subjects elsewhere, Caribbean migrants scrutinize their connection with their ancestors. The legacy of colonisation has left fixation in the mind on collective and individual identities, contributing nostalgia. The experiences of African Caribbean immigrants, in particular, have been marked by marginalization, further amplified by racialized narratives of migration. Despite these challenges, postcolonial immigrants embody a cultural hybridity, maintaining their cultural practices while navigating their identities in host countries. Postcolonialism, as a historical era after decolonization, has provided formerly colonized subjects with opportunities to overcome feelings of inferiority and reclaim agency. Through postcolonial literature and criticism, colonized subjects have challenged stereotypes and asserted their cultural and national identities.

CHAPTER TWO: POSTCOLONIALISM AND POSTCOLONIAL IDENTITY

This chapter provides a concise overview of colonialism, aiming to explore the consequences of the postcolonial system on the colonised and their identities. Following, the topic delves into exploring postcolonialism drawing upon ideas and terminologies introduced by prominent theorists. It aims to shed light upon the various aspects of intricate processes involved in identity construction for the colonised subjects. The narrative later shifts to examination of how characters in the novels forge to create or alter their identities with postcolonial contexts.

Postcolonialism emerges not only in the resistance of the landscape of colonialism, yet it emerges as a resistance of identity. The primary focus of the thesis is to explore how identity construction and postcolonial mechanisms are capable of reflecting the notion of self and self-concept. This chapter underscores the connection between identity formation and historical background of postcolonial identity. The thesis seeks to analyse the process of constructing postcolonial identities by examining two semi-autobiographical stories and social interactions of the characters in the novel.

2.1.Colonialism

The term ‘colonialism’ is inherently complex and challenging to specify as it encompasses a range of ideas and references with various perspectives and concepts. While lacking an explicit definition, critics unite on the notion that colonialism involves the act of a country occupying another. This dynamic designates the occupier nation as coloniser and the occupied territory as colonised. Given the diverse perspectives on colonialism, one should adopt a specific standpoint engaging with the concept. It exerts a profound influence due to the diverse instances. According to *Cambridge Dictionary* colonialism is “control by one country over another and its economy, or support for such control”. In addition, it is closely tied to imperialism, as imperial powers pursued colonies primarily for economic gain and access to resources that were lacking in Europe. In his essay Ronald J. Horvath (1972) divides colonialism and its types into six regarding the two major variables- settlers/no settlers and the relationships between the

dominant people and the dominated. The first is to eradicate the essence of identities, including heritage, traditions of the colonised just like occupation of Tasmania and Caribbean. The second is assimilation, by coloniser's acting of donor culture colonised culture has been a host in the process of culture transferring. The third type, he describes, is a case in which the settlers neither eradicate nor assimilate the indigenous population. They coexist in close proximity or reside separately. The fourth type involves extermination except, perhaps, instances of purely punitive military campaigns. The fifth involves imperialism characterised by assimilation between the dominant power and the subjugated population. Last but not least, the sixth type involves where extermination and nor assimilation occurs. Numerous instances, notably the domination of Africa and Asia by Europeans, exemplifies the most common form of imperialism in which there are no permanent settlers involved.

Colonialism and imperialism are frequently perceived as phenomena of interactions between Western and the Third World nations. It implies that the politics of the dominant and the subjugated is a key factor to the definition of colonisation. Moreover, it is intricately tied to the emergence of the rise of the notion of nation in Europe whether viewed as a mode of control, or a cultural phenomenon. Colonialism represents domination of a significant number of settlers that migrate from the imperial home to colonies establishing a permanent presence. Loomba (2014) considers "colonialism can be defined as the conquest and control of other people's land and goods" (p.2) and imperialism "as economic system of penetration and control of markets" (p.6) whereas Bill Ashcroft, Gareth Griffith and Helen Tiffin (2007) defines colonialism as a "cultural exploitation" as a consequence of the rise of imperialism between Westerner coloniser and native colonised (p. 40). The exchange both parties initiated impacted each other. While advantages may be evident for the coloniser, it can be asserted that certain societal structures developed for both sides. It covers a transformation of presenting a façade of civilising indigenous populations. To illustrate, colonisers introduced new customs, whether harsh, such as theft, monopoly racial and ethnic purges. The practices aimed to assert control over colonial nations.

The identities and cultures of the exploited natives, mentioned in the colonial sources - where there is almost no research on their cultures and identities - are claimed to have not been settled in the conquered lands previously. This means that the

indigenous people were ignored. Therefore, colonial powers not only exploited the region for its natural resources, but also erased or reconstructed the identity and culture of the indigenous people by imposing Eurocentric ideas. While the colonial administration takes advantage of its colonies for financial reasons, it also destroys and reconstructs the social and cultural nature of the local people. While doing this, they are replaced by Eurocentric thoughts. Thus, the local people are re-evaluated with Western values. Therefore, a hierarchical system has emerged, such as those who belong to the Western identity and those who do not. It is possible to separate them into those who carry Western values and 'others'. Colonial rule created stereotypes for Western identities, thus arguing that non-whites should conform to colonial cultural patterns. Natives are deficient in intellect in the imperial system, so they are placed in an inferior position and therefore cannot be educated or improved.

In order to intervene in the identity construction process of the indigenous people, colonial societies, with an imperialist motive, declared their superiority by degrading the indigenous people and socially excluding them. At times, colonisers succeeded by seizing the lands; at times they seized the natives with the level of their developments. However, it can be deduced that the complete scenario was due to the desire of intervening in the identity construction and formation of the native. Edward Said (1979) declares that the image and the identity of the Orient and the colonised at this point are drawn by the West by "what gave the Oriental's world its intelligibility and identity was not the result of his own efforts but rather the whole complex series of knowledgeable manipulations by which the Orient was identified by the West" (p.40). That is, the West created the East with its fabricated knowledge and power not allowing it to exist with its own culture. While the colonial identity was being created, the colonists marginalised the colonised societies by creating imaginary nations that were not their own. This prevented immigrants from the 'imagined lands' coming to England from establishing an identity in western cities. Indeed, the colonisers put the colonised in the focal point of colonial history intervening the process of identity construction. However, the colonised resisted the inclusive identities dictated by its coloniser and attempted to find ways to declare their history deconstructing the narrative imposed by colonial discourse.

Colonialism posed serious problems such as cultural extinction and loss of sense of identity for the exploited individuals who migrated during and after the process. As discussed in this thesis, individuals who experience post-colonial identity crisis and live in multicultural societies need to construct a postcolonial identity rather than being marginalised. Immigrants suffer the most due to the struggle of adaptation of new identities. Individuals who cannot find the equivalent of their own identities in the societies of their colonisers and Westerners aim to find and copy values that are not their own in each other. Immigrants who cannot find an answer to this question face the following question: “In reality, who am I?” (Fanon, 1963, p.250) The coloniser’s inability to find cultural equivalence, or the alienation of the colonised from indigenous culture and social values, is based on social and racial prejudices and discrimination. This phenomenon can be observed by the dominance of the exploiter/coloniser and the distinction of race, culture, and identity in the exploited/colonised. Parties that cannot find equality begin the ‘translation’ process. This is done by copying the original. In Bhabhaian terms, this is examined with ambivalence and mimicry.

The notion of mimicry is explained as “an ambivalent strategy whereby subaltern peoples simultaneously express their subservience to the more powerful and subvert that power by making mimicry seem like mockery” in OED. Bhabha quotes Lacan to define mimicry “the effect of mimicry is camouflage (...) It is not a question of harmonising with the background” (Lacan, qtd. in Bhabha, 1994, p.85). Mimicry is when the colonised adopts and adapts the culture of the coloniser. However, it is not a completely exact copy because the colonised is not fully assimilated into the coloniser’s superior culture. Even though it is not an exact imitation, Similarities pose a threat to the sense of self of the colonised. In other words, because of the cultural gap it creates, the colonised imitate the Western coloniser and are stripped of their own roots. Further, Bhabha explains colonial mimicry as “almost the same, but not quite”, that is, the discourse of mimicry is constructed around an ambivalence (1994, p.86). It is extreme copying of language, customs, and ideas with difference; therefore, the situation creates an ambivalence but does not create a split identity. The subject who is alienated from herself and cannot find her identity, and poses “resemblance and menace” (Bhabha, 1994, p.86). First, second and third generation immigrants trying to create a postcolonial identity create a culturally hybrid identity and use mimicry.

Colonial influences brought Western standards, no trace of self-remained, and westernisation began. During this period, the concepts of civilization and modernity entered the colonised societies, and their ideological thoughts began to support imperialism. Instead of condemning imperialism, they condemned their ancestors for ploughing the fields incorrectly and not managing the economy well. These started with mental manipulation and managing the thoughts of the colonised in churches and through education by implementing Western morals ethics. Education is one of the most important parts of the success of colonialism, moreover, another important role is that it provides the opportunity for rapid expansion in terms of establishing cultural dominance as school and religion are indispensable means to shape and navigate ideologies. The primary objective of the colonisers in having control over cultural institutions is to redirect colonies from their own cultures ensuring dominance and being able to regulate it with all aspects.

Colonisers perceived they modernised education in colonies by teaching the same subjects in Europe including physics and chemistry and various fields believing in enhancing their mind-sets. The colonialists considered the natives as linguistically inadequate and below the standard. Natives who started receiving Western education went through inconsistency that conflicted with their own identities. Western education increased the awareness of the colonised, and the colonies began to demand rights. In short, colonisers turned their weapons on themselves. The spread of English to all colonies enabled the groups to be organised and united. The indigenous who failed to master the language were excluded in relation to the coloniser and the colonised. Ashcroft (2005) asserts that “[natives are] domesticated through the language” (p.100). However, with decolonization colonisers regulated the language they adapted and used it according to their need distorting linguistic rules.

2.2. Postcolonialism

The term ‘postcolonialism’ is a complex term to explain as it covers a wide range of areas. To limit this term, in short, it is an umbrella term used to express all the works written after colonisation or its effect. It should be taken into consideration that the term refers to the colonial and colonised nations. This theory can work interdisciplinary with

psychological, economic, political, literary, and linguistic phenomena, and the impact of this concept can be observed in different areas. That is why Postcolonialism sweeps away the pieces of colonialism and imperialism and collects their residue. Colonialism, a concept that people have become familiar with throughout human life, can be defined as the exploitation and use of weak societies by stronger societies to preserve their prosperity. Imperialism can be defined as expansionist powers setting out to expand their influence over their territories. Therefore, imperialism is intertwined with social, cultural and political concepts. Both concepts are closely related to each other, and one cannot be imagined without the other. These concepts reflect two interrelated historical phenomena and can be advocated by the orientation of Western society towards the east or towards something other than itself. As a consequence, colonial powers managed to rationalise their interventions against perceived instances of unjust sovereignty, thereby perpetuating their actions. Even today, some independent countries are subject to various kinds of exploitation, even though they have no legal basis. Third world countries, which declared their independence after the first and second world wars, still feel the cultural, political, and economic pressure of the West.

The West introduces the concepts of East and West into the countries they use and labels them. With the sham of equalising the conditions, it distracts them with the promise of making them civilised and deceives the natives. In doing so, various colonial approaches are used, and the context of postcolonial theory is expanded. Thus, the relevant theory closely concerns Western society, and it will be possible to determine that it is the one that laid its foundations. Postcolonialism can be examined from two perspectives: theoretical and postcolonial literature created to determine how the impact of these actions is reflected. Therefore, it can be said that although post-colonial literature is a popular context in third world countries influenced by western colonial powers, it is of utmost importance for the study of society.

Postcolonialism is based on the economic, political, military, and cultural colonialism of the West. Some of the reasons put forward to legalise colonialism by the aim of bringing primitive, bigoted, oppressed people to the modern world with their needs are closely followed. It cannot be said that colonialism and imperialism have ended today, so postcolonialism can only be considered as a new colonial period, not as post-colonial. Of course, it is inevitable to examine the colonial period in order to

establish the post-colonial concept in our minds. Apart from the act of seizing geographical areas, which has been based so far, colonisation also includes inhumane acts such as slavery. Although the indigenous peoples who were tortured during the colonisation process were not accepted in this system in any way, the indigenous peoples taken to Europe by ships were used to serve the Westerners along with their wealth being carried to Western countries. The people whose land rights and resources transferred to Europe were in a difficult economic and social situation and became increasingly poor. Thus, colonialist Western countries increased their wealth and continued so, even if colonialism is officially over.

In addition to the exploitation of the country's resources, it would be possible to mention the fundamental changes in social life to understand postcolonialism and claim that it forms the touchstone. Westerners, who brought their own culture to the places they went, destroyed, or replaced the religions of the local people along with the cultures of the indigenous peoples. In this context, the cultures of the locals gradually began to disappear, and their beliefs were used for the interests of the Westerners. Physical and psychological violence has left irreversible traces on indigenous people. These people, who could not be accepted because of their skin colour, were subjected to inhumane treatment. Indigenous people, who could not be accepted by Westerners due to the difference in their skin colour, suffered incredible damage that they could not overcome. The superiority of whites over blacks was imposed on the local people, and this humiliation sparked psychological violence and took it to another level. Whites, who achieved their superiority by exploiting religion and language, appropriated blacks.

Ethnic identity is becoming one of the most visible conflicts of colonialism. Although colonialism is officially over, dominant whites continue to exert power over the indigenous people and continue to establish hegemony over all non-whites. On the other hand, some civil wars have occurred as a result of the conflict between some conflicting ethnic groups who opposed the existing economic order and wanted to be politically dominant. Those who believed what the colonial states said and took sides, which pitted ethnic groups against each other, and those who believed that they would fulfil their promises, could not prevent deaths.

Linguistics is one of the fields where postcolonialism works interdisciplinary. As mentioned in the colonialism section, colonial states opened schools to teach their own languages and religions. Thus, indigenous people were forced to forget their own language and were forced to speak one of the European languages. The problem of the superiority of the white man and his superior language, which continues even today, must have motivated people enough that they thought that one day they could finally become one of them by speaking their language. The number of people who believe in this, as well as those who are against it, is considerable. That is why, even today, the most spoken languages in the world are the languages of colonialist countries, such as English, Spanish, and French.

It cannot be said that colonialism literally caused cultural corruption, but it would be correct to argue that it left society with a distinct confusion and lack of meaning. In this context, it is not possible for the individual to represent himself as he is, due to uncertainty, and therefore cultural symbols and meaning integrity are formed in the Third Space specified by Bhabha. This term was introduced to reveal the general understanding of life and culture of post-colonial societies. Societies in this position are open to external intervention and influence. Therefore, colonised societies cannot reveal their ambiguous identities in a singular way, and the post-colonial term hybridity expresses this. This term can be interpreted as the intertwining of colonised and coloniser cultures. When considered culturally, let alone racial, it can be defined as a cultural confusion resulting from the interaction of two poles. Considering all of these, postcolonialism includes the concepts of race, ethnic identity, national identity, and hybridity, and deals with the racial and ethnic identity crises caused by these issues.

The postcolonial period covers the period that begins with the end of the colonial era, from the second half of the 20th century and continues until now. European countries, which planned to spread their own values during the colonisation, succeeded in partially or completely changing the values of the local people. These values, in addition to being economic, political, etc., have also brought about cultural, identity and belonging problems. It is not possible to make a single definition of postcolonialism in literature because many events are evaluated from different perspectives, allowing the term to be defined. The aim of postcolonial theory is to explain colonial expansion in historical context. Although it is a theory closely related to the migration movements

after the Second World War, the difficulties and psychological distress experienced by a group of people who migrated to escape poverty due to political, religious, and ethnic reasons are among the factors that form the basis of the theory. The fact that immigrant children question Western history and the education system and bring this theory to Western academia can be evidenced by the desire of third world academics to address a problem head on. Therefore, postcolonial theory can be accepted as the result of all anti-colonial resistance movements and the aforementioned immigrant movements that took place from the 1950s to the 1980s. The main purpose of the theory can be declared as bringing an alternative perspective to history, re-evaluating or rewriting it by providing justice.

