T.C.

ATILIM UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAMME

REPRESENTATION OF HOMESICKNESS IN CARIBBEAN DIASPORA IN BRITISH FICTION: ANDREA LEVY'S FRUIT OF THE LEMON AND CARYL PHILLIPS' THE FINAL PASSAGE

Master's Thesis

Nazlı Elif Yalçın

Ankara-2020

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Supervisor

Assist. Prof. Dr. Kuğu Tekin

Ankara-2020

ACCEPTION AND APPROVAL

This is to certify that this thesis titled, "Representation of Homesickness in Caribbean Diaspora in British Fiction: Andrea Levy's *Fruit of the Lemon* and Caryl Phillips' *The Final Passage*" and prepared by Nazlı Elif Yalçın meets with the committee's approval unanimously as Master's Thesis in the field of English Language and Literature following the successful defense of the thesis conducted on 15 June 2020.

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Assist. Prof. Dr. Ayşe Selmin Söylemez

ETHICS DECLARATION

I hereby declare that;

- I prepared this thesis in accordance with Atılım University Graduate School of Social Sciences thesis Writing Directive,
- I prepared this thesis within the framework of academic and ethics rules,
- I presented all information, documents, evaluations and findings in accordance with scientific ethical and moral principles,
- I cited all sources to which I made reference in my thesis,
- The work of art in this thesis is original,

I hereby acknowledge all possible loss of rights in case of a contrary circumstance in case of any circumstance contradicting with my declaration.

09.05.2020

NAZLI ELİF YALÇIN

ÖZ

Yalçın, Nazlı Elif. Karayip diyasporasındaki yuva özlemi kavramının Britanya romanlarında temsili: Andrea Levy'nin *Limonun Meyvesi* ve Caryl Phillips'in *Son Yolculuk* romanları, Yüksek Lisans Tezi, Ankara, 2020.

Bu çalışma, yuva özlemi kavramının Karayip diyasporasına mensup bireylerdeki etkilerinin, özellikle Andrea Levy'nin *Limonun Meyvesi* (1999) ve Caryl Phillips'in *Son Yolculuk* (1985) romanlarındaki ana karakterler üzerindeki etkilerinin incelenmesini amaçlamaktadır. *Limonun Meyvesi*'ndeki ana karakterin Jamaikalı göçmen bir ailenin Britanya doğumlu çocuğu olması ve *Son Yolculuk*'taki ana karakterin Karayipli bir göçmen olması, ana karakterlerin "yuva" arayışlarındaki benzerlik ve farklılıkların izini sürmek için önemlidir.İkinci Dünya Savaşı'nın bitimini takip eden yıllarda, Britanya'ya olan büyük çapta göçlerin nedeni özellikle erişilecek bolluk ve zenginliğe olan ortak inançtan kaynaklanmaktaydı. Fakat Britanya'ya göç eden Karayipliler bambaşka bir gerçekle karşılaştılar ve birçoğu, Britanya doğumlu çocukları için de bir ikilem olan, "yuvalarını" bulma çabasıyla yüzleştiler.Yuva özlemi birçok nedenin birleşmesinin sonucu olarak değerlendirilebilir. Bunlar; bir kişinin geçmişine aşina olmamasına, intizamsız aile bağlarına, şahsi ilişkilerindeki sorunlara ve hâtta eğitim geçmişlerine dayandırılabilir. En önemlisi ise, bir kişinin Britanya'da göçmen olmasıyla, göçmen bir ailenin Britanya doğumlu çocuğu olması arasındaki fark, "yuvalarının" neresi olduğunu saptamalarındaki belirleyici faktör olabilir. Ancak her iki taraf da ırkçılık ve ayrımcılığa uğrayabilir ve çoğunluğa ait hissetmekte zorlanabilir. Birey kendini köksüz hissettikçe ve bir yerle kendini özdeşleştiremedikçe, duygusal buhran ve neticede kimlik kriziyle karşı karşıya kalabilir. *Limonun Meyvesi* ve Son *Yolculuk*'taki ana karakterlerin ikisi de yuva özleminin yol açtığı hislerden rahatsız olmuşlardır ve huzursuzluklarını gidermek için yollar aramaktadırlar. Bu çalışma, bir giriş, dört ana bölüm ve bir sonuç bölümünden oluşmaktadır. Giriş bölümünde, "yuva" kelimesinin çağrışımları, tezin genel hatları ve her bölümün özeti sunulmuştur.

Anahtar Sözcükler

Sömürgeleşme sonrası Edebiyatı, Karayip diyasporası, yuva özlemi, ırk, kimlik krizi

ABSTRACT

Yalçın, Nazlı Elif. Representation of Homesickness in Caribbean Diaspora in British Fiction: Andrea Levy's *Fruit of the Lemon* and Caryl Phillips' *The Final Passage*, Master's Thesis, Ankara, 2020.

The purpose of this thesis is to analyse how the concept of homesickness has an impact on the members of Caribbean diaspora, especially on the protagonists in Andrea Levy's *Fruit of the Lemon* (1999) and Caryl Phillips' *The Final Passage* (1985). It is significant to trace the similarities and differences of their quests for "home" since the former is a Britain-born child of a Jamaican immigrant family and the latter is a Caribbean immigrant to Britain. After the years following the end of the Second World War, there was a massive immigration to Britain particularly as a result of the common belief of the abundance and wealth that it might offer. The Caribbean people who migrated to Britain encountered an altered reality and many of them faced a strain about resolving where their "home" is, which continued being a dilemma for their Britain-born children as well. Homesickness may be regarded as a consequence of the sum of many reasons. These might be grounded on one's being unfamiliar to their past, their loose family ties, the troubles in personal relationships, and it might be even due to their educational backgrounds. Most significantly, the difference between being an immigrant in Britain and being a Britain-born second generation in a migrant family may be the causal factor in determining one's "home." However, both parties might face racism and discrimination, and therefore, both struggle for being a part of the majority. As long as people feel rootless and cannot identify themselves with a certain place, they may experience the emotional distress of it and eventually might face an identity crisis. The protagonists in *Fruit of the Lemon* and *The Final Passage* are both bothered by the sensations that homesickness causes on them and look for routes to overcome their unrest. This thesis consists of an introduction, four chapters and a conclusion. In the introduction part, the associations of "home" and the scope of the thesis are introduced with a summary of each part.

Keywords

Postcolonial literature, Caribbean diaspora, homesickness, race, identity crisis

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TABLE OF CONTENTS

INTRODUCTION

"I recognise the place, I feel at home here, but I don't belong. I am of, and not of, this place"

- Caryl Phillips (*A New World Order* 4).

The purpose of this thesis is to analyse the concept of homesickness in Andrea Levy's *Fruit of the Lemon* (1999) and Caryl Phillips's *The Final Passage* (1985) by especially focusing on its impacts on migrants and their descendants. The child of a migrant family who is born in Britain, a member of the second generation, is referred at by the word "descendant." The selected novels have many common points since the main characters of each are in continuous quest for "home." They are exposed to racial discrimination and consequently are experiencing a sense of not belonging which is difficult both for the migrant and the descendant. The plots of both novels indicate approximately two decades after the Second World War and the identity crisis of both of the characters may be traced just like the ruins of the war. On the other hand, the protagonists differ from each other especially when their familial and educational backgrounds are taken into account. It is also worth emphasising that while Faith, the protagonist of *Fruit of the Lemon*, is a Britain-born child of a Jamaican migrant family in England; Leila, the main character of *The Final Passage*, is a Jamaican migrant to England.

People, in general, may feel the desire to belong to somewhere and that somewhere can be a place, a family and even a specific person. They hope that that a particular place will make them feel comfortable, content and peaceful. Therefore, there will not be any necessity to explain and prove oneself to the others because it will already be familiar and cosy. This sense of belonging might flourish the feelings of security and relaxation with the knowledge of being accepted. These feelings may point out to an umbrella term which is the feeling of "home." It may be explained as following: "To be 'at home' is to occupy a location where we are welcome, where we can be with people we may regard very much like ourselves, where we are not at sea but have found safe harbour" (McLeod 242). In British Literature, this specific term is also used in postcolonial literature. However, can a migrant's and a

descendant's experiences of "home" be the same and therefore does their homesickness ever cease?

Therefore, the aim of this thesis is to study whether being a migrant or a descendant makes a difference of finding one's "home". The digging of one's personal history and the familial and educational backgrounds of the characters might be significant in self-identification while they try to find a stable point in their lives. These issues are complicated to give a straightforward answer and they need to be examined together with the colonial and post-colonial history of Britain in Jamaica.

Hence, in Chapter I the British Empire's historical impact on the Caribbean will be analysed. The Caribbean islands were a British colony for almost three centuries and the effects of the Empire might be sensed in many fields, such as education, administration, military, national celebrations and in lots of cases in everyday life. There was a distinction between Afro-Caribbean natives and white-British settlers in Jamaica:

> Throughout the British Caribbean wealth was coterminous with whiteness, and the early, and largely unsuccessful, attempts to negotiate improvements in wages and working conditions with an economic elite by strike action inevitably increased awareness of the great disparities in the distribution of wealth and privilege along racial lines. (Brown &Louis 599-600)

For a very long time the Caribbean people lived with and under the pressure of the fact that they are inferior to the white Britons financially, social status-wise and racially. However, their loyalty for the Queen and the Mother Country were stronger. They fought for the Empire both in the First World War and the Second World War. However, the positions they were given in the military and the racial comments that they were exposed to once again made them question their place in the Empire. Since the losses of the Second World War were heavy and the decolonisation was occurring, Britain demanded workers who will work in and for the Mother Country from its then-colonies. Yet "the goal was not that Britain should sustain the Empire but that the Empire, in a new form, should continue to sustain Britain" (Brown &Louis 330). This sustainment happened through migration from colonies. However, this change came with its difficulties. It is stated that "They

[Afro-Caribbean migrants] felt that their wartime loyalty had been unacknowledged and that they were treated as an unwelcome problem rather than as valued citizens of the empire coming to help the motherland" (Cohen 140). The lives of immigrants and the experiences of their Britain-born children created a certain amount of pressure both on immigrants themselves and on the country they migrated to.

