

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAMME

A POSTCOLONIAL STUDY OF FEMALE MIGRATION IN
SECOND-CLASS CITIZEN* BY BUCHI EMECHETA AND *SMALL
***ISLAND* BY ANDREA LEVY**

Master's Thesis

Aimen IMRAN

Ankara-2024

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Ankara-2024

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “A Postcolonial Study of Female Migration in *Second Class Citizen* by Buchi Emecheta And *Small Island* by Andrea Levy” prepared by Aimen IMRAN meets with committee’s approval unanimously as Master’s Thesis in the field of English Culture and Literature following the successful defense conducted on 12/06/2024.

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ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis writing Guidelines of Atilim University Graduate School of Social Sciences:

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12/06/2024

Aimen IMRAN

ÖZ

Bu çalışma, Buchi Emecheta'nın *Second Class Citizen* ve Andrea Levy'nin *Small Island* romanlarını postkolonyal bir göç yaklaşımıyla incelemeyi amaçlamaktadır. Her iki kadın göçmen yazar, romanlarında anavatanlarından Britanya'ya göç eden kadın göçmen kahramanların deneyimlerini özel olarak kaleme alır. Çalışma, ırk ve cinsiyet nedeniyle iki kat marjinalleşmiş olan bu karakterlerin karşılaştıkları sorunları karşılaştırıp karşıtlıklarını inceleyecektir. Bu araştırmanın ana hedefleri, Arnold van Gennep'in üçlü teorisi ve Stuart Hall'un Kültürel Kimlik teorisi çerçevesinde kadın göçünün her iki romanda nasıl tasvir edildiğini incelemektir. Romanlardaki kadın göçmenlerin liminal deneyimlerini araştırmayı ve göçün cinsiyet boyutları ile kimlik müzakerelerini incelemeyi amaçlamaktadır. Bu çalışma, kadın göçmenlerin postkolonyal bağlamlardaki deneyimlerine ve bunların kültürel kimlik, liminalite ve postkolonyalizm söylemi içindeki önemine daha derin bir anlayış kazandırmayı hedeflemektedir. İki roman üzerine eleştirel araştırma makaleleri yazılmış olmasına rağmen, kadın göçü, liminalite ve kültürel kimlik açısından postkolonyal bir perspektifle birlikte incelenmemişlerdir; dolayısıyla bir araştırma boşluğu yaratmaktadır. Bu tez, romanın kadın karakterlerine liminalite üçlü aşamalarının uygulanmasına ve anavatanlarından Britanya'ya göç ederken nasıl varlık ve olma aşamalarından geçtiklerine odaklanacaktır.

Anahtar Sözcükler: Postkolonyalizm, kadın göçü, liminalite, *Second Class Citizen*, *Small Island*.

ABSTRACT

The study aims to examine the novels *Second Class Citizen* by Buchi Emecheta, *Small Island* by Andrea Levy through a postcolonial approach to migration. Both the female migrant writers specifically pen experiences of female migrant protagonists in their novels, who migrate from their homelands to Britain. The study will compare and contrast the issues faced by them, who are doubly marginalised due to their race and gender. The main objectives of this research are to examine how female migration is depicted in both the novels through the lens of Arnold van Gennep's tripartite theory and Stuart Hall's theory of Cultural Identity. It aims to investigate the liminal experiences of female migrants in the novels, and to investigate the gendered dimensions of migration and identity negotiation. This study seeks to contribute to a deeper understanding of the experiences of female migrants in postcolonial contexts and their significance within the broader discourse of cultural identity, liminality, and postcolonialism. Critical research papers have been written on the two novels however they have not been studied together from a post colonial perspective on female migration, liminality and cultural identity; hence creating a research gap. The thesis will therefore focus on the application of the tripartite phases of liminality on the female characters of the novel and their transition from the phases of being and becoming as they migrate from their homelands to Britain.

Keywords: Postcolonialism, female migration, liminality, *Second-Class Citizen* and *Small Island*.

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INTRODUCTION

Migration is a fundamental aspect of human history and the evolution of societies. Since early ages people used to migrate in search of better opportunities, weather conditions, financial and educational advancement. When one migrates from one place to another a lot of aspects are influenced. Migration is a complex phenomenon whose study provides valuable insights into the dynamics of identity, belonging, and societal transformation. Migration can lead to change in cultural and individual values, educational and financial status, as well as the changes brought by the change in surroundings and location.

Post colonial literature provides significant accounts of migrations throughout history such as migration due to wars, famine or simply to establish oneself in the ever-evolving world. The stories of female migration stand out in this complex tapestry as especially captivating threads that tell tales of bravery, resiliency, and adaptability. Women's migration experiences reveal the significant influence of gender dynamics on migration journeys, as well as the opportunities and challenges associated with relocation across geographical, cultural, and social boundaries.

The study aims to examine the novels *Second Class Citizen* by Buchi Emecheta and *Small Island* by Andrea Levy through a postcolonial approach to migration. Both female migrant writers specifically pen experiences of female migrant protagonists in their novels, who migrate from their homelands to Britain. The study will compare and contrast the issues faced by them, who are doubly marginalised due to their race and gender. The main objectives of this research are to examine how female migration is depicted in *Second Class Citizen* and *Small Island* through the lens of Arnold van Gennep's tripartite theory and Stuart Hall's theory of Cultural Identity. It aims to investigate the liminal experiences of female migrants in the novels, and to investigate the gendered dimensions of migration and identity negotiation.

The primary theorists of this thesis are Arnold van Gennep and Stuart Hall. According to the New World Encyclopedia Charles-Arnold Kurr van Gennep was a German-born French ethnographer and folklorist. He continues to be well-known for his research on the rituals that mark crucial turning points in people's lives. He used the term "liminality" to characterize the point in time when people are on the verge

of entering a new phase in their lives after leaving the previous one behind. Ceremonies marking this transition allow people to go through this transitional phase of losing and then reconstructing their identity.

Gennep introduced the tripartite theory or rites of passage in 1909. Based on his larger anthropological research on rites of passage, he developed the Tripartite Theory, which suggests that migration may be divided into three separate stages: separation, transition, and incorporation. During the separation phase, people or groups separate from their initial social and cultural environments; this is frequently indicated by a physical move away from their birthplace. During the transition phase migrants experience a period of liminality during which they navigate new contexts and negotiate new identities while living in a condition of ambiguity and uncertainty. Lastly, during the incorporation phase, immigrants form new relationships and associations in their new nation of residence, progressively assimilating into its social, cultural, and economic landscape.

On the other hand, Stuart Hall was a British sociologist and cultural theorist of Jamaican descent who made significant contributions to the field of cultural studies. Understanding the intricacies of culture, identity, and power in modern society was the main focus of Hall's research. In contrast to essentialist ideas of fixed and unchangeable identities, Hall's cultural identity theory stresses the fluid and dynamic character of identity. He contends that historical, social, and cultural settings influence the continual processes of negotiation and representation that create identities. While Hall's work does not specifically address the term 'liminality', his emphasis on the fluidity and complexity of identity suggests that individuals often find themselves in liminal spaces as they navigate through different social, cultural, and historical contexts. These liminal spaces can arise during periods of transition, where individuals are neither fully positioned within one identity nor fully situated within another. Therefore, Hall's and Gennep's ideas regarding in-betweenness are comparable and applicable to the migrant characters of the novel.

Now, a brief introduction of the selected texts for this research must be provided. One of the selected texts includes Buchi Emecheta's *Second Class Citizen*. It is considered a foundational work in postcolonial literature as it delves deeply into the themes of female migration, cultural identity, and the fight for agency in the setting of colonial and postcolonial Nigeria. The novel follows the life of Adah, a

young Nigerian woman who embarks on a journey from her rural village of Nigeria to the bustling city of London in search of a better life, self-fulfilment and educational opportunities. Emecheta skillfully captures, via Adah's experiences, the awful reality of urban poverty and prejudice, as Adah is reduced to the status of a "second-class citizen" marginalized, and disenfranchised. Her difficulties are a reflection of the larger power imbalances and socioeconomic inequalities that are supported by patriarchal norms and colonial legacies. By highlighting Adah's journey, Emecheta challenges conventional narratives of victimisation and passivity by highlighting the resiliency and agency of female migrants.

Comparably, via the viewpoints of migration, cultural identity, liminality and the lasting effects of colonialism, Andrea Levy's novel *Small Island* offers a vivid picture of the postcolonial experience. In Levy's work, the lives of characters from Jamaica and England are deftly interwoven, highlighting the complexities of race, class, and belonging within the framework of the British Empire, all against the backdrop of World War II and the Windrush generation that followed. Hortense, Gilbert, Queenie, and Bernard tell the story from their respective points of view. Each character has a distinct narrative voice that reflects their personal struggles and aspirations against the backdrop of historical and societal upheaval. Hortense, a Jamaican school teacher with aspirations for advancement, exemplifies the dreams of many migrants who journeyed from the colonies to the "mother country" in search of better opportunities. Her experiences navigating postwar England's racial prejudices and social barriers shed light on the complexities of assimilation and cultural adaptation in a society shaped by colonial legacies. Readers are given insight into the difficulties experienced by Caribbean immigrants in a society that frequently perceives them as inferior through her perspective. Furthermore, Gilbert, a Jamaican serving in the Royal Air Force, offers an intimate look at the war and his experiences as a Black man serving in the British military. He personifies the conflict between allegiance and treachery that many colonial subjects felt when they fought for the British Empire in World War II. In a culture where racial tensions are a problem, Gilbert's viewpoint also examines issues of identity, belonging, and the complications of interracial relationships. The paradoxes in the colonial relationship between Britain and its colonies are emphasized by his struggles to balance his sense of duty with the realities of racism and discrimination.

As a counterpoint to the stories of the Jamaican characters, Queenie, a white working-class Englishwoman, sheds light on the intricacies of privilege, race, and class in British society. The way she interacts with her Jamaican lodgers and her strange friendship with Hortense subverts popular beliefs about cultural hierarchy and racial superiority. As Queenie's husband, Bernard, is away at war, she befriends Gilbert and Hortense. Her story also illuminates the wartime hardships of women at home. Queenie's spouse, Bernard, is a veteran of the war. His story dives into the difficulties of readjusting to normal life and the psychological ramifications of battle trauma. The views of Bernard also touch on issues of vulnerability, masculinity, and the disillusionment of returning combatants. The ambivalence and ignorance of many white Britons towards their colonial subjects are personified by Bernard. His biases and assumptions serve as a sharp reminder of the patriarchy and racism that were deeply ingrained in British society in the years following World War II.

Gennep's Tripartite Theory offers a useful framework for studying the transformative journeys of female characters in postcolonial literature. The theory's three stages of separation, liminality, and re-incorporation reflect the experiences of migrants, particularly women, as they manage the complications of displacement, adaptation, and integration into new cultures. In Emecheta's *Second Class Citizen* and Levy's *Small Island*, the protagonists go through these stages, reflecting light on the problems and opportunities that come with their journeys. Through Gennep's lens, these female individuals' marginalization, identity negotiation, and eventual empowerment may be understood as part of a larger sociocultural process shaped by colonial legacies and evolving power dynamics.

This research aims to shed light on the multifaceted narratives of female migration and their implications for contemporary understandings of power, representation, and cultural belonging. Critical research papers have been written on the two novels however they have not been studied together from a post colonial perspective on female migration, liminality and cultural identity; hence creating a research gap. The thesis will therefore focus on the application of Gennep's tripartite theory on the characters of the novel and their transition from the phases of being and becoming as termed by Hall, as they migrate from their homelands to Britain. To address this research gap, following research questions would be answered':

1. How do the narratives of female migration in *Second Class Citizen* and *Small Island* reflect the liminal phases outlined in Gennep's Tripartite Theory, and what insights do these phases offer into the transformative experiences of female migrants?
2. In what ways do the experiences of female migrants depicted in the selected novels intersect with Hall's concept of cultural identity, and how do these intersections shape their sense of being and belonging?
3. How do gender dynamics influence the migration experiences of female protagonists in both the novels, and how do these dynamics intersect with broader societal power structures and colonial legacies?
4. To what extent do the narratives of female migration in the selected novels challenge or reinforce the concept of cultural affiliation in a globalized and contemporary world?

By addressing these research questions, this study seeks to contribute to a deeper understanding of the experiences of female migrants in postcolonial contexts and their significance within the broader discourse of cultural identity, liminality, and postcolonialism. The significance of the study extends across academic disciplines and societal discourses. Through the application of Gennep's tripartite theory to the examination of *Small Island* and *Second Class Citizen*, this research advances our knowledge regarding the nature of female migration and its implications on the development of postcolonial identities. In addition, it clarifies the gendered aspects of migration and the transitional realities faced by female migrants in postcolonial states.

Furthermore, it contributes to the advancement of literary research by also highlighting the concept of being and becoming through Hall's theory on Cultural Identity. Moreover, the study serves as a platform for amplifying the voices and experiences of marginalized female migrants, addressing their challenges, triumphs, and agency within literary and societal contexts. By doing so, it fosters a more inclusive representation of marginalized groups in literature and academia. Moreover, the research provides insights that transcend the boundaries of literature, informing discussions on globalization, diaspora, and social justice. In today's globalized world marked by increased migration and cultural exchange, the study's

findings are particularly relevant. They offer valuable lessons and perspectives for contemporary debates and policies surrounding migration, diversity, and inclusion.

A qualitative methodology will be used in the research process. This methodology facilitates a comprehensive investigation of individual experiences, viewpoints, and the intricacies involved in establishing a sense of identity. In order to obtain understanding of how migrant women's experiences are portrayed in literature, a textual analysis of chosen texts and pertinent literary works will be carried out. The research provides insights that transcend the boundaries of literature, informing discussions on globalization, diaspora, and social justice. In today's globalized world marked by increased migration and cultural exchange, the study's findings are particularly relevant. They offer valuable lessons and perspectives for contemporary debates and policies surrounding migration, diversity, and inclusion.