Postcolonialism questions the cultural, political, social and economic world order that emerged after colonialism. In addition to political and economic dynamics, it attaches great importance to cultural hegemony and the identity formation of the individual. Its aim is to break down stereotypes, put forward alternative ideologies, support the struggle for independence of colonised societies while allowing us to get to know them and witness their difficulties, and allowing them to write their own history. The decolonization movements that continued in the 1960s and 1970s led to the colonies not only becoming politically and economically independent, but also culturally. Members of the previously colonised society now have the right to their own language and history by violating the rules established by the imperial powers. Thus, with decolonization, the adventure of discovering and re-building people's identities began. In this process, revitalising old local languages and traditions, preserving cultural heritage and new historical storytelling / new historicism has become popular.

The difficulties faced by indigenous people in different parts of the world in the 21st century is also among the issues addressed by the term postcolonial. However, the lives of these peoples as minorities and the experiences they gained both in colonial countries and other countries are included in the examination of this discourse. The recognition of indigenous peoples by the United Nations in the 1970s can be put forward as clear evidence that they are subjected to discrimination and cultural assimilation. However, to reduce postcolonialism to this extent would be to underestimate its impact. Martinique-born psychoanalyst Fanon uses this context in *The Wretched of the Earth* (1963) and *Black Skin, White Masks* (1952) and clearly reveals the relationship between

the coloniser and the colonised. His works are a response to colonial violence and encourage the colonised to regain their self-awareness by questioning their systems and identities. For Fanon, this means constructing something new by overcoming binary opposition. For instance, Fanon focuses on the psychoanalytic consequences of colonialism. According to Fanon, colonised people must find a way to liberate their bodies and minds. Fanon's works criticise postcolonial writing as well as the imperialist and nationalist relationship between colonised and coloniser. The desire for self-determination is a rebellion against the colonial states, equivalent to the colonial challenge. Many postcolonial theories also try to destroy these barriers or justify them as a complement by discussing alternatives that can be used instead of nativism and nationalism. The follow-up to Western colonialism can be called the postcolonial period. In many ways, it is an appropriation of groups that have been subjected to imperialism. Postcolonial literature was enriched with novels, poems and plays in the middle of the 20th century. Each of these literary works represents a different angle of this movement in different parts of the world from America to Africa. Postcolonial literature is about the struggle with the effects of colonialism on social life. Its main concern is to reconstruct the past and to find common ground between binary oppositions. The postcolonial term was formed as a result of colonised people's desire for equality, justice and freedom. For these excluded and exploited people, this series provided an opportunity to defend their rights and make their voices heard. That's why it is considered as literature that creates and expresses oppressed and oppressor, the strong and the weak.

Writings in postcolonial literature express the situation of colonised people through meta-narrative. These fictional narratives are important in terms of the different perspectives of the authors. Colonialism, which continued after independence, continued to influence the colonised communities with Western-style European practices of governments, so it can be said that the postcolonial era evolved society. Postcolonial writers also addressed and challenged imperial social inequality. Writers attempted to enlighten colonised peoples. They wanted to achieve this by understanding their cultural identity, nation, and history. The authors reveal the example of indigenous people by confronting people experiencing identity crisis with their cultural identities. Postcolonial works can be divided into works written by colonisers and colonised. While the

colonisers describe the dignity and absoluteness the Europeans were and the colonies as inferior and devoid of civilization, the colonised writers approach colonialism from a more realistic perspective. In the postcolonial period, writers deal with the cruelty and exploitation of the British from an emotional, political, and economic perspective and express these problems and outcomes in their works. Therefore, postcolonial, and colonial literature can be considered from both perspectives, coloniser and colonised. The conflict between two cultures has been influential in the literature of postcolonial countries. Edward Said, one of the important names of discourse, opposed modernity, Western identity, and grand narrative. Their teaching materials, narratives and literature mobilised the consciousness of national identity in colonial literature. It is the moment when colonial ideology and problems are found in the inappropriate silence in literary works. Postcolonial literature addresses a range of concerns that have arisen in the wake of imperialism. These concerns cover the exploitation and oppression of indigenous peoples and resistance movements, cultural hegemony imposed by imperial forces in opposition to indigenous civilizations along with cultural resistance, economic inequities, construction of nationalism, suppression of indigenous languages and domination of imperial language, last but not least, it examines the identity and how it is shaped during the colonial and its aftermath permitting to redefine cultural, ethnic, and national identity of indigenous people.

Postcolonialism covers all the contexts that imperialism has touched from the colonial period until now. Therefore, in short, it can be described as the ongoing consequences of imperial European aggression. Unlike colonialism, postcolonialism, which only rose in the 1970s, makes various literary and cultural analyses of previously colonised areas. Postcolonialism no longer refers to a historical period or civilizations; However, it refers to discourses on reading practice (Ashcroft et al., 2003, p.168). Postcolonialism advocates gaining alternative perspectives by not relying on the unreliable narratives of colonial governments, but advocates in-depth research into the historical, cultural and literary aspects of imperial powers. That is, Postcolonialism scrutinizes the social and political power dynamics that support both historical colonialism and its modern manifestations, such as neo-colonialism. This involves analysing the narratives within social, political, and cultural spheres that centre on the relationships between those who were colonized and those who were the colonizers.

Therefore, it is impossible to consider postcolonial without considering its historical context. In order to apprehend post colonialism, one should comprehend “historical truth” that is created by colonialism, and the numerous consequences that stem from it. Ashcroft et al. indicated “Postcolonialism is a continuing process of resistance and reconstruction” (1995, p.2) This may mean that postcolonialism is constantly evolving with new perspectives. In order to understand these new formations, it is necessary to evaluate the allegedly historical realities imposed by colonialism from a postcolonial perspective, historically, linguistically, socially and individually. That is, Postcolonialism retrieves to re-evaluate the history of the colonised who are subjected to diverse manifestations of imperialism. It also delves into the psychological influence that was inflicted by the colonial powers. For instance, it illustrates the influence of colonialism on racial awareness that the colonised seeks in a predominantly white environment. In addition, it investigates profoundly Europeans imposing a white identity on the colonised bodies which evolve traumatic ordeal for those individuals. Thus, it concentrates on otherness which represents the identities depersonalised and condemned in predominantly white societies. It addresses the postcolonial identities that inherit challenges who have undergone the procedure of decolonization. It is fundamentally linked with imperialism and the challenges it caused to identity. The identity formation is rooted in how the coloniser perceives the culture of the colonised employed to dominate the non-European population. Those affected by colonisation need to find ways to oppose the imposition authority that has control over their thoughts and bodies. Postcolonialism provides a stage for subaltern communities to express their voices enabling them to construct philosophical, social and economic discourses aiming to rectifying the power disparity between colonists and colonial subjects. To establish a distinct and autonomous identity, the colonised needed to suppress dualistic divisions (binary oppositions) imposed by the coloniser. That is achieved through literature allowing individuals to affirm their exclusive heritage. Finally, when colonialism concluded, nations declaring independence from the United Kingdom, a significant wave of immigration commenced to the UK in 1945 following the conclusion of World War II. While the arrival of the migrants led to expectations of homecoming, they were encountered as “other”.

Identity reflects the personality and character of the individual. As is the essence of the person, social influences also play an important role in shaping the identity of the individual. Established values and cultural norms that individuals must abide by force individuals to comply with these rules and systems. Therefore, identity can be defined as a process that continues to be formed and is still in existence. In other words, identity is a dynamic process formed as a result of the interactions a person encounters throughout his life. Postcolonial and multicultural writers frequently emphasise the construction and reconstruction of identity through literature in the postcolonial context.

Self-concept is significantly affected by the environment as well as heredity. Self-discovery begins to take shape in childhood. However, it continues to be shaped throughout life by experiences during adolescence and adulthood. The heroes of both books in this thesis show us how they shape this identity formation from childhood to adulthood and the effects of internal and external factors on their identity formation. The individuals in the book, especially those who are immigrants, portray the changes in identity and self-concept that occur in the transition to a new culture and the effects of these on the characters. The reasons for these may be due to cultural norms and social systems. Individuals can choose to adapt to society or undergo assimilation, thus immigrant individuals initiate the procedure of establishing or changing their identity. Gilroy (1990) draws on immigrant identities that are more prone to their ethnic identities which refer to an individual's perception of self in relation to belonging to a particular group (p.146). The term 'national identity' pertains to an individual's subjective and internalised feeling of belonging to their group. Contrastingly, ethnic identity refers to self-formed internalised group affiliation shaped by cultural background, ethnic heritage, and racial characteristics. It can be defined as an individual's self-perception; encompassing self-identification, allegiance to a group as well as shared values and attitudes. It can also be claimed that identity and feeling of belonging may undergo a change during migration. Gilroy (1990) suggests that one's identity may be perceived differently in diverse contexts (p. 145). The social interactions they perform play a role in reconstructing identity and belonging to immigrant identities. Gilroy (1990) advocates that immigrants carried their identities before migration; however, they began to scrutinise their identity, origins and self-concept upon arrival (p. 150).

The identity crisis emerged as a result of the search for independence of nations under colonial rule after the Second World War. For this reason, the search for identity and identity crisis have begun to come to the fore in the postcolonial cultural studies literature. The identity crisis emerged as a psychological stuckness in line with the difficult process faced by the liberated people after colonialism. At this point, postcolonialism creates a suitable discourse for homeless and homeless individuals to express themselves in their self-construction processes. Postcolonial writers, on the other hand, help to reconstruct the fragmented literary identity and unite the fragments. Individuals who have suffered from these consider it their duty to protect their cultural heritage and want to regulate their history written by their colonisers. That's why the former colony constantly moves and travels in an effort to belong. In postcolonial literature, colonised individuals struggle and resist to gain their own identities; Thus, they resolve their identity crises with the new perspectives they bring to their identities.

Despite all this, second generation immigrants are stuck between their local culture and the culture that surrounds them and feel ambiguity. They are greatly affected by the conflict between the culture they acquired while growing up and the culture outside. For this reason, they try to integrate into both cultures. People who fail to belong to both cultures struggle with ambivalent identity, and it becomes inevitable to experience an identity crisis as the events they experience in a multicultural society shape them.

2.3. Postcolonial Identity

The question of identity is one of the most controversial issues of postcolonial theory and literature as the importance of this matter cannot be overlooked, and as the effects it has caused, although observed over an extended period, are still evident in our present-day. The struggle of defining cultural identity in freshly independent formerly colonised subjects caused a conflict with the coloniser's culture. In line with the resistance to economic and cultural crisis, postcolonialism characterises the identity confirming in coloniser's countries, through the perspectives of hybrid societies and the clash of cultures raised with the migrants. Bill Ashcroft et al. argue that all the postcolonial subjects are still under the influence of "overt or subtle neo-colonial

domination”, and despite gaining independence, this issue remains unresolved (1995, p.2). That is to say, identity in a dislocated community raised due to the crisis of uncertainty of culture and its environment. Therefore, it is not a fixed notion as postcolonial novels portray the conflicts of identity, and they challenge reconciling their native heritage in the coloniser’s system. Hall clarifies it in *Ethnicity: Identity and Difference* as “identity emerges as a kind of unsettled space or an unresolved question in that space, between a number of intersecting discourses” (1989, p.1). So, the major themes of the works in the literature include the fragmentation and identity crises of the colonised during colonialism. In migrant Caribbean literature, for instance, the dilemma of the immigrants takes place in London, the imperial power, where the immigrants struggle establishing their identification and experiencing hybridity which is succeeded after creolization. Bill Ashcroft et al. (1995) declare the emergence of hybridity as a result of conscious moments of cultural suppression when the colonial power intervenes to strengthen its political and economic authority or enforce conformity to new social patterns (p. 183). Those immigrants’ quest for identity poses a great challenge as they establish their sense of belonging in their host lands. However, the experience of rejection by the colonised has carried the interplay between the colonised and the coloniser spreading it to cultural, historical, political and psychological dimensions. Thus, people that are exposed to such challenges carry the theme of “hybridity... and ambivalence towards the received tradition, values and identity” in their writings (McCarthy, p. 248). This quest for identity is an intricate journey, intrinsically tied to cultural identity, identity crisis and transnational identity as well as the interplay of essence. Nevertheless, postcolonial identities, in Bhabhan terms, are the products of the interaction of the colonised and the colonisers. Habib (2005) declares that due to his in-between identity, which refers to a person who is brought up in a different community rather than where he was born (p.750), he mostly focuses his studies on hybridity/hybridisation as a consequence of the in between dilemmas, borrowing the term from one of the most prominent French theorists Jacques Derrida (Easthope, 1998, p.145). Given what has been said, Bhabha’ s postcolonial definition of hybridity has been appreciably influenced by the notion of cultural difference. As for him, “Cultural difference is the process of the enunciation of culture as ‘knowledgeable’, authoritative, adequate to the construction of systems of cultural identification” (1994, p.34).

Undoubtedly, the provenance of the challenges stems from the colonial authority and its desire to benefit once colonised. Autocratic attitude of the coloniser exposed itself to the colonised and immigrants through the cultural difference in the time of colonies and after. Bhabha interprets the concept as a problem of ambivalence of cultural authority.

... the attempt to dominate in the name of a cultural supremacy which is itself produced only in the moment of differentiation. (...) The enunciative process introduces a split between the traditional culturalist demand for a model, a tradition, a community, a stable system of reference, and the necessary negation of the certitude in the articulation of new cultural demands, meanings, strategies in the political presence, as a practice of domination, or resistance (Bhabha, 1994, p 34-35).

Individuals carrying dual activities witness discrimination under being black or mixed race during their lives. The in-between dilemma goes parallel with their national identity as well as their multiplied identities. Such individuals situate themselves as neither one nor the other. Such dual positions raise fractional identities as individuals are regarded as outsiders. The literature produced by such individuals tend to carry colonial discernment in a European context where colonial displacement is convened and carries gender bias in modern society. Thus, heroines struggle to construct or excavate their identities in traditional or modern societies in which they are isolated and suppressed by cultural and social conventions. Postcolonialism, therefore, is, in this regard, one of the most convenient terms to analyse the political and cultural turmoil in which the coloniser and the colonised interactions can be observed. Two different cultures which can be referred as binary oppositions - the One and the Other- creates duality in in-between identities, which attributes to colonialism and its aftermath. That is to say, the cultural differences which precipitate the discussion of cultural clash of 'the self and the other' is pointed by Bhabha as "a process of signification through which statements of culture and on culture differentiate, discriminate, authorize the production of fields of force, reference, applicability and capacity" (1994, p.34). On the other hand, Edward Said reads it as Occidental and Oriental cultural paradigm and states that "European culture gained in strength and identity by settling itself off against the Orient as a sort of surrogate and even underground itself" (1979, p.3). He further discusses that "Orient ... the source of its [European] civilizations and languages, its cultural contestant and one of its deepest and most recurring images of the other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality and experience" (1979, p.1). That is to say, European colonial supremacy is

not only limited to the Orient, anywhere but Occident. Postcolonial theory interprets ‘the one and the other’ as the relationship between the colonised and the coloniser, not only a degrader and degraded as well as voicing the oppressed, but also initiates the resistance and the return of the repressed. Gilbert adds “In an important sense, post-colonial theory marks not only the return of the repressed or the return of the native, but the return of class as a marker difference” (1997, p.3). The novels *Voyage in the Dark* and *Fruit of the Lemon* can be dissected from a postcolonial perspective as both reflect suppressed, ignored and in between identities. The dynamics of the politics and cultural dimensions reflected in the novels examine the struggle of natives and repressed classes. The characters’ multicultural background reflects the dynamics of social, cultural and economic atmosphere of the West Indies along with Europe. The dilemma of the characters originates from their identities exposing their once coloniser and colonised favouring the oppressed-othered.