Chapter II will be devoted to the theoretical framework which will explain how the concept of race was embedded and used in general and in British culture. The usage of this term affected the people of its then colonials and later migrants. The impact of their discrimination in both of the World Wars, in their own countries and later in the places they migrated to have paved the way for their incessant search of a "home" they might be able to feel secure in. Therefore, in this specific part the terms, and concepts such as "race," "multiculturalism" and "home" will be analysed. The mindset behind identity crisis and homesickness will be clarified and a connection between culture and identity will be drawn. The usage of the phrase "cultural difference," the process of acculturation and the failure of creating a multicultural society in Britain in the second half of 1950s and in the 1970s will be explained as well since the stated time periods are complementary with the chosen novels.

Chapter III will deal with the main character's troubles with racism, discrimination and identity crisis in *Fruit of the Lemon* and her thirst for belonging to a place. Moreover, Andrea Levy's life and experiences will be briefly explained as she is a British-Caribbean writer. The novel's protagonist, Faith still feels the weight of the colonial past through racist attitudes at school and at work. She feels desperate and is anxious of not being accepted as a part of the whole by the British society although she has many fair-skinned British friends. Almost until the half of the novel, her identity crisis deepens and reaches a peak when she goes through a deep emotional breakdown. This breakdown enables her to discover and appreciate her family ties in Jamaica, and the education she has received in England brings her to an understanding of where she wants to call "home."

Chapter IV will be concerned with the protagonist's issues related with discrimination, sense of belonging and racism in *The Final Passage*. Caryl Phillips's biography will be given since his British-Caribbean background is significant to refer

to. The main character of his novel, Leila feels the strain in her personal and familial relationships which push her mentally throughout the novel. She has been given nicknames because of her light-brown skin colour in the small Caribbean island (the exact country is not mentioned in the novel) and is turned down on renting many apartments because she has a dark skin tone in England. Therefore, she is not accepted in either of the places which cause her incessant unrest and sorrow. She has got little education and her passage to England and her life there complicates her troubles. Therefore, her identity crisis reaches to a climax and she is mentally unstable at the end of the novel and is far from creating a sense of belonging.

The conclusion of the thesis will provide a comparison and a contrast of the protagonists' of the related novels since the impact of homesickness on them is severe. It will state how the racial expressions by the other characters or types make them feel lost and eventually they look for ways to find their "homes" while swaying from side to side. In a way, both Faith and Leila are the productions of ages-long discrimination and racism which lead them to struggle in their search of their "homes." It will deduce how the differences in their educational and familial backgrounds as well as having different experiences in different decades, and their usage of English language have imprints on their journey to their "homes." It will state the significance of learning one's personal history to be able to learn to identify oneself with a place or country. It will also emphasise the unequal situation between being an immigrant when compared to being a Britain-born second generation. The similarities and differences between the personalities' of Leila and Faith will be put forward so that the connection is created with their own perception of homesickness. Also their analysis as female figures will be compared with each other. The three motifs in the related novels which are cardboard boxes, mirror and island will be interpreted. The effect of the narrative structures and narrators will be analysed and the influence of sparing different amount of total page numbers to different parts in the concerned novels will be deciphered. Lastly, the conclusion will explain how the characters reach to different endings after experiencing pains related with homesickness.

CHAPTER 1

1.THE HISTORICAL IMPACT OF THE BRITISH EMPIRE ON THE CARIBBEAN

British postcolonial history is integrated with many other nations' history around the world and the history of the Caribbean is one of them. This chapter covers two main parts. The first one includes the cultural, socio-political and economic effect that the British Empire had on the Caribbean as a colony. Moreover, it analyses the Caribbean's assistance to Britain in the First World War. The second part explains the contribution of the people in the Caribbean islands to the Second World War, the riots and the signs of decolonisation in the country.

1.1.The British Empire's Various Effects on the Caribbean and the First World War

The Caribbean was first invaded by Spanish and Portuguese as the native groups the Arawaks and the Caribs inhabited the islands. The islands are also named the West Indies since Christopher Columbus believed that he arrived at East while sailing to the West (Innes 266). After the competition amongst the Netherlands, France, Spain, Portugal and England, the Caribbean became a part of the British Empire and the decolonisation process of many of its islands happened in the twentieth century. *The Empire Writes Back* states:

> In the Caribbean, the European imperial enterprise ensured that the worst features of colonialism throughout the globe would all be combined in the region: the virtual annihilation of the native population of Caribs and Arawaks; the plundering and internecine piracy amongst the European powers; the deracination and atrocities of the slave trade and plantation slavery, and the subsequent systems indenture which 'stranded' Chinese and Indians in the Caribbean when the return clauses of indenture contracts were dishonoured. (Ashcroft et al. 144)

The Caribbean people, in this case both the natives (who survived) and the slaves brought from the other places, such as Africa and China, experienced being taken advantage of both by the control that the Europeans had over the lands and working as slaves in the plantations. McLeod explains the term colonialism as "*one*

modality of control which results from the ideology of imperialism, and it specifically concerns the *settlement* of people in a new location" (9). The Caribbean, as a colony back then, enabled countless possibilities to the Empire. These included the usage of natural resources, cheap labour force and providing innumerable needs to the Empire, especially through plantations. Therefore, having colonies was a very profitable business which drew interests. McLeod continues as

> The construction of the sugar industry in the Caribbean is one such example: the harvesting of sugar in the favourable environmental conditions by African slaves and, later, Indian indentured labourers meant that British business could produce a range of products at minimal cost which, when shipped to Europe, could be sold for extremely high profits. (8)

The prosperity that colonialism brought to Western nations was beyond imagination. The colonialism has a forceful connection with capitalism and imperialism as well. The economic benefits were the foremost reason of colonialism which specifies its close bond with capitalism. The commercial gains are at the heart of both. The second branch, imperialism is defined as "the extension and expansion of trade and commerce under the protection of political, legal, and military controls" (Wheatsheaf qtd. in McLeod 9). These controls were executed under certain missions on religion, education, cultural acts and medicine. The Caribbean people were also mastered over by the language they were expected to learn. It is analysed:

> From the early days of slavery, cultural clash and miscegenation formed the brutal texture of Caribbean life. The history of the slave trade and its social patterns made it impossible for the slaves to be unaware of the significant part language played in their continuing enslavement. Where possible, slaves were isolated from their common language group and transported and sold in 'mixed lots', as a deliberate means of limiting the possibilities of rebellion. (Ashcroft et al. 144)

Thus, they were not allowed to speak in their own language and were deliberately disconnected from one another. In *Nation and Narration* it is stated that "The political importance attaching to languages derives from their being regarded as signs of race" (Bhabha 16). Similar to her other colonies, England as a colonial power began influencing the Caribbean people in their social and cultural lives especially through education. *The Oxford History of the British Empire; Volume IV: The Twentieth Century* notes:

> Although there were texts in the nineteenth century for teachers and pupils on the development of the British Empire, it was not until the 1890s that education codes and teacher manuals began to stress the importance of the Empire and its associated adventure tradition in conveying concepts of national identity and pride to schoolchildren. From that period, the Empire became a focus for teaching in geography, history, aspects of English (readers often included Imperial poetry and prose), and religious studies. (220-21)

The English taught the people in the Caribbean the English language, England's map and history at schools to create their sense of belonging to the Empire. By teaching a lot of information about England, they first ensured the creation of the idea of nation in the Caribbean people's minds. The Caribbean, like many other colonies, needed to feel as a part of the Empire for the sake of the Empire. This feeling of inclusion eventually led them to view England as 'the Mother Country.' The arising sense of nation did not solely happen through the education at schools but also through the education in churches. Judith Brown and Roger Louis later state that "The churches of the country and their Sunday schools were a constant source of information about Empire, as missionaries […] preached about their work, showed magic-lantern slides, and urged their hearers to contribute generously to medical, educational, and evangelical work throughout the Empire" (212). The churches appealed to the feelings of the citizens and underlined the significance of loyalty to the Empire. Moreover, these religious institutions encouraged the participation to certain events in the Empire. These interactive works at churches led the natives to feel useful for the betterment of the Empire.

The Caribbean nations proved their devotion to the Empire in the First World War on the front line as well as behind the scenes. It is emphasised that:

> Liberals in 1907 granted the white colonial territories self-government, bulwarked within a system of British protectionism. This encouraged feelings of settler self-sufficiency and patriotism, feelings which were further sharpened by colonial participation in the war of 1914- 1918. There were parallel developments in nationalist organization in the non-white Empire. But despite, their participation in the war, political self-representation in these regions did not come in for consideration. (Boehmer 108)

The stated political tactic led the people from the Caribbean islands to join the First World War. Moreover, the strong ties showed how Britain penetrated well in their minds and hearts. This relationship was beneficial for Britain both because of the manpower that was needed for the war industry to work at the background and to

find sufficient number of soldiers to fight on the battlefields for the sake of the Empire. The faithfulness of the West Indians was the result of the long-term impressions that Britain had on them. It is explained that:

> With the end of slavery in 1833, Queen Victoria was regarded as responsible for slave emancipation and emerged as a symbol of monarchical maternalism. Annual Emancipation Day celebrations provided colonial administrators with an opportunity to encourage loyalty to the Crown, and thus the concept of liberation became incongruously annexed to the idea of Empire. Loyalty to the Empire was also created by the educational system and, after Queen Victoria's death, by Empire Day celebrations which continued the tradition of presenting British monarchs as 'all-knowing and all-caring.' (Brown &Louis 597)

People in the West Indies felt indebted to Queen Victoria because of the abolishment of slavery. Similar to the school education and teachings at churches, the celebrations were rather effective in intensifying their commitment and respect to the Empire. Hence the contribution of the Caribbean to the First World War seems no chance. However, things began to change afterwards because the soldiers who came back from the war were now aware of the class inequality and racial discrimination that they encountered. The dark-skinned Caribbean soldiers who fought for the Empire were far from being appreciated, instead they felt insulted. Hence all the teachings of being a great union began shattering after the returned soldiers expressed the mistreatment.