The research consists of different sections, catering to different topics relevant to the study. The "Introduction" introduces the research topic; highlighting the aims, objectives, the significance of the study as well as the methodology employed for this research. It also gives a general overview of the selected novels as well as the main theorists. In "Theoretical Framework" the trajectory of postcolonial theory is traced while discussing major postcolonial theorists such as Homi K. Bhaba, Gayatri Chakrovarty Spivak, Ania Loomba and other theorists as well. As this research study employs a topic that uses triangulation of theories including feminism, post colonialism and culturalism, therefore relevant theorists will be discussed in the "Theoretical Framework." The theorists that will be discussed include: Franz Fanon, Edward Said, Gloria Anzaldua, Chandra Talpade Mohanty, Victor Turner, Bell Hooks, Sara Ahmed, Bridget Anderson, Nira Yuval-Davis, and Bhikhu Parekh. The second and third chapters titled "Female Migrants in Second-Class Citizen" and "Female Migrants in Small Island" consist of the main research and analysis conducted on the selected texts through the theoretical lens of Genep's Tripartite Theory and Stuart Hall's concept of Cultural Identity. Lastly, the "Conclusion" will summarise the findings and come up with the clear concluding remarks to the research questions.

CHAPTER 1: THEORETICAL FRAMEWORK

In the context of female migration, postcolonial literature and theory provide exceptionally insightful viewpoints on the lasting effects of colonialism and imperialism. This chapter will mainly focus on detailed description of the main theoretical frameworks employed for this research. Then the chapter will present an in-depth overview of the major theoretical stances and academic viewpoints that are pertinent to the investigation of female migration in postcolonial literature. As highlighted in the Introduction, this study aims to examine the novels *Small Island* by Andrea Levy and *Second Class Citizen* by Buchi Emecheta through a postcolonial approach to migration using the theoretical framework of Arnold van Gennep's tripartite theory and Stuart Hall's theory of Cultural Identity. The study focuses on the liminal experiences of female migrants in the novels, and investigates the gendered dimensions of migration and identity negotiation. Additionally, this study attempts to clarify the multifaceted narratives surrounding female migration and how they relate to current conceptions of representation, power, and cultural identity.

Arnold van Gennep was a French anthropologist and folklorist who lived from 1873 to 1957. His contributions to anthropology, especially his theory of rites of passage, have made him most famous. The idea of liminality was first proposed by Van Gennep. It describes the period of time during a rite of passage when people are momentarily cut off from their regular social roles and institutions. Published in 1909, his influential book *Les Rites de Passage (The Rites of Passage)* established the groundwork for comprehending the ceremonial elements of social and cultural change. Van Gennep's views have had a tremendous impact on anthropology, sociology, and cultural studies, changing our understanding of how civilizations traverse and record significant life stages. The Tripartite Theory developed by Arnold van Gennep offers a framework for comprehending transitional periods and rites of passage that is especially pertinent to the study of migratory experiences. Van Gennep's theory categorizes liminality into three stages: separation, transition, and incorporation (van Gennep 15). This concept is critical for examining migrants' transforming experiences, particularly those of women, as they navigate the liminal zones between their home countries and their destinations.

The first phase, which is called separation, refers to the person's disassociation from their previous identity or social standing. This could take the

form of choosing to leave one's own nation and travel to another in the context of female migration. According to Van Gennep, this stage signifies the beginning of a metamorphic process in which people experience a symbolic separation from their previous identities. He explains that "Separation is the preliminary stage of the rite, the period during which the individual remains outside his or her previous status" (van Gennep 22).

The next phase, which is called transition, is defined by a frequently unsettling space between old and new identities. He explains, "The second phase is the liminal period, characterized by ambiguity and marginality, where individuals are neither here nor there, but in-between" (Gennep 32). According to him, "Transition is the period during which the individual undergoes a symbolic death, shedding the old self to adopt a new identity" (van Gennep 35). This phase is marked by rituals and ceremonies that help the individual move from one societal position to another. This transitory phase may include physical relocation, cultural adaptation, and identity change in a new environment within the context of female migration. Van Gennep emphasizes how rituals help people get through this transitional stage by giving them a feeling of purpose and order in the face of uncertainty. He also notes, "The liminal state is characterized by a sense of *communitas*, a feeling of solidarity and equality among individuals undergoing the same transition" (Gennep 39). Through this quote, Van Gennep emphasizes the function of communities in creating a sense of belonging and connection among individuals.

Lastly, the incorporation phase represents the person's reintroduction into society under a new identity or social status. In the case of female migration, this could entail establishing a new home, social network, and sense of identity in the new country or space. He states, "Incorporation is the phase during which the individual is reintegrated into society in their new status, affirming their place within the community" (van Gennep 48). Van Gennep emphasizes how crucial integration rituals are to a person's new social identity and to reinforce their place in the society.

Victor Turner's influential study *The Ritual Process: Structure and Anti-Structure* explores the transforming aspects of liminality in greater detail, building on van Gennep's foundational theory. Turner highlights the anti-structural nature of liminal periods, in which social hierarchies are momentarily suspended, enabling people to transcend the limitations of their ordinary existences (Turner 71).

By suspending rules and traditions, liminality becomes a place of great possibilities whilst opening doors to human development and exploration. Especially, women are freed from the constraints of social expectations and given opportunities for self-discovery and empowerment as they negotiate the transitional period between their old and new lives (Turner 71). Turner's observations shed light on the possibility of revolutionary transformation during times of transition with regard to female migration.

Additionally, Stuart Hall's concept of cultural identity complements van Gennep's theory by examining the complexities of identity formation in multicultural contexts. Renowned for his noteworthy contributions to cultural studies, Stuart Hall is a British sociologist and cultural theorist from Jamaican descent. His influence on modern conceptions of culture, identity, and power made him a pivotal figure in the Birmingham School of Cultural Studies. Hall has had a significant influence on a variety of academic fields and is still influencing academics and activists throughout the globe with his work on media, representation, identity, and globalization. An important foundation for comprehending the experiences of immigrant women in postcolonial contexts is provided by Stuart Hall's landmark study *Cultural Identity and Diaspora* from 1990.

According to Hall, cultural identity is created by constant processes of articulation and negotiation rather than staying fixed. He states, "Cultural identity...is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture" (Hall 5). By highlighting the fluid and dynamic aspect of cultural identity, this claim challenges essentialist ideas that hold that identity as fixed and preset. Hall looks at the complexity of cultural identity within the framework of diasporic societies, highlighting how diverse cultural influences combine to form cultural identities that are hybrid in nature. He argues, "Cultural identity...is not a fixed essence, but a constantly shifting set of meanings and practices that connect us to the past, to the present, and to the future" (Hall 12). This cultural hybridity reflects the realities of migrating women, who frequently face many cultural influences in their daily lives. Additionally, Hall emphasizes how crucial female narratives are for enhancing our comprehension of the postcolonial situation, as he states, "It is in the complexities and contradictions of female narratives that some of the most telling

struggles for self-definition and identity take place" (Hall 21). Through these stories, immigrant women reshape ideas of home, community, and belonging by providing alternate viewpoints and voices that question prevailing discourses. Hall emphasizes the agency and resiliency of individuals in negotiating their identities within multicultural circumstances, and his view of cultural identification as a process resonates with the experiences of migratory women.

In accordance with our main theorists, Adah's journey, from *Second-Class Citizen*, constitutes a transitional stage marked by a state of transition and evolution. She crosses a liminal threshold when she moves from the rural countryside to the urban center, where she must choose between her aspirations for a better future and her past identity. Adah experiences a journey of self-discovery and empowerment as she moves through this transitional state, questioning social norms and claiming her agency in the face of difficulty. Similarly, *Small Island* represents a liminal space wherein characters grapple with the liminality of their identities and the fluid boundaries between colonizer and colonized, home and exile. Their journeys reflect the transformative nature of migration and the enduring quest for dignity and self-determination amidst the legacies of colonialism and imperialism. The hardships and victories faced by female migrants in both the novels are evidence of the courage and resilience of women who dare to challenge social norms and forge their own paths in an unjust and unequal world.

After learning about the main theoretical frameworks of this thesis it is also essential to trace the trajectory of literature and research that are relevant to this thesis. The foundation for comprehending the intersectionality of gender, race, and colonial power dynamics was established by early thinkers. In 1792 Mary Wollstonecraft published her seminal work *A Vindication of the Rights of Woman*, in which she argued for women's rights in a patriarchal society. Challenged by existing ideas of female inferiority, Wollstonecraft advocated that women should have access to education and opportunities comparable to those of men. She stated, "I do not wish them [women] to have power over men; but over themselves" (Wollstonecraft 45). Her emphasis on women's agency and autonomy was groundbreaking at that time and served as a foundation for the case of gender equality.

Later along the history, Sojourner Truth supported women's rights and dignity like Wollstonecraft. Wollstonecraft concentrated on social and intellectual equality,

while Truth addressed the particular challenges faced by Black women. She was a prominent African-American abolitionist and women's rights advocate who made a significant contribution to early feminist philosophy with her stirring speeches. Truth questioned the prevalent views of womanhood in her well-known 1851 speech "Ain't I a Woman?" and sought acknowledgment of the difficulties Black women experienced. She stated, "I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?" (Truth 22). This moving message emphasised Black women's fortitude and resilience in the face of tyranny and the terrible realities of enslavement, motherhood and patriarchy. Truth also declared, "That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman?" (Truth 22). With these remarks, she challenged the dual oppression that African-American women endure and called for an acknowledgment of their experiences and rights. Truth's advocacy helped to establish intersectional feminist theory by highlighting the significance of taking both gender and race into account when talking about equality.

The investigation of female migration in postcolonial literature also incorporates the critical insights into the psychological and cultural aspects of colonialism provided by Edward Said and Frantz Fanon. Philosopher and psychiatrist Frantz Fanon was a well-known participant in the anti-colonial movement. His groundbreaking 1961 book *The Wretched of the Earth*, which focuses mostly on Algeria, explores the psychological impact of colonialism. According to Fanon, colonialism upholds an oppressive and dehumanizing system, which causes colonized people to internalize a sense of inferiority (Fanon 34). He draws attention to how violence plays a part in colonial dominance and how revolutionary struggle is vital for decolonization and liberation (Fanon 82). Fanon's theories offer a framework for comprehending the psychological trauma encountered by migrating women. These women are likely to struggle with emotions of alienation and displacement in their new surroundings.

While Fanon's work focuses on the psychological and existential impacts of colonialism, Said's work concentrates on the cultural and intellectual aspects of colonial power dynamics. Edward Said, a Palestinian-American academic and

literary critic, is well-known for his significant contributions to postcolonial theory. Said challenges Western perceptions of the East in his influential book *Orientalism*, contending that Orientalism is an instrument of cultural hegemony and colonial dominance. According to Said, Orientalist rhetoric reinforces misconceptions and provides justification for colonial intrusions by portraying the East as exotic, archaic, and less developed than the West. He continues, "To say simply that Orientalism was a rationalization of colonial rule is to ignore the extent to which colonial rule was justified in advance by Orientalism" (Said 33). Said's work sheds light on the Orientalist narratives that reinforce stereotypes of migrant women while Said's narrative points to the cultural superiority of immigrant women. Said states in his book *Culture and Imperialism* that "women who have been colonized or migrated from the colonies often become the carriers of tradition and cultural identity" (Said 147). Said's survey of migrant women's lives highlights the complex ways in which they navigate their identities. In addition to stressing how women's experiences with migration and colonialism have shaped their sense of self and belonging, he highlights the importance of women as custodians of tradition and cultural identity. Said also examines the gendered aspects of imperialism, emphasizing the ways in which colonialism upholds patriarchal norms and disparities. According to him, "Imperialism not only exploits colonized lands and resources but also imposes gendered hierarchies, subjugating women to patriarchal systems of oppression" (Said 192). This analysis stresses the importance of a feminist viewpoint in comprehending colonial and postcolonial experiences by elucidating the connections between gender, imperialism, and migration.

After discussing the theorists that are essential to understanding the concept of colonialism and post colonialism, it is also essential to talk about other theorists that provide a deeper insight into the female migration and psychology, as the main characters of our selected texts are female and this research revolves around female migration. Now we have the following theorists, and other theorists that are relevant to our study as well.

Gloria Anzaldúa, a Chicana feminist who provides a thorough examination of the relationship between migration, gender, and identity in her 1987 book *Borderlands/La Frontera: The New Mestiza*. Anzaldúa deftly negotiates the complications of cultural hybridity and belonging by drawing on her personal

experiences as a woman living on the borderlands between the United States and Mexico (Anzaldúa 10). She opposes binary ideas of identification and welcomes the flexibility of borderland identities, promoting a borderland consciousness that defies categorization (Anzaldúa 25). Anzaldúa's stories serve as a potent monument to the autonomy and resiliency of immigrant women who resist assimilation and negotiate several cultural backgrounds. Through the way these women traverse the liminal areas between cultures, languages, and identities along the way, they redefine concepts of home, community, and belonging.

In spite of the fact that Gloria Anzaldúa and Chandra Talpade Mohanty come from diverse academic and cultural backgrounds, they are related by feminist theory, namely in the way they explore identity, power dynamics, and intersectionality. Mohanty is an important figure in feminist studies especially in light of her 1948 essay "Under Western Eyes: Feminist Scholarship and Colonial Discourses". Mohanty's significance in this literature review as a female theorist comes from her criticism of Western feminist rhetoric on women in the Third World. She rejects the reductionist image of Third World women as helpless victims in need of rescue (Mohanty 37). In an effort to subvert colonialism myths and advance a more nuanced understanding of gender relations in postcolonial contexts, she highlights the significance of appreciating the intricacies of their experiences. By stressing the agency and resistance of underprivileged women, Mohanty draws attention to how actively these women shape their own lives and communities. She makes similar claims to Edward Said, stating that "Women who have been colonized or migrated from the colonies often become the carriers of tradition and cultural identity" (Mohanty 45). Her work serves as a reminder of the need of giving historically oppressed perspectives more weight and of the necessity of critically analyzing Western prejudices and presumptions in feminist studies.

Homi K. Bhabha, leading postcolonial theorist and cultural critic, offers an intriguing viewpoint on cultural identity and hybridity in his 1994 book *The Location of Culture*. Bhabha presents the idea of a "third space," a transitional area where cultural lines are blurred and new identities are created (Bhabha 36). He contends that while people balance between various cultural influences and identities, colonial interactions result in hybrid identities (Bhabha 49). Bhabha's concepts emphasize how cultural identity is dynamic and flexible in the context of female migration.

Because they live in transitional environments where conventional ideas of identity are questioned and reinterpreted, migrant women create hybrid identities that are difficult to classify (Bhabha 63). The idea of "third space" provides a framework for comprehending how immigrant women exercise agency in creating their own identities while navigating the cultural norms of both their host society and their country of origin.