Slave-owner, slave, and black ancestors reflect the paradox of characters when the conflicting elements are taken into consideration. The in-betweenness does not allow characters to exist in neither of the societies as they carry the burden of both being the oppressor and oppressed struggling to neutralise themselves. The dilemma of being more than one, belonging both, rationally and nationally, led them to feel sympathy and envy for the one that got away. The imposed British culture during the colonisation of West Indies enabled natives to adapt opposers’ culture, yet enabled the harmonious culture of Creole, neither English nor native. Structurally being different raises opportunities for theorists to compare and contrast different cultures. However, this dual perspective is inadequate to avoid an identity crisis. Therefore, it is possible to observe the identity formation of the authors in their novels witnessing childhood memoirs clinging to the sense of nostalgia. This fragmental identity associated with the multicultural perspective took its motivation from historical facts such as imperialism and emancipation in which the characters face denial. Therefore, the identity shaped by experiences is created through choices, which is one’s self-realisation and free-will. The dissolution of the colonial and its after-effects has paved the way to define and redefine the politics and problems faced by formerly colonised countries. Dealing with obstacles such as sense of belonging, cultural difference, and identity crisis, Postcolonialism attempts to dissolve the issue of alienation which is strongly considered as a problem of

after-effect. Therefore, the concept of identity is a complex issue of investigation and a good starting point to analyse the after-effects of Post colonialism. Identity is a fact of “showing or proving who someone is” and “who a person is, or the qualities of a person or group that make them different from others” (Cambridge Dictionary). Additionally, Beller and Leerson points out that “Identity ... involves the meaning of ‘being identifiable’, and is closely linked to the idea of ‘permanence through time: something remaining identical with itself from moment to moment (2007, p.335). This indicates the unique self of an individual. From this standpoint, it is possible to negotiate that self is representing one’s experiences and actions through their lives and the way someone identifies herself and how they are perceived by the others influence the formation of identity as the former narrative requires self-construction whereas the latter is predominantly determined by the interactions with others. On the other hand, theorists and researchers have largely influenced the constitution of identity resulting in defining it as a social-cultural construct. Therefore, it is possible to use the term ‘cultural identity’ which Sysoyev defines “an individual’s realization of his or her place” (2001, p.37). Following his concept, Stuart Hall thinks that identity as “already accomplished fact, which new cultural practices than present” (1989, *Cultural Identity and Cinematic Representation*, p.68), yet we should consider as “a production which is never complete but always in process, and always constituted within, not outside representation” (1989, *Cultural Identity and Cinematic Representation* p.68). However, he refuses to approve the cultural identity to be defined “in terms of one, shared culture, sort of collected ‘one true self’ rather he considers it “in the retelling of the past” (1990, p.235). Thus such a viewpoint entails “an act of imaginative rediscovery” (Hall, 1990, p.235) on “experience of dispersal and fragmentation...” and leads to a restoration of “imaginary fullness or plenitude, to set against the broken rubric of our past” (Hall,1990, p.236). Hall also asserts that “becoming refers to the future as much as it refers to past as cultural identities have stories, yet far from being eternally fixed (...), he defines it as continuous ‘play’ of history, culture and power...” (1990, p. 236). Diasporic identity, therefore, in this sense, ought to be mentioned as it shows an ever-changing mixture of cultural characteristics where identity is multiplied and dynamic rather than being fixed. The concern of displacement and authenticity maintains annihilation of cultural configurations, those identities “socially and historically constituted and reconstituted and reproduced”

(Patterson and Kelly, 2000, p.19). On the other hand, cultural diaspora, which is a Caribbean case, accentuates the notion of hybridity which is considered as mixed cultures in the sense of social dynamics. While Gilroy displays diasporic identity as 'hybridized and impure cultural forms' (1994, p.211) Hall's identity is of difference and hybridity. He states that it is "defined not by essence or purity, but recognition of a necessary heterogeneity and diversity...hybridity" (Hall,1990, p .235). Thus, expressing migrancy and settlement with home fixation to the notion of homeland is a dispensable theme to shed more light upon the protagonists of diasporic identities. On the other hand, one shall not disregard individual and collective identities in formation of self-identity. Former identity is relatively in close relation with essentialism, the latter identity is given by social attributions. Mouffe describes it as "a creation of 'we' by the definition of a 'them', the responsibility always exists that this 'we/them' relation will turn into a relation of the friend/enemy type" (p.2-3). These identity conceptions are conflicting and collective identity cannot replace the individual identity as it is not rooted to memories, and it needs a common culture to connect individuals to create national identity. Nation, a form of collective identity, and its culture is imagined and constructed; therefore, it is entirely artificial, including mixed races, class a gender cultural identity, on the other hand, is ever-changing, adapting and adopting and never fixed. These fluid identities maintain "double consciousness" in an existential experience which DuBois explains it as "two-ness an American, a Negro; two souls, two thoughts, two unreconciled strivings..." (2007, p.8). These moveable identities are largely hybrid with European in Caribbean case, essentially Creole, coming from Africa, moving to the Caribbean, and then advancing to Europe. Such experience of moving from one to another symbolises a displacement as the ship stands as a strong metaphor for 'travelley alterity' and Glissant (1997) suggests that identity is double-rooted and therefore creates a rhizome-like identity, which it is no longer sole root, yet progressing and encountering other roots (p. 27). Home, for this reason, remains as a double-space where they connect, a mixture and stay exotic. Caribbean identity, in this sense, is considered as hybrid and 'exotic other'. However, we should not consider hybridity as a mixture as purity never existed, but the terms refer to displacement, which falls upon Hall's term of positioning. Jennifer De Vere Brody adds "Purity is impossible and, in fact, every mention of the related term hybrid, only confirms a strategic taxonomy that

constructs purity as a prior (fictive) ground” (1998, p.11-12). Bhabha on the other hand, explains postcolonial identity with his concept of liminality. He reads it as of hybridity in which things become alterity referring to either a place or moment, which refers to it as ‘interruptive, interrogative and enunciative’.

In postcolonial studies Ashcroft refers to the term of hybridity as “the creation of new transcultural forms within the contact zone produced by colonisation” (2007, p.108). Hybridization conveys many social constructions corresponding to culture, politics and linguistics. Accordingly, its postcolonial contribution brings forth the questions of essentialist identity models. In this regard, double matters of identity politics raise and create a denial and appropriation in identity representation. Hoogvelt (1997) describes the concept of identity “a celebrated and privileged kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and a consequent ability to negotiate the difference” (p.158). Hybridity in the framework of colonialism, concedes a cultural mixing owing to a dynamic construction. In other respects, Robert Young (1995) perceives hybridity in two modes as such: organic and intentional. Thus, hybrid theory shall be discussed in dual positive and negative forms. Former type of hybridity is anti-essentialist, progressive and diasporic whereas the latter form is essentialist. With his theory Hall (1996) points out that it has dynamic form and “constantly overlap and interweave” (p.441). Bhabha, on the other hand, draws on Derrida’s ‘conscious hybrid’ term and defines it as “mimetic and transparent” which he considers as “third space” (Bhabha, 1994, p.36). Correspondingly, this mimetic representation brings the concept of alterity, “otherness or radical sense of difference” (Oxford Reference). Therefore, cultural alterity is perceived as being other and inferior as those groups do not fit and form ‘other’ which is seen as a threat. Such exclusion due to difference creates the requirement of ‘belongingness’ which is attained with a social group. Hence when expectations and compliance are not met, those who are not one of us, are excluded and considered as Other.

Colonialism, undoubtedly, distributed the imperial hegemony and the culture of the West and used the difference to obtain mastery on the colonised. The appropriation made colonial subjects to obey, repressing and banishing their native culture. In this ‘Manichean world’ the colonised mirrors its coloniser yet is unable to escape dreamy sense of home and belongingness because of displacement and resettlement adhere to

inbetweenity. Therefore, the Caribbean becomes a psychic space for the protagonists who experience nostalgia. Both novels chosen for examination depict the issues of homecoming and alienation in host cultures. The Other in Western metropolitan cities express identity and belonging simultaneously and makes existential anxiety inevitable to shed more light upon. Furthermore, insisting on Englishness uncovers the doubt of belonging.

With the end of the Empire, the crisis of identity, to some extent, has caused an ongoing confusion in modern individuals on being English and British. Identity, a product of politics, can be read from nationalistic perspective as national identity holds an imagination of self in imagined community. The question of national identity among colonial subjects raises colonial history and racism. Therefore, these subjects are exposed to fluctuating national identity. The Empire fostered racialized superiority rather than emphasising Englishness or Britishness by controlling racial, economic and political power. Therefore, the lack of Englishness and Britishness implicated the imagination of both in relation to the notion of 'home'.

Immigration of postcolonial subjects, due to the failure of creating a national identity has, to some extent, unsettled belonging and identity in political sense. Racial exclusions of nations lead to the climax of the struggle for identity, therefore non-white identities are marginalised. Those narratives who became the subjects in imperial metropolis have been largely influenced by imagined Englishness. Resulting in the sense of loss of identity in cosmopolitan space, the subjects suffer from 'the loss of heritage' thanks to their nostalgic distractions as London, specifically, remains an area where they are completely 'alien' and 'foreign'.

The discourse of the nation carries an ambivalence between race and ethnicity. Race and racial difference is a biological signifier whereas ethnicity holds a cultural difference. When considering the term cultural difference, it is possible to mention language, history, beliefs, and traditions, which are key elements of never-complete ethnic identification. Therefore, identity shall not be considered as fixed essence since it is configured and modified historically and culturally. Yet, cultural identity is defined by both the distinctions and similarities it holds in comparison to other cultural identities.

Thus, the portrayal of identity is intricately linked to its interactions with others, making it a continuously evolving process rather than a static concept.

Imaginary notion of self and origin cannot be restricted to the past as it is told and narrated and constructed through memories. So, cultural identity is positioning the individual in the disquisition of history and culture. That is to say, identity is not an issue of essence but of positioning, which includes a political stake. In politics of cultural identity, now cultural difference which is also attributed as ethnicity, is an important signification of us and them polarisation. Therefore, these politics form a basis for a national culture and identity. This type of identity is not born with, yet is formed in discourse of representation. So, it is a symbolic community not a political entity as identities share and shape history. Hall (2017) claims

In fact, what is represented as originary, essential, and shared within national identity has always been constructed across difference and through difference because cultural distinctions of background and upbringing, of social class, of different ethnic and racial histories, of gender and sexuality, are the very stuff of which national identities are made (p. 139-140).

With the decline and loss of the Empire, vast migration from Caribbean stroke and class, ethnic and racial settlement causing identity crisis on English/ British counterparts in metropolitan cities raised the questions of black and British. However, although culture, history, ethos and belonging misgives the value of genetic purity, cultural belonging fails to silence genetic signifiers and racial differences. Gilroy (1990) describes it:

... a form of mercer which has taken a necessary distance from cure ideas of biological inferiority now seeks to present imaginary definition of the nation as a unified cultural community. It constructs and defends an image of national culture, homogenous in its whiteness yet precarious and perpetually vulnerable to attack from enemies within and without (p.75).

‘Nation’ holds a political belongingness in which racial, ethnic, religious, and cultural discourses play a crucial role. Therefore, speaking of nationalism, it is inevitable to refer to belongingness, and black cultural nationalism due to the dissolution of the colonial. Through slavery and colonisation and diasporas of black Atlantic, black people are degraded to imposed boundaries and create their own national identities in narrating their history telling the stories of “back to our routes” (Mercer, p.32, as cited in Hall, 2017, p.167). Caribbean people which are subjected to diaspora, hybridity and difference are double-diasporized as Caribbean cultural identity is constructed in the United Kingdom in different presences; African, European, and American. Such subjects are

dispersed from their homelands where they are not able to return and now belong to several homes in their imagined communities. That is why, these subjects are always seeking for a voyage and return living in a memory and speaking of a loss. Subjects who have been carried across the Atlantic through immigration make a home for themselves in their host countries.

CHAPTER THREE: VOYAGE IN THE DARK: A POSTCOLONIAL READING

In this chapter, the enduring repercussions of the postcolonial regime are depicted. Following, the author delves into an examination of colonial motifs intertwined with complex aspects of identity. Rhys's writing serves as a medium for her to explore themes of cultural difference and the dichotomy between the self and the other. Drawing on concepts of cultural difference as a process of signification, Rhys illuminates the conflicts and power struggles inherent in colonial relationships. Anna's encounters in England reflect Rhys's exploration of the aftermath of colonialism, where individuals who were formerly colonized grapple with dual identity challenges and struggles to adapt to an unfamiliar setting.

Jean Rhys is a notable figure in literature, particularly for her exploration of post-colonial themes and the nuances of identity. Through her works, she delves into the intricate interplay between colonizer and colonized, shedding light on cultural and political issues that arise from their interactions. This essay will examine Rhys's portrayal of postcolonialism, focusing primarily on her novel *Voyage in the Dark* and its protagonist, Anna Morgan. Rhys's narrative emphasizes the social and economic challenges Anna faces rather than foregrounding her ethnicity. Anna's inability to fully embrace an English identity underscores her sense of displacement and non-belonging, mirroring Rhys's own experiences.

Rhys's narrative is the theme of alienation, which is combined by factors such as gender and socio-economic status. Anna's efforts to navigate English society are hindered by her marginalization as a woman and her economic dependence on others. Rhys adeptly portrays Anna's internal conflict and sense of isolation, paralleling her own experiences of being marginalized in Western society. The novel utilizes a variety of literary devices to convey its themes, including the use of colour symbolism to represent racial, spiritual, and psychological conflicts. Rhys vividly contrasts Anna's warm memories of the Caribbean with her harsh reality in cold, unwelcoming Britain, emphasizing her sense of displacement. The imagery of Britain as a hostile environment further reinforces Anna's struggles to adapt to her new surroundings.

Through Anna's narrative, Rhys examines broader themes of persecution, alienation, and societal norms, highlighting the complexities of identity and belonging. Anna's constant sense of 'otherness' reflects Rhys's exploration of the in-betweenness experienced by those caught between two cultures. Ultimately, *Voyage in the Dark* serves as a powerful examination of postcolonialism and the enduring legacy of colonial relationships on individual identity. That is to say, Rhys explores the difficulties faced by individuals navigating between different cultures and stresses the lasting impact of colonialism on personal identity. This essay will explore further Rhys's treatment of these themes, analysing her narrative techniques and the broader socio-political context of her work.

3.1. Voyage in the Dark

Jean Rhys treats Postcolonialism and its politics fully involving the cultural and political issues raising the relation between the coloniser and the colonised. After the dissolution of the Empire, their bond was advanced and transformed by re-establishing the relationship. The interaction between the once colonised and the coloniser, which are two binary oppositions, present two different cultures and they function as 'the self and the other'. Namely, difference is an essential basis to refer to the question of the self and the other. Bhabha describes the cultural difference as "a process of signification through which statements of culture or on culture differentiate, discriminate and authorize the production of fields of force, reference, applicability, and capacity" (Postcolonial Studies Reader, 1995, p.206). Jean Rhys puts new perceptions to the coloniser and the colonised voicing repressed presenting colonial marks regardless of her background.