This realisation drew attention to the injustices at work and social life in the Caribbean. Many people went on strike and demanded their rights. These strikes aimed at the low salaries that Jamaicans received as opposed to the richness of the white British settlers. Therefore, the inequalities in the distribution of wealth together with the racial discrimination were pointed out in the strikes. All of these activated the rise of Black Nationalism in the Caribbean. Thereupon, the Caribbean people expressed their urge to choose their administrators. In the meantime, the middle-class women in the Caribbean, such as Jamaica began take roles in social and political arena as well.

While these changes were happening, there were also many records about Britons' moving from their countries to their colonies. The Britons who immigrated to the colonized countries worked in distinctive positions. So while the emigrants from Britain enjoyed a high-standard life as rulers and managers, the indigenous

people worked under the white-British administrators which caused strain in many of the islands. The difference in job positions that were attained by Britons and by the natives was evident. Therefore, the social classes that they belonged to differed as well. It seemed as if fair-skinned British had a certain form of immunity when they lived in the colonised country which also included their privilege while entering to these countries: “Many of those Oxford graduates, for example, and others from medical schools in England and Scotland were finding attractive openings overseas in schools, new universities, and hospitals” (Brown &Louis 170). The prerogative life styles of Britons put them in a superior state. The emigration from Britain increased especially during the Great Depression period and reached a peak after the Second World War. The reasons for emigration therefore may be enlisted as a getaway from the chaotic wartime periods as well as troublesome economic conditions of 1930s.

The mobilisation of Britons and the frustration of the West Indians with the Empire were happening simultaneously. Meanwhile, the colonial power was continuing to affect its colony through cultural events, one of which was cinema. Similar to the Empire’s teachings through education and religion, the manifestations through movies were very effective over the locals. The movies exalted the Empire which intensified the patriotic feelings that people felt for the Great Britain. Consequently, their respect and love to the Queen deepened at a great extent.

Moreover, popular stories and images were created to appeal to the locals. These missionary acts were done with the purpose of imperial ideals. The world that was created before the eyes of the natives led them to look at the Empire through rose-tinted glasses. These deliberate steps reinforced Jamaica’s rule under the Empire. In addition, the media had a powerful impact on the portrayal of the Empire. BBC was an efficacious system to make the propaganda of the Empire to the colonies. The locals were exposed to the statements and declarations of BBC which constantly kept their nationalist feelings alive. Their sense of belonging escalated with moralistic lessons and manifestations. All of these strengthened their fidelity to the Empire. England as a colonial power used the media effectively to boost the bond between their colonies and her. Moreover, the imperialistic mission was also maintained by establishing some other beliefs and perspectives in the colonised

country. It is stated that "The missionary commitment to medicine as well as educational work helped to popularize the notion that Western medicine and Western-trained doctors were heroically tackling the most feared tropical diseases and the scourge of maternal and infant mortality" (Brown & Louis 212). The doctors were glorified and the Western medicine was praised for assumedly being greater. These manipulations were implemented in the colonials and they believed that their medical techniques were insufficient. This was true for the other walks of life as well, which eventually led them to believe in their "required interdependency" to 'the Mother Country.'

It should also be pointed out that after the Industrial Revolution local producers lost their popularity and thus their customers. The local products such as hand-made shoes, hand-made accessories and cloths turned out to be more expensive when compared with the mass-produced ones. Hence the global economy was shaped by this significant event in the history not only for the colonies but also for many other countries around the world. The local markets in the Caribbean were affected to a great extent. This enabled the customers to buy more than one of a particular product because of its low price. Therefore, it was rather a profitable business for the mass- producers of the Empire. However, the local sellers were not pleased with the situation because the demand for their commodities fell drastically. Most of them closed their shops since they could not compete with this fast and enormous rate of commerce.

1.2.The Second World War and the Riots and the Signs of Decolonisation in the Caribbean

The Second World War had destructive effects for the countries who entered the War as well as for those who did not. Great Britain fought in the Allied Powers and hence many of its colonies supported 'the Mother Country.' The war policy of Britain was declared by Winston Churchill and the emphasis was on the unity between the colonies and 'the Mother Country' at such difficult times in one of his political speeches. Therefore, it was almost a well-known fact that Britain needed the support of both the Dominions and the colonies. The term 'dominions' was used to refer to Canada, South Africa, Australia and New Zealand (McLeod 10). The mentioned countries and the colonies were needed to be complimented so that they

would fight for or help the Empire behind the scenes.

The Empire benefitted from its colonies at the background in the battlefields since work force was necessary there as well. People from the West Indies and many other colonies worked “back of the house” for the Empire. Moreover, since there were innumerable killed and missing ones and casualties during the war, the Empire was in immediate need for workers. The colonies were helpful in that case as well. After the Japanese attack to Pearl Harbour in 1941 as the war continued, the Empire needed military officers and labour force from their colonials. *The Oxford History of the British Empire; Volume IV: The Twentieth Century* depicts the migration of West Indians to the U.S. and Britain as:

> Substantial movements of labour also occurred: over 50,000 West Indians went to the United States to work in agriculture and war industries, and rather smaller numbers came to Britain […] Although in October 1939 the armed services formally abandoned the existing colour bar against non-white officers, in January 1940 the Colonial Office stated that colonial governments had been informed that it is not desired that non European British Subjects should come here for enlistment'. Ironically, a substantial number of West Indians enlisted freely in the Canadian forces and ended up serving in Britain. (312-13)

This great flow of West Indian migrants to America and Britain points out to significant troubles: discrimination and racism. Although there was an enormous urgency to fill the vacant places in the war industry, the officers of African origin were exposed to racist comments and there was difference in ranks between the white and non-white officers. The Colonial Office’s statement shows that these officers were no longer welcomed.

Meanwhile, there were significant changes occurring in some of the Caribbean islands, such as Jamaica. The long-time colony of Britain was finally having its semi- independence. It was a major step for Jamaica since they became able to rule their own domestic affairs. However, a full autonomous governing of internal affairs might not be talked of. As it was stated earlier, the fair-skinned British emigrants already took hold on the seats of higher status in administrative positions. The country was still dependant on the Empire for its external affairs. After the end of the war, large groups of immigrants arrived to Britain which brought forth ethnic diversification with it. This variety introduced new ways of living, different cultural traditions and manners as well as many types of cuisines and

dressing styles to Britain. It is expressed “immigrants from Africa, the Caribbean, the Indian subcontinent and Ireland were confronted with prejudice fuelled by years of imperial rule and contemporary caricatures in the British media responding dismissively to the freedom struggles of African and Caribbean nations seeking independence” (Innes 182). The socio-cultural impact that the immigration had on Britain was immense. As the ethnic variety flourished, the tension between the British and the immigrants increased. Racism and discriminative attitudes both in the social and in the professional life came in sight. The descendants of migrants were also affected by this situation. The laws and attitude towards the migrants were more severe in the beginning but as the time passed the change in laws were made. The harsh prejudice and racial discrimination that they encountered began to diminish slowly in time as well. However in general, first the slavery, and then colonialism, together with imperialism, had their toll both on the colonised countries and on the colonial force in the long-run. The face of the cities changed extensively. Many groups of people were affected by Britain’s colonial history.

Meanwhile, lots of changes took place after the Second World War. Many colonies were rising against the Empire demanding their independence. The first reason of the uprisings was due to the patriotic feelings of the colonies towards their own nation (McLeod 11). Other reasons are as follows:

> One cause was the decline of Britain as a world power after 1945 and the ascendency of the United States and the Soviet Union, while another reason concerns changes to technologies of production and international finance which enabled imperialist and capitalist ambitions to be pursued without the need for colonial settlement. (McLeod 12)

The world powers changed after the War and it was understood that the ambitions over other countries could be chased in other means, such as through technology. On the other hand, decolonisation had its economic toll on Britain. Some of the pre- colonised countries, in 1950s, cut off their commerce agreements with Britain after their independence since there were many other countries with which they can engage themselves in trade-wise (Brown &Louis 358). However, Jamaica was part of the West Indian Federation for a while until it gained full independence in 1962.

It also needs to be underlined that many sectors in Jamaica skyrocketed in the

post-war period. In the 1950s the numbers of tourists that were visiting the country surged considerably. Despite these economic breakthroughs, many Jamaicans looked for ways to migrate especially to Britain with the hope of a bright future and opportunities awaiting them. Not only did Jamaicans but people from the other Caribbean islands lined up for immigration to Britain. It is expressed:

> Although there had been a trickle of immigrants and visitors to Britain from her Crown Colonies for a good two hundred years prior to World War II, there is a significant change in numbers and reasons for emigration after 1948, when the first boat land of people from West Indies arrived on HMS Windrush. During the next three decades, the percentage of people in Britain of African or Indian descent increased from less than 1 per cent to more than 6 per cent, of whom nearly half settled in. (Innes 177)

This great flow of immigrants to Britain increased the ethnic diversity even more and the tension arose once again. The troubles were racism, the fluid concepts of belonging and "home" for diasporas, identity problems and discrimination. There were many other complications as well as the issues of adaptation on personal levels.

The troublesome atmosphere settled deeper in the society as the Britain-born children of the immigrants who arrived to Britain after the Second World War became young adults by the 1970s. In the 1970s, there were lots of Caribbean people living in Britain and most of them worked in low quality jobs except for the few who earned a college or a university degree and held a relatively respectable position in the society. It is stated, "In some occupations Asian or black recruitment was discouraged" (Harrison 192). Moreover, the Caribbean people were already a minority and were affected by the extreme conservatism and racism. Harrison points out the alternative term for racism used in the particular decade, which is "the British term 'racialism' to denote the sort of belief in racial superiority which might foster hostility to other races" (Harrison 202).

The economic recession and the distinct opposition between the Labour Party and the Conservatives ignited the inclination towards violence as well. The people who supported right-wing parties were getting more aggressive towards dark-skinned people. The turmoil in the political life and the chaotic times were troublesome for lots of people but their effects were felt more by the immigrants and their Britain-born children. The impacts of colonisation and decolonisation still remain today and McLeod names them as "the legacies" of the Empire; he states that:

> These legacies continue to inflect contemporary geo-political realities and conflicts around the world and impact upon how different people (are forced to) live today. And they also remain in the arts, cultures, languages and intellectual disciplines to which we often turn to make sense of the world, in the past and the present: such as anthropology, economics, painting, politics, music, philosophy, the media. (8)

Therefore, the strains of being an empire caused and still cause a certain kind of conflict and manipulate people's understanding of the concepts mentioned above. Postcolonial Literature broadens one's way of contemplating on these issues and Commonwealth literature has been helpful about it. The definition of the term reads as follows: "'Commonwealth literature' was a term literary critics began to use from the 1950s to describe literatures in English emerging from a selection of countries with a history of colonialism" (McLeod 12). Commonwealth literature paves the way for presenting multi-voiced literature products to the readers which demonstrate many aspects of colonial and postcolonial period. This diversity of aspects is necessary to represent how the colonials, the immigrants and their children were and are affected by the experience of colonialism. It is also significant to underline the changes that both the colonized land and Britain went through. The struggles that diasporas encountered resulted in the analysis of many concepts; such as missing "home."