Like Stuart Hall and Victor Turner he advocates that cultural identities are continually negotiated and formed through interactions between various cultures. Thus, Bhabha's concept of hybridity undermines conventional binary notions of identity. According to him, "cultural identity is a matter of 'becoming' rather than 'being', and belongs to the in-between space" (Bhabha 34). Furthermore, by illuminating the liminal areas where cultural identities are established, Bhabha's views supplement the work of Chandra Talpade Mohanty. Mohanty's plea to acknowledge the agency and resistance of marginalized women resonates with Bhabha's emphasis on the agency of individuals in defining their identities. He contends that by actively negotiating their identities in the liminal areas between cultures, these people subvert prevailing narratives and make their own subjectivities known. Bhabha emphasizes the various and overlapping identities that develop during the process of cultural interaction by rejecting fundamentalist conceptions of identity.

Gayatri Chakravorty Spivak is a well-known feminist researcher and postcolonial theorist, known for challenging Western feminist discourse by examining the agency of oppressed groups, notably migrant women. She is best recognized for her landmark essay "Can the Subaltern Speak?" from 1988. According to Spivak, Western feminists frequently ignored the opinions of women in lower positions, which served to maintain the status quo of power. She emphasized the structural suppression of marginalized voices within dominant discourses when she said, "The subaltern cannot speak" (Spivak 278). Spivak rightly points out that in the societal structure, women are not only silenced by the males but also by the colonizer. Spivak criticized Western academics for their tendency to advocate for oppressed people without really knowing their circumstances, which she claimed was a form of neo-colonialism. She stated, "Imperialism has been refigured as globalization and continues to produce the marginality that it calls upon the

postcolonial intellectual to address" (Spivak 280). Through her work, Spivak highlighted the value of giving voice to those who are disadvantaged and the complexity of gender and power in postcolonial settings.

Particularly in light of colonial and patriarchal power relations, Spivak addresses the ways in which minority voices are hushed or appropriated by dominant structures. She contends that because hegemonic discourses devalue the voices of subaltern groups, particularly migrant women, they confront enormous obstacles when attempting to articulate their own narratives. Her comment that "the question of the subaltern is simply a question of entering history, without permission" highlights the struggle that marginalized groups have in trying to make their voices heard in dominant narratives (Spivak 104). She further elaborates that, "The subaltern cannot speak as a self-conscious whole,... It speaks in a code that its interlocutors must be trained to recognize"(118). This emphasizes the necessity for researchers to engage in attentive listening and interpretation in order to comprehend the perspectives of the excluded. The way feminist and postcolonial rhetoric is spoken now has been greatly impacted by Spivak's examination of immigrant women's problems in a patriarchal and colonialist world. Her theories push for a more inclusive and intersectional view of gender, racism, and power by highlighting the significance of looking at power relations and marginalized voices.

Theorists of the modern era who have made a major contribution to our knowledge of gender, race, and identity include the well-known feminist Bell Hooks. Her book *Ain't I a Woman: Black Women and Feminism* was published in 1981. Hooks took inspiration for the book's title from Truth's speech, however, the book's substance explores modern feminist theory and the challenges black women confront in the modern day society, emphasizing the ways in which racial, class, and gender oppressions are intertwined. Hooks criticizes conventional feminism for failing to take into account the issues and realities faced by black women. She writes, "Mainstream feminism often fails to recognize how race and class intersect with gender to shape the lived experiences of women" (Hooks 28). Through this analysis, Hooks advocates for a feminism that is more inclusive and recognizes the multitude of difficulties that women of color experience. In addition, Hooks delves into the idea of the "homeplace," a place where black women go to find comfort and resistance against oppressive structures. "A location of bonding and support, a place

where we can heal our wounds," is how she puts it (Hooks 42). This idea also resonates with Hall's idea of 'communitas' as mentioned earlier. Hooks emphasizes the value of solidarity and community in strengthening disadvantaged people. As social animals, humans need a society to rely on, and this narrative points to the universal reality of that principle.

Moving on to contemporary theorists, Sara Ahmed is well-known for her contributions to affect theory. Her article "Strangers in a Strange Land: Notes on the Disorientation of Life" examined immigrant experiences and their sense of identity in environments that were unfamiliar. She investigates how people's feelings of identity and belonging are affected by migration. Her idea of "stranger-making" investigates how immigrants negotiate their sense of self and traverse unusual situations in society (Ahmed 124). Ahmed investigates how migration overturns well-known social institutions and landscapes, creating a strong emotion of alienation and disorientation (Ahmed 78). According to Ahmed, the lived realities of migrants are shaped by emotive experiences like longing, loss, and displacement, which in turn impact their sense of identity and belonging (92). Ahmed's theories illuminate the psychological challenges of relocating to a new country and adjusting to a new cultural milieu in the context of female migration. As they negotiate their identities in foreign lands, migrant women traverse a range of affective states, feeling both the exhilaration of new beginnings and the pain of being separated from their roots. The experiences of migrant women are moulded by intricate emotional landscapes and the juggling of various cultural identities, which is a reflection of the larger dynamics of transnationalism and globalization.

In the context of globalization and multiculturalism, modern researchers including Bridget Anderson, Nira Yuval-Davis, and Bhikhu Parekh have studied the experiences of female migrants. They provide insightful information about the challenges of navigating identity in multicultural communities as well as the experiences of female migrants. In her book *Doing the Dirty Work? The Global Politics of Domestic Labour*, Bridget Anderson explored the experiences of female migrants who worked as domestic workers. In her investigation of the worldwide phenomena of domestic labour migration, Anderson concentrates on the ways in which migrant women's experiences are shaped by the intersections of gender, race, and class (Anderson 23). She contends that domestic workers frequently experience

discrimination, abuse, and exploitation because of their precarious status in the global labor markets (Anderson 37). In their work associations, migrant women negotiate complicated power dynamics and frequently face marginalization and vulnerability (Anderson 45). The work of Anderson emphasizes the necessity of laws and procedures that uphold the rights and dignity of migrant domestic workers while also recognizing their contributions to the world economy.

In addition, Nira Yuval-Davis examines migrant women's intersectional experiences and their identity negotiations in multicultural cultures in "Women, Citizenship, and Difference." Women in the old times were considered a second sex, adding to it, if a woman was coloured then it doubled her marginalization, therefore making their experiences extremely intersectional. According to Yuval-Davis, citizenship is shaped by social, cultural, and economic elements in addition to legal status (Yuval-Davis 68). She looks at how migrating women bargain with conflicting identities and affiliations while navigating issues of exclusion and belonging in the context of migration (82). Yuval-Davis highlights how crucial it is to acknowledge the variety of experiences that immigrant women have and the requirement for inclusive citizenship frameworks that take into account their overlapping identities (95).

Last but not least, *Rethinking Multiculturalism* by Bhikhu Parekh provides a philosophical viewpoint on the difficulties and opportunities presented by multicultural societies. According to Parekh, multiculturalism ought to go beyond simple accommodation and tolerance and instead acknowledge cultural variety on a deeper level (Parekh 15). He promotes a multiculturalism paradigm built on communication, respect for one another, and social justice (Parekh 28). Parekh's theories cast doubt on widely accepted assimilation narratives and promote a more accepting view of cultural variety in the context of female migration. In order to promote a feeling of engagement and belonging among immigrant women, he highlights the significance of appreciating and acknowledging their contributions to multicultural societies (Parekh 35). Parekh's work offers a theoretical framework for reinventing multiculturalism in ways that are responsive to the needs and realities of migrant women.

This chapter has given a thorough account of the major theoretical stances and academic viewpoints that are pertinent to the investigation of female migration

in post-colonial literature. The objectives of the research are reflected in the framework of this review, which evaluates the relationship between gender, migration, and cultural identity as well as the analysis of female migration narratives and the effects of colonial legacies. However, it is essential to reiterate the objective of this thesis. The main objectives of this research are to examine how female migration is depicted in *Second Class Citizen* and *Small Island* through the lens of Arnold van Gennep's tripartite theory and Stuart Hall's theory of Cultural Identity. It aims to investigate the transitional experiences of female migrants in the novels, and to investigate the gendered dimensions of migration and identity negotiation. These objectives will be extensively analysed in the next two chapters.

CHAPTER 2: FEMALE MIGRANTS IN *SECOND-CLASS CITIZEN*

Second Class Citizen by Buchi Emecheta maps the journey of Adah, a Nigerian immigrant to London, as she grapples with the challenges of migration, patriarchal dynamics of marriage and institutional barriers in her journey of empowerment. This chapter undertakes an in-depth analysis of the novel through the lens of Van Gennep's tripartite theory as well as Stuart Hall's idea of cultural identity. The purpose of this chapter is to reveal the nuanced journey of protagonist Adah as she goes through the stages of separation, transition and incorporation. In addition, incorporation of Stuart Hall's idea of cultural identity into the novel portrays Adah as navigating between her Nigerian roots and British background.

According to Van Gennep's idea, the first step, separation, is the process by which people break away from their former identity or social standing. It is a symbolic process in which people travel to a new and unknown place, leaving behind familiar surroundings. With this departure, people begin a path of transformation as they prepare to enter a new social setting and separate from their previous selves (van Gennep 22). Individuals endure an overwhelming sense of displacement and disorientation as they move from one social setting to the next. This time is defined by rituals or ceremonies that represent their shift from previous social positions and identities. According to van Gennep, it is a period of transition when people start to reevaluate who they are and where they fit in. (van Gennep 28). As they prepare to leave the known and explore the unknown, people experience a metaphorical death of their former selves during separation. People in this phase experience a sense of liminality, existing in a transitional space between their previous and current identities. It is a period of introspection and development in which people reflect on their history and plan for the future (van Gennep 34). Separation is an important step in the transition process because it allows them to distance themselves from their prior social roles and identities.

Adah's major separation begins when she departs Nigeria to join her husband Francis in London. However, other forms of separation also exist within her childhood, such as being considered inferior to Boy (her brother), her male cousins and serving her mother's brother after Pa's demise. Adah lived in Nigeria during a time when the country's patriarchal social system was in force. Since her childhood, Adah was adamant to receive education, however her family preferred that boy being

a male has more right to education. Therefore, they paid for his fee while ignoring Adah's education. It is noteworthy that Adah does not address her brother by his name but by his gender. His gender serves as his identity in the novel.

Adah later sneaks to give an admission exam in school, which she clears with excellent grades. Her family finally allowed her to study as long as she was doing household chores and all the things expected of her. She mentions that girls are "taught to be very useful early in life" and that "nobody was interested in her for [her] own sake, only in the money she would fetch and the housework she could do, and Adah, happy at being given this opportunity of survival, did not waste time thinking about its rights or wrongs. She had to survive"(Emecheta 16). This signifies that Adah had been in her survival mode since childhood. The entire novel portrays her struggle for survival. Furthermore, After her Father's death, according to the Nigerian tradition, "Adah, like most girl-orphan, was to live with her mother's elder brother as a servant. Ma was inherited by Pa's brother, and Boy was to live with one of Pa's cousins. It was decided that the money in the family, a hundred pounds or two, would be spent on Boy's education" (Emecheta 14).

Hence, a clear distinction or separation has been shown between the two genders where females are treated as properties, therefore inherited and used for serving, whilst boys are saved for noble pursuits and education. While living with her male cousins she is often blamed for their mistakes and caned as a punishment. Later, her marriage to Francis further defines the difference or separation among genders. This gender discrimination clearly has an effect on Adah's identity. Throughout the novel, this gender disparity is further enhanced because of her treatment as a female, who is also a coloured individual in a white man's land.

Adah, being treated as a property earlier and being relocated to her uncle's house realised that if she needs to advance her studies she must have a home where she can study in peace. In the Nigerian culture, the only way out for this situation was to get married. However, she was not happy that her marriage would be used to materialize her and a heavy amount would be taken in exchange for her. Her family wanted to use that money for boy's education as well as accumulating some family wealth. However, she rebels against her family and decides to marry Francis without any bride price even if her family was not going to be a part of her wedding. She exclaims, "She got great satisfaction from the fact that Francis was too poor to pay

the five hundred pounds bride-price Ma and the other members of her family asked. She was such an expensive bride because she was college trained, even though none of them had contributed to her education” (Emecheta 22).

After her marriage she starts a job at the American Consulate Library and earns enough money to support Francis’ education in England, his siblings’ education, expenses of his parents, as well as her maternity expenses at the time of her first daughter Titi. Despite bringing money to the family her father in law does not allow her to accompany Francis to London. Through this narrative shows that, although Adah is being manipulated and suppressed by her husband and in-laws for money, yet her education has brought her independence, concurrently, challenging the patriarchal norms inherent in Nigeria.

When Francis leaves for England, Adah is unable to shed any tears because she believes that his going to England was a step towards freedom. However, when her own time of departure comes she describes that she had, “tears of real sorrow at the thought of leaving the land of her birth” (Emecheta 34). Adah's sense of displacement upon leaving her native country is eloquently conveyed by Emecheta, signifying her disconnection from her cultural heritage. She often misses the food cooked by her mother, the big houses with verandahs, how Christmas was celebrated, how she misses Boy and her Pa who passed away too soon. She also misses the luxuries she was able to afford in Lagos including four servants and her job in the American Consulate Library that paid her a lot more than people who left for London or the males residing in her own country.

Even though one finds Adah often contemplating her decision to depart from Nigeria, as well as her decision to marry Francis, she knows that she cannot go back. She states:

Had she made a mistake in rushing into this marriage? But she had needed a home. And the immigration authorities were making it very difficult for the single girls to come to England. You were allowed only as long as you were coming to join a husband who was already there. It was very bad, sad in fact. But even if she had nothing to thank Francis for, she could still thank him for making it possible for her to come to England, for giving her own children because she had never really had anything of her own before. (Emecheta 43)

This passage highlights multiple problems women face in male dominated societies. Women are dependent on a man to provide a home and also to travel to

another country. The discrimination not only lies in familial structures but also in institutions. This highlights another form of separation that exists in societies. Adah, coming from a disintegrated family that had to be separated from each other after Pa's death has a strong desire to have a feeling of being rooted, or to belong to a place that she could call home, or to integrate; which is the last stage of the tripartite theory. Moreover, This passage highlights Adah's growing sense of disillusionment with her spouse and her desire for more autonomy.

Another institutional barrier that she has to face later in the novel is when she wants contraceptives to prevent pregnancy, but she is required to get signatures and permission from her husband on a form. Francis and Nigerian people, on the other hand, do not believe in birth control. She relates this to "the psychology of her people" who will only interpret this in the wrong light (Emecheta 175). They would think that she is cheating on Francis and that she is a harlot. Adah wonders why a woman cannot "be given the opportunity of exercising her own will" (Emecheta 171). Therefore, Adah decides to use a cap while not letting her husband know about the entire ordeal. Her refusal to conform to patriarchal conventions and her yearning for freedom are symbolized by this act of disobedience.