Jean Rhys born from a Welsh father and a Creole mother in Dominica could not escape reflecting her mixed identity in her writings. *Voyage in the Dark* is primarily set in Europe, and it mirrors the struggle of the Creole heroine, Anna Morgan. Likewise, Rhys is an English Creole, yet the book concentrates more on social and economic problems Anna faces in once-colonised metropolitan city London. The main character Anna never overcomes her feelings of displacement and non-belonging. She is never able to adapt a fully English identity and its culture as she already holds a 'native

culture'. This enlightenment occurs soon after the arrival to the motherland to which she supposed she belonged. Nevertheless, England appears cold where she experiences a climatic shock which later refers to cultural shock demonstrating a transition form of happy memories in Caribbean and adult life in Europe. That is to say, Rhys' autobiographical writing demonstrates abstracts from her struggle of identity in a host-culture.

Immigrant identity is often defined as the absence of a physical home and place and appropriation to a new one. In this context, forming an identity in a place where individuals do not align themselves as native often involves a sense of lack, whether it is a lack of home, cultural roots or singular identity. Nevertheless, the notion of being 'off the map' provides a contrasting perspective to the views. The immigrant identity resides in a realm not fully aligned with the current home nor to the real or imagined homeland, but rather a new, in-between space, transcending both territories. In this manner, identity becomes a form of self-recognition where ethnicity is no longer perceived as inherent and plays a role in how communities claim this in-between space.

Reflecting the need of small communities to establish their sense of belonging and consequently developing an ethnic identity does not cause self-realisation yet leads to construction of it. Therefore, identity of the postcolonial individual is continuously being constructed through narration and the concept of ethnic solidarity emerges. Ethnicity arises from the narratives crafted by minority groups, playing a significant role in such works due to the absence of an explicit ethnic voice. That is, transition from essentialist to constructionist approaches become apparent by reducing the focus on cultural differences but rather focusing on cultural identity as a process. As observed in the book, this shift can be observed in the following ways: questioning the reliability and accuracy of European historiography, the formation and self-realisation of individuals in an economic context, grounding of identity, and the formation of language. The ongoing destruction and new formation, thus, considering the character's experiences and longing for the West Indies, disrupts the traditional understanding of identity, replacing "being" with "becoming". Indeed, identity, the notion of 'self' is constructed through interactions with other 'selves'. Each selves' presence influences one another. In Anna's case she embodies fractal identity where the character negotiates between I and Other. She maintains fragmented identities representing broken pieces as

she performs blurred and isolated self-construction. In *Voyage in the Dark* originally titled *Two Tunes* a fragmented identity is portrayed. The protagonist effectively transitions the perception of “being” into “becoming”. Anna’s juxtaposition between the exotic and urban environments serves as evidence of this transformation and acts as the embodiment of Anna’s fractured identity throughout the narrative.

It is intriguing to examine the various voices constituting Anna’s identity and her retreat into an inner realm where she finds solace. Her journey is a constant quest for self-identification. Throughout the novel, she observes her own fragmented self by concealing her true identity by conforming other’s expectations. That’s why Anna Morgan, hiding her identity, tries to get herself into a safe haven in the real world and throughout the novel, becomes the person others expect her to be. She reveals this personality through different narrative styles. She demonstrates this through various expressions of his different subconscious. These can often be associated with her life outside the Mainland, her childhood, and her virginity.

This complex and conflicting relationship with herself causes her to wear a mask of sanity. As she reveals her contradictory identity with his dark subconscious, her sick personality comes to the fore and the identity mask she wears reveals itself. This mask is created by characters such as Walter, Muddy, Ethel or Laurie giving her a new personality. The novel begins with her idealization of the West Indies. England, where she constantly hid her own identity and personality, became the place where she lived a split identity. That’s why this country, where she experiences psychological and physical pain, causes her to experience bifurcation. “Not just the difference where between heat, cold; light, darkness; purple, grey. But a difference in the way I was frightened and the way I was happy” (Rhys, 1985, p. 3). In the novel, we learn about Anna’s character or information about her through the criticisms made by other characters on her or the information they give. Again, this is evidence of others speaking on her behalf. For example, Maudie’s description of her as “lady” at the beginning continues with her trying to confirm this description throughout the book. Another adjective used to describe her is that she is a “Hottentot” (Rhys, 1985, p.7). This contains racist discourse. However, as before, Anna does not bear any of the adjectives attributed to her because these are not how she defines herself, but how others define her. Finally, another fractal identity emerged when Walter left her. The fact that she no longer has anything to fight

for has revealed something new in her behaviour, and this has started to make her even more mentally ill. Anna's assertion of herself as someone else and her constant definition by others has led to her no longer being able to recognize herself. That's why she reflected her feelings through the "looking glass": "I walked up to the looking glass and put the lights on over it and stared at myself. I was as if I was looking at somebody else" (Rhys,1985, p. 13). This image recurs and reveals her subconscious: "Have you ever noticed how different some looking glasses make you look?" (Rhys,1985, p.23) It can be said that the reason why she remains silent about all these descriptions is her fear of rejection and eventually being alone. Because the reason for rejection is the fear of being Other. Anna depicts it as "I'd been afraid for a long time. There is fear, of course, with everybody. But now it had grown..." (Rhys,1985, 60).

The identity concept is viewed as cultural construction, suggesting that it is a symbolic and social formation. The book examines the concept of the self in relation to the concept of nation as it is difficult to define it. On the other hand, the notion of nation relies on individuals to construct personal narratives. For Caribbean people, exile and self-exile plays a significant role in the sense of belonging in cultural and historical sense rather than only referring to a physical journey. Jean Rhys's narrative emphasizes the narrative of the return for exiled subjects, which puts forth the challenges and complexities of the home and away. The concept hybridity involves the idea of cultural mixture and amalgamation suggesting a fluid identity that transforms pure identities. Hybridity also explores the relationship between cultural hybridity and alterity, especially in the context of diasporic identities which emerges from the colonial process.

Hybrid post-colonial culture arises due to de-territorialisation which blurs the connection between culture and place resulting in mixed cultural identities. It is an issue of borders, in-between places and more than one culture. Cultural alterity, on the other hand, begins with comforting hybridity which seeks to confront otherness at shifting identities. The notion of being Other is not fixed opposition itself, but rather a negation of a pure identity, introducing differentiation and signifying cultural alterity as a symbolic reality. Thus, the notion of Other introduces a degree of objectivity to identification. However, interpreting the Other is elusive as it involves recognizing oneself within the Other.

Ambivalent questions of hybrid colonial desires reside within the unconsciousness, including racism. Therefore, the portrayal of the unconsciousness through colonial language makes hatred prevalent in colonial settings that dehumanize colonial subjects. By rejecting multiculturalist colonial realm, the colonizer becomes entangled in a state of ambivalent identification. The presence of cultural difference distorts identity perceptions within the realm of Otherness, underscores the interplay between hybridity and cultural alterity. Besides, the narratives of such identities are embodied in some specific locations. Namely, not only the character's identity but also the places have carried a specific identity. A space is imbued with a social meaning that shapes identity. In the Caribbean context, identity connects communities thanks to its history and territory. Creolization, on the other side, transmits mixture and displacement with the influence of powerful 'others'. It serves as a force that interconnects human cultures that neither homogenise nor solidifies into a fixed form. That is, the term refers to slavery and colonization. It is imbued with the question of identity, cultural and racial themes in the Caribbean framework. Namely, the ambivalence of the cultural identity should further be examined as is evident in Rhys' novels which presents cultural creolization and the conflicts between Caribbean territory, history and identity.

As seen in the novel, the colour representation plays a significant role. One another product of post-colonial modernism is the black and white concerning double-consciousness. Caribbean exoticism links to postcolonial theory which scrutinizes pervasive forms of cultural imperialism that placed colonialism. Hence, the theory reflects difference of the self and Other discourse. Anna Morgan is by proposing a new postcolonial identity, determined as a new cultural encounter. In order to discuss Caribbean cultural identity, one shall mention doubleness and hybridity with their difference in both British and West Indian sides. The identities produced by creolization are influenced by cultural remnants but are politically intertwined with the metropole carry the traces of political doubleness, resulting in a complex situation neither British nor West Indian. That is, the doubleness of the British Caribbean perpetuates a cultural essence of Caribbeannes which occurs in the liminal postcolonial condition of the British Caribbean. Therefore, it is rightful to claim countries such as Barbados, Jamaica and Dominica find themselves culturally aligned within the Caribbean context.

Examining postcolonialism, the concept of ethnicity encompassing learned cultural behaviours and acquired cultural identities. It is fluid and evolving rather than innate and static. Unlike the traditional view, it is a dynamic process. Individuals hold a subjective identity that evolves through socialization. Ethnicity is beyond mere empirical cultural differences, encompassing social and political settings. It involves social structuring. The significance of ethnic identity formation becomes apparent in the moments of change and when the boundaries are threatened. And its ideologies bear fundamental existential questions about origins.

Voyage in the Dark examines cultural identities in which signs discern particularly blackness and witness, self and other, home and exile. It highlights the interplay between imperial ventures and cultural expressions of both the colonizer and the colonized. The character Anna suggests a sense of displacement from her own homeland. This concept further suggests Caribbean authors in exile in Britain who grapple with their dual sense of belonging and their connection to their Caribbean roots. As a result, the exiled immigrants and the protagonist Anna are haunted by memories of her homeland.

Voyage in the Dark is often interpreted as a semi-autobiographical narrative of Rhys's romantic entanglement after her arrival in England, marking a shift in her life following her journey from Dominica. The novel encapsulates Rhys's profound sense of exile, portraying a fifth generation West Indian, whose Caribbean heritage sharply contrasts with her experiences in England. The narrative is characterized by fragmentation and vibrant depictions of the Caribbean with the coldness and isolation in England. Rhys through Anna Morgan, which can be accepted as her alter ego for the reasons counted previously, navigates a divided identity, symbolizing a metaphorical stance between sea and land. Her narrative is distinctive and she seeks to challenge and clarify the boundaries of masculine language in literature, asserting her own voice and perspective.

Rhys's novel employs an ongoing engagement with language that is dominant asserting a woman's own language. Rhys establishes a paradigm by asserting her dominant language. Her narrative bears modern and postmodern techniques of fragmentation. For instance, the novel utilises repetition, alliteration, internal rhyme and

various contexts to convey the oppressiveness experienced by the characters. Through inner monologues, the author illuminates the contradictions inherent in the colonial system mirrored in the displaced heroine living in the metropolitan city, London. This portrayal reveals ambivalence regarding cultural identity implying a pervasive sense of homelessness, dislocation that challenges colonial narratives and notions of belonging. Furthermore, she explores the difficulties of being white. Unlike Creole identity, which is perceived as mixed, the term 'whiteness' often refers to 'pure' white, leading to a sense of identity dislocation, which is expressed in the narrator's introspective reflections.

Struggling with her in-between situation, Rhys tried to survive in English culture as a Creole. Yet not only the gap between her English and Indian identity but also female alienation caused her to be marginalised in her Western life. In her writings, she declares her own experiences in England, like how her fictive characters appear, and struggle. Thus, fiction writing has been a great setting for Rhys to depict her identity. Anna Morgan, a female protagonist struggling to survive in Europe, experiences alienation in line with Jean Rhys's life. Even the inner voice or, preferably being referred to as silence, reflects Rhys's self-representation. Harrison (1988) asserts "saying what she did not say out loud in the real world was what her writing was; and in *Voyage in the Dark* there is a representation of that very cross-hatching of saying and not saying" (p.116).

In the novel "*Voyage in the Dark*", Anna faces economical and sociological differences in the metropolitan city, London. The characters continuously grapple with a sense of displacement and not fitting in. She struggles to adopt the English way of living and adapt to the English culture as she feels a great connection to the native land which brings her happiness. Unlike England, which only brought her the realisation of being an adult. The differences in the former and later cultures caused the dual identity disorder for her. She felt cold, suppressed and unable to adjust which refers to the aftermath of colonialism. Despite being white, she wanted to be of black because of the sympathy and deep connection she had with the people of her homeland. This effect of Postcolonialism resulted in identity conflict for her. Anna, a Caribbean colonised individual, struggles to create a new life for her by facing daily life challenges. She lost her sense of self in the midst of trying to adapt in the environment that she was relying financially on other individuals.

The broad content investigates Jean Rhys's works, primarily centring on the post-colonial topics woven all through her composing. It digs into the battles of character, relocation, and the complexities of social in-betweenness. Particularly, it dismembers *Voyage in the Dark* and its heroine, Anna, who faces challenges in Britain as a West Indian adjusting to a remote culture. Anna's ceaseless sense of displacement in Britain may be a repeating topic, stemming from her failure to completely grasp an English character due to her solid ties to her local Caribbean culture. Rhys strikingly contrasts Anna's yearning for the warmth of the Caribbean with her battles in a cold, unwelcoming Britain, highlighting her deep-rooted sense of not having a place.

The novel also focuses on the colour as the symbol of racial, otherworldly, and mental clashes. It investigates Anna's social distance in Britain, reflecting broader subjects of persecution, separation, and societal standards, driving to her significant sense of segregation and 'otherness.' Also, it digs into Anna's endeavours to accommodate her past with her display, her sentimentality for her Caribbean domestic, and her never-ending feeling of being an untouchable in both societies, coming about in her experience of an 'in-between' character. The scene imagery utilised within the content depicts Britain as cold and unwelcoming, starkly differentiating with Anna's warm, dynamic recollections of the Caribbean. This polarity complements Anna's battles in adjusting to a remote arrival and embodies the encouragement of her inner struggle.

Anna Morgan, the narrator of the novel, describes her life in England as if it's a new beginning as "It was as if a curtain had fallen, hiding everything I had ever known. It was almost like being born again" (Rhys, 1985, p. 3). She refers to her past experiences in West India and facing the real world and the struggle she has using the metaphor of curtain as if the reality in the Caribbean was hidden from her and she reveals her real identity. Following the fissure that she had with her native culture in England reality she finds it arduous to adapt to her new setting and she feels alien.

The colours were different, the smells different, the feeling things gave you right down inside yourself was different. Not just the difference between heat, cold; light, darkness; purple, grey. But a difference in the way I was frightened and the way I was happy. I didn't like England at first. I couldn't get used to the cold. Sometimes I would shut my eyes and pretend that the heat of the fire, or the bed- clothes drawn up round me, was sun-heat; or I would pretend I was standing outside the house at home, looking down Market Street to the bay (Rhys, 1985, p. 3).

Apparently, she feels different in English society and fails to adapt to her new environment, and she undergoes a split in her identity. Carol Ann Howell describes it as “Anna fails to adapt to her new environment because she is operating out of a different symbolic order, and all that she learns through her immigrant experience is the full extent of her loss” (1991, p. 70) That is to say, her West Indian memories and identity is dominant over England. Inability to adapt to the climate since it is too cold for her, shows the failure of adapting to England, where she does not feel home, comfortable and warm. Despite her depiction of England, she projects the West Indies with warm images.

It was funny, but that was what I thought about more than anything else - the smell of the streets and the smells of frangipani and lime juice and cinnamon cloves, and sweets made of ginger and syrup, and incense after funerals or Corpus Christi processions, and the patients standing outside the surgery next door, and the smell of the sea-breeze and the different smell of the land-breeze (Rhys, 1985, p. 3).