CHAPTER 2

2.THE ANALYSIS OF THE CONCEPTS OF "RACE", "MULTICULTURALISM" AND "HOME"

The concept of 'race' and racial difference can be studied in postcolonial Britain especially after the end of the Second World War. The term "race" can be analysed in quotation marks to emphasise human involvement in its construction. John McLeod in his book *Beginning Postcolonialism* states that "Taking 'race' first, it is important to realise that all constructions of racial difference are based upon human invention and not biological fact […] Racial differences are best thought of as *political constructions* which serve the interests of certain groups of people" (131). The term caused and still causes discrimination among people since its interpretations in the most general sense refer to the concepts of superiority and inferiority. The superiority of one 'race' over the other may mirror certain political merits of certain groups. *After Empire* underlines that "the peculiar synonymy of the terms "European" and "white" cannot continue" (Gilroy 155).The historical and political facts about the race-based attitudes with which colonials (especially the Caribbean islands) faced were explained in Chapter I and it is noteworthy to add that Britain was taking precautions against migration right after the end of the First World War. Gilroy points out to the "1919 Aliens Act" which showed the intolerance towards foreigners (100). Moreover, locating the migrants as "aliens" in language-wise may be signs of their being already marginalised. Therefore, politicians were already planting the seeds of xenophobia in the House of Commons with their speeches. These speeches were affecting the society and their attitudes towards the migrants as well. The rise of fascism and racism during and especially after the First World War had ill effects as well. In *Nation and Narration*, Homi Bhabha states, "The truth is that there is no pure race and that to make politics depend upon ethnographic analysis is to surrender it to a chimera. The noblest countries, England, France, and Italy, are those where the blood is the most mixed" (Bhabha 14).

Migration from the earlier colonies had impacts both on the Britons and the migrants as well as their Britain-born children. It is significant to note that there was an increasing need for employment especially in jobs that asked for physical labour after the Second World War. Hence, Britain required the help of her previous or still-

present colonies back then. So before addressing the issue of race in the post-war period, it may be vital that the life that was waiting the migrants was introduced in rose-tinted glasses. In *Imaginary Homelands* this particular situation is referred as following:

> It's this: they came because they were invited. The Macmillan government embarked on a large-scale advertising campaign to attract them. They were extraordinary advertisements, full of hope and optimism, which made Britain out to be a land of plenty, a golden opportunity not to be missed. And they worked. People travelled here in good faith, believing themselves wanted. This is how the new Empire was imported. (Rushdie 133)

Therefore, they were excited and looking forward to a brand new start in their lives because the mother-country that they respected for so long was calling them. Moreover, their expectations rose after learning that Britain was replete with lots of opportunities and hopes. However, what they dreamed of and what they experienced were different. Rushdie continues and states "maybe that place never existed anyway, except in fairy-tales" (133). They generally encountered injustice and discrimination both in their daily lives and in different walks of life. This was because of race-oriented way of thinking.

Gilroy asserts that rather than accepting their colonial past, Britons saw it as a shame and a guilt that should be avoided and run away from. He names this as "postimperial melancholia" and underlines that the Britons felt as if they lost their dignity after the decolonisation (98). The Britons had a difficult time in processing the Empire's falling apart. The power that they held onto for so long both physically (land-based), economically and influence-wise were beginning to weaken. There were many changes happening in the society and the Britons were trying to adapt. These changes were on many fields and the flow of migrants from the colonies formed one aspect of these changes.

The migrants did not encounter a warm welcome and experienced difficult treatments and discriminative attitudes in general. The impact of racism intensified in the society and the new arrivals seemed to be given or assigned to a certain social status. In *Cartographies of Diaspora: Contesting Identities,* Avtar Brah explains:

> The African-Caribbean and South Asian people who migrated to Britain in the post-war period found themselves occupying a broadly similar structural position as workers performing predominantly unskilled or semi-skilled jobs on the lowest rungs of the economy. They were then commonly described in

> popular, political, and academic discourses as 'coloured people'. This was not a simple descriptive term. It had been the colonial code for a relationship of domination and subordination between the coloniser and the colonised. (96)

Therefore, they were generally working at jobs that needed physical power or not so much skill. The discriminative attitude makes itself obvious also through the language. Their being labelled coloured people points out to the humiliating language and the sign of segregation. Rushdie also points out that when the word 'immigrant' is used, it somehow came to refer to "black immigrants." This concept seems also true for the descendants of the immigrants and he states that they are "black Britons, born and bred, speaking in the many voices and accents of Britain, and with no homeland but this one. And still the word 'immigrant' means 'black immigrant'; the myth of 'swamping' lingers on; and even British-born blacks" (Rushdie 132). Feeling out of place and being discriminated were the two major feelings that the immigrants and even Britain-born black community had to deal with.

Rushdie also refers to Etienne Balibar's essay "Racism and Nationalism" and makes it clear that these two terms may be intertwined with each other and states that the work "explores the ways in which nationalism can be complicit with racism by privileging one racialised group above another as the nation's most legitimate or 'true' people" (133). Therefore, it is implied that decolonised people cannot easily identify themselves with the nation they migrate to and they may not avoid the feeling of being 'the other' because of the race issue. This eventually may lead to troubles with self-identification due to being exposed to racial statements. In *Literary Theory: A Very Short Introduction,* it is expressed that social attributes such as being "white or black, British or American […] [are] givens of the subject or the self" (Culler 109). Hence people learn to act according to these attributions of self-identification.

Avtar Brah in *Cartegraphies of Diaspora*: *Contesting Identities* analyse that after the Second World War, Britain encountered a multicultural life as a consequence of the need for labour. The multicultural life could not be handled in a smooth way for some time because "white" and "black" immigrants were considered belonging to different races (Brah 255). Therefore, they were marginalised under the name of teachings of multiculturalism at schools and arenas. Brah explains that "Under the signs of 'colour' and

‘culture’ these communities [African-Caribbean and Asian] were differentially racialised, and represented simultaneously as similar and different” (225).

Multiculturalism is a concept which seems to give the freedom of coexistence of many cultures at the same place. Many countries try to adopt this idea especially as a part of the city life. Being open to various cultures, traditions and ways of thinking are humanistic values that suggest cosmopolitanism. However, the practice of it was not as smooth as it is explained above for Britain. Brah suggests that multiculturalism is a term to create a subculture within the main culture. Therefore, it is asserted that British multiculturalism was a way of looking down on and not actually accepting the other cultures, in this case those of the immigrants. It is claimed that:

> British ‘multiculturalism’ carries the distinctly problematic baggage of being part of a ‘minoritising impulse’ […] the term has been used as a synonym for ‘minority cultures’. It is essentially a discourse about the ‘Ethnic Other’—one which ethnicises ethnicity. It conceals ‘othering’ processes around class, gender, and so on. (Brah 226)

Therefore, when especially the time period after the Second World War is considered, the immigrants who sailed with great hopes to Britain faced with a multiculturalism that defines them as the “Ethnic Other.” Hence the practice of multiculturalism at the specific time period came to mirror the cultures that migrated to Britain. On the other hand, the feeling of being marginalised arrived with its opposite, the assimilation. In order not to make the immigrants feel completely isolated and retrieved from their usual ways and customs of living, the British policy aimed at financial support. It was significant for the migrants to blend in and feel a part of the British life because any diversion from the overall way of living may lead to troubles and clashes with the different cultural and ‘racial’ groups. Therefore, having the migrants absorb the culture and customs of Britain refer to a political strategy that aims peace within Britain. However, the practice was not as the way it was planned and though the migrants began to internalise this new culture, there were many walks of life that they feel discriminated against. The field of education was one of them. The children of the immigrants were educated in British schools and there they learned about the slave trade and how the immigrants sailed to Britain in hope of a better future. Brah discloses “One of the main arenas in which the idea of multiculturalism was translated into state policy was that of education. It was here

that multiculturalism first came under systematic scrutiny and critique […] Multicultural education was criticised for its failure to take account of what was described as 'institutional racism'" (227). In the school textbooks, the history of the black Britons was explained and Brah asserts that it is another form of racism. Though a strict claim as that needs to be avoided, the textbook sections which explained the cultures of immigrants could be regarded as marginalisation. The different cultures and ways of living inform all the children, both the white-British and the children of immigrant families' that the latter is "different" and do not belong. Therefore, this might be one of the reasons why multiculturalism happened to refer to the "minority culture" as Brah puts forward and also can mirror how challenging to "feel British" can be for a Britain-born child of an immigrant family.

The ideas related with cultural difference rely on the heart of this argument and when this specific expression is used it might pave the way for a degrading language when not used carefully. The word culture on its own shows a side of one's identity. In *Literary Theory: Avery Short Introduction*, this situation is referred as a "pervasive structure" in one's identity formation and states "with Louis Althusser, we say that one is 'culturally interpellated' or hailed as a subject, made a subject by being addressed as the occupant of a certain position or role" (Culler 117). The phrase cultural difference may be used in a discriminative tone which creates boundaries. Moreover, it gives the sense of a superior group which dominates the other culture. However, the author aspires to underline the fact that one's culture has an impact on the formation of one's identity. Thus, can this be the reason why diasporic people have troubles in creating their identities? The concept of individual identity may even be more complicated for diasporas. McLeod explains the term diaspora as following: "Within postcolonialism, then, 'diaspora' has come to signify generally the movement and relocation of groups of different kinds of peoples throughout the world" (236). One answer for the stated question might be that the people from previous colonies were exposed to two different cultures, one is their native (the born-to) culture and the other is the later-adopted culture of the host country which leaves these people confused and in-between. Therefore it may be no surprise that both the migrants and the descendants struggle with searching for a place that they call "home." They may be in dilemma throughout their lives or they

may solve the identity crisis that they face.