Adah's departure from Nigeria also marks the beginning of her journey away from her former family and social standing. Adah's struggle to leave her roots behind and fit in with a new environment is a clear example of Van Gennep's concept of separation. When referring to being separated from one's own land, many academics use the term "derooted," which conjures up images of someone being grabbed or forcibly removed from their rightful location. Thus, this image represents the agony that migrants must endure. Adah's identity was formed by her community and traditions as an Igbo woman living in Nigeria. Adah, however, struggles with cultural confusion and alienation after arriving in London, which makes it clear that she has separated from her Nigerian identity. The moment she leaves Nigeria, a transforming journey begins, signifying her symbolic separation from her previous personality. Adah's exit from Nigeria also represents another deep rift within her marriage. Adah's choice to accompany Francis to London signifies her giving up her independence and agency while also showing her dedication to their union.

Furthermore, even after Francis' ill treatment of her she still believes that he will change and get civilised, therefore she must support her husband in becoming an

accountant in England. This internal battle demonstrates the complexity of Adah's separation, as she struggles with the competing pulls of love and duty against the desire to stay rooted in her native country. She believes that her dream of becoming an elite Igbo and having a perfect family can still become true. Additionally, Adah's departure signifies a symbolic break from her Nigerian identity and a transition to a new life in London. Emecheta captures Adah's anxiety about her uncertain future in London, portraying her as a reluctant migrant torn between her past and her aspirations for a better life. Her fondness for Nigerian cuisine and traditions highlights her strong sense of loss in her new surroundings and her yearning for her native country.

When Adah is pregnant with Bubu, her third child she laments the way she has to deliver her baby. She had initially planned on having the baby at home, which will provide them with six pounds by the government. This money would be sufficient to feed the entire family for at least a week, as Francis points out. However, later she finds out that the baby is breached and she has to have a caesarean. At this time she is found longing for Nigerian traditional ways of delivering a baby or when she was able to deliver Titi in a top notch hospital. Although here one can see the positive side of the welfare system of England, as she is quickly rushed to a free hospital and treated equally to the white pregnant women in the ward.

During the second stage, known as transition, people live in a liminal region between their old and new identities, marked by uncertainty and ambiguity, which can be confusing and uncomfortable. According to van Gennep, transition is a crucial stage in a person's life that is marked by significant social and psychological changes (van Gennep 56). People go through a period of suspension during this transitional period, where they are neither completely a part of their former identity nor fully incorporated into their new one (van Gennep 62). This time frame denotes a threshold period in the person's journey. Individuals are renegotiating their identities and social positions throughout this period of reflection and self-discovery (van Gennep 68). Individuals in transition also face the difficulties of adjusting to their new social environment. It is identified by rituals and ceremonies that represent a person's transition from one social status to another (van Gennep 74). It is a state of in-betweenness that creates the space for cultural change. It provides an openness to

the idea of merging cultures, to create an atmosphere of belonging in an unknown space. As Bhaba writes in *Location of Culture*, “This interstitial passage between fixed identifications opens up the possibilities of a cultural hybridity that entertains difference without an assumed or imposed hierarchy.” (Bhabha 4).

In every chapter of the novel, Adah seems to be transforming or transitioning into a better and more refined version of herself. However, her entire story is about survival and likewise, in this transitioning period she is trying to survive. Adah's shift to London reveals underlying tensions and power imbalances, exposing the gaps in her relationship with Francis. Her interactions with her spouse, Francis, shed light on the power struggles in their union and speak to broader cultural perceptions of gender norms. Adah describes what being a woman meant to Francis:

A woman was a second-class human, to be slept with at any time, even during the day, and if she refused, to have sense beaten into her until she gave in; to be ordered out of bed after he had done with her; to make sure she washed his clothes and got his meals ready at the right time. There was no need to have an intelligent conversation with his wife because, you see, she might start getting ideas. Adah knew she was a thorn in his flesh (Emecheta 199).

Adah feels even more alienated and helpless as a result of Francis's chauvinistic actions and patriarchal views. Francis is portrayed by Emecheta as being domineering and scornful of Adah's goals. When Adah works to feed their children and pay his fee, he does not remember that it is a man's job to feed his family. However when Adah asks him to take care of children while she works, he immediately denies and says that it is a woman's job not a man's. His refusal to help Adah with the household chores, indicates his belief in traditional gender roles and his expectation that domestic duties are solely a woman's responsibility. Therefore, signifying Francis's inflexible gender stereotypes and his unwillingness to see Adah's potential and goals.

Her gender roles in London were nonetheless shaped by patriarchal society norms, even if they differed from those in Nigeria. Adah expresses a need to completely break free from the confines of gender norms, regardless of the social setting. These disparities in gender norms highlight the difficulties Adah has been adjusting to her new life in London. The patriarchal systems were still in place, but potentially in various forms, though Nigeria gave her a sense of familiarity and some

freedoms. Adah experiences a new set of gendered norms and restrictions in London, which limit her independence and make her feel even more lost in her new culture.

The patriarchal structure of Nigerian society, in which women are frequently cast in subservient roles, contributes to Adah's hardships. Adah acknowledges this when she considers her marriage to Francis and realizes that in her homeland, she would have been expected to stay at home, to take care of her husband and children. However, Francis was not taking any responsibility of a man of the house. Therefore, Adah is thrown into a new role in London where she has to fight for her autonomy and individuality in a strange place, which also brings a transformation process to her identity. She becomes independent, more knowledgeable because of her library job, she knows what protection law can provide her and what are her rights in British law. However, multiple difficulties faced by female migrants in claiming their agency and making a name for themselves in a society dominated by men are brought to light by Adah's experiences.

Adah's relationships with the Nigerian community in London also add to the complexity of her identity. In addition to being a migrant woman, she feels cut off from her fellow Nigerians because of her educational background. She is not pleased with her Nigerian neighbours since they lack literacy and harbour a low opinion of women. She makes a comparison between these individuals and the servants she hired in Nigeria as she says, "she had to share the house with such Nigerians who called her madam at home; some of them were of the same educational background as her paid servants" (Emecheta 41). By this statement, one might think of Adah as being proud and snobbish but one must also realise that at this point the dreamland she imagined is crumbling down. Her neighbours' resentment towards her is a natural behaviour because she being black still has a lot of privileges that they don't have. At this point, Francis snaps her to reality and angrily states:

You must know, my dear young lady, that in Lagos you may be a million publicity officers for the Americans; you may be earning a million pounds a day; you may have hundreds of servants: you may be living like an elite, but the day you land in England, you are a second-class citizen (Emecheta 42).

This statement baffles Adah and serves as a blow on her identity. She, who was dreaming of becoming an elite, is reduced to being a second class citizen in a foreign land. Previously, she was treated as the second gender but now she has to

bear another degrading weight on her shoulders. Also, what bothers Adah the most is that Francis is content being a second-class citizen. He has accepted his inferiority to the whites and reduced his identity to a nobody.

Adah ultimately finds a “first-class job” at a library that comes with the privileges of a white man’s job such as a central heated office(Emecheta 49). She had a good relationship with her colleagues and enjoyed her work. But it was important to her that her children become a part of this society, and be considered as first class. Despite her day job she was still a second-class citizen in England, and here blacks were not allowed to keep their children with them. They were supposed to live with white foster parents because the houses that blacks resided in did not have enough space for children. Additionally, it was believed that “the concept of ‘whiteness’ could cover a multitude of sins” so the prejudices regarding blacks might be diminished because of their relation to the whites as they become more civilized (Emecheta 50).

Adah does not want to send her children to a nursery but because her landlord threatens her to kick her family out she finds Trudy a registered “daily-minder”. She is supposed to take care of her children during the day. Adah’s interactions with people such as Trudy accentuate her emotions of nonconformity and draw attention to the ongoing stereotypes surrounding women of colour. Trudy is a white lady who lives in the London slums and represents the ingrained misogyny and bigotry that dominate society. Trudy is known for having a lot of illicit relationships. At one point, Adah suspects that Trudy and Francis have a sexual relation, Francis neither accepts nor denies it. Trudy also overcharges Adah for milk for her children while she keeps them underfed. Adah even notices Trudy’s children playing with Titi’s and Vicky’s toys but remains quiet. However, when she finds out that Vicky has viral meningitis she does not spare Trudy and reports her to the supervisor Miss Sterling(Emecheta 72).

Trudy’s mistreatment of Vicky and her lies shatters Adah's belief that "the white man never lied" (Emecheta 59). This ideology is a result of social conditioning brought about by her community and the colonial educational system in Nigeria. Trudy's actions, however, run counter to this notion since they show that she has bias toward people of colour. Through their conversations, Adah challenges her preconceptions about reality and morality and is forced to face the complexity of

racial identity and the widespread existence of prejudice. Adah has a transformed ideology about whites and realizes that there are good and bad people in every culture and ethnicity. It is narrated that, “Adah could not stop thinking about her discovery that the whites were just as fallible as everyone else. There were bad whites and good whites, just as there were bad blacks and good blacks! Why, then did they claim to be superior?” (Emecheta 60). This statement also highlights that despite having preconceived notions about whites and thinking of them as superior beings she is not rigid and susceptible to accepting harsh realities.

Vicky’s sickness also brings to light another failure of British Institutions. Miss Sterling although intervenes in this matter and provides medical assistance and takes care of matters regarding health insurance, she doesn't start giving Adah’s son, Vicky, relief until his life is in danger. One could argue that Sterling's cold, bureaucratic approach to characterizing Adah's life as a "case" echoes the very apathy to cultural differences that influenced the creation of the colonial mindset too. Although Francis is satisfied with the healthcare system, Adah worries about Vicky as he is being taken to a free hospital. She is skeptical about the treatment that Vicky will receive in a free hospital. In a later chapter the difference between Francis and Adah is highlighted in the following words:

This was where she differed from Francis and the others. They believed that one had to start with the inferior and stay there, because being black meant being inferior. Well, Adah did not yet believe that wholly, but what she did know was that being regarded as inferior had a psychological effect on her. The result was that she started to act in the way expected of her because she was still new in England, but after a while, she was not going to accept it from anyone. She was going to regard herself as the equal of any white. (Emecheta 81-2)

This passage accentuates Adah’s steadfastness on her aim to gain equality and liberation from all the shackles that bound or degrade her.

Another form of separation or hindrance that Adah faces as a coloured migrant woman is in finding an accommodation. This is another downside of British housing and rental systems. Adah's first apartment in London is a tiny, run-down place that highlights the constraints of affordable housing available to immigrants like her. She underlines the difficulties of finding a home in her statement:

Nearly all the notices had ‘Sorry, no coloureds’ on them. Her house-hunting was made more difficult because she was black; black, with

two very young children and pregnant with another one. She was beginning to learn that her colour was something she was supposed to be ashamed of (Emecheta 81).

Even though Adah is not ashamed of her colour yet this quote highlights the ambiguity that one is supposed to face in Genep's second phase of transitioning. One woman who initially agrees to rent Adah her house because she sounded like an American on the phone call later exhibits a reaction so strong it seemed like an "epileptic seizure" (Emecheta 90). Adah "had never faced rejection in this manner" (90). However, while transformation or transitioning such hard experiences are essential for one's development and polishing. Landlords after realizing that Adah is black give a variety of reasons to refuse to rent them. Such as stating that the apartment is already taken or giving the condition that they must not keep their children with them. These denials are blatantly discriminatory practices. This illustrates how Adah's problems as a migrant woman in London are made worse by institutionalised discrimination in the rental system.

It's crucial to remember that Adah is under twenty one years of age for the majority of the book, which emphasises the extra difficulties she encounters as a young lady. She struggles with the expectations of marriage and parenthood at a young age, which adds levels of vulnerability to her experiences. Adah's pregnancy is an additional instance of marginalization that impedes her assimilation process. Adah's pregnancy experience fits into Van Genep's notion of rites of passage because pregnancy is a moment of transition defined by both physical and emotional changes. Pregnancy in general is a challenging period of life, here, it emphasises the extra challenges migrant women confront. On top of the psychological effects of racial and gender discrimination, Adah's path to empowerment is made more difficult by her battle with postpartum depression. She experiences feelings of loneliness and inadequacy that are made worse by the social notion that women should put parenthood before their own goals in life. After having her fourth child she is often portrayed as someone who overthinks and has frequent meltdowns for a while. This captures the intensity of Adah's struggle.

In "Second Class Citizen," education plays a pivotal role in one's transformation. Even though Adah has difficulty pursuing a formal education, she has a desire to learn and grow. She turns to history and literature for comfort and uses

them as means of self-improvement. Adah's dependence on books and her familiarity with history and the Bible take the place of contemporary media, giving her a feeling of interconnectedness with the world outside of her own home. Adah is able to negotiate the challenges of migration and adaptation with fortitude and determination because of her quest for knowledge, but males like Francis remain trapped in antiquated ideas of masculinity. Adah finds that education gives her the power to stand up to social conventions and declare her independence.

The last stage of Gennep's tripartite theory is known as incorporation. In this final stage, the person goes through a significant social reintegration with a new identity and social standing. This stage is distinguished by a number of factors, all of which emphasize how important it is for the person to be accepted into their new social roles and obligations. According to van Gennep, "Incorporation is the culmination of the individual's journey, as they become fully integrated into their new social context" (van Gennep 88). Additionally, rituals and ceremonies that represent the person's acceptance of their new social duties and responsibilities are what define incorporation (van Gennep 82). These rituals may involve establishing a community of people in the foreign land, or finding a job or passion that makes one feel integrated into the society. In addition, the process of incorporation is a moment for people to celebrate and express their affirmation of their new identities and positions in the community (van Gennep 94). This celebration confirms the person's position in the social hierarchy and validates their change. It is crucial for the individual's recognition and acceptance in the larger social system. According to van Gennep, incorporation is a complex period marked by celebrations, acceptance, and rituals that all help the person successfully integrate into their new social context.

As Adah tries to escape the confines of her marriage and make a name for herself as an individual in London, Adah views incorporation as a step towards independence and self-assertion. Adah's difficult and gradual journey towards integration is characterised by her persistence, adaptability, and empowerment. She has a strong will and sense of agency in her pursuit of self-fulfilment and independence in spite of many challenges. Her attempts to integrate herself into her new surroundings are clear examples of Van Gennep's incorporation notion. Adah refuses to let Francis's expectations or society conventions define her in spite of all the challenges she faces.