The setting of Dominica and London is depicted in two opposite directions. The streets in her nostalgic home are depicted colourful whereas England is depicted grey.

There was always a little grey street leading to the stage - door of the theatre and another little grey street where your lodgings were, and rows of little houses with chimneys like the funnels of dummy steamers and smoke the same colour as the sky; and a grey stone promenade running hard, naked and straight by the side of the grey- brown or grey-green sea; or a Corporation Street or High Street or Duke Street or Lord Street where you walked about looked at the shops (Rhys, 1985, pp. 3-4).

The colour representation of Anna hints readers to her identity conflict. Born in the West Indies and migrated to England, daughter of a Creole mother, Anna reflects and in-between attitude in her homeland where she has been plunged in by her stepmother Hester after her father’s death. However, she feels displaced in her mother country as she was secluded from her native culture in which she shaped her identity. A representative of the colonial attitude, Hester disregards Anna’s native culture, othering Anna’s childhood as she is unable to understand Anna’s upbringing.

The stepmother Hester as a metaphor for ‘homeland’ represents the dominance and imperialistic patterns of colonists against the colonised. Kloepfer claims “Hester lives rather ungraciously in the islands until the death of Anna’s father, at which point she takes his daughter to England, enrolling her in school in an attempt to “civilize” her” (1989, p. 67). Hester’s disapproval of West Indian culture is evident in her intentions for Anna, whom she brings to England in an attempt to turn her into a ‘lady’. Yet, Hester ignores her Creole identity contending Anna may alter her authentic nature into a British

image, “I tried to teach you to talk like a lady and behave like a lady and not like a nigger and of course I couldn’t do it” (Rhys, 1985, p.40). In an attempt to adapt to the British image, Hester displays a coloniser role in effort for civilising her. Namely, she devalues Anna’s identity saying: “Impossible to get you away from the servants. That awful sing-song voice you had! Exactly, like a nigger you talked - and still do” (Rhys, 1985, p. 40). Therefore, in terms of post-coloniality, Hester embodies imperial power distancing Anna from her native culture and not freeing her. She decides for Anna on what is civilised and maltreating her roots. Therefore, both Hester and Britain are stepmothers in terms of post-coloniality. At this point, Anna’s identity is threatened and rejected by a colonial power. In this respect, it can be claimed that the influence of the coloniser prevents her from revealing her true identity. This manipulation causes her a destructive split in her identity creating an in between situation.

Compared with Hester, Francine, another mother-like figure, who is a servant in Morgan’s Rest, is caring. The fondness she has for Francine and West Indian warmth exposes itself as “I wanted to be Black, I always wanted to be black. I was happy because Francine was there... Being Black is warm and gay, being white is cold and sad” (Rhys, 1985, pp.18-19). On the other hand, her presence in West Indians is not welcomed as she symbolises the oppressor. She expresses the discrimination she had due to her ‘whiteness’ as “she disliked me too because I was white; and that I would never be able to explain to her that I hated being white. Being white and getting like Hester” (Rhys, 1985, p.44). Here, Anna locates herself as being Hester and she stands for a metaphor in terms of being oppressor in coloniality. That is to say, her being excluded from her supposed native and authentic culture forced her to migrate to her ‘motherland’. Extirpated from the culture she had been raised in, Anna undertakes an alienation in an attempt to adapt to her new land, home. Moreover, she is surrounded with estrangement, isolation in moral and social occasions along with alienation.

Colour, another metaphor for postcolonialism in the novel, symbolises not only a racial significance, but it also symbolises a spiritual break-down due to psychological discomfort. The discontent she has owing to being exotic in her motherland reflects how she distances herself from English. In the following lines, the conversation with Walter reflects how she approaches England.

'I'm sure it's beautiful,' Walter said, 'but I don't like hot places much. I prefer cold places. The tropics would be altogether too lush for me, I think.'

'But it isn't lush,' I said. 'You're quite wrong. It's wild, and a bit sad sometimes. You might as well say the sun's lush.'

Sometimes the earth trembles; sometimes you can feel it breathe. The colours are red, purple, blue, gold, all shades of green. The colours here are black, brown, grey dim-green, pale blue, the white of people's faces - like woodlice (Rhys, 1985, p. 33).

Anna's self-alienation stems from both her cultural displacement and awakening of discriminatory mood held by the English toward the West Indian despite her deep attachment to her West Indian culture. As a result of her forced relocation to England, along with the awakening, she experiences cultural shock, identity crisis and non-belonging which assist her to question her upbringing. Namely, Anna, who has become self-aware through the experiences of immigration, reconstructs and reinterprets herself by taking her own past into consideration. In addition to condemning imperialism through her works in which she portrays the sufferings of migrant identities, Rhys addresses postcolonial shock and trauma of the colonial subjects. By means of Anna Morgan, Rhys expresses her understanding of imperial and its aftermath as follows: "*this is England, and I'm in a nice clean English room with all the dirt swept under the bed [emphasis is original]*" (Rhys, 1985, p.18). Ostensibly, the author here criticises ignoring the atrocities of the Empire. That is, Rhys discloses the trauma that imperialism provoked. The crisis that the main character faces is due to her in-between status, which is fostered from the slave owning colonial system and oppression. Nevertheless, Anna signifies the coloniser's authority seeing a slave list in Constance, whereas she is deceived as in her current position. Anna Morgan, who has slave-owning ancestors, sees herself as a slave with reservations, identifying the situation with her in-between identity because she is also a 'mulatto'. Her existence and memories remind of Caribbean history with colonisation and slavery. She describes it as:

'The Caribs indigenous to this island were a warlike tribe and their resistance to white domination, though spasmodic, was fierce. As lately as the beginning of the nineteenth century they/raided one of the neighbouring islands, under British rule, overpowered the garrison and kidnapped the governor, his wife and three children. They are now practically exterminated. The few hundreds that are left do not intermarry with the negroes. Their reservation, at the northern end of the island, is known as the Carib Quarter.' They had, or used to have, a king. Mopo, his name was. Here's to Mopo. King of the Caribs! But, they are now practically exterminated (Rhys, 1985, p.65).

The difficulties experienced by the natives and white colonialists are in line with the difficulties experienced by the Caribbean and Anna. She concedes her authentic identity

due to the tension of 'the self and the other'. The Empire as a strong metaphor for masculinity and dominance represents the authority in Anna's colonial body as she breaks her virginity in the system of where white patriarchal society dominates. Therefore, losing the land and immigrating to the metropolitan city, she expeditiously adapted the corruption and the conflict ongoing in society as in the dialog with Joe, who sees Anna innocent and questions, "Why do you go around with Laurie? Don't you know she is a tart?" (Rhys, 1985, p. 79). And she answers, "Why shouldn't she be a tart? It is just as good as anything else, as far as I can see" (Rhys, 1985, 79).

As victimised in different levels, Anna Morgan struggles to start a new life where she is not financially supported in the new landscape. Departing from her cosy and inviting home in Western Indies, the protagonist now finds herself immersed in an unfamiliar setting, assuming the role of a chorus girl. Being a West Indian, she is discriminated against by her acquaintances in England, which can be perceived as a challenge to her sense of self. She realises her ancestors' subjugation and mistreatment of Black individuals only when she is confronted with an ordeal of enslavement and degradation. Displaced from her homeland, Anna encounters numerous challenges establishing a new life in England becoming economically reliant on others, principally men. Her sudden change of plans and absence of the conception of 'home' highlights her postcolonial struggles of identity, a theme fittingly captured in the novel's title. The title "*Voyage in the Dark*" implies that the journey to England symbolises uncertainty, while the darkness represents a state of being trapped, lost, and connotes the idea of being in a position of obscurity or blackness. As the title indicates '*Two Tunes: Voyage in the Dark*' it is possible to say that the book conveys dilemmas, dualities, the theme of displacement and the challenges experienced by the author and the book's characters. The struggle with her authentic self-illustration through various images in the novel, for instance the painting she notices of Ethel's house serves as A powerful and emotionally evocative recall of her authentic being.

I got into bed and lay there looking at it and thinking of that picture advertising the Biscuits Like Mother Makes, as Fresh in the Tropics as in the Motherland, Packed in Airtight Tins, which they stuck up on a hoarding at the end of Market Street (Rhys, 1985, p. 91).

The portrayal in the advertisement emphasises Anna Morgan's urge for self-discovery of authentic self. Nevertheless, the intricate depiction of the novel unveils that England is the primary impediment in her authentic self.

Considering Anna's situation from a social perspective illustrating a West Indian woman facing victimisation and challenging social norms as being a chorus girl, she ardently constructs and reconstructs her displaced identity. Anna's displacement reminds her of Walter's hedonistic pursuits. She positions him as a focal point in her world serving as compensation for her physical and emotional estrangement. To find solace, Anna vividly visits the joyful memories of the West Indies within her subconscious. In a pivotal moment, abandonment by Walter, she turns to her memories as a strategy of alleviating distress.

I would put my head under the water and listen to the noise of the tap running. I would pretend it was a waterfall, like the one that falls into the pool where we bathed at Morgan's Rest. I was always dreaming about that pool, too. It was clear just beyond where the waterfall fell... Those big white flowers that open at night grew round it. Pop-flowers, we call them. They are shaped like lilies and they smell heavy-sweet, very strong. You can smell them a long way off. Hester couldn't bear the scent, it made her faint (Rhys, 1985, 56).

Due to the double standards imposed by society as well as her entrapment with the illusions of English reality, Anna's experience of social alienation serves her to struggle in the realm of 'the other'. Her struggle with 'the other' refers to creating a 'self' for Anna's case.

Anna has often been described as a weak feminine character mainly based on Jean Rhys's personal life. As for understanding her fully, her upbringing as a coloniser in a colonial environment should be considered as her identification and gender contributes to the topic. Her background positions her between two cultures. Therefore, the sympathy she feels for Blacks foregrounds a betrayal for white skinned former slave-owner ancestors. Moving to the centre of British colonialism, by some means, she confronts the hubris of colonisers in the material world and is trapped to the walls that surround her. Thus, she not only copes with the oppressive hierarchy of the coloniser mother society, but also struggles to manifest a woman solidarity during her life in England. Therefore, notwithstanding the oppression she encounters due to her colonial background, she encounters a double colonisation in the categorization of virgin-non virgin, woman and tart, native and other. Anna hints at her life in England with a variety of colour dynamics and reflects her feelings and reactions for the new land as "sometimes was as if I were back there as if England was a dream. At other times in England was the real thing and out was the dream, I could never fit them together" (p.8). In other words, the character describes moving from a colonial country to a cultural

capital as a dream describing the differences, she encounters such as temperature, light, smell and colours, she is unable to convince herself that she is there, as if she were reborn in this mother country. The colours that she remembers on the other hand, displays otherness in the “grey street”, “grey, brown”, “grey green” English climate (Rhys, 1985, p.3-4). The grey image of London that she evokes comparatively merges a revival of the past in Anna’s present. The link to the colonisation is not only pursued with references to the colour politics, however, escaping from the present to the past in order to protect herself and creating the allegory of walls for herself, rather physical or psychological, she reminds us of the distinguishing element between the two countries and the state of being psychologically trapped behind.

(...) Newcastle, and the room I had there, and that story about the walls of a room getting smaller and smaller until they crush you to death. The Iron Shroud, it was called. It wasn’t Poe’s story; it was more frightening than that. ‘I believe this damned room’s getting smaller and smaller,’ I thought. And about the rows of houses outside, gimcrack, rotten-looking, and all exactly alike (Rhys, 1985, p.18).

Walls, therefore, a reminder being oppressed and restrained, gives her a socio-political discomfort causing her to suffocate and leave her helpless as she describes it, “I began to feel awfully miserable, as if everything were shutting up around me and I couldn’t breathe. I wanted to die” (Rhys, 1985, p. 42).

Having prevented to acquire indigenous values and behaviour, Anna Morgan is stuck to two social systems which claim themselves as superior regardless of the other ethnic group. Her regression showing itself as dreams, nostalgia split identity conveys a survival instinct in the colonial metropolitan city. On the other hand, subjection to male colonisation of the body in England signifies a cultural superiority due to being foreigner and immigrant from the colonies. Therefore, double colonised Anna considers being a woman in a foreign land as a relation between the coloniser and the colonised. The dialog between Anna and Ethel “What do you want to stay here for, if you don’t like it? Who wants you here anyway? Why don’t you clear out?” ‘I can’t swim well enough, that’s one reason’ I said” (Rhys, 1985, p.89) shows how she has been treated as an immigrant even though she is a white Creole. Therefore, it is possible to say the lack of belonging raises through the discrimination of othering culture politics as well as essence.

Every individual from a colonial group feels puzzled when arriving in the motherland, in which they achieve an opportunity to observe themselves from a distance

where they assume they belong to their true national culture. Anna understands the fundamental paradox she must confront when she comprehends, she cannot reconcile two centres. Loendorf projects “that coming to the homeland is not the same as coming home, that moving to the centre of her colonial culture means leaving the one she has grown up in” (2000, p.33). Therefore, returning home entails being exiled. Anna reflects this “a place where you crouch down when you are playing hide-and-seek (Rhys, 1985, p. 13).

It is obvious that Anna clings tightly to the past in order to survive in the western world and maintain her presence in British reality. And Anna is half or incomplete in terms of the culture necessary to survive in Europe. So, Anna, who was already an outsider in the Caribbean because of her skin colour and family background of European descent was rejected by her family because of the Black vernacular and her sympathy for serving in her motherland. With the social pressure brought by this exclusion, she has approached thoughts and behaviours that are not socially accepted, thus her immigrant personality and her separated personality in society reserves a place. By describing the street names and the city, Anna also reflects the relationship between the colonies and the upper class, England. It shows the readers the difficulty of creating a national identity in the battle of British imperialism to gain an identity. As a result of imperial expansion, the creation of the ideal English nation depended on workers from the colonies, so depicting landscapes became an important part of imagining England as a nation. W.J.T Mitchell argues landscape and power as:

These semiotic features of landscape, and the historical narratives they generate, are tailor-made for the discourse of imperialism, which conceives itself precisely (and simultaneously) as an expansion of landscape understood as an inevitable, progressive development in history, an expansion of "culture" and "civilization" into a "natural" space in a progress that is itself narrated as "natural." Empires move outward in space as a way of moving forward in time; the "prospect" that opens up is not just a spatial scene but a projected future of "development" and exploitation. And this movement is not confined to the external, foreign fields toward which empire directs itself; it is typically accompanied by a renewed interest in the representation of the home landscape, the "nature" of the imperial center (1994, p. 17).

That is to say, Rhys as a postcolonial subject rewrites the imperial landscape, and her representation of England hints England as cold and viable as she states “On the other hand, if England is beautiful, It’s not beautiful. It’s some other world. It all depends, doesn’t it?” (Rhys,1985, p.32) Therefore, it is Anna’s perception of the imperial gaze where she is ‘other’ against the English nation.