The concept of identity is one of the main issues that postcolonial literature deals with. The migrants who migrated to Britain and their Britain-born children are cases of investigation in many literary works. The immigrants generally worked hard and provided their working-class families with a house a car and stable salary. However, for some migrants the difficulties that they faced meant going back to their homelands. In either case, the migrants encountered marginalised behaviour both on personal levels and in their professional lives.

Therefore, culture and identity are intertwined and none of them can be explained in a straightforward manner. The immigrants bring their history in their baggage and they wish to start all over and their intention is to provide a better future both for their children and for themselves. The opportunities they hope to make use of are education, health care, social services and many more. Once they arrived to Britain, the culture shock that they faced with was on many levels. The clothes that they wore were different than theirs, their accents were different than those of the British, the traditions and customs differed as well. These cases were related to not only immigrants but also to their children. Both parties were exposed to two cultures; in the case of the Caribbean it refers to both the Caribbean culture and the British culture. Therefore, the relationship between culture and identity is a complicated one.

In a cosmopolitan city such as London, culture and identity come to surface with many layers. The dominant culture in this situation is the British culture and the subordinate one is the Caribbean culture. The subordinate one most of the time is present in the borders of the dominant one. The conflicts that are related with racism and multicultural city life spring time to time. The immigrant or their descendants struggle to exist within this confusion and subordination. The troubles of creating an identity and finding a harbour that they can call “home” can be tricky and troublesome.

Therefore, the diasporic people may be in constant search of “home” and as a result they might face with the feelings of uncertainty, instability and desperateness. When people are far from their homelands, they might face with the sensation of restlessness and dismay that bothers them. This sensation might occur when the

familiar feeling of a certain place or phenomenon is not relatable anymore. In addition, the feeling may grow into a state of enmity. Therefore, the characters in literary works might begin to internalise the feelings of apprehension and discomfort due to not feeling at home. They may also encounter a rush of emotions, emotional breakdowns or mental strains. Therefore, people, who are exposed to the tension of not feeling at home, cannot incorporate themselves into their surroundings, and the obvious outcome of such a feeling is alienation; however, when someone feels at home, he is far from estrangement.

In his *Collected Essays* Hanif Kureishi interprets the concept of home as following: "It isn't surprising that some people believe in this idea of 'home'. The alternative to believing it is more conflict here; it is more self-hatred; it is the continual struggle against racism; it is the continual adjustment to life in Britain. And blacks in Britain know they have made more than enough adjustments" (Kureishi 38). For immigrants these particular feelings might spring when the world that they thought to be a part of shatters by racist comments, loose family ties and when living as members of a subculture under the dominion of the dominant, more spread-out culture. For their Britain-born children, this sensation might surface when the country, in this case England specifically, resists considering them as a part of it. In many walks of life, such as school, work and daily life they are generally told that they belong to another place (the place where they parents migrated from). Kureishi states his own experiences in England:

> When I was in my teens, in the mid-1960s, there was much talk of the 'problems' that kids of my colour and generation faced in Britain because of our racial mix or because our parents were immigrants. We didn't know where we belonged, it was said; we were neither fish nor fowl. I remember reading that kind of thing in the newspaper. We were frequently referred to as 'second generation immigrants' just so there was no mistake about our not really belonging in Britain. We were 'Britain's children without a home.' (Kureishi 51)

Similar to their migrant parents, their Britain-born children were exposed to racist comments and an attitude that they do not belong in the main culture. Therefore, not feeling at home may haunt them which, in this context might relate to the identity crisis. While some can find the "home" they have been searching for, others may never find it.

Cohen states that there are many other features in the formation of individual identity. Therefore, it is not possible to limit it inside the concepts of race and geography. The critic draws attention to the multifarious ways of identity formation:

> Rather, "gender, age, disability, race, religion, ethnicity, nationality, civil status, even musical styles and dress codes, are also very potent axes of organization and identification. These different forms of identity appear to be upheld simultaneously, successively or separately and with different degrees of force, conviction and enthusiasm" (Cohen 1994: 205). My suggestion that identity is built in a different and more complex way, from a greater variety of "building blocks", presupposes that some solid structures of identity can or will emerge. (129)

Therefore, race seems to have a role in forming one's identity; however it is not totally made up of it. The other elements stated above are also significant. There might be many more elements which may be added to the list; such as one's educational background, social status, having a job or being unemployed, where a person or a character stands in his/ her family, his/ her role as a wife/ daughter / husband and so on may create building blocks in identity formation. When asked about when and how one's identity is constituted, it might be significant to view the concept as a constant evolving process. Therefore, a finalised type of identity might not be mentioned of. Cohen interprets Chambers and states "For him [Chambers] all identities are formed "on the move", at the unstable point where subjectivity meets the narrative of history. This journey is always "open and incomplete", involving a continual fabulation, invention and construction in which, finally, there is "no fixed identity or final destination" (133). Since there may be no final destination in identity formation, can diasporic people acknowledge themselves? Does their homesickness ever end? At this point it may be significant to underline that the situation may change from one generation to the next. The connotations of "home" may be different between the immigrants and their Britain-born children. The concept of identity might have countless dynamics as stated earlier and finding one's "home" may be a part of it as well.

Lots of people living in the Caribbean already experienced a geographical unfamiliarity because many of them were taken away from their lands, such as Africa, India and China and were ruled under and worked in the Caribbean for the benefit of the Empire many years. When they migrated to Britain, being disfavoured

in the social and work life caused them to feel uncomfortable in their own skin colour and feel embarrassed of their social and family backgrounds. Hence they might never call Britain “home.” Feeling unaccepted possibly led them to feel lost and distraught. On the other hand, the Britain-born second-generation might find it comparatively easier to call Britain their “home” most possibly because of being born and raised there play a significant role in their identity formation and lives, in general.

CHAPTER 3

3.ANDREA LEVY and FRUIT OF THE LEMON

The author Andrea Doreen Levy was born in London whose parents immigrated to England on the ship named MV Empire Windrush. Similar to the family she created in *Fruit of the Lemon*, Levy's parents almost never talked about their lives in Jamaica and Levy, just like Faith in the novel, found herself ignoring the silent past. It is stated, "Levy's fictions about the children of Windrush and the black British experience draw on many aspects of her own coming-of-age experiences and family background" (Sharma et al. 18). Therefore, Faith may be a mirror of Levy's experiences. Faith's career in BBC does not seem to be a coincidence because Levy herself worked "in the wardrobe departments of the BBC and the Royal Opera house" (Allerdice qtd. in Sharma et. al 18). Moreover, Faith's exploration of the hidden past is implied to have roots in Levy's own self-exploration of the past. It is explained that "belonging to Caribbean diaspora in Britain, Andrea Levy herself knows the diverse feelings and experiences of a diasporic person. *Fruit of the Lemon* is based on the experiences of the second generation diasporians who were born in Britain and regarded it as their home" (Kuzgun & Ozun 314). Therefore, *Fruit of the Lemon* might be regarded as a semi-autobiographical novel, which emphasises the significance of family roots, slave history and the difficulties diasporic people experience to create their identities and find their homes in the vast world.

Faith is both the main character and the first person narrator of the story. Therefore, the readers may learn about her point of view and feelings at first hand. She narrates the events as she experiences them, and her story creates a full circle and reaches a completion at the end. The novel consists of four parts: a brief introduction to Part I; Part I: England, Part II: Jamaica and Part III: England. In the opening there is a poem about a lemon tree, a diagram of a family tree that includes Faith and her small family and the meaning of home for Faith's parents. In Part I, Faith narrates her story which most of the time explains how racism and her confusion about her background caused her identity crisis. In the second part, Faith's short trip to Jamaica is conveyed. Although she is the narrator, the stories of her family members' are told by other voices such as Aunt Coral and Vincent. The last

part, a single page, narrates her return to England by the strength of forming her identity and finding her home.

The novel begins with an extract from Will Holt's song, "Lemon Tree": "Lemon tree very pretty / And the lemon flower is sweet/ But the fruit of the poor lemon / Is impossible to eat." (Holt qtd. in Levy 1) The ironic discrepancy between seeming and being is noteworthy in that the case of the title of the novel. It may imply that the lives of the diasporic people might seem alluring on the outside similar to the splendid lemon tree, however their lives and experiences may be as bitter as the fruit of the lemon. Furthermore, the lemon tree might represent England which is a glorious country in the eyes of the world; however, the Empire gave birth to many problems too such as racism, low wages and discrimination of diasporic people. The sour fruit may be referring to the bitter moments of the stated terms. It may also refer to Faith's family tree. As Faith learns countless stories about her family members and the diagram branches out step by step, she goes through bitter-sweet moments. Therefore, her progressive knowledge about her past might be seen analogous with eating the bitter fruit of the lemon tree.

The first sentence of the novel is an early school memory of Faith: "'Your mum and dad came on a banana boat,' that was what the bully boys at primary school used to say" (3). Therefore the story begins with a racist insult and a statement about who Faith is and where she is from. In other words, she is being told about her identity. She begins to feel discriminated from early ages in the city she was born into. She explains how they studied the slave trade in classes and textbooks as, "It looked like an innocuous pattern […] Slaves in a ship. We had to write essays telling the facts- how the slaves were captured then transported from Africa to the New World. We drew diagrams of how the triangular trade in slaves worked, like we drew diagrams of sheep farming in Australia. I hated those lessons" (4). Thus, for Faith the slave history is embarrassing and degrading. Moreover, it seems as if the education about slavery did not really challenge slavery. There is silence in education. In *Imaginary Homelands*, it is stated:

> And now there's a new catchword: ‘multiculturalism.’ In our schools, this means little more than teaching the kids a few' bongo rhythms, how to tie a sari and so forth. In the police training programme, it means telling cadets that black people- are so 'culturally different' that they can't help making trouble. Multiculturalism is the latest token gesture towards Britain's blacks and it ought to be exposed, like 'integration' and 'racial harmony’, for the sham it is. (Rushdie 137)

Therefore, Faith Jackson, like many other diasporic people, is marginalised under the name of multiculturalism. Salman Rushdie analyses that it is the government agencies that allow such implementations. Moreover, although she states on the first few pages that she has asked many questions to her parents about their lives in Jamaica when she was little, they always slid around the subject. Toplu asserts “the parents not only do not talk about the discrimination they confronted, they never expose details about their Caribbean homeland to their children either, except for some minimal information, hoping that their children will adjust as “true” British to their motherland” (3). So there is always silence about Jamaica in the family. They keep their slave history like a secret. Therefore, both by being silent at school life against the bullies and learning not to ask questions about Jamaica to her parents, silence has become a major part of Faith’s identity. For her the slave history has become a source of humiliation and an issue to be covered up. It is explained “She is oblivious of her origin and family history that are the main reasons for her identity crisis and confused sense of belonging in terms of having roots in a culture” (Kuzgun & Ozun 306).