Adah begins to establish her presence by working which provides her with a sense of liberty. She chooses not only to work in a library but also learn about literature, history, and many other things during her job. An important milestone on Adah's path to incorporation was her choice to follow her passion of writing. Adah's choice to follow her writing career in spite of the obstacles and Francis's disapproving remarks represents her assertion of agency and empowerment. Francis demoralises her by saying, "You keep forgetting that you are a woman and that you are black. The white man can barely tolerate us men, to say nothing of brainless females like you who could think of nothing except how to breast feed her baby"(Emecheta 203). Adah doesn't let the doubts of others around her prevent her from pursuing her goal. After delivering her fourth child she began writing her first book titled "The Bride Price." She notes that, "The more she wrote, the more she knew she could write and the more she enjoyed writing" (Emecheta 199). Through this quote Adah asserts her identity and voice in a society that frequently tries to quiet her.

After she starts writing, the power dynamics in Adah's marriage progressively change as a result of her increasing assertiveness and self-confidence. Through writing, she finds a platform to voice her thoughts. She relates her book to a baby and exclaims, "Did she not feel totally fulfilled when she had completed the manuscript, just as if it were another baby she had had?" (Emecheta 201). Birthing a child is a long and painful process like finding your voice and agency is. Her voice that has always been a part of her was growing within her but was earlier not developed enough to surface. By writing this book she feels as if she has created something meaningful and beautiful out of her suffering. When Francis burns her book she questions, "do you hate me so much that you could kill my child?" (Emecheta 206). This is where Adah draws the line and decides to leave Francis. She was already at a breaking point of her marriage after Francis announced to their landlord, neighbours and even wrote a letter to his family about Adah wearing a protective cap to prevent pregnancy. For Adah, the marriage was "finished as soon as Francis called in the Nobles and the other tenants. She told herself that she could not live with such a man" (Emecheta 177). Adah's decision to leave Francis and pursue her dreams on her own is how Emecheta portrays Adah's newfound freedom.

Therefore, Adah “walked to freedom, with nothing but four babies, her new job and a box of rags” (Emecheta 207).

After Adah moves out and away from Francis, he once again comes to threaten her with a knife. He beats her and damages her properties. Adah is rescued by her neighbour. After bearing all these hardships and trauma she still decides not to file a case of assault and harassment on Francis. She claims that she and her children only want protection from him. Francis stoops so low that he claims that he is not the father of her children. Adah graciously tells the court that her children are her responsibility and that she would “never let them down as long as I am alive” (Emecheta 211). These events show Adah's journey from a disenfranchised immigrant woman to a confident, driven person who doesn't let her circumstances define her.

Additionally, Adah's interactions with other immigrant communities and the development of new social networks have an impact on how she integrates into London. In order for Adah to feel like she belongs, Emecheta emphasizes the value of community and solidarity. Adah's first friend was sixteen year old Janet whom she met at her first lodging. Their friendship is not developed in later chapters, however, she takes care of Adah's children and helps her in finding a home. Later, she develops a friendship with Bill from the library, “the first real friend she had had outside her family” (Emecheta 183). Even though Bill is a white Canadian man but he is progressive in his thoughts and suggests Adah to read Black writers such as James Baldwin. By reading Baldwin “She came to believe... that black was beautiful” (Emecheta 183). Bill is the first person to read Adah's novel and praises her writing. He also encourages her to get her novel published, and says he will help her by finding a publisher.

While Adah is the main character and the main migrant women of the novel yet it is important to note that Titi is also a migrant. She is merely five years of age by the end of the novel yet she too has her share of racial and gender discrimination as well as migrant traumas. When Titi is born Francis's family is not happy with the birth of a girl, as Nigerians value sons more than daughters. Moreover, Titi experiences separation from her homeland, her language and her parents as well. Titi who Adah describes as a “chatterbox” grows silent after Trudy begins to take care of her (Emecheta 56). She is seen in the dirty and unkempt backyard of Trudy's house,

which must have had an effect on her psychology. Furthermore, Francis has threatened her to only talk in English. The reason for Adah's silence comes out when when of her Nigerian friends comes to play with her and teases her that why does not she speak, has she sold her tongue? In that instance, Titi snaps back in Yoruba: "Don't talk to me. My Dad will lash me with the belt if i speak in Yoruba. And I don't know much English. Don't talk to me." (Emecheta 60). Hence, women are bound to face multiple forms of marginalization no matter what age. Adah believes that, "her children were going to be different. They were all going to be black, they were going to enjoy being black, be proud of being black, a black of a different breed"(Emecheta 169). However, such childhood traumas or experiences will likely affect Titi's development in the future as well.

Buchi Emecheta's "Second Class Citizen" intricately explores the multifaceted nature of cultural identity, especially within the context of female migration. Stuart Hall's idea of cultural identity postulates that identities are not static but fluid and constantly in flux. The idea that one's identity is straightforward and fixed is called into question by Stuart Hall's analysis of cultural identity. According to him, identity is a "production" that is never fully formed and is always evolving rather than something fixed that is waiting to be revealed (Hall 235). This implies that identity is a dynamic concept that is changed by personal experiences and histories rather than being inherent or fixed. Hall underlines that cultural identity is not transcendent; it does not exist independent of place, time, or culture. Rather, it is contingent upon certain settings and is adaptable (Hall 236). He also argues that the emphasis should be on how shared practices and meanings are created via the negotiation of differences rather than what we have in common (Hall 242). Furthermore, Hall emphasizes the historical aspect of cultural identities by pointing out that they are ever-evolving due to continuous processes involving history, culture, and power (Hall 244).

Adah embodies this concept of hybrid identity as she navigates between her Nigerian roots and her British environment. Adah is strongly rooted in her Nigerian culture, which is shown when she wears her traditional dress called "lappas" with signs of Nigerian independence on it. This can be seen as a defiance against cultural assimilation and her embrace of her cultural heritage.

Language is another facet of Adah's dual identity. Adah speaks both Igbo and English in Nigeria, which reflects the nation's multilingualism and colonial background. Adah's fluency in English, on the other hand, proves to be a great advantage in London, allowing her to interact with people in her new setting. Adah's accent from Nigeria, in spite of this, identifies her as an outsider in British culture and draws attention to the conflict between her desire to blend in and her cultural heritage (Emecheta 48). After working a while in the library, she begins to learn and pick up their accent of speaking English.

The way that Emecheta interprets "Presence" in "Second Class Citizen" deepens Adah's experience of migration and adaptation. Adah struggles throughout the book to make her presence known in a culture that frequently ignores and marginalizes her. Adah works hard to be seen, whether it's through her relationships with Francis or her struggles as a writer. By claiming her right to belong and honouring her Nigerian background, Adah's presence in Britain subverts popular myths about immigrant identity. Emecheta highlights the value of physical and metaphorical presence during Adah's journey throughout the entire book. Adah's physical presence in London is a symbol of her resolve to overcome obstacles in order to improve her own life. Her symbolic presence as a writer also represents her pursuit of emancipation and self-expression. Adah's decision to make her presence known through her writing indicates her desire to question conventional standards and assert her agency.

Adah experiences intense feelings of homelessness in each country. She is not a part of the patriarchal, ancestral systems she was raised in, nor does she belong to the brutality and sexual oppression perpetrated by her husband, which he is unable to withstand in England. Despite these difficulties, Adah's dual identity ultimately gives her the freedom to choose her own path and rethink who she is. Adah is a living example of the depth and complexity of a hybrid identity; she breaks through barriers of gender, culture, and nationality to carve out a place for herself in the world.

CHAPTER 3: FEMALE MIGRANTS IN *SMALL ISLAND*

Small Island was written and published by Andrea Levy in 2004. It is a polyphonic novel; revolving around the time of World War II and the large-scale immigrants in Britain after WWII. This novel provides a character driven narrative weaving four people's stories into one cohesive narrative. Levy separates the book between past and present times, reflecting and acting, oscillating between the two. The setting of the novel also keeps shifting from England to Jamaica to India. This chapter undertakes an in-depth analysis of the novel through the lens of Van Gennep's tripartite theory as well as Stuart Hall's idea of cultural identity. The purpose of this chapter is to reveal the nuanced journey of two female protagonists named Hortense and Queenie as they go through the stages of separation, transition and incorporation. In addition, Stuart Hall's idea of cultural identity into the novel portrays how their identity formation takes place during their journey. This chapter brings to light the nuanced journey of both white and black migrants.

All four characters have their aspirations, hopes and regrets. However, the decimation of war brings decimation to their dreams and lives as well. Coming from different backgrounds, their paths converge in numerous ways as they navigate the complexities and hardships of migration, race, and identity. The nature of Hortense's and Queenie's migration are of different nature. Hortense migrates from Jamaica while Queenie migrates from farm life in England to city life of London. Hortense being a black woman from a colony faces different sets of trials than Queenie who is white and migrates within the premises of her own country and among her own race. They belong to two completely different backgrounds yet their solidarity towards each other is commendable, and there are numerous incidents and sentiments that make them comparable.

Hortense's upbringing in Jamaica exemplifies the separation phase of van Gennep's tripartite theory. According to Van Gennep's idea, the first step, separation, is the process by which people break away from their former identity or social standing. It is a symbolic process in which people travel to a new and unknown place, leaving behind familiar surroundings (van Gennep 22). Individuals endure an overwhelming sense of displacement and disorientation as they move from one social setting to the next. It is a period when people start to reevaluate who they are and where they fit in (van Gennep 28). In this phase, people experience a metaphorical

death of their former selves during separation. It is a period of introspection and development in which people reflect on their history and plan for the future (van Genep 34). Separation is an important step in the transition process because it allows them to distance themselves from their prior social roles and identities.

The first major separation for Hortense is that she was born out of a wedlock. Illegitimate children are generally separated from the society as outcasts, and most Jamaicans believed in the same ideology. Born to Alberta Roberts, a poor dark-skinned maid from the countryside, and Lovell Roberts, a respected government official, Hortense's light-skinned complexion sets her apart from her dark-skinned mother. Here, a separation is evident within Alberta and Lovell as well because they belong to different economic and social spheres. In hopes of a better life for her daughter, Alberta sacrificially agrees to give Hortense to Lovell's cousins, Philip and Martha Roberts, who raise her alongside their son Michael. Alberta herself moves to Cuba while Lovell remains busy in his own activities. However, he agrees to provide a good education to Hortense. However, it is clear that Alberta's sacrifice and Lovell's financial aid cannot diminish the distance or separation that has come between the parents and a child.

A child's separation from his or her parents is highly impactful on their identity. Hortense only remembers her mother's smell and that she used to call her "me sprigadee," as a term of endearment. Hortense's maternal grandmother, Miss Jewels, continues to call her by that term of endearment when she is alone with Hortense. She is hired by the Roberts as Hortense and Michael's nanny. Miss Jewels is the only motherlike figure in Hortense's life. Despite Hortense's separation from her birth mother at a young age, she grows up in a privileged environment, shielded from the hardships of her mother's life. As quoted in the novel:

With such a countenance there was a chance of a golden life for I. What, after all, could Alberta give? Bare black feet skipping over stones. If I was given to my father's cousins for upbringing, I could learn to read and write and perform all my times tables. And more. I could become a lady worthy of my father, wherever he might be (Levy 38).

This quote shows that Hortense does not question this arrangement but has accepted the life of privilege chosen for her, as she feels that she is entitled to it because of the way she looks. Yet, she longs for an identity and stature that makes her worthy of her father. Furthermore, as a child, she's taught that her complexion

ensures a "golden" future, emphasizing the societal importance placed on skin color. The mindsets of common Jamaicans are greatly impacted by colonial control, underscoring the widespread racism in a primarily Black culture. Hortense's upbringing is a prime example of the belief that having lighter complexion indicates a higher social standing.

In Jamaica, where colonial institutions perpetuate racial prejudice, the best schools, run by white missionaries, admit only the wealthiest and fairest children, further reinforcing the idea of light skin as a mark of status. However, this system of privilege has its limitations, the white missionaries, representatives of colonial institutions, view all Jamaicans as a homogenous and backward bloc, regardless of their individual circumstances. Even the wealthy and light-skinned children, including Hortense, are perceived as inferior by the white elite, highlighting the pervasive racism within colonial structures.

Furthermore, it is important to note that Hortense's adoptive family, Philip and Martha Roberts, symbolize the complexities of her upbringing. Instead of creating an atmosphere of incorporation for her, they create a boundary that excludes her from the family. Martha is addressed as "Miss Ma," reflecting the formal nature of Hortense's relationship with her surrogate family. Philip is a wealthy and religious man who controls the produce of his district. However, it seems as if he is respected due to his wealth rather than his character. The formalities of her relationship with her adoptive family underscore the complexities of her upbringing and the challenges she faces in navigating her identity. The reader often notices that while living with the Roberts, Hortense usually sits in the hen's house when she is scolded by Miss Ma or when Michael is given the credit for everything that Hortense does in reality. Hence, she likes to separate herself from her adoptive family and the environment provided in their house. There is also a separation when it comes to their education. Michael is sent to boarding school to study while Hortense remains stuck in an ordinary local school.

Later, when Hortense finishes school, she starts working at a private school where Mrs Ryder is her white employer. When Michael returns from boarding school as an educated man Hortense falls in love with him and thinks that he likes her too. However, later she finds out during a hurricane that Michael has an affair with Mrs Ryder. This event leads to another separation phase for Hortense. Mrs Ryder is a

married woman yet she is involved in an affair. If Hortense was not blinded by the white superiority she should have questioned the white supremacy at this point. Feeling betrayed, she reveals this affair to the town's people when Mr Ryder dies in an accident during the hurricane. This incident marks a separation in her life as she realizes that she has to let go of her first love. This is the first incident in the novel when Hortense does not shy away from making a decision that she might regret later. Michael, fearing a bad reputation, decides to join the RAF and participate in the war.

A few years after this incident, Hortense leaves for college to become a teacher. This is another point of separation in her life as she not only leaves the Roberts home that sheltered her for years, where she grew up with Michael but she also is separated from Mrs Jewels, the only motherlike figure in her life. Mrs Jewels, as a ritual of separation, presents Hortense with some money that she saved. The Roberts remains unaffected by her departure though. In the college, she meets numerous elite Jamaicans who, like Hortense, are immersed in British supremacy and wish to become like them. Here, Hortense makes friends with Celia Langley. She takes Hortense under her wing and guides her every aspect as she is older and more experienced. This highlights that after moving away from her adoptive home Hortense is establishing her community that will make her feel more integrated into the new place she has moved into.