Anna Morgan attempts to assimilate into English culture to conform to social expectations from her. It can be referred to as mimicry which depicts a satirical relationship between colonised and coloniser. Anna Morgan portrays a dual identity as she has a role of the coloniser in the West Indies whereas she is colonised in Britain. To adapt to the British standard of living, she copies colonisers' social attitudes, practices and behaviours of the colonised. However, Bhabha refers to this duplication as "blurred replica", that is, if the colonised subject copies the coloniser's social traditions, beliefs and structure because of his superiority, it is not duplication, but it may be "blurred replica" that threatens the coloniser. Bhabha further defines mimicry in his article *Of Mimicry and Man* (1984) as colonial subjects "almost the same, but not quite" (p.130). Therefore, trying to keep up with society in the metropolitan city, Anna could not be either British or Caribbean, even though she was white. Following white standards in English territory, Anna copies the coloniser. In other words, 'nearly the same, but not quite' situation is experienced. The situation shows that Anna, who has Creole ancestors, cannot become British and cannot find her identity, no matter how white she becomes and becomes Anglican. Bhabha asserts that it is a flawed mimesis as follows "a flawed colonial mimesis in which to be Anglicized is emphatically not to be English" (1984, p. 128). Mimicry is of strategic importance in immigration situations. As for immigrant individuals, those who navigate new culture, the concept of mimicry assists to understand the complexity of engaging in dominant culture. Immigrants imitate those in positions of authority in order to gain access to the same power. While a person imitates the authority figure, he/she also has to hide his/her own cultural identity. Anna Morgan, the protagonist, in order to keep up with society, Anna Morgan hides the black ethical values, language and behaviours she acquired in the Caribbean and imitates white people, that is, she hides her own cultural identity. Shortly, this concept is often used when referring to colonised individuals and immigrants because these individuals lose their white culture and language through the journey.

Ambivalence indicates a "strong attraction to and rejection of an object, person, or action" (Young, 1995, p. 153). It refers to the coexistence of contradictory feelings. Anna is torn between the acceptance of her English identity and Caribbean cultural identity. The novel depicts the ambivalence that arises from the clash between personal desires and societal norms. As per Bhabha, ambivalence challenges the authority of

colonial dominance by complicating the dynamics of the interaction between the coloniser and the colonised. Anna is stuck in this dual world: her world in Caribbean origins and the British society in which she finds herself. This ambiguous identity emerges from the interaction of Anna coloniser and coloniser, which does not belong to either of them, as for Bhabha it generates its own eventual fall down. Bhabha's idea of ambivalence arises in Anna's internal struggles as she tries to negotiate between her native homeland and adapted country.

Bhabha's term liminality defined as, "interstitial or in-between space, a threshold region" (Ashcroft et al. 2007, p. 117) describes an in-between space where cultural change occurs. It represents a space between the colonial legacy and creation of a new identity. Bhabha (1994) defines it as in between states signified by ambiguity, hybridity, subversion, and change. His third space of enunciation refers to new cultural forms and identities. In *Voyage in the Dark*, Jean Rhys creates a third space where Anna's identity is neither purely Caribbean nor English, but ambivalent and in-between space.

Anna's mixed Caribbean and European heritage makes her culturally hybrid. She can describe herself as neither European nor Caribbean. This distinction, which brings about dual identity, reveals one's colonising and colonised origins. As for Bhabha, the dual nature that portrays a division in identity enables the existence of individuals of the colonised other are "a hybrid of their own cultural identity and the cultural identity of the colonizer" (1984, p.132).

In pith, the content profoundly investigates the post-colonial topics of uprooting, personality emergency, societal alienation, and the journey for having a place, fundamentally through the character Anna in Jean Rhys's *Voyage in the Dark* Anna's narrative illustrates a profound sense of displacement and alienation. She grapples with the complexities of identity, feeling detached from her Caribbean roots while also finding it challenging to assimilate into English society. The novel artfully portrays her internal conflict, echoing the broader complexities faced by individuals confronting an amalgamation of cultural influences.

Her journey reflects the broader context of an identity crisis, magnifying the conflicts inherent in being torn between diverse cultures. Anna's inability to fully belong to either world highlights the dissonance many individuals experience when straddling

multiple cultural spheres. This struggle significantly affects her self-perception, emotional well-being, and societal interactions. Through Anna's character, the novel underscores the psychological toll of cultural displacement and the challenges of self-identity. Her attempts to assimilate into English culture are thwarted by her innate ties to her Caribbean heritage, creating a constant tug-of-war within her. Moreover, the book intricately examines societal expectations and the pressures faced by immigrants or those with mixed cultural backgrounds. Anna's experiences mirror the clash between societal norms, personal identity, and the longing for acceptance.

The overarching theme of identity crisis is palpable in Anna's continuous quest for self-discovery and acceptance. Her narrative resonates with those who grapple with similar conflicts, highlighting the complexities and nuances inherent in forging one's identity within a diverse and sometimes conflicting cultural landscape. Ultimately, *Voyage in the Dark* masterfully portrays the internal turmoil of individuals navigating the intricate maze of identity, belonging, and cultural assimilation in a multicultural world.

Jean Rhys's book serves as a powerful examination of post-colonial motifs, identity, and displacement. Through the lens of protagonist Anna Morgan, Rhys conveys cultural alienation, rejection, self-definition, and post-colonial difficulties. Rhys, herself a product of mixed heritage, of hybrid identity, born to a Welsh father and a Creole mother in Dominica, brings a distinctive perspective to her exploration of postcolonialism. In, Rhys skilfully portrays the struggles of Anna Morgan, a Creole heroine navigating the once-colonized metropolitan city of London. Anna's experiences epitomize the broader post-colonial predicament, as she grapples with displacement, cultural dislocation, and the search for belonging in a foreign land.

One of the central themes explored in Rhys's novel is the notion of identity fragmentation and the struggle for self-definition. Anna's inability to adjust to her new surroundings stems from her engagement with a symbolic framework, wherein her immigrant condition reveals her displacement, disorientation, and estrangement in England. Despite her presence in London, Anna's West Indian memories and identity persist, preventing her from fully integrating and assimilating into English society. Rhys juxtaposes the warmth and liveliness of Caribbean homeland with cold London and its

grey streets, symbolising dichotomy between belonging and alienation, which convey Anna's internal struggles and external realities. Additionally, the character of Hester, Anna's stepmother, represents the colonial mindset of indifference for native culture and identity. Hester's attempts to civilize Anna and eradicate her Creole heritage illustrates the oppressive character of colonialism and its lasting influence on individual identity. Furthermore, it explores racial interactions and hierarchical power systems embedded within colonialism. Anna's longing to be Black, despite her white heritage, reflects the societal hierarchy and discrimination she experiences in England. Through her interactions with characters like Francine and Walter, Rhys explores topics concerning racial identity, discrimination, and the quest for authenticity in a post-colonial world. In summary, Jean Rhys, through Anna Morgan's narrative, invites readers to confront the enduring legacy of colonialism and its profound impact on individual lives.

CHAPTER FOUR: *FRUIT OF THE LEMON*: POSTCOLONIALISM AND POSTCOLONIAL IDENTITY

This chapter is an intricate exploration of cultural identity as depicted in Andrea Levy's novel *Fruit of the Lemon*, focusing on the protagonist Faith's transformative journey of self-discovery. Set against the background of postcolonial Britain struggling with issues of race, immigration, and cultural assimilation, Faith's narrative serves as a compelling lens to examine the intricacies of identity formation and belonging in a multicultural society. As the daughter of Jamaican immigrants, Faith embodies duality of her cultural heritage and British upbringing, a dichotomy that shapes her experiences and perceptions throughout the novel. The protagonist navigates the intricacies of her identity amidst a society marked by racial prejudices and cultural dissonance. Faith's journey unfolds an exploration of immigrant experience, offering insights to the challenges encountered by second-generation immigrants in adjusting their cultural roots in the sense of belonging to Britain.

Throughout her narrative, Levy employs rich symbolism and imagery to highlight Faith's quest for self-understanding and connection to her heritage. From Faith's symbolic covering of mirrors to her meticulous construction of a family tree, Levy invites readers to reflect on the importance of cultural memory and the preservation of one's heritage in the face of societal erasure. As Faith goes on a journey to Jamaica, she confronts the souls of her ancestors and appreciates her own hybrid identity, finding accreditation and embracing her Afro-Caribbean heritage. This chapter will explore Faith's journey of self-discovery in depth, examining the ways in which her experiences of discrimination, marginalization, and cultural alienation forming her sense of self and belonging. Faith's identity formation and transformative influence of her quest for cultural authenticity will be uncovered.

When Faith's narrative is navigated, one can interrogate wider themes of race, immigration, and cultural assimilation in postcolonial Britain, shedding light on the societal forces that form individual's experiences of identity and belonging. Engaging with Faith's story and the challenges she encountered navigating cultural identity in a multicultural and constantly changing society. Through the exploration of Faith's journey, the purpose in this chapter is to deepen the understanding of the complexities

of cultural identity and the ways in which individuals negotiate the sense of self within the context of wider social and historical forces. Finally, this chapter invites the readers to reflect on their experiences of identity and belonging, encouraging emphatic understanding of diverse amalgams of human experience.

4.1. Fruit of the Lemon

The ideological, political, and cultural changes witnessed in modern history, after the second half of the 20th century and until now, have resulted in some identity crisis and identity awareness, such as migrating from one country to another and moving from one nation to another culture. It is important to draw a precise attention to the migrations to England after the Second World War, which have diasporic characteristics in terms of postcolonial theory. The phenomena of migration and diaspora, where culture, homeland, nation, and belonging are questioned, have caused an unexpected problem in Britain with the wave of black immigrants from Africa and the Caribbean. Thus, the concepts of homeland, ethnicity, and culture became a part of identity studies in the diasporic sphere.

Born to a Jamaican immigrant family, Andrea Levy describes herself as an author with being subjected to dual cultural identity. After the Second World War, her family, like other Caribbean immigrants, were invited to England with the worker status they received from the British government and were brought by ship during the Windrush Era period. Levy, who improved herself with creative writing courses, decided to write on the subject she knew best and determined her subjects as the wave of immigrants and the experiences of her ancestors. In its content, she used the life stories of his ancestors and some historical records. Combining these stories, she learned from her family with the experiences in her own life, Levy brings the pieces together to tell the collective stories of Caribbean society. Although she found slave ancestors in official records, the identity crisis she experienced because she was born and raised in England and has black roots can be considered one of her biggest problems. Levy, who felt like an outsider and questioned her Englishness, eventually realised that her black identity was not welcomed. Even though she was a British citizen and had an English upbringing, she was an outcast from society, just like other immigrants. On the other hand, Levy, who

is proud of her Jamaican roots, argues that identity is an individual creation of meaning and individual identity rather than a political one. Levy, researched about Caribbean history, Jamaican culture and traditions, studied the social conditions of immigrants in England and argued that Englishness should be strictly separated from ethnicity. By doing this, she aimed to examine the influence of the West Indies on the Second World War and highlight the problems of ethnic peoples in Britain.

Besides experiencing race riots and societal turmoils, Levy's upbringing was deeply influenced by her parents' involvement in the Windrush generation. The narratives and recollections passed down through her family significantly shaped the author's writing style. The Notting Hill Riots, which erupted in 1958, were instigated by a group of young whites who targeted West Indian neighbourhoods. Similarly, the Brixton riots of the early 1980s were primarily fuelled by the UK's economic downturn, disproportionately affecting Afro-Caribbean individuals who faced soaring unemployment rates. Andrea Levy's literature prominently explores postcolonial themes, including the dynamics between emerging ethnicities and the juxtaposition of shifting geographical relationships within a culturally and historically evolving Britain. She perceives the island as a space marked by dualities. Preceding Levy, Samuel Selvon and George Lamming migrated to the UK and wrote about their encounters, challenges, sense of displacement, and experiences with ethnic and racial segregation. Levy tries to evaluate the life efforts of black minorities with a new approach. In doing so, she does not hesitate to confront not only overseas history but also expandable concepts such as slavery.

Andrea Levy's third novel, *Fruit of the Lemon*, is about the life story and search for the identity of Faith Jackson, the English-born daughter of a Jamaican family who emigrated to England after the war. Levy's work, like other diasporic Caribbean writers, employs the bildungsroman tradition to depict their individual and collective identities examining the conflict and intricate aspects of postcolonialism and racial tensions. As a second-generation immigrant writer born in Britain, Levy directs her attention towards the influence of migration and diasporic encounters on identity within her novels. In *Fruit of the Lemon*, Levy delves into the notion of diasporic identities undergoing perpetual renewal through variation and diversity, while also addressing themes such as ethnicity, history, tradition, and memory, all of which are complicated by the diasporic

experience. Levy, a black writer of cultural hybridity born within a diasporic context, grapples with her sense of identity in England, where the concepts of “blackness” and “Englishness” are often perceived as inherently contradictory and incompatible. This sentiment is reflected in Levy’s piece published in *The Guardian* (2000), where she shares her reflections on the Windrush migration and her perception of British identity: “Identity! Sometimes it makes my head hurt - sometimes my heart. So what am I? Where do I fit into Britain, 2000 and beyond?” In her work, Levy underscores the necessity for a redefinition of English identity in the modern era, asserting that English identity should never be restricted by ethnicity.

In this novel, Levy challenges traditional concepts of home, belonging, and immutable identity, particularly exploring the confines of British identity through her character Faith, who grapples with shifting identities. *Fruit of the Lemon* is regarded as a novel of transformation depicting the evolution of a character’s identity while also serving a performative role aimed at instigating societal change and transformation. Levy sought to address the challenges of belonging and identity faced particularly by second-generation immigrants in the UK, where there exists a discourse of exclusion towards immigrants and their descendants offering a narrative of their struggles. Through the narrative of Faith, who undergoes similar experiences, Levy aimed to introduce fresh interpretations to British society and identity through this cultural portrayal in *Fruit of the Lemon*. Furthermore, she advocated for a redefinition of British identity encompassing black individuals. She declares “If British identity does not define me, then redefine British identity” (Jaggi qtd. in Prince, 2012, p.162). Within this framework, a bildungsroman concerning the development and transformation of identity serves as an ideal genre for depicting changes in diasporic British identities.

Andrea Levy’s novel *Fruit of the Lemon*, which deals with the theme of racism, examines the issues of existence, identity, and history. The main plot of the book revolves around recognizing one’s identity, its importance, and the awareness one gains in this process. In this narrative, as in many postcolonial novels, individuals face the chaos and complexity of ambivalence they experience, by opposing family and society. This analysis focuses on the alienation of diasporic black individuals, crisis of identity and racial amnesia. The research examines the narrative of Windrush immigrants in England after the Second World War, considering their place, identity and social

relations. It is inevitable to accept that these immigrants benefited the development of post-war England. For this reason, these immigrants had to accept the widespread ideology and social values, but there are also important elements such as colonialism behind this.

African-Caribbean immigrants, who increased and peaked in the 1950s, immigrated to help post-war Britain's economic crisis. However, in 1962 these migrations were brought under control by the Commonwealth Immigration Act. The enactment of the Immigration Act prevented further immigration from the colonies, as well as imposing second-class citizenship status on black immigrants. Thus, although African-Caribbean were initially seen as integral to the recovery of the economy, they were later overlooked in the creation of a nation.

Due to the transatlantic slave trade, Caribbean people were transferred to the new world, and this forced migration also subjected them to a deep sense of rootlessness and lack of belonging, which resulted in with absence of a shared culture, language or religion. Descendants of Windrush immigrants with slave ancestors were separated from their origins, both physically and psychologically, and suffered alienation. This negative situation revealed a very significant problem of identity crisis in these people. The narration of *The Fruit of Lemon* and the story of the children (Faith and Carl) of immigrants (Mildred and Wade) with slave ancestors are shaped around historical events in this way. The main character, Faith, struggles with the lack of sense of belonging brought about by cultural disconnection and searches for identity in the context of history.