Aside from learning to be silent about Jamaica, another significant obstacle to her identity formation is covert or direct racism she is exposed to. After college, Faith leaves her parents’ house and moves in with her three friends who are fair-skinned British. When her father, Wade, comes to visit the house one day, he asks whether her housemates are “coloured” and seems concerned and begins to stutter after Faith answers him “No” (29). So she is always made feel that there is a distinction between the races and everyone should act accordingly and together with the race he or she belongs to. Similar to the schoolboys who bullied Faith and had statements about her identity, her first job offer also comes as a statement about her identity as well. In her college degree fashion show, she is offered her first job and

her instructor thinks this has happened because she is the only darker-skinned design-student presenting in the show. Her instructor explains, "'Your work has an ethnicity which shines through,' she told me. 'A sort of African or South American feel which is obviously part of you. Don't you find that exciting, Faith?' As I was born and bred in Haringey I could only suppose that I had some sort of collective unconscious that was coming through from my slave ancestry" (31). Faith feels no connection with Jamaica but in this example, however, she is being told that her ethnicity defines her work. Her output is thought to be exotic which is a hidden marginalisation. This prejudice points out the ignorance related with Africa. This sort of point of view might be regarded as covert racism since it shows the prejudice based on race. So Faith gets her first job as a result of positive discrimination. It is claimed:

> Thus, racism in Levy's fiction is positioned in a dichotomy; on the one hand, the society emphasises her blackness, whether positively or negatively, and on the other hand, Faith tries to disregard being "different." Faith's hybrid identity is equally enforced by her parents; though they emphatically deny racial discrimination, they try to convince her to keep close to her "own kind." (Toplu 4)

Faith does not think that she is different because she was raised and educated among the people she spends time with who are "white British" (except her family members). Meanwhile, her parents do not narrate her stories about their earlier life in Jamaica. They never tell her stories about their immigration to England. She has learned to ignore the colonial past which may be the reason why she struggles to shape her own identity. It is analysed that:

> The reasons for the parents' migration to Britain from the Caribbean are not accessible to Faith. The parents' unwillingness to reveal their own disillusionment to their children, and especially to Faith, subsequently results in Faith's identity crisis […] The problem of family history is not simply an issue of silence, however, it appears that Faith's desire to know about her parents' past is discouraged […] The lack of family context prevents Faith from being able to counter the racist images presented within the British sphere, and her rootlessness produces a lack of self-awareness. (Sharma &Dwivedi 37)

Thus, the inaccessible past leads her to feel apprehensive and disoriented. The ignorance of family history gradually brings forth her identity crisis. In her second job which is a position in the costume department in BBC, she faces racist attitudes

though some are not directly towards her. One of her colleagues, Lorraine, has a dark-skinned boyfriend and she describes her boyfriend's father as, "'I mean his dad's lovely, really, but he's got this temper and when he shouts I can't understand a word he's saying. It just sounds like a load of bwuba bwuba. Something like that. And he looks frightening, this big black…sorry, Faith…coloured man. I don't mean to be horrible but'" (68). Lorraine depicts her boyfriend's father as furious and scary and someone who cannot speak properly. She indirectly or maybe unintentionally connects these adjectives to his ethnicity. These sort of racist comments stick in Faith's mind.

Moreover, when she wants to change her department at work because she thinks that the dressing department will be better for her, Lorraine explains her that "'I overheard them [the managers] saying that they didn't think the actors would like a coloured person putting their clothes on them'" (71). So after this information that she gave to Faith, she tries to console her because Faith feels sick right after the stated comment. Lorraine seems to accept the discrimination without a hesitation. Her mentality of "this is how things work here" is the only reasoning behind her statement. Faith simply listens to these statements because she has been experiencing such comments for so long that she has learned to be silent about them. When the interview is held of this new position, the first question that the interviewers ask Faith is about the origin of Faith's parents. Later, the interviewers explain the feedback she has received from her previous position in BBC. The first feedback is that she walks slowly. Faith is shocked over this statement and the interviewers continue as "'Could it be, Miss Jackson, that you don't *realise* you walk slowly.' They both nodded" (107). Another feedback they shocked Faith with is that she is inclined "to be argumentative" (108). There are no arguments that she has had with her colleagues and she finally responds them as "'Someone told me that you don't like to have black people dressing. Is that right? Because you have no other black people in the department" (108). Although they deny this statement, Faith now questions that getting a job might be all about one's race. It is also significant to note that some time later Faith learns that she is accepted to this new position. However, for many weeks she is not asked to dress any of the actors until she is finally asked to dress an actress for children's TV. However, she cannot keep her mind from what

Lorraine previously said about how actors did not want dark-skinned dressers to dress them. Hence, race becomes a question that continuously haunts her. It is stated that "diasporic peoples have continued to suffer as a consequence of new and remoulded forms of prejudice pedalled in metropolitan countries against those of so-called different 'races' , religions and ethnicities" (McLeod 239). Faith becomes a victim of the terms, "race" and "ethnicity," in the city she was born and raised to.

There are many examples of how Faith experiences different forms of racism in her daily life too. One of them is about the car appointment to which she goes together with her brother, Carl. When Carl inspects the car closely before ringing up the bell of the owner, a neighbour sees him. Although Faith explains that they have come to buy the car, the neighbour does not believe them and threatens them to call the authorities if they kept on with their actions. This incident raises a question mark because the man may have got suspicious because they are Caribbean-British. Would he behave the same if they were fair-skinned British? The scene continues with Carl and Faith's meeting the car owner. As Faith describes it, the woman seems in shock after seeing them standing on her doorstep. She has stuttered for a few seconds after learning that they have come to buy the car, then she states "So I hope you don't mind but I'll just shut this door and get the keys and join you down by the car" (59). She seems intimidated by them and when Carl asks her a question about the car, Faith depicts her reaction as "The woman looked at him startled, as if she didn't expect him to be able to speak" (59). Therefore, the reactions and behaviour of the owner make Faith still bothered by the concept of race. When Carl takes the car to a test-drive together with Faith and the owner, Faith tries to speak with "'I've-got-a-degree' accent" (58). Also, during their ride, she emphasises her position in BBC so that the woman will understand they are not to be afraid of because she has got a respectable place in the society. She wants to divert her attention from their race to her British accent, manners and job. Meanwhile, Carl uses his sweet gestures and attractiveness to soften her attitude which actually works. It is suggested that:

> The dominant culture of a complex society is never a homogeneous structure. It is layered, reflecting different interests within the dominant class (e.g. an aristocratic versus a bourgeois out-look), containing different traces from the past (e.g. religious ideas within a largely secular culture), as well as emergent elements in the present. Subordinate cultures will not always be in open conflict with it. They may, for long periods, coexist with it, negotiate the

spaces and gaps in it, make inroads into it. (Brah 19)

Therefore, both Faith and Carl find tactics so that they will seem less of a threat to the fair-skinned woman, who is a member of the dominant culture in England. Similar to Brah's analysis, Faith and Carl as the members of the subordinate culture negotiate their ways through it. They feel as if they need to prove themselves so that they will break the prejudice against them because of their ethnicity. It is explained "the Caribbean diasporians suffer from double alienation. Due to their British education these mimic men are strangers to their original language and culture, and because of not being total Westerners, especially because of their skin colour, they at the same time are not accepted as British by the white mainstream either" (Kuzgun& Ozun 306). Therefore, both Carl and Faith do not know much about Caribbean culture and are not accepted by "the white majority" as British which make them in- between and apprehensive.

Another example that makes Faith encounter with racism is related with her housemate and friend, Marion's family. Faith is always welcome in Marion's house and she has been visiting them since she was little. Marion's younger sister, Trina, had a fight with a dark-skinned schoolmate at school and Marion's father explains the incident as following:

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

This speech of Marion's father is racist since he gives many nicknames to Trina's dark-skinned schoolmate. The names he calls her and the way he describes her are very degrading too. He dehumanizes not only her but her ethnic background as well. Faith makes no comment about this event and it may be inferred that she once more stays silent against racism. Moreover, the family seems so used to Faith that they do not think that talking in that manner will hurt her. Most likely, they know her well enough that she will not be offended. In her narration of this story, Faith does not state any adjectives about herself which show that she is hurt by it. She avoids facing and resenting it which might be one of the reasons why her

identity crisis is delayed until the end of Part I.