Celia is dating Gilbert who has returned from war. As Gilbert wants to move to England, she dreams of building a home with him, specially with a doorbell, in London. These little dreams and wishes of Jamaicans signify how deeply they were affected by the colonial culture and how badly they wanted to come to their par. Doorbells signify the higher and sophisticated social class of Britain that were admired by people like Hortense, Gilbert and Celia. When Hortense learns about Gilbert's plan to move to England she realizes that through Gilbert she can achieve her dream of moving to England. An unmarried woman was not allowed to immigrate on her own in those times therefore she decides to steal Gilbert from Celia by telling him about Celia's mentally disturbed mother. Hortense knows that Celia feels insulted and ashamed when her mother is associated with her in public and mentioning this in front of Gilbert would ruin their relationship. Betraying Celia will also ruin their friendship yet Hortense is so blinded by her dream that she does not care at that time. It must be noted that up till now, Hortense does not mind losing

relations if can help reach the “golden” future she was told about. It had been endorsed in her identity that because of her light skin she is entitled to all the privileges and good things even at the cost of others’ happiness.

Gilbert, after realizing the condition of Celia’s mother, stops dating her. At this point Hortense strikes a “deal” with Gilbert. As he does not have the finances to travel to England. She proposes to pay for his journey to England in exchange for a marriage so she can later travel to London. Their marriage is built on convenience and business rather than passion or love. On the eve of their marriage, Hortense speaks with Gilbert and requests reassurance that he will send for her once he is settled in England. Hortense's marriage makes her lose Celia Langley's friendship, and she has given up on the concept of love because the commercial side of this arrangement is more essential to her. Hortense uses Gilbert's declaration that "we have a deal" as both a defence for her abrupt and erratic behavior and as a last resort(Levy 104). This shows signs of separation not only between the two friends but also within the marriage from the beginning. Hortense approached Gilbert as a business partner, although Celia harbored genuine feelings for him. The two women are too different to be actual friends, as seen by the friendship's breakdown. Hortense is unrelentingly pragmatic, while Celia is a romantic. Hortense moves with merciless efficiency in the direction of her goals once she sets her sights on it and thus Gilbert is drawn into Hortense's plot.

Furthermore, it must be noted that while leaving Jamaica she does not feel any remorse or sadness on the idea of leaving her homeland. To her, she is going to the “mother country”. The mother country or Britain is defined with the following words in the novel:

Living far from you is a beloved relation whom you have never met. Yet this relation is so dear a kin she is known as Mother. Your own mummy talks of Mother all the time. “Oh, Mother is a beautiful woman—refined, mannerly, and cultured.” Your daddy tells you, “Mother thinks of you as her children; like the Lord above she takes care of you from afar”... your finest, your best, everything you have that is worthy is sent to Mother as gifts (Levy 139).

Yet one cannot deny that as she travels to London, Hortense is separated from her home in Jamaica. Hortense, who was raised in a wealthy household, made the decision to leave her comfortable upbringing and venture into the unknown when she and her husband Gilbert moved to London. Separation, according to Van Gennepe,

entails leaving behind comfortable surroundings and going through a transitional phase (Gennep 25). Through her experiences in London, Hortense is forced to confront the ugly reality of prejudice and discrimination, challenging her preconceived beliefs about British superiority. She initially believes that life in London would be picturesque but she quickly learns that this is not the case.

Now, when it comes to Queenie one can talk about several points in the novel that marks separation in her journey. As part of the "separation" phase, the first step in van Gennep's tripartite theory, people separate from their prior social identity and status (Gennep 12). A major change from one state of being to another is symbolized by this phase. Queenie, whose original name is Victoria Buxton, comes from a working-class family in northern England. Her upbringing has been centered around her mother's farms and her father's butcher shop. Queenie's youth was marred by financial difficulties despite their best efforts, particularly the costs associated with her brother Jim's untimely death and the ensuing burial. Even though Queenie does well academically, she must give up her free time to work on the farm and support her family's business ventures. Upon observing the hardships faced by the families of the miners, Queenie cultivates compassion and empathy, making soup for the jobless men and their loved ones during turbulent times. But after witnessing the butchering procedure firsthand and fainting, Queenie's life takes a drastic turn, and she decides to give up meat and become a vegetarian. Her decision incurs her father's fury and worsens their already difficult relationship, driven by her disgust at the cruelty of the butcher. Eventually, Queenie's thirst for independence and self-discovery drives her to leave her home and seek sanctuary in London with her Aunt Dorothy who runs a candy shop in London.

Like Hortense, Queenie does not show any signs of remorse when moving or separating from her hometown to the city. Queenie's journey from a modest home to the busy streets of London is a reflection of her will to defy social norms and forge her own way in the world. Her decision to go by the more self-assured "Queenie" instead of her birth name, Victoria, represents her disdain of the socially enforced class stereotypes. Perhaps, her parents also allotted her the name Queenie as a sign of love and admiration for the Queen and the royal British rule; which represents the ideology of hailing the British crown above all. In addition, Queenie's choice to become a vegetarian and break away from her family's butcher shop highlights her

disapproval of conventional gender roles and her desire for independence. According to van Gennep's theory, Queenie's departure from her hometown and family represents the first stage of her separation, which is characterized by her disassociation from her former social identity (Gennep 12). This breakup paves the way for Queenie's eventual path towards self-discovery and autonomy as she works through the challenges of her new life in London.

In addition, Queenie's decision to marry bank clerk Bernard Bligh despite their lack of chemistry serves as evidence of another point of separation. She moves into a new phase of her life and contradicts her family's expectations by making this decision and not going back to her farmlife. According to van Gennep, this separation means embracing a new identity and letting go of one's previous status (Gennep 20). Queenie views marriage as an escape from her everyday life and a source of stability, but in the end, it proves to be constructive and unfulfilling. Queenie's and Bernard's marriage like Hortense's and Gilbert's marriage is based on convenience not love. There is a physical and mental separation between them since the beginning of their marriage, which marks a major shift in her life. Queenie and Bernard grow apart due to Bernard's bigoted beliefs and lack of empathy. This will move Queenie to find alternative companionships like helping the cockney migrants, renting room in her house and doing social work. Detaching from past relationships and welcoming new ones are key components of Van Gennep's separation phase (Gennep 30). The fact that Queenie chose to host Gilbert and Hortense in spite of criticism highlights how different she is from Bernard and his constrictive viewpoints.

Conclusively, Hortense and Queenie's experiences as they separate from their familiar surroundings and identities clearly illustrate the separation phase of van Gennep's theory. Their treatment is based on their gender as they are expected to either help with household chores or get married to establish themselves and create a worthy identity. Whether it's Queenie's departure from her family's butchery, Hortense's voyage from Jamaica to London, or Queenie's emotional separation from her husband Bernard, each female character transforms as they traverse the difficulties of their new lives. There is no denying that men in the novel including Gilbert, Bernard and Michael also went through difficult circumstances in war and

faced traumas, yet being a female migrant adds another layer of marginalization and vulnerability.

Van Gennep's tripartite theory describes a period of ambiguity and metamorphosis between the original state of separation and the final state of inclusion as the second phase, also referred to as transition or liminality. In this stage, people go through a transition in which they no longer identify with their former status but have not yet fully developed their new identity. According to van Gennep, "The characteristics of this threshold state are necessarily ambiguous; neither here nor there, betwixt and between, they are equivocal, composite, and incomplete" (Van Gennep 17). When Gilbert and Hortense move to England in *Small Island*, they find themselves in a precarious situation because they are neither wholly Jamaican nor fully British. While adjusting to their new environment, they battle prejudice, discrimination, and cultural differences. Due to her unhappiness in her marriage to Bernard, Queenie also finds herself in a state of uncertainty. Transition also entails a process of self-reflection and self-discovery as people reassess their identities and beliefs. The four protagonists experience significant personal changes as they come to terms with post-war Britain. With an emphasis on the two female characters, they have to reconsider how they see themselves and society, letting go of outdated roles and accepting new ones in order to live. In this transition, they forge relationships and find solace within the community so they can finally feel integrated into the society.

For Hortense's transition she has to let go of the ideals regarding Britain that are deeply ingrained in her mind. After arriving in London Hortense's first confrontation with reality is when she realizes that she has to live in a small room instead of the big apartment that she envisioned. Gilbert, as he knew Queenie from the time of war when he was deputed in England, has rented a room in her house. Hortense is firstly in denial, as her belief of having a lavish apartment is shattered. Furthermore, Hortense believes in the superiority of white Britishers, their etiquette and sophistication are soon shattered as well.

Hortense considers herself above the other blacks because she has lighter skin, is well educated and has adopted British mannerisms; she is shocked by Queenie's casual acknowledgment of racism. Queenie apparently seems to have risen above the harsh racist attitudes that Bernard portrays within the novel but

unconsciously she communicates in a way that permeates racism. For example, when Hortense arrives in London Queenie offers to give a tour of the area to Hortense. In the following quote Hortense highlights:

For this dismal garment, which I had taken to be her dressing gown, was her good outside coat... She look on me distasteful, up and down. I was dressed as a woman such as I should be when visiting the shops in England. My coat was clean, my gloves freshly washed and a hat upon my head. But Mrs. Bligh stare on me as if something was wrong with my apparel, before telling me once more, "I'm not worried about what busybodies say. I don't mind being seen in the street with you (Levy 329-30).

This quote highlights that Queenie not only acknowledges the differences among whites and blacks but she clearly defines a racial boundary amongst themselves. Even though she does not mean it yet her verbal expression seems to convey that Hortense belongs to a lower race and class while Queenie is gracious enough as a white to overlook her inferiority. Furthermore, this quote highlights the shattering of Hortense's belief in British sense of style and etiquette which she was taught in her colonial upbringing and education system. Here, she is more appropriately dressed according to British fashion while Queenie wears a coat that is very tight on her and does not look aesthetically pleasing. Hortense had been raised in Jamaica, so she had many false impressions about the motherland when she came to England. This included appropriate English manners and what to wear in public. Thus, in addition to her clothing choices, Hortense stands out on the streets of London only by virtue of her identity and skin tone. Hortense could not disguise the fact that she did not belong, not even in more traditional attire. Because of this, Queenie's remark that she is not concerned about being seen with Hortense has two nuanced interpretations: first, Hortense's attire deviates from the London norm, and second, Queenie is white while Hortense is not.

One must remember that Hortense relies on physical looks and etiquettes as a sign of character and ignores the true essence of an individual. She defies social norms and betrays Celia despite her value for etiquette when she suggests that she and Gilbert be married for practical reasons. This brings into question her views regarding the sacredness of marriage and reveals her genuine intentions. Furthermore, during this visit with Queenie, she goes to a grocery shop. Queenie delved into her preconceptions of backwardness of Jamaicans, asks Hortense if she

knows what bread is. At this point, Hortense is enraged yet horrified at the sight in the following words:

She think me a fool that does not know what is bread? But my mind could not believe what my eye had seen. That English people would buy their bread in this way. This man was patting on his red head and wiping his hand down his filthy white coat. Cha, why he no lick the bread first before giving it to me to eat?(Levy 332).

This quote takes the readers back to the idea that Britishers established colonies in order to civilize the people yet their own conditions are horrifying as well. While trying to civilize others Britishers lost the civility they should have learned themselves. Not only this line shows the disregard for hygiene but it also shows britisher's disregard to acknowledge that people who are black or coloured might be better than them.

Additionally, an important illustration of Hortense's transition is her encounter with the education authorities. She wears her white bridal dress, which happens to be her nicest outfit. She wants to come out as professional, but her hilarious outfit choice also shows how much she values etiquette and appearances in British culture. Gilbert makes fun of her outfit yet she ignores him and tells him that this is a more special moment for her than her marriage. In the hopes of landing a position as a teacher, she goes to the education authorities to introduce herself. The British have little regard for Jamaican education, thus the qualifications she had relied upon are meaningless. Hortense believed that the British are polite and will value her poise and eloquence. The women in the office destroy Hortense's worldview in a bored manner. Tragically, the woman hardly pays her any attention and treats the exchange like an afternoon diversion. Here, one should consider the education system promulgated in Jamaica by the colonizer. Britain in its numerous colonies not only sent their own people for employment but those people set hierarchies and stereotypes within the colonized land. Despite gaining education from the educational institutes run by whites Hortense is still deemed ineligible for the job she had dreamed and prepared for her entire life.

This rejection is one of the most heartbreaking scenes in the book because Hortense's whole life in England depended on getting a teaching position. She was raised thinking of herself as a British citizen and conforming to British ideals, but her ineligibility to teach highlights the reality that the British do not regard her at all and

do not think she can belong in their nation. Hortense's illusions about being accepted and successful in Britain fall apart as she understands that her color is the main lens through which society views her, and that neither her manners nor her eloquence can protect her from racial discrimination. Despite her letters of recommendation, the education authority's rejection of her represents the gap between her Jamaican qualifications and British reality. Hortense's employment objectives reflect her trajectory from hope to disillusionment. When Hortense realizes she doesn't have the necessary credentials, her illusions and reality clash. Gilbert's advice for her to work while she studies is another example of how their goals have changed from idealistic to realistic. Hortense's reflections on her early years and family history also provide insight into the evolution of her character.

Hortense's and Gilbert's relationship takes a major turn once she is rejected by the department of education. This represents another point of transition, within the framework of Genep's tripartite theory. Hortense and Gilbert's relationship is transitioning as they gradually become more open to one another. She resists at first, but in the end she confides in him, showing that she is vulnerable and letting him console her. At this point she decides that she does not have to suffer alone and can rely on her husband for consolation and comfort. The dynamics of their relationship have changed significantly as a result of Gilbert's persistence in taking care of her despite her persistent coldness. Gilbert's outrage over Hortense's encounter with racial discrimination reveals his protective nature and deep emotional attachment to her. He shows how much he cares for Hortense by genuinely worrying about her welfare in the face of racial discrimination. His justified anguish on her behalf demonstrates his dedication to helping her overcome the difficulties of being an immigrant.