Caribbean people, after the Second World War, which can also be called the Windrush period, takes its name from the ship on which a significant number of ships were transported, arrived in England. These migrations took place with the British government's promise to improve living conditions in the 'mother country' and create new opportunities for them, as a reward to the black colonies that supported them in the war. The arrival of Caribbean people on the mainland had significant effects on the British population. The black British community was disappointed by the hostility they encountered and the economic situation that did not meet their expectations. Thus, the dynamic structure of the society slowly began to take shape. The immigrant community,

who is excited about finally being able to go to the country they have dreamed of for a long time, and they are educated about, also makes the readers witness the story of Mildred and Wade Jackson, who went to the land of opportunities. Toplu (2005) argues that, “Immigrants from the West Indies viewed England not merely as a land of opportunity, but also as a kind of home, a mother country whose history, culture and literature were familiar to them from their school textbooks” (p.2).

Levy, who was born in London as the daughter of a Jamaican family, creates a character equivalent to her own life when she creates the character of Faith. Faith, a young British-born girl, bears witness to the complexity of the struggle to establish identity. The point that should be noted in the fiction is the dual identity of Faith, which is Levy’s Black and British identity. Her black identity overrides Faith’s British identity and prevents her from being treated as a proper British citizen, making her British identity inadequate when compared to her black identity. Although one can observe the identity crisis caused by it in Faith, to a lesser extent Carl as well, one cannot observe it in first-generation immigrants, however it can be argued that not being able to have social advantages and opportunities prevents national identity and belonging. This situation explains that, although they consider themselves British, it shows that being born and raised in that soil is not considered British. Stuart Hall attributes this to the “recognition of the immense diversity and differentiation of the historical and cultural experience of black subjects” (1996, p.443). Therefore, Black Britishness therefore represents not just race but complex structures of history, self-awareness, and national identity.

Levy heavily touches on the issue of racism, addressing the character Faith’s rejection of her Jamaican and hybrid background and her fear of being seen for her difference and colour among whites by pushing black identities. Faith, who ignores and ignores her family and past, is forced to face the facts in order to create a clear identity for herself. Thus, she is forced to return to where she never came from. The term diaspora reminds of a separation and displacement which constitutes a crucial migratory journey. However, it also harbours a hope and optimism that also serves a fresh start. For this reason, the ambivalence created by the multicultural English of postcolonial writers and the dual identities caused by diaspora has become the common point of the writings we encounter.

Levy develops the family tree by using diasporic metaphors to keep the names of its members in the readers' minds and uses the banana ship to discuss the migration of Jamaicans to England, their dreams, and their struggle for life. However, although she seems to be in a desperate psychological impasse at first, Faith by eventually handles the dichotomy masterfully and transforms her crisis, identity conflict and difference into a hybrid identity.

In her semi-autobiographical novel *Fruit of the Lemon*, Andrea Levy describes the difficulties, confusion and the ambiguity faced by black subjects growing up in the multicultural United Kingdom. Andrea Levy, who focuses on second-generation immigrant identity and identity crisis in this novel, shows us the outputs of being a black Caribbean woman in today's England with the character of Faith. Even though Faith was born and raised in London, she faces countless discriminations in Britain, which she considers her own country/home. Levy focuses on how black British individuals are in the category of 'others' in the British community due to their racial identity, and how the narrative in her work exceptionally focuses on how the dominant culture, in this case the former colonial British community, manipulates the past in the present. Through the revelation of the characters' subconscious identity crisis and their shame of their ancestors' roots, Levy recurrently unveils how Britain's characters' thoughts and attitudes about the past are distorted and how they want to erase the traces of the past. The identity crisis stemming from absence of self-identity awareness and own history, akin to the predicament encountered by the character Faith, becomes more prevalent in a society where prevailing history and culture dominates and escalates the crisis experienced. In the first part of the book, Faith, who is excluded from society due to her racial identity and not accepted enough to compare with white English people; nevertheless, in the second part of the book, she embarks on a trip where she realises her ancestral past and her own identity in history. As the protagonist discovers her own past and family history, she learns to value and recognize her ancestral heritage. While revealing subjective and specific narratives with her narrative fiction, Levy actually brings readers an alternative perspective on reading history. While narrating all the plot and family history, she installs doubt in the minds of readers about our perspective on history by strongly underlining the concept of Britishness. Striving to establish a home in Britain, Levy demonstrates how subjective the past and history will be and

successfully conveys to its readers the question "Where are you from?" cannot be easily answered.

The fact that racism in society is observable throughout the book, the character Faith's exposure to racism at an early age, her awareness of racial and cultural differences at a young age have caused her to be pointed out in the dominant white culture. The teasing of children at school "YOUR MUM AND DAD came on a banana boat" is not accidental (Levy, p. 1) deeply left an emotional wound on her at a young age and left a mark on her mind making her ashamed of his family and roots. Racism is ingrained so profoundly in the society that she encounters racist reflections despite her young age, which is important for formation of self-perception and advancement of self-consciousness. Fanon examines the outcome of racism on the consciousness of black people, underscoring the internalised racist ideas of themselves in his book *Black Skin, White Masks*. Unable to accept rejection at this age, Faith tries to overcome racial discrimination by ignoring her own differences and ancestry. For the Caribbean, considering the children of Windrush migrants, whose ethnicity has been eroded and moulded cultural awareness, it is a requirement to decolonize in sense of culture, history and psychologically (Chukwumezie, 2014, p.13). She is objectifying the family's migration believing that her family came to the mainland on a banana boat as if they were import cargo. In addition, as she learned from her history lessons, she affiliated her family's migration with slave carrying ships from Africa to America. She trivialized her family's migration with slave trade analogy and expressed it as "I hated those lessons. Although there were no small boys laughing and pointing, I felt them. 'Your mum and dad came on a slave ship,' they would say. 'They are slaves'" (Levy, p.4) Faith, who believes this based on what she has learned from history lessons, now has misconceptions.

To disclose the greatness of Motherland, Levy captures readers' attention to the mechanisms used in the colonies, such as 'erasing history' and 'appropriating history' comparing the inferiority against the superiority. Mildred, Faith's mother, utters that what they are taught in Jamaica does not alter from what Faith is being taught in the mother country such as "Trafalgar Square, Piccadilly Circus, Buckingham Palace. She learnt the names of all the cities ... and had to know by heart what each of the cities produced" (Levy, p. 6). It is necessary to claim hegemony on the colonised to dictate

their education system in order to control them, therefore instead of learning about Jamaica and its history, they were doomed and sentenced to their superiors. As Carol debunks "... knew everything about England and nothing about Jamaica-the place I lived" (Levy, p. 326). In agreement with Deena and Frank, refusal of the history of the colonised undermines the voice and the identity of the colonised and the implementation of the coloniser's history adopting a Eurocentric perspective fostered by imperial manipulation and control (2009, p. 20). That is why, the Jamaicans who thought the Mother Country would be so welcoming are disappointed when they are confronted with financial problems. Faint's father Wade describe it as "it might have been a welcome for us, having come so far and England needing us" (Levy, p.8) Nevertheless, soon they face a profound disillusionment when evidence of finding proper living standards is afar expressing "I wanted to go home I never thought England would be like that, but we didn't have the money" (Levy, p. 9).

Even though Faith knows about the slave trade fact about her family, she is not fully aware about her familial history, thereby impeding her self-identity. She notes "there was no 'oral tradition' in our family", as her parents refrain from mentioning their lives in Jamaica (Levy, p. 4), and when her mother, Mildred, inadvertently disclosed something about Jamaica, it "was told with a wagging finger ... not to repeat it to anyone" (Levy, p. 4). Wade and Mildred hide their family ties, ethnicity and culture that would reveal their origin or genealogy in purpose of advancing in the English society, which aligns with other Windrush immigrants (Khan, 2023, p. 214). Toplu (2005) discovers that "they never expose details about their Caribbean homeland to their children (...) hoping that their children will adjust as "true" British to their motherland". (p.3) Therefore, it is to be claimed that veiling the family history stems from the desire to preserve their children from ingrained racism in British society in which everyone is cherished in accordance with their roots. Similarly, Fanon elucidates how black individuals exist living with others and aligning themselves with whiteness instead of embracing their black identity. He emphasises that black individuals are compelled to live "in relation" to whiteness (1986, p.110). Consequently, the British who rejected migrants as 'others' upon arrival from the Caribbean, dictated a British value system according to peoples' origins and race, which hindered revealing of the past of their family.

The unfamiliarity and insensitivity hinder Faith to construct an identity and find who she is as she completely ignores her place of origin. Her ignorance renders her defenceless against the racism directed at her. Omission of the colonial history from the history books causing amnesia of a community provides a concise outline of the condition of Faith's family and other Commonwealth immigrants in British society. The removal of colonialism from history books signifies to dismiss and eradicate their traces from the stage of history, which declines the ties to British society and positions them as 'strangers'. Paul Gilroy declares:

Once the history of the empire became a source of discomfort, shame, and perplexity, its complexities and ambiguities were readily set aside. Rather than work through those feelings, that unsettling history was diminished, denied, and then, if possible, actively forgotten. The resulting silence feeds an additional catastrophe: the error of imagining that postcolonial people are only unwanted alien intruders without any substantive historical, political, or cultural connections to the collective life of their fellow subjects. (2004, p.98)

Accordingly, the ignorance and silence entail collective amnesia regarding Faith's origin. The absence of a family tree at the beginning of the novel shows lack of the intergenerational relationship, which leaves Faith's identity formation incomplete. That is to say, the incomplete familial history elicits the sense of rootlessness. Envy of Marion's family and comparing Simon's upper-class house in the countryside with her own family ties, Faith witnesses the furniture and portraits past from generations that increases her envy and reveals her need of belonging to a root. Simon says "the paintings there, there and there are of my father's parents' parents and their grandparents and interestingly enough they were painted by my great- great- I lose count to be honest" (Levy, p.140). In contrast to Simon's family history, Faith's lack of knowledge makes her feel underprivileged and embarrassed. It is particularly evident when she is unable to give answers about her origin. Subsequently, all she could say is "I began to feel ridiculous when I had to say, 'I'm not sure' (Levy, p. 132). The character, who frequently encounters such situations, is left alone with being a 'stranger'. She narrates the strangeness "felt other eyes looking at me but I could not see them. And I thought the place hushed" (Levy, 148) When Simon's mother asks about Faith's origin, her answer "London" is not found convincing and receives a laugh. Faith's frustration with the continuous requirement to confirm her British identity "I meant more, what country are you from?" (Levy, p.130) reveals her subconscious as "I didn't bother to say I was born in England, that I was English, because I knew that was not what he wanted to hear."

(Levy, p.130). Moreover, this incident and the interrogation of her Britishness owing to her skin colour excludes her from the lands she finds and thinks of as home where she is gradually alienated. According to Fanon's perspective, denial of the colonised people's culture, identity and existence leads the colonized to the state of alienation. As for Faith, the detachment from her environment is indicated as alienation.

Faith's concept of 'home' is quite different from her family's concept. Since the first-generation immigrants' sense of belonging is not reciprocated in England, the feeling of un-belonging makes them feel like they are just guests in their host countries, waiting to return 'home', rather than being at home. Within this context, which can be obtained by observing Faith's parents, while the concept of home represents Jamaica for the family, the opposite is unacceptable for Faith, who was born and raised in London. Hence, upon reporting their will to go back home to her parents, Faith assumes it is for holiday or she thinks of their old flat. Consistently facing inquiries about her origins and family background, the need to justify her identification as British, Faith challenges to undermine her national identity. Accordingly, Levy underscores the conflict of being Black British subjects perpetually authenticating their identities.

Despite growing up together, there are differences between the two siblings in accepting the identities assigned to them. Faith's brother Carl later takes the English name Trevor and aims to adapt to British society. Faith expresses this situation as follows: "there were no other Carls and boys used to walk behind him in the street shouting his name or calling him Carol, among other things. So, Carl became Trevor and from that day he would answer to nothing else" (Levy, p. 18). Fanon attributes the relevant topic as "black man wants to be white. The white man slaves to reach a human level" (1952, p.3) Additionally, as for Fanon, whiteness implicates the meanings of being pure, civilised, contemporary and human whereas blackness indicates the opposite in the collective consciousness, which is 'ugliness, sin, gloom and immorality'. (1967, p.192). Therefore, Carl desires to become white which employs and receives positive attitudes from predominantly white society. Yet, he turns to his original name when he reaches adulthood as if it is "don't-mess-with-me-I'm-a-black-man message" (Levy, p. 18). The change in his name conveys a self-development and discovery in black British identity formation. Therefore, the emotional upheaval they experience raising due to validity of their presence is challenged and rejected in society. That is, black British are

considered as legal citizens, yet they are neglected by larger society. In divergence from Faith, Carl embraces his racial identity at the end.

Faith rejects her racial identity in order to fit in and imitate her white friends to alter the characterization that has already been assigned her as 'stranger'. In addition to her constant attempts to fit in, she assigns herself a British identity working in a white institution. She feels a sense of belonging to the white institution that when Carl appears in her work, she labels her as a stranger and she confesses "as he stood looking around the room at my friends I saw my brother as a stranger (...) He was out of context" (Levy, p.53). It is seen that as she abandoned her true identity, she cannot the identity her brother selected therefore she sees him "out of context" (Levy, p.53) Spending time with and imitating her white friends, she differentiates herself from her family and she assumes herself as a member of the white group she works with. As Fanon mentioned, due to her limited cultural heritage and the influence of white people and Western education, Faith has attained "black skin, white mask" (1986, p.7).

In addition to her aspiration to assimilate into English society, she is very well conscious of the broader black community, which becomes apparent when she participates in a performance featuring artists. Faith confesses that she felt anxious as she waited for a black poet to perform thinking "please be good, please" (Levy, p.92). She wishes for the black man's performance to be impressive so that she will prevent any embarrassment that will be caused by her racial community, thereby herself. "the poet became my dad, my brother, the unknown black faces in our photo album ... He was every black man-ever" (Levy, p. 92). This indicates in her self-consciousness she is concerned about her community to be accepted.

Serving in BBC, a white national institution, Faith finds herself a method to merge into British society, however it occurs to her that racial biases and hindering social progress due to her gender and racial identity exists in integral life. Soon after she recognizes the discrimination at work when she considers applying for being a dresser when her colleague declares "they don't have black dressers" and "it's just what happens here. Haven't you noticed there aren't any coloured people dressing?" (Levy, p.71). These types of discrimination that Faith encounters and many others in society remind her every time how inadequate she is due to her incompleteness owing to her difference

and racial identity, underlining it boldly. In racist society, Fanon agrees that white people are advantageous when compared to blacks, while whites appear to be superior to blacks (1967, p.10). While Lorraine expresses a sympathy for Faith, her use of 'them' when referring to coloured actors to distinguish from the whites unveils her pretentious attitude. However, later, when reminded her of the anti-discrimination rule, "there is absolutely no question of racial or any other prejudice going on here... every applicant ... is judged on merit and merit alone" (Levy, p.126) reveals the deceptive demeanour.

For instance, in the physical attack on a woman in the bookstore, Simon describes the incident twice, emphasising that it was a black woman being attacked, she eventually becomes aware of the effort to differentiate the coloured and her friends sees presence of coloured people in society. In spite of the attempt to integrate in, she ultimately comprehends that she cannot make her racial identity approved. Furthermore, realising it, she covers the windows and the mirror in her room in pursuit of disguising her identity, which is a refusal of her true self. Self-image of black creates hatred for themselves as colonisation distorted the perceptions of black people. Therefore, Fanon argues blacks "become whiter as he renounces his blackness, his jungle" (1967, p.18) The detachment from her identity with this act can be connected to reactions she received as blacks internalised inferiority and are stereotyped. Faith's covering herself, therefore, aims to conceal her individuality. Fanon (1952) argues it as "run away from own individuality to annihilate own presence" (p.43). Faith, in short, demonstrates the exclusion and alienation of colonised individuals from society, even if they deserve to be British, to the point that cultural amnesia can cause, such as erasing immigrant identities and destroying the history of black community.