Later that night Faith, Marion and Marion's father go to the pub where their friends are playing. The last performance of the night is by a dark-skinned man who is a dub poet. Faith expresses her first realisation about him and herself as, "Marion looked at me and winked. Suddenly, as I looked up at this black poet I became aware that the poet and me were the only black people in the room. I looked around again- it was now a room of white people" (91-92). Only after Marion's wink can Faith relate herself with a dark-skinned person. Until that moment she has identified herself neither as "white-British" nor as Caribbean-British. When he gets on the stage, Faith thinks "'Please be good, please'" (92). Faith is nervous that the poet will embarrass himself on the stage because for her, at that moment he is a representative of all dark-skinned people in England. Faith could not look up at him until he finishes his performance. She is probably anxious about whether he is going to succeed or not. Only after people cheer up for him, is she able to look at him. Later that night Marion apologises to Faith about her father's earlier behaviour: "'I said to him, how do you think it makes Faith feel – I mean, he's so insensitive. He just said, as usual, "Oh, Faith's different." And I said, "No she isn't. Faith is my best friend and she is black." But you see it's a cultural thing'" (93). Marion stands up for Faith and tries to make an explanation to her; however, reducing the subject to "a cultural thing" may be viewed as an excuse for racism. It is explained that "this only alienates Faith further because, following Marion's line of reasoning, the British culture she and her own family have tried so hard to fit into ultimately demeans and excludes someone like her" (Gui 83). On the other hand, by stating that "she is different", he may be pointing out to Faith's educational background. Since she is well-educated and well-behaved, Marion's family do not probably consider her a Jamaican-British because in their eyes the opposite is true for that particular racial group. Hence Faith is an exempt in their eyes. When Marion notices that Faith is getting sad about it, she also admits that her family has a narrow point of view about the concept of race. When Faith pulls herself together she utters, "'Yeah, all right, Marion,' I suddenly snapped, 'I don't need a lecture today.' and "'A cultural thing – I know. Can we change the subject now, please' I said." (93). Faith is finally reactive about racism but it is not a productive response. She just wants to drop the subject as soon as

possible. She still does not face or fight against racism which accelerates her upcoming identity crisis. Her thoughts are formed of few sentences after each event in her life. She seems as if she has come to watch people do and say things which make her feel in a certain way. She does not take an active role in her own life and seems as if she is a walker-on in her own story especially in Part I.

As well as the impact of racism, Faith's identity formation is affected by her relationship with her family members. After she has a very brief conversation with her father about the whereabouts of her brother, Carl, and her mother, Mildred, she states that "It occurred to me then that I had never really spent any time alone with my dad. He was just part of Mum. Mum did all the talking and Dad looked absent-minded" (23). She has a very limited relationship with her father and one of the reasons might be his traditional perspective that there should be a certain distance between fathers and their children. When her father questions her about whom she is staying with in her new apartment, she states that one of them is a girl and two of them are boys; all of whom are her friends. However, she hesitates before she reveals that there are boys too because she knows that her father will be reactive about it. Her father warns Faith: "You must wear plenty of clothes all the time. Don't go round the place half-naked. You hear me? There are men in this house" (27). Therefore, her father not only has a traditional attitude but also he has a very conservative view about how men and women should behave and live. Moreover, her parents try to match her up with a Jamaican-British man named Noel. They invite Noel home and introduce him to Faith and leave the room very often so that they can have a conversation. However, Faith struggles to identify herself belonging to the same group with her mother, father and Noel. She explains her thoughts about him: "I had always thought of him as someone who came over on the banana boat like Mom and Dad- a middle-aged apprentice who still lived with his mum" (98). She still distances herself from the banana-boat-narrative and for some time she does not understand why her parents introduced him to her. However, they are eager to make Faith believe that this is an appropriate match in their eyes. As a Jamaican- British woman, these are the sole instances in the novel where Faith experiences a gender-based attitude. It is interesting that both of these comments are made only by her family members but not by any of her friends or their families. Throughout the novel

a gender-based behaviour is hardly ever present except for the stated examples. When the four of them are in the middle of a conversation, her mother states: "'Faith was telling me, Noel, that they have a coloured person on *Doctor Who*'" (100). Therefore, her mother always reminds Faith that she is a Jamaican-origin woman. She expects her daughter to get used to a race conscious atmosphere which she thinks is right for her. Hence, her parents always emphasise that she belongs to a particular racial group yet Faith fails to meet their expectations. On the other hand, they have raised her unaware of where they come from and their relations with slavery which might be one of the main reasons why she struggles to identify herself with Caribbean people and culture.

The usage of language is also different between Faith and her parents. The reason for this difference is pinpointed in *The Empire Writes Back* through giving a historical reference to slavery: "The history of the slave trade and its social patterns made it impossible for the slaves to be unaware of the significant part language played in their continuing enslavement. Where possible, slaves were isolated from their common language group and transported and sold in 'mixed lots', as a deliberate means of limiting the possibilities of rebellion" (Ashcroft et al. 144). Therefore, their mother tongue became English; however, where they learned English differ from one generation to the next amongst diasporas. In a rare instance when Faith's mother talks about her past, it is stated, "'From that day I scared of fire ' ... Mum wanted to be a nurse... 'There wasn't much else but being a nurse. Although me sister wanted to be a teacher.' [...] She wanted to get away from 'everyone knowing me business - telling me what to do'" (6). Faith's mother does not obey to grammatical rules while Faith is careful about it. Her mother has the Jamaican dialect whereas since Faith was born and raised in London, her accent is British. This situation might also be related to education level. Faith is a college graduate, however there is no information about whether her mother, her father and her brother, Carl have university or college degrees or not. It is stated that her mother was trained to be a nurse in England and her father worked hard to do his own job as a painter. Also, it is explained that Carl went to school. In the light of all this information, it might be interpreted that Faith may be the sole person with higher education amongst her family members. Faith's range of vocabulary is also broad,

when she describes Marion's family house, she states: "It was the most dilapidated house on a street of dilapidated houses" (79). She uses sophisticated words even when describing a simple situation so the readers notice the solidity of her educational background. Therefore, this may create a distance between Faith and her family members. She may not be feeling connected to them as "she should."

Faith recalls that there are moments that Carl was exposed to racism too: "When we were young Carl came home one day and insisted that from that day on he wanted to be called by his middle name, Trevor. They used to tease him at school. Carl was an unusual name in the schools of North London. There were no other Carls and boys used to walk behind him in the street shouting his name or calling him Carol, among other things" (18). Similar to Faith Carl also has problems related with self-identification. He changes his name in response to being bullied. He is marginalised and therefore feels the necessity to change his name. However, after he finishes the school, he wants to be called Carl again. Faith states, "Carl, he decided, had a certain *Superfly, Shaft* don't-mess-with-me-I'm-a-black-man message" (18). Carl as a diasporic person is confused about determining his identity. It is stated that "He quickly learns as a Black male in British society that he is viewed as an other" (Sampson-Choma 90). He is race conscious. He prefers to be called Carl again because according to him it shows his masculinised ethnic identity. He thinks the name Carl is more intimidating and chooses to grab on his ethnic identity as self-identification; whereas Faith strives to create a solid identity since she still struggles to feel a part of "black identity". Moreover, "in recognizing their son's gendered identity, the Jackson parents treat Carl differently than they treat their daughter Faith. Mildred and Wade understand and respect Carl's acquisition of Black masculinity. Faith, however, is frustrated by it" (Sampson-Choma 88). Faith is not pleased with the covered double-standards; however her parents are possibly aware that she has troubles with self-definition.

Faith is constantly reminded of her ethnic background and a critical example is through her conversation with Carl's girlfriend, Ruth. When Faith proudly tells her that she is the first dark-skinned dresser at BBC, Ruth protests: "'They shouldn't be allowed to get away with something like that. They think – these white men – that just because we're black, we're stupid. They think they can treat us dirt'" (140). Her

role in the storyline is interpreted, "Ruth is the one who encourages Faith to recognise racial discrimination in her job and to demand justice, not just for herself, but on behalf of black people everywhere. In partnering with Ruth, Carl finds someone with shared political views who is equally invested in Black people" (Sampson-Choma 92). Ruth does not see the issue as something to be proud of but as a degrading problem. She thinks dark-skinned diasporic people are not respected at all and she later tells Faith that dark-skinned people should act together against racism and discrimination. It is analysed, "The presence of a black and Asian community in the metropolitan centre also helped to create a new sense of community and shared aims between representatives of the colonial cultures in Britain and 'back home'" (Innes 182). Ruth is a part of a representative group and wishes Faith to be so as well. Although Faith stresses that she has got the job she desired anyways, Ruth responds,

> 'That's not the point. Don't you understand? If it's not you it will be next black person. It will be someone else. We're talking about European oppression here. Hundreds of years of oppression by white people that shows no sign of stopping. Black people have to fight. We have to struggle against this. All of us. Together. It's political – it's black against white […] It's racism, you were the victim of racism, Faith. Those white men have not done you a favour.' (141)

Ruth lays bare the slave history that dark-skinned people imbibed for centuries and she is a significant figure who makes Faith realise that she needs to possess that history. Although Faith stated earlier that they have learned about the slave trade at school, she is once again silent about racism and ignores the big picture. Carl interferes in the conversation and makes a remark: "'My sister,' Carl carried on, 'lives in a house full of white people. She doesn't really like black people" (142-43). With this comment Carl is actually doing racism too and he indirectly blames Faith for not spending time with people of her own ethnicity. Though her father has made a similar comment earlier in the novel, both her mother and father have raised her to fit into "white-British" life style. It is asserted that:

> Faith's identity crisis is further accentuated by the attitude of her archetypal first-generation immigrant parents, who consider her British and therefore expect her to have the necessary social attributes, advantages and opportunities that any "white" British-born citizen presumably enjoys. The sense of hope and optimism articulated by Faith's parents is, of course, an archetypal motif within the immigrant genre, though interestingly it is

> counterbalanced by Faith's elder brother Carl who chides Faith about her "Anglicized" lifestyle, and her futile attempts at trying to be like the English. (Toplu 4)

Therefore, everyone around Faith has a word to say about her identity except Faith herself. There is no instance in the story until the last few pages of the first part which shows that she thinks about who she is, her racial and ethnic background. She is torn in-between the adjectives on her behalf.

Furthermore, Faith gives details about "the box" narrative especially through Part I. The boxes that her parents collect in the house appear as a motif in the story. Faith remembers a childhood memory about them: "The boxes were also full, sealed across the top, bottom and sides with wide brown tape" (43). As the readers learn later in the story, carrying many items and keeping them in boxes are Jamaican traditions. So the family holds on to their traditions and the boxes may be regarded as symbols of their past and memories in Jamaica. Innes analyses Bhabha and Rushdie's explanation on the topic as: "Like Rushdie, he [Bhabha] draws attention to the transfomational powers of a cosmopolitan migrant culture, for not only do migrants reimagine their 'homelands', their places of ancestral origin, they also 'impose their needs on their new earth, bringing their own coherence to the new-found land, imagining it afresh'" (Bhabha & Rushdie qtd. in Innes 193). Therefore, for many years Faith's parents have not only hoped to return to Jamaica one day but they created a home-like atmosphere while living in London. Faith explains her parents' interest in them as: "My parents' hobby was collecting empty boxes. They'd been doing it for years. Brown cardboard boxes mostly. Fyffes boxes that used to contain bananas from the Caribbean; packets of Daz boxes" (15). The list continues as Faith states all the specific types of boxes their parents collect. Boxes may refer to moving away and also carrying your home with you. Since Faith's parents consider Jamaica home, they may be collecting and keeping boxes so that they will remind them of Jamaica. Faith continues sharing with the readers how this tradition began in her family: "It started when we moved from our old council flat to the house in Crouch End. My parents had to 'pay good money' to rent boxes from the removal company to place in all pur 'nick-nacks and paddy-wacks'" (16). The new and expensive boxes show their willingness to move from the old council house to a place of their own. They move to a desired life in which they wish to create a homely

atmosphere.