Later, Gilbert takes Hortense on sightseeing in London to cheer her up. This incident bridges the gap amongst them and creates a companionship, which according to Genep is essential to move to the third phase of incorporation. Another point must be noted that Hortense's resistance and stoniness towards Gilbert demonstrates her extraordinary independence and her unwillingness to give up her unique personality for a married life. Because of their color, Gilbert and Hortense encounter prejudice and discrimination during their time in London. Gilbert served in the RAF, and Hortense is educated, yet British society reduces them to racial

caricatures. Because of their skin tone, people stare at them, make disparaging comments, and cast doubt on their credibility. He tries to protect and provide for his wife, but he is unable to keep her safe from the everyday acts of racial animosity. These aspects keep both of them in a liminal or transitory space. They can neither go back to their identities of being Jamaicans nor they can entirely fit into the British society considering the discriminations and prejudices. However, since they have realized the harsh realities of this colonial system it would be easier for them to shed of the delusional expectations and move forward keeping in mind the actual situation prevailing in London.

Now, when it comes to the transition or liminal phase of Queenie it majorly revolves around her marriage to Bernard. In the separation phase it was highlighted that their marriage is an unhappy one and they lack emotional and physical closeness. Bernard can be deemed as the most villainous character of the novel as he is utterly racist and prejudiced. He has his moments of tenderness in the novel yet his hatred for blacks is too large to be covered by little gestures of kindness. The marriage between Queenie and Bernard is the perfect example of emotional detachment and stagnation. Their sexual life is nonexistent, and Queenie is indirectly held responsible for being unable to get pregnant. This dynamic highlights the more profound social demands that were put on women at the time. Restricted to her home life, Queenie is without agency or autonomy and is stuck in a marriage that lacks both passion and respect for one another. The lack of emotional connection and conversation highlights Queenie's struggle with self-realization and fulfillment and highlights how oppressive traditional gender norms were. Queenie feels alone and unfulfilled because of Bernard's lack of communication and involvement. Therefore, in order to aggravate him she decides to join the help center to help the immigrants. She also lets cockneys and coloured people shelter in their house which infuriates Bernard. In one of their fights Bernard realizes that Queenie is playing her part in the war by serving the people however he has not served Britain so he joins the army and is deployed in India.

Queenie's transition begins when Bernard leaves for war and she evolves from being a housewife to a landlady. She intentionally provokes him and does everything that will make Bernard angry, as she yearns for excitement and passion. So, she rents rooms in their house to black immigrants including Hortense and

Gilbert, Todd, Winston etc. In the novel's 'Before' section the war is going on and she is busy with her social work when she is requested to let three army officers stay at her home. One of them happens to be Michael, who happens to be Hortense's long lost cousin whom she loved and who was presumed dead in an air crash (Hortense remains oblivious if Michael is alive or dead). Queenie was surprised to see a black army officer and was immediately drawn to him. Since childhood she was fed a narrative of blacks being uncivilized. Her first encounter with a black man was when she was a child and she went to the Great Exhibition. She shook hands with a black man who also spoke English while she was told that Blacks only spoke in animal voices and cannot speak English. This is the first time her perception regarding blacks was challenged:

Father said later that this African man I was made to shake hands with would have been a chief or a prince in Africa. Evidently, when they speak English you know that they have learned to be civilized—taught English by the white man, missionaries probably. So Father told me not to worry about having shaken his hand because the African man was most likely a potentate (Levy 7).

This highlights that according to her father only the elites like princes could talk in English. To him, being civilized means being able to communicate in English. Thus, when she sees Michael she feels beautiful and appreciated. A turning point is the night Queenie spends with Michael, which highlights her desire for excitement and sexual fulfilment. Her boring marriage to Bernard stands in stark contrast to this encounter, underscoring the shortcomings of their union. Queenie's sexual awakening subverts her conception of intimacy and social conventions. It represents her rebellion against the limitations of marriage and traditional morality, which are connected to the white race. In exploring her impulses, Queenie reclaims agency and autonomy by taking charge of her own body and desires.

Queenie's choice to take in Jamaican immigrants into her home was influenced by the night she spent with Michael. Furthermore, she rents the home in spite of Bernard's objections, representing her rejection of social societal norms. She challenges racial preconceptions and biases by showing empathy and compassion by welcoming Gilbert and Hortense into her house. Her shift from being a passive bystander to an advocate for social change is reflected in this act of kindness. Queenie's readiness to challenge social norms and give refuge to those on the margins is indicative of her growing awareness of human dignity and social justice. It

must be taken into consideration that she, being a white woman, has the authority to act as a head of the family during Bernard's absence. It is almost unimaginable to think of a black woman exercising such power during the time of war and that too in a city like London. In addition, Queenie's transition from business owner to landlady represents her ascent to freedom. She defies expectations and embraces her role as a landlord, offering refuge and support to immigrants, despite experiencing social exclusion. The difference in Queenie's identity between her previous role as a housewife and her current role as a landlord emphasizes her agency and independence in determining her own fate.

Moreover, as discussed earlier while discussing the transition phase of Hortense, even though Queenie insists she doesn't have racist beliefs, her interactions with Gilbert and Hortense show that she does harbor prejudices and a feeling of alienation. She makes an effort to combat prejudice but frequently fails, which makes it clear that she finds it difficult to completely comprehend and relate to people of color. Even with the best of intentions, her dismissive tone toward Gilbert and Hortense shows that she is aware of racial inequalities. Queenie's views on race reflect the complexity of racial identity and privilege in a postcolonial society and demonstrate the widespread impact of cultural norms and prejudices.

Queenie refuses to go back to her previous position as a subservient wife when Bernard returns home. She makes a statement about her independence and autonomy by refusing to let him take back control of the home. She shows off her newfound assertiveness by confining Bernard to a guest bedroom and insisting on taking care of home chores. Queenie's refusal to be put in a submissive role in her own home is a monument to her courage and resilience. It represents her will to live life independently of patriarchal control and her disapproval of it. Furthermore, the night of passion with Michael resulted in Queenie's pregnancy with a mixed-race child, which is against social norms in her community. The period of pregnancy itself is a phase of transition from womanhood to motherhood. In the initial months of pregnancy Queenie goes through a liminal or threshold phase where she is unable to decide whether to keep the baby or not. Later she decides to have the baby, which serves as even more evidence of Queenie's rebellion. Bernard, despite his extremely racist views, suggests Queenie to keep the baby and plans to move to the suburbs. He suggests that they will tell everyone that the baby is adopted. However, Queenie

won't accept this and resigns herself to the limitations of conventionality. She finally decides to give up her baby after realizing the difficulties of parenting a Black child in a racist culture. Queenie's choice to give up her child highlights the sacrifices she is prepared to make in order to maintain stability and social acceptance. This act highlights two points. Firstly, it illustrates the complexities of parenthood and identity in a racially stratified society by reflecting Queenie's internal struggle between her own aspirations and social expectations. Secondly, it highlights that Queenie is still perhaps in a stage of liminality where she is unable to let go of the thought that what will people think. She prefers to sacrifice her baby to a reputed stability for herself and her child instead of facing the questions that will arise in the society.

The transformational journey of Queenie in *Small Island* highlights the difficulties associated with female migration and identity development. Her transformation from a repressed wife to an autonomous woman defies ethnic stereotypes and social conventions, demonstrating the transforming potential of personal development and self-awareness. Queenie is portrayed as a figure of empowerment and resiliency in the midst of adversity because she embraces her identity and rejects social expectations. However, the act of giving up her baby puts the third phase of integration into question.

In the third and last phase of Genep's tripartite theory, referred to as "incorporation" or "reincorporation," people reintegrate into society while embracing their new identity or status. This stage, according to Van Genep, is the pinnacle of the rites of passage, where people are accepted back into the community following a period of transition. He states:

Reincorporation, or the third phase of the rite, brings the novices back into the society, but in a new state. They have passed through a crisis or separation from their old life; and they return, regenerated, to participate in the social life of the group on a higher level (van Genep 12).

At this point, the ritual procedure is complete, and the person returns to the community while being aware of their identity and feeling that they belong. Van Genep emphasizes how important reincorporation is to securing the person's transition and guaranteeing their reintegration into society.

When analyzing the reincorporation stage of Hortense, one notices a proper arc of events. After being rejected by the educational authorities and opening up to Gilbert she paves her way to incorporation by accepting the realities of Britain. The difficulties and intricacies of the reincorporation stage are best summed up by Hortense's experiences in *Small Island*. The first event in the novel that marks Hortense's incorporation is when she single handedly delivers Queenie's child. Although she knows nothing about delivering a child yet she takes charge and puts forward an attitude that signifies that Black people are no less in intellect and humanity than whites. While delivering the baby a blood splatter falls on Hortense's best dress. She thinks to herself: "Hortense, come, this is a gift from the Lord—life. What price is a little disgust on your best dress? I decided to pay it no mind" (Levy 482). Hence, her transformation is evident as physical appearances become secondary to her and she begins to value people more than sophistication and mannerisms.

The arrival of Queenie's child acts as a trigger, making each character face their pasts and make tough choices. The infant embodies many of their deepest regrets. Although Queenie understands that the baby symbolizes the one passionate event in her life, she also realizes that raising an illegitimate mixed-race child in a racist culture is unachievable. It's a moving moment when Queenie acknowledges the difficulties of parenting a mixed-race child in a prejudiced country. She recognizes she cannot give the kid the life it deserves, so even though the baby provides her joy, she sacrifices her own happiness for the child's sake. This selfless deed not only illustrates Queenie's development as a person but also the racial and social dynamics of post-World War II Britain. On the other hand, Bernard views the kid as evidence of his shortcomings as a husband and a man, and despite his developing fondness for the child, he has shown tremendous bigotry throughout the novel. The birth of Queenie's son is the realization of Bernard's darkest fear. Not only is he physically blocked out of the room while she is delivering the baby, but he is also prevented from seeing Queenie in her right light. He has spent his whole marriage attempting to comprehend his wife from the other side of the door. Bernard and Queenie have never had a deep understanding, and the moment of birth emphasizes the distance between them. He learns later that the child is Black. Bernard is self-conscious and believes that black people are inherently less intelligent than him. The notion that his

spouse had an affair with someone he naturally views as beneath him undermines his self-importance.

Gilbert is asked to adopt the child, but he is aware that doing so would make his dubious marriage with his wife much more complicated. Even though their relationship has improved, he is divided between ignoring the situation and welcoming the baby. Hortense seems to have the most compassion for the youngster. Her mother had given up her as an illegitimate child in order to provide her a better life. With the baby's adoption, Hortense will be able to give the child a loving, caring home, something she never had. Hortense's cold, estranged childhood is largely to blame for her shortcomings. Her choice to adopt the child is a significant act of atonement, as she attempts to make up for the major wrongdoing in her own life. Furthermore, Hortense's choice to adopt the child represents her change from an emotionally detached to an empathetic and compassionate state. She has been shown as a cold, haughty character throughout the book, moulded by her prior abandonment and rejection experiences. She is able to overcome this distance from emotions and accept her ability to love and nurture the child. By deciding to adopt the child, Hortense finds solace and atonement for herself in addition to giving the child a loving home.

The second event that leads to Hortense's reintegration is the opportunity to discover the home of her dreams with Gilbert. Gilbert and Winston are given hope for a fresh start when Winston extends an offer to manage a home in North London. Hortense views the house, in spite of its condition of decay, as a chance to build a permanent home in Britain. She is determined to create a better future for herself and Gilbert, which is shown in her enthusiasm to leave Queenie's house and take on the tasks of renovating the new residence. This shift from uncertainty to stability is a critical turning point in their assimilation into British society. Gilbert's concern over Hortense's response to the new home highlights the unknowns that surround their future. The house's run-down state is a metaphor for the difficulties they encounter as immigrants in a foreign country. Hortense's optimistic reaction to the house, however, demonstrates her perseverance and determination to face these obstacles. Her commitment to improve her life with Gilbert is evident in her desire to put in a lot of effort and make the house seem like home. She exclaims:

“Gilbert, come, you no scared of a little hard work. I can help you.” She spun round the room. “With a little paint and some carpet.” She moved to the corner leaning over to spread out her arms and say “And a table and a chair here,” before rushing to the fireplace with the suggestion, “and two armchairs here in front of an open English fire. You will see—we will make it nice.” (Levy 503-4)

They improve the house together, which not only changes the area physically but also fortifies their relationship. As they embrace their new identity as homeowners, this shared experience represents a symbol of their reintegration into society. After visiting their new home they return to their room and Hortense offers Gilbert to lie down in bed with her. Lying down together is a metaphor of their marriage improving and their growing emotional connection. Hortense shows her wish for a typical, contented existence with Gilbert while jokingly inquiring about getting a doorbell. They have reintegrated into a solid and loving relationship when they are willing to share a bed and dream together about the future. The emotional remoteness that defined their relationship earlier in the book stands in stark contrast to this intimate and loving encounter. Together, they overcome the obstacles of the past and welcome the opportunities of the future by drawing on their shared experiences and supporting one another.

Recalling the ideas of Stuart Hall, Hortense's journey offers a fascinating investigation of the transformation of one's cultural identity. Hortense suffers significant identity transformations as a result of her relationships with others and her experiences as a Jamaican immigrant navigating the complex post-war British society. According to Hall, cultural identity is created via the intricate interactions of history, language, and cultural practices rather than being fixed or static. He contends that identity is not a fixed condition but a process of becoming (Hall 225). This concept is relevant to Hortense's journey since she struggles to find her identity and a place in an unfamiliar land. Hortense's ambitions for a better life in England and her belief in British superiority at the start of the book demonstrate her wish to blend in with British society. But as she comes to terms with the brutal reality of racism and prejudice, her perception of her cultural identity starts to change.

Adopting Queenie's child, a mixed-race child born outside of marriage, is another crucial turning point in Hortense's metamorphosis. Her preconceptions about race and identity are challenged by this act of selflessness and compassion, which makes her face her own prejudices. She overcomes the barriers of race and

nationality to accept a new sense of duty and belonging through the adoption of the child. The concept of "hybridity," which describes the blending and mixing of cultures to generate new forms of identity, is another topic Hall covers (Hall 234). Hortense's adoption of the mixed-race child exemplifies this concept since she accepts her responsibilities as a mother and caregiver, regardless of the child's ethnicity. She thus represents a mixed identity that goes beyond conventional ideas of race and nationality. Being a Jamaican immigrant in post-war Britain, Hortense's journey is a thorough investigation of the evolution of cultural identity. She tackles the difficulties of her own identity via her experiences with racism, discrimination, and prejudice, and ultimately comes out with a renewed sense of self. The difficulties that female migrants have assimilating into a new community and the intricacy of forming a cultural identity are both reflected in Hortense's path.