Faith's loss of her identity, or perhaps never creating it, led her to seek to find her own identity, isolating her from society. That's why she goes on a trip to Jamaica, where she discovers her hybrid identity and makes peace with herself. Faith embarks as a detached Windrush child yet comprehends that she doesn't fit into the place she tries to assimilate into. Consequently, she quests to grasp herself and her identity, which entails exploring the racial memory of her people. (Chukwumezie,2014, p.17) Mildred approaches it "everyone should know where they come from" (Levy, p.190). On this trip, she looks down on Jamaica like a westerner. She illustrates the locals "shabby-looking black people ... looked too poor to fly" which corresponds to the fact that she

looks at them from the outside as a white person and thinks of them as inferior. Such expressions and negative thoughts emerge when Faith, like a white person, stereotypes black people and is astonished as she does not encounter a Jamaica like the racist British describe. She firstly anticipated that Jamaica would be an unfamiliar environment where she would not fit in, yet after some cultural differences, her thoughts overturned. She discovers that Jamaica is not distant and unfamiliar as she envisioned but a home.

Faith's voyage to Jamaica mirrors her quest for identity, where she attains narrative revelations which enable to uncover the details of her origins. During her stay in Jamaica, she encounters numerous stories narrated by her family members. The wide range of stories being told helps her to understand her culture and its history. The knowledge and stories Faith acquires about her ancestors make her more curious about her family's story, and thus, she finally draws the family tree she has always admired. Through the stories she sheds light upon the colonised, she legitimates the events that are officially disregarded. She finds out that her ancestors consist of Irish, Scottish origins despite being only blacks. This proves that labelling people according to their race and differences is a complex duty as ethnicities are mingled with each other in a West-Indian setting. Vincent asserts at this point as "a West Indian or Englishman, Irish, Scottish, Indian or Welshman. We had them all on these shores so who can tell?" (Levy, p. 301). That is, the heterogeneity of the family proves that the presence of pure identity, which discloses homogenous national identity is invalid.

As Faith discovers her family history, she begins thinking as her aunt Carol "there is always more" (Levy, p. 325). As it gets closer to the end of the book, the family tree gets larger, and more questions and gaps arise. Thus, it becomes clearer with enlargement of the family tree that identity formation is an active and continuous action. Levy, who approaches the alternative narrative of history positively, conveys to us that Jamaica and England have common cultures despite their colonial past and that rejecting them can only result in the annihilation of immigrant individuals. That is, Levy utilises the shared past in order to suggest multiculturalism within Britain and its former colonies as she suggests "among people so unaware of our shared past" (Levy, p 326) whereas postcolonial migrants are considered as "unwanted alien intruders without any historical, political, or cultural connections to the collective life of their fellow subjects" (Gilroy, 2004, p.98) At the end of the novel, Faith's return to England tells us that she has

established her identity and is fully conscious of it “Let them say what they like. Because I’m the bastard child of the Empire and I will have my way” (Levy, p.327). Developing a deep understanding and respect for her family, she recognizes her story and roots unifying her identity and her presence in England. Embracing her mixed British identity, she establishes a strong connection with her home England. She admits her diasporic identity which aligns with Hall’s ‘new ethnicities’ in which he defines diaspora experiences with necessary heterogeneity and diversity not by essence or purity; “identity’ which lives with and through, not despite, difference; by hybridity” (1990, p.235). He opposes culturally constructed Englishness that otherizes and dislocates other ethnicities.

In her book, Levy talks about the troubles and difficulties experienced by black British individuals in both personal and social interaction in British society. While telling this, she confronts us with the difficulties of being black British and the in-between, hybrid and different personality complexities of the characters. The purpose of doing this is to elaborate in her book that society excludes and alienates those who are not from itself, and that not accepting them from itself, even though it is an extension of the colonial past, is a kind of hypocrisy. In addition to excluding ethnic minorities on British land and denying that they are British, the author conveys how black British people experience a loss of identity among the hegemonic white British.

Levy, in the plot she depicted, underlines how the historical consciousness of Afro-Caribbean societies in British society was erased in post colonisation. She underscores how migrant British essence and identities were forgotten. In order for these individuals to continue their existence, they are compelled to forge superior-subordinate / superior-inferior connections with the British. Levy allows the emergence of hybrid identity in this work where the characters explore themselves. At the same time, Levy underlines how important hybrid identities are in drawing a national identity, as the character Faith is not accepted in the land, she thinks she belongs to and is seen as a stranger. Thus, it helps minor ethnic individuals confront their past and opposes the exclusion of communities. In this way, it reveals the injustice of the ‘stranger’ label and that British multiculturalism can only be interpreted by looking at the past.

Faith's self-exploration of her past strengthens her sense of self but adds another layer on her hybrid identity. Consequently, by merging her homeland and motherland Faith presents a hybrid identity which is now inevitable in multicultural Britain. Migrant persona describes challenging motifs symbolising being uprooted from one's homeland resulting in an endeavour to adapt and integrate into a new country confirming the presence of people of different ethnic origins from Britain's former colonies in Britain's historical and cultural structure. Thus, migration does not occur for the purpose of searching for a metropolis, but for a movement to make sense of the concepts of belonging and shelter. In addition to expressing the past of these immigrants, Levy presents issues such as racial discrimination, cultural nationalism and national heritage from the perspective of an immigrant identity. The importance of the novel is rooted in its historical narrative, a concept of nation and its formation is connected to the narration of past and roots. That is, Hall shortly explains "identity is always a question of producing in the future an account of the past ... it is always about narrative" (Hall, p.5 qtd. in Evelyn, 2013, p. 132).

Finally, *Fruit of the Lemon* ends with the completion of the family tree. The family tree will continue to exist with the remaining gaps and unfinished questions, but nothing will defeat her desire to complete the past she took with her from England and to claim herself and her history. Therefore, clinging to nostalgia, Faith continues the Windrush legacy, being aware and authentic of her Afro-Caribbean identity, consciously and acceptingly defines her return to England as 'home'.

Andrea Levy's novel *Fruit of the Lemon* is a profound exploration of racial identity, cultural heritage, and the enduring influence of colonialism, set against the background of post-war England. Through the character of Faith Jackson, a second-generation Jamaican immigrant, Levy delves into the complexities of identity formation in a society marked by racism. Her journey serves as a representation of the wider struggles faced by black British people in postcolonial Britain. From a young age, Faith struggles with racial discrimination and the pressure to conform to a dominant white culture that marginalizes her Caribbean roots. Levy distinctively portrays the internal conflict and sense of alienation experienced by Faith as she navigates her dual identity as both Black and British.

One of the novel's central themes is the erasure of Caribbean history and culture, both in the education system in societal attitudes. Her lack of knowledge about her heritage contributes to her feelings of disconnection and shame, highlighting the profound influence of cultural erasure on individuals' sense of self. Levy also explores the experiences of the Windrush generation, who migrated to England in search of better opportunities but were met with hostility and discrimination. Through Faith's parents, Mildred and Wade, Levy sheds light on the challenges faced by Caribbean immigrants in post war Britain, including economic hardship and social exclusion.

Faith's journey of self-discovery serves as a powerful reminder of the importance of embracing one's cultural heritage and resisting societal pressures to assimilate. Levy's narrative negotiates the complexities of diasporic identity, highlighting the tension between the desire for acceptance and the need of authenticity. By confronting the erasure of Caribbean history and culture, Levy challenges readers to reconsider their own perspectives on race and identity. Through her narrative, Levy invites us to interrogate the ways in which dominant narratives navigate understanding the past and its influence on the present perceptions. Moreover, through her journey Faith learns to reject the societal pressures to assimilate and find strength in reclaiming her roots. Ultimately, the novel stands as a testament to the resilience of human spirit in the face of systemic oppression, offering a message of hope.

CONCLUSION

Colonisation has a huge impact on global societies and evaluating how the colonies have reshaped the world socially, economically, and culturally. The cultural differences among people from different societies with different beliefs and values gave rise to identity crises. Even considering societies having multiculturalism, the colonised still suffered national identity crisis because of the non-acceptance of their culture by the colonists in British culture. Hence, the immigrants faced racism because of their colour, race and culture and this racism caused the cultural differences. The Caribbean people went against the dominant British culture and went through sociological problems. The selected novels basically give the overview of the complications that a person bears while having a connection with motherland culture but living or migrating into a different cultural land with people having different values, norms, and principles of living. This sudden migration causes the individual to feel disconnected with the new culture and experiencing nostalgia or homesickness.

In this hypothesis, it is argued that during Western colonialism and its aftermath, immigrants descended from them were exposed to displacement, marginalisation, and psychological trauma in their new homes. In the books examined, he explains the complex relationship between the Caribbean and its imperial mothers, while emphasising the narratives of ethnicity, marginalisation and migrating colonies. In the books examined, many postcolonial concepts such as postcolonial identity, identity crises, belonging, being the other, racial identity and cultural identity are discussed. In both works, the dynamics of cultural difference, the concepts of 'other and hybrid' hold a mirror to colonialism, while also examining the contexts of confrontation or conflict with it. The aforementioned books, which deal with the impact of colonialism, especially in the Caribbean, returning home, and existential concerns, underline the complex relationship between colonised nations and their imperialist mothers, such as individuals' ethnicity.

Cultural identity represents the identity crises caused by migration to metropolitan cities with the collapse of the Empire. The texts deal with the construction of identity through differences in cultural identity politics and the motifs that lead to the construction of national identities. The formation of political identities is explained in

the works by examining the concept of belonging in black cultural nationalism. It uses various theorists and historical contexts to analyse these post-colonial experiences. The equation of not being exactly one or the other leads to fragmented identities amidst the struggle to form a sense of self and creates a feeling of alienation. In the books "" and "*Fruit of the Lemon*", suppressed identities come to the fore and the cultural dimensions of the post-colonial period are discussed. "" is about the difficulty of existing in society with its contradictory character of being both the oppressor and the oppressed. At the same time, Anna Morgan addresses how cultural identity shapes individuals by visiting postcolonial concepts such as mimicry, ambivalence, third space and hybridity in the construction of identity in this paradox.

Voyage in the Dark and *Fruit of the Lemon* strike similarities although they are notably altering from each other. One of the common themes that resonates in ‘*Voyage in the Dark*’ and ‘*Fruit of the Lemon*’ is exploring the quest for identity in a sense of belonging. The characters grapple with isolation and alienation on the host lands, in which they present a torn cultural identity, questioning where they actually belong. The authors successfully illustrate the internal conflicts caused by social expectations in terms of postcolonialism. Both novels are rooted in the colonial and postcolonial contexts in which narratives unfold imperial dominance. The characters’ experiences struggling with their Caribbean backgrounds depicts their socio-political realities.

The main focus targeted in the thesis is that the immigrant identities imposed on individuals by society are not innate yet constructed by cultural identification. Faith in *Fruit of the Lemon* highlights psychological crisis due to racism and becomes a foreigner, whereas with Anna in *Voyage in the Dark* racist crises ungive cultural difference and identity, which both result in returning to a homeland. The study traces the characters’ physical and internal journeys associating themselves with Britishness. Both protagonists are involved into diasporic consciousness through exploring their roots that are preserved in colonial history. They share a mutual emphasis on cultural difference and quest for identity in postcolonial context.

The main topics in both books are the identity crises experienced by immigrants and the efforts of individuals to integrate into society. Both books, describing the experiences of first-generation immigrants and second generation immigrants, aim to

increase awareness of cultural identity. Thus, these individuals who have postcolonial experiences continue their search for identity in literature. Diasporic identities and collective identities are discovered in the postcolonial context. As a result, both texts, which enable us to re-evaluate history and listen to alternative narratives, are about individuals' struggle to define and reconstruct themselves in the postcolonial world in a cultural, social and historical context.

In Andrea Levy's and Jean Rhys's, the authors intricately explore the complexities of cultural identity lingering effects of colonialism. Levy's narrative centres around Faith Jackson, a second-generation Caribbean immigrant struggling with her sense of self in post-war England, while Rhys's protagonist Anna Morgan, navigates the challenges of cultural displacement and alienation in England. Both novels include the themes of race, immigration and struggle for belonging in a society marked by racial prejudices and cultural dissonance.

Levy and Rhys employ rich symbolism and imagery to highlight their protagonist's quests for self-understanding and connection to their respective heritages. Faith's journey to Jamaica serves as a catalyst for her exploration of her Caribbean homeland, while highlighting her displacement and longing for a sense of belonging. Both authors masterfully depict the internal conflicts and external realities encountered by their characters, echoing their own experiences of being marginalized in western society.

Moreover, both novels shed the light on the erasure of Caribbean history and culture, both in education system and societal attitudes. Faith's lack of knowledge about her heritage contributes to her feelings of disconnection and shame, while Anna's struggle to assimilate into English society is hindered by her marginalization as a woman and economic dependence on others. Through her narratives, Levy and Rhys challenge readers to reconsider their perspectives on race and identity, inviting them to interrogate the ways in which dominant narratives shape understanding of the past and influence present perceptions. Despite the differences in setting and character backgrounds, both *Fruit of the Lemon* and ultimately offer messages of resilience in the face of systemic oppression. Levy and Rhys illuminate the enduring struggles faced by individuals of cultural identity in a multicultural world shaped by colonial legacies.

In conclusion, the thesis explored the intricate dynamics of cultural identity reconstruction and the lasting influence of colonialism on Western Indian identities as depicted in Jean Rhys's and Andrea Levy's *Fruit of the Lemon*. Through the analysis of these novels, the thesis aimed to shed the light on the dislocation, otherness, and psychological trauma experienced by colonized West Indians and their descendants in their new homes. Drawing on the cultural theorist Stuart Hall and postcolonial theorist Homi Bhabha, the thesis examined the social and cultural premises of West Indian identities and struggles of ethnicity, othering, and eurocentrism faced by Caribbean immigrants.

The thesis highlighted the significance of migration in shaping Caribbean culture and identity, leading to a situation of double diaspora towards Europe in the twentieth century. It highlighted the challenges and effects of migration, including the loss of ties to ancestral land and cultural heritage, which provoked inner conflicts and identity struggles among Caribbean immigrants. Moreover, the thesis discussed how the remnants of colonialism, including racial discrimination and cultural imperialism, continue to influence collective and individual identities in the Caribbean diaspora. Furthermore, the thesis examined the concept of cultural racism and its role in sustaining inferiority, superiority, and cultural essentialism among immigrant people. It discussed how postcolonial immigrants navigate cultural hybridity and construct dual belonging and multiple identities as a means of resistance against cultural imperialism. Additionally, the thesis questioned the era of postcolonialism and its impact on formerly colonized subjects, who overcome the application of inferiority and reclaim agency through postcolonial literature and criticism.

Finally, the thesis explored the role of Caribbean migration in shaping British national identity, particularly in the aftermath of World War II. It discussed how the migration of the Windrush generation raised questions about Britishness and contributed to British national identity, despite facing racial discrimination and challenges to their sense of belonging. Overall, the thesis offers a comprehensive analysis of the struggles of cultural identity reconstruction and the enduring legacy of colonialism on West Indian identities in the diaspora.

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