As for the analysis of Queenie's incorporation stage, it remains ambiguous. For Queenie in particular, reincorporation plays a critical role in the characters' identity transformation. This stage is the person's reintegration into society following a period of transition. However, Queenie finds it difficult to completely reintegrate into society and finds the process of reincorporation to be difficult. There is no denying the fact that Queenie's separation and transition phases were concrete. However, it seems as if her incorporation is tinged with aspects that remain unresolved. Her incorporation stage revolves around Bernard. Queenie's attempts at reincorporation stand in sharp contrast to Bernard's persona. Bernard becomes severely demoralized about himself and his nation as a result of the war. His reaction to these changes is to externalize them, expressing distrust and bitterness toward immigrants and people of color. Bernard intends to go to the suburbs in order to escape the increasingly diverse metropolis and settle in an all-white community where he can coexist with people who share his prejudice. On the other hand, Queenie finds it difficult to imagine or build a community that aligns with her compassionate and tolerant outlook. In Bernard's imagined all-white community, she is the lone character who doesn't feel like she belongs. Queenie's failure to balance Bernard's opinions with her own principles of compassion and tolerance is a clear indication of her struggle to reintegrate. At one point, Bernard states:

The war was fought so people might live amongst their own kind. Quite simple. Everyone had a place. England for the English and the West

Indies for these colored people. Look at India. The British knew fair play. Leave India to the Indians. That's what we did (Levy 469).

This passage perfectly captures his exclusive and constrictive mindset. Queenie is correct when she says that Bernard is incapable of fathering a child who is black. He believes that only English people should be allowed to live in England; immigrants and people of color have no place there. Bernard's unwillingness to accept the contributions of immigrants and his insistence on maintaining segregation are signs of his incapacity to change with the times. Queenie's disagreement with Bernard's opinions is the reason she can't fully reintegrate. She struggles to balance her personal views of compassion and tolerance with her commitment to her spouse. Even though Queenie makes an effort to keep her marriage feeling regular, she is powerless to stop Bernard's injustices and biases. Bernard's bigotry and narrow-mindedness undermine her attempts to build a community built on compassion and tolerance.

Additionally, Queenie's experiences throughout the war had an impact on her inability to properly reintegrate into the white society her husband wants to live in. Queenie is now aware of the outside world's reality. Her relationships with Jamaican immigrants and her relationship with Michael Roberts make her question her assumptions about identity and race. But in the end, Queenie's efforts to make sense of these events in relation to her marriage to Bernard are in vain. The difficulties Queenie has reintegrating into society serve as a reminder of the complexity of belonging and identity in a changing world as a female. As Bernard withdraws into a restricted perspective, Queenie struggles with opposing ideals of compassion and tolerance. Her incapacity to properly reintegrate illustrates the difficulties of balancing one's own convictions with those of society.

The stages that Queenie goes through show the complexity of her sense of self in a world that is changing swiftly. Queenie's upbringing and societal norms play a major role in shaping her cultural identity at first. Queenie is a white British woman who was brought up in a working-class household; her British identity is fundamental to who she is. Her interaction with immigrants and people of color, however, make her question her assumptions about identity and race. According to Hall , this is the process through which people understand and negotiate their identities in light of their experiences. It involves encoding and decoding cultural

information (Hall 224). The relationship Queenie had with Michael Roberts marks an enormous shift in her cultural identity. Her positive relationship with Michael cast doubt on her preconceived notions about masculinity and ethnicity. Her life has been ruled by inflexible societal structures and ethnic stereotypes, which she starts to doubt. This is what Hall calls the "negotiation of meaning," in which people actively work with cultural practices and symbols to create their identities (Hall 225).

Nevertheless, society, and especially her husband Bernard, oppose Queenie's attempts to negotiate her cultural identity. Even though Queenie tries to defy expectations and welcome differences, she is limited by the prevailing cultural beliefs of the day. According to Hall, in order to reconcile divergent cultural messages, people must negotiate this tension between dominant and submissive cultural behaviors (Hall 226). Queenie's place as a woman in a patriarchal society adds to the complexity of her struggle with cultural identification. Queenie's cultural identity is nonetheless fractured and unresolved in spite of her attempts to express her independence and question social conventions. The complexity of identification in a post-war environment is reflected in her incapacity to fully reintegrate into society.

The contrasting paths taken by Hortense and Queenie's marriages in *Small Island* highlight the transformational potential of personal development and cross-cultural understanding. The Josephs' marriage is improving, while the Blighs' relationship is still stale and strained. Hortense's independence is respected by Gilbert, which creates a positive dynamic, while Bernard's arrogance stifles any chance of advancement. Hortense and Queenie shed light on the difficulties and changes necessary for the establishment of cultural identity in a diasporic context through their individual journeys. In the end, they differ in their capacity to adjust and make peace with their situation even when they have experienced hardship and had substantial changes in viewpoint. In this sense, their stories offer moving insights into the difficulties associated with female migration and the significant effects of forging a cultural identity.

CONCLUSION

Second Class Citizen by Buchi Emecheta and *Small Island* by Andrea Levy are two of the most groundbreaking and thought provoking novels of their times. They brought to light aspects of gendered migration that remained silenced and unnoticed beforehand. Both novels' accounts of female migration provide deep insights into the life-changing experiences of female migrants, mirroring the transitional stages described in Gennep's Tripartite Theory. As they negotiate the difficulties of migration, the characters of both books—Adah in *Second Class Citizen* and Hortense and Queenie in *Small Island*—go through distinct phases of separation, transition, and reincorporation. The depictions of female migrants' experiences also resonate with Stuart Hall's idea of cultural identification in different ways, influencing the characters' sense of identity and place in the cultures in which they live. Adah, Hortense, and Queenie navigate intricate cultural environments in which their identities are shaped by contacts with the dominant culture as well as by their racial, cultural, and social backgrounds. Their marriages also affect the books' overall trajectories and play a crucial role in the development of their cultural identities. In addition, these varied experiences push the female migrants to question the expectations and conventions that society places on them, as well as their preconceived ideas about who they are and how Britain should be.

To provide a clear conclusion to this thesis, the research questions stated in the Introduction are going to be answered below:

1. How do the narratives of female migration in *Second Class Citizen* and *Small Island* reflect the liminal phases outlined in Gennep's Tripartite Theory, and what insights do these phases offer into the transformative experiences of female migrants?

The female protagonists eloquently depict the era of separation in which they leave their native lands in quest of better opportunities in Britain or London. Adah departs from Nigeria, Hortense departs from Jamaica, and Queenie shifts from a small rural town to a busy metropolis in London, illustrating the phase of separation. The difficulties of the separation phase are highlighted by their sense of loss and displacement as they make the transition from their native country to a foreign one. As the stories go on, it becomes clear that these female characters are going through

a transitional period as they run across different difficulties and barriers in their new lives. As they attempt to fit in with a foreign society, they struggle with questions of identity, belonging, and cultural adaptation. Additionally, they deal with prejudice and discrimination. However, Adah, Hortense, and Queenie's experiences differ greatly in the last stage of reincorporation. Although reintegrated with a transformed sense of belonging, Adah, as a black woman living in a patriarchal society, still faces obstacles, whereas Hortense finds stability and a feeling of belonging through her relationship with Gilbert and her choice to adopt Queenie's kid. On the other hand, Queenie has difficulty fully reintegrating into society because of her marriage to Bernard and his racist ideas, which hinder her from truly embracing different cultures and their inclusion. These stages emphasize how migration is a transforming process, showing how these female protagonists' liminal experiences result in resilience, personal development, and a redefining of who they are.

2. In what ways do the experiences of female migrants depicted in the selected novels intersect with Hall's concept of cultural identity, and how do these intersections shape their sense of being and belonging?

The experiences of female migrants are heavily influenced by Stuart Hall's theory of cultural identity, which sees identity as a dynamic process of negotiation. Adah's experiences are consistent with Hall's theory that cultural identity is negotiated and hybridized. Adah, a Nigerian immigrant living in Britain, struggles to reconcile her Nigerian background with her attempts to blend in. She encounters bigotry and discrimination, which both undermine and strengthen her sense of Nigerian identity. Her struggles to balance her desires for success in Britain with her Nigerian roots demonstrate her negotiation of cultural identity, demonstrating the complexity and fluidity of identity in a diasporic society. Similar to this, Hortense's experiences show how cultural identity may be a place of conflict and contestation when it comes to dealing with discrimination and preconceptions as a Jamaican immigrant in England. She faces challenges balancing the expectations of English culture with her Jamaican identity. Resilience and tenacity characterize Hortense's journey of cultural identification as she fights to preserve her cultural heritage in the face of social pressure to adapt.

Queenie's sense of cultural identity and belonging is called into question by her relations with Bernard and her witnessing of racial discrimination. Queenie's

identity is negotiated through her attempts to balance her liberal beliefs with the racist views that permeate her community and are exemplified by her spouse. Bernard's inability to embrace his mixed child and insistence on returning to a segregated way of life exemplify the problems of females like Queenie. This discrepancy draws attention to the difficulties in reintegrating and the obstacles that female migrants must overcome in order to completely fit into their new communities. This highlights the challenges associated with white identities within a multicultural setting and also highlights the complexities and fluctuations of cultural identity as termed by Hall.

These encounters influence the protagonists' sense of being and belonging by emphasizing the fluidity and dynamic nature of cultural identity. The novels show how the difficulties and experiences of migration lead to constant reconstructions of identity.

3. How do gender dynamics influence the migration experiences of female protagonists in both the novels, and how do these dynamics intersect with broader societal power structures and colonial legacies?

In both books, gender dynamics intersect with larger societal power systems and colonial legacies to shape the migratory experiences of the female characters. Adah, Hortense, and Queenie experience discrimination and exploitation based on their gender in both their native nations and the United Kingdom. Hortense's problems finding work and meeting social standards highlight the difficulties experienced by black women in Britain, while Adah's experiences with domestic violence and gender discrimination highlight the patriarchal rules that permeate the society. Queenie on the other hand, exercises power in the absence of her husband but in her husband's presence she is supposed to play the role of an unquestioning obedient housewife. These factors reinforce systems of inequality and marginalization for female migrants by interacting with colonial legacies of exploitation and oppression.

Adah's ambitions for a better life and her wish to break free from the restrictions of her patriarchal society drive her to depart from Nigeria. The patriarchal standards that pervaded both Nigerian and British society shaped Adah's experience of migration. She experiences domestic abuse from her husband Francis and gender-based discrimination, which is a reflection of the patriarchal power

dynamics that limit women's agency and autonomy. Her decision to marry Francis was also to fulfill the colonial mindset ingrained in both the countries that single women cannot survive on their own and must travel with a spouse. This raises questions on the equality of rights and that a world or society can never be called global if an entire gender is hindered in advancement. Adah's problems to establish herself in a society dominated by men are not unique to her experience in Britain. Her experiences with racism and gender discrimination combine to further marginalize her and reduce her chances of achieving social and financial success. She suffers greatly when it comes to finding a home as a black. Her journey also represents a break with her cultural heritage and the comfortable surroundings of her native country. Adah experiences mental and physical separation as she battles sentiments of loneliness and longing for her home country.

Similarly, in *Small Island*, Hortense's departure from Jamaica represents a significant break from her past, as she leaves behind her adoptive family and familiar surroundings to pursue a new life in England. Gender dynamics and more general colonial legacies intersect to shape Hortense's experience of migration. Hortense experiences institutional discrimination and difficulties because of her gender and color as a black woman in post-war Britain. In addition to discrimination from white British culture, she has trouble finding accommodation and a job. Hortense's experiences with prejudice on the basis of her gender are a reflection of colonialism's legacy, which upholds systems of marginalization and injustice for Black women. Her battles with conventional norms of domesticity and femininity demonstrate how gender and race intersected to shape her experience of migration. Hortense's challenges with work and social expectations highlight the difficulties of adjusting to a new culture, as she strives to reconcile her Jamaican identity with her ambitions for success in England.

A distinct viewpoint is provided by Queenie's migratory experience, which emphasizes the advantageous status of white women in colonial and postcolonial settings. As a white lady who migrates within her own country, Queenie has advantages and opportunities that Adah and Hortense do not have. Her experiences with social expectations and gender-based discrimination, however, highlight the complexity of gender dynamics within colonial and postcolonial frameworks. Despite her privileged status, Queenie's agency and autonomy are limited by

gendered power relations and patriarchal beliefs that she encounters in her marriage to Bernard.

These gender dynamics highlight the larger power systems in society that hold onto marginalization and inequality. The novels show how female migrants must navigate these intersecting forces, frequently finding ways to assert their individuality and reinterpret their roles within these limits.

4. To what extent do the narratives of female migration in the selected novels challenge or reinforce the concept of cultural affiliation in a globalized and contemporary world?

In a globalized and modern society, the stories of female migration in both books provide complex viewpoints on the idea of cultural interaction and both opposing and supporting it to differing degrees. In a modern, worldwide world, the stories of female migration in both books simultaneously question and support the idea of cultural identification.

The narrative of Adah casts doubt on the idea of a rigid cultural identity. Her identity is a fusion of British and Nigerian influences rather than being limited to one particular culture. This captures the realities of an increasingly interconnected world where migration breeds hybrid identities. Adah's experiences show how cultural identity can be flexible and diverse, allowing one to preserve aspects of one's background while adjusting to new settings. Hortense's journey in *Small Island* illustrates the mobility of cultural connection in a similar way. She is forced to face and reconcile her Jamaican identity with the reality of British society. The book disproves the notion that someone can only have one cultural affiliation by demonstrating how people can be a part of several cultural spheres at once. But it also highlights the challenges and conflicts that accompany this duality, especially in a culture that does not entirely embrace such kinds of mixed identities.

Adah, Hortense, and Queenie illuminate the nuanced aspects of cultural experiences in a diasporic setting by navigating the intricate dynamics of cultural identification, affiliation, and belonging. The three female protagonists' migration highlights the contested and flexible nature of identity, challenging traditional ideas of cultural identification. Both books shed attention on the difficulties associated with cultural identity in an increasingly interconnected world where migration forces

people to constantly redefine and negotiate who they are. They cast doubt on conventional ideas of cultural purity and propose that cultural allegiance is a dynamic, ever-evolving process shaped by both individual experiences and larger society shifts.

Overall, the novels' depictions of the complexity of female migration and the construction of cultural identities are highlighted by the characters of Adah, Hortense, and Queenie. The liminal experiences of these individuals are significantly shaped by their marriages, highlighting the complex interactions of gender, ethnicity, and social expectations during the migrating process. The novels provide deep insights into the challenges and victories faced by female travellers as they navigate a variety of challenging and frequently hostile circumstances through their journeys.

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