The meaning of home changes when she compares her definition of home with her parents'. It is defined as, "home is not where they have to take you in, it is where they want to take you in. The landmarks of home are the signs that one is welcome" (George 21). When Wade and Mildred moved to London, they spent most of their years in halfway house where they lived together with other homeless people. Afterwards, the council had Faith and her family move to a flat in Stoke Newington and the first move that her father made was to change to colour of the walls to create a home-like atmosphere. The colourful houses are deeply rooted in Jamaican traditions and Faith's parents keep on this tradition. Meanwhile, they were trained to get better jobs and saved money to live in better conditions. It is claimed that "For migrant Jamaicans like Faith's parents, Jamaica is their homeland and where they truly belong; their arrival in England is explained by their desire to earn money for a better living" (Toplu 2).

When they bought the house in Crouch End with their own savings and finally lived in their own house, they said "We finally arrive home" (11). So for Faith's parents, home means doing things in their own way and working in the jobs they like and living in the conditions they desire. Therefore, it came rather as a shock when they told Faith that they are going back home and they meant Jamaica by that. Her parents are ready to turn back to Jamaica because they have prepared a good future for their children and it is as if their mission is complete. "For diasporic people home is not just a physical place, but at the same time it is directly related to the haunting history which is left behind but still penetrating the present" (Kuzgun& Ozun 302). Hence they want to return the home that is left behind which has been penetrating in their lives for years However, Faith questions their decision and asks herself "Why is Jamaica home?" (45). Therefore, she cannot relate to her parents' past and their connection to Jamaica because after having her curious childhood questions unanswered about these, she drew a line between herself and Jamaica. It is analysed that "The majority of those who came to Britain assumed they would find work; they sought money to send back to and feed and house their families in the Caribbean, Ireland, India or Pakistan, and most of them expected to return to those families and houses after a few years" (Innes 178). Therefore, for Faith's parents

England is a land of opportunities and once they have raised their children and have reached the life standard they wished for, they believe that it is their time to return to Jamaica. Faith feels so puzzled that she states “I wanted to go and sit in my bedroom. The bedroom with council-pink walls” (47). Home for Faith is the council house in which she grew up and hearing nothing about the life in Jamaica and never travelling there made her unwelcome her parents’ decision. It is noted that:

> The second generation diasporians, like Faith Jackson of *Fruit of the Lemon*, consider the migrated country, Britain, where they were born as their home country, although the host society still considers them as the outsider or exotic other [...] The hyphenated diasporic subjectivity of the later generations exists in between: the idealized homeland of the first generation, its new location in a different present and the new cultural space that the second-generation diasporians occupy and regard as home. (Kuzgun &Ozun 306)

She is marginalised in the country she is born to and yet she does not feel as if she belongs to her parents’ homeland and their traditions either. Home for her is still England however she experiences hostility and aloofness in the surrounding she grew up. When her mother is throwing some old objects away since they are making some changes to move to Jamaica, Faith feels nostalgic. She thinks, “As I watched her stuffing the items into the bag with no ceremony or nostalgia, I suddenly wanted to grab them back and hug them to me. But I didn't” (96). Therefore, Faith reveals that she has an emotional connection with that furniture and they represent home in her eyes. When she tells her mother not to throw them away, their argument continues as following: “‘But it’s rubbish. I can't go keeping all your old things. ‘It's our history,’ I told her. She laughed and kept repeating ‘history’ under her breath whilst shaking her head and stuffing more things into the bin liner” (96). Therefore, in this context home equals to history and history is revealed by furniture or old objects for Faith. She is unhappy because she feels as if she is losing her home. Later when every time Faith asks about her parents' moving away, her mother changes the subject because she probably knows that Faith will continue protesting and questioning. Faith seems questioning the reason why Jamaica is called home but not their current or previous house in England.

> *Generational differences* are important here. Children born to migrant peoples in Britain may lay claim to British citizenship, but their sense of identity and subjectivity borne from living in a diaspora community can be

> influenced by the 'past migration history' of their parents or grandparents that makes them forge emotional, cultural and imaginative bonds with more than one nation. (McLeod 237)

Though Faith does not feel any bond to her parents' past or Jamaica at this point in the story, it is her ignorance about these which make her unable to understand their definition of home. During her pitfall due to racism, she goes through identity crisis. This leads her to search for a safe harbour, a home. Throughout Part I, she realises that her longing for home deepens. Edward Said states that when home equals to nationalism it trivializes the minority. In *The Politics of Home: Postcolonial Relocations and Twentieth Century Fiction,* Rosemary Marangoly George analyses Said's idea which is explained as the following:

> While thinking in terms of home and nationalism may occur simultaneously in cultural productions, the two events are often parallel or tangential to each other. This point is illuminated by Edward Said's promising analysis of the notion of place: The readiest account of place might define it as nation…But this idea of place does not cover the nuances, principally of reassurance, fitness, belonging, association, and community, entailed in the phrase *at home* or *in place*.II Here, Said moves beyond the traditional notions of "place=unit of national space," and "any association with place= patriotism / nationalism." At the everyday level of discourse, nationalism as we know it becomes too restrictive a term because it devalues (or else gentrifies) ordinary, everyday, subaltern, "non-official" experiences of home." (Said qtd. in George 15)

When Said's statement is analysed, it is understood that Faith equalises home with the place. However, if that home is England for Faith, she learns by experience that she is treated differently almost in every walk of life there. Therefore, her definition of home does not help her with her identity formation, yet it turns her life into a chaos step by step through Part I.

Furthermore, when Simon, one of Faith's housemates, invites her to his parents' house in the countryside, Faith accepts this invitation but she experiences racism there too. When they arrive to the village Simon tells Faith that it is "'quintessentially English'" (115). Simon, possibly without noticing, uses a discriminative language because the word quintessential means original and by-nature and in this context it refers to the pure English background. Yet Faith does not respond to it. When she meets Simon's mother, she feels very anxious because she is not sure how her mother's reaction will be towards her. She discloses her feelings:

"And suddenly I became mouth-dryingly apprehensive. Scared. Scared his mother would look at my face, gasp for air whilst grabbing her pearl necklace, then hit the gravel in a faint" (119). She is nervous that she will not be welcomed or accepted by the family because of her ethnic background. Therefore, the concept of race is deeply rooted in Faith's mind now. When she meets Simon's father, she expresses his gestures as, "He opened his eyes and saw me. He looked like he'd stepped out of the plains of Africa after a hunting trip. A white man who would have tales to tell of his time in Kenya" (120). She feels and acknowledges the difference and she has already accepted the discrimination. She is so worried about people's thoughts and feelings about her that she avoids discovering and describing who she is.

Afterwards, Simon shows her the house. Faith reports that there is much furniture which is passed down from one generation to the next and they are invaluable for Simon. This furniture represents Simon's past and they are very significant for him because they are part of his family history. Moreover, Simon points out to his family tree portraits and tells Faith that some of them are his great-grandparents from the Victorian era and he emphasises that his ancestry goes until the time of Ethelred the Unready. Simon tells Faith that he was the one who put the portraits on the wall and made some drawings to create the whole family tree. Thus, he cares about his family history and is also very proud of it. Does this moment awaken a side that Faith has been neglecting for so long? It might be at this point that she realises that one's past decides one's present moment. It is disclosed,

> This act of conveying ancestral history is important; the sociologist Connerton argues that the phenomenon of learning about the past is the crucial element in social memory: "all beginnings contain an element of recollection," so it is impossible to make a new beginning without the past recollection because then the beginning has nothing to hold on to; "in all modes of experience, we always base our particular experiences on a prior context in order to ensure that they are intelligible at all. (Toplu 9)

Faith seems unable to define herself and make a fresh new beginning because of the avoidance and ignorance of family history. Simon sounds proud of his; however Faith lacks the knowledge about hers. Throughout Part I, her covered self-denial of her ethnicity and non-recognition of her past are emphasised as sources of her failure in self-identification. It is claimed "for second generation diasporians, hybrid diasporic consciousness comes into being by accepting the sense of being

different rather than denying it" (Kuzgun & Ozun 310).

Other significant incidents happen on the way to and at the pub that Faith, Simon and his mother go to have some drinks. While on the way to the pub, Simon and his mother walk together a little further ahead of Faith and after walking for some time, Faith's foot sticks in the mud. A man and a woman walk by her and look at her but do not utter a word even though Faith smiles and says hello to them. After they pass by, a man walks past her then turns around and looks at her long enough before he completely goes out of sight. Let alone helping her, they avoid talking to her. When Faith finally succeeds in getting her foot out of the mud, she meets Simon and his mother in the pub. When she goes in, she realises that all the people there look at her. It is stated:

> Faith is silently ostracized by the denizens of a model village that exemplifies all the characteristics of a normative, white British identity. In this quintessential heritage locale Faith is consciously aware that, to the star-ing eyes of the villagers, she has no place in local tradition. Faith, whose name suggests fidelity and trust, is paradoxically regarded as a foe rather than a friend. (Gui 83)

She feels she is not accepted there although she is born into that culture. The eyes staring at her underline her difference. The atmosphere gets denser after a man named Andrew Bunyan, a barrister, comes by them. The conversation between them is as follows: "'And whereabouts are you from, Faith?' 'London,' I said. The man laughed a little. 'I meant more what country are you from?' I didn't bother to say I was born in England, that I was English, because I knew that was not what he wanted to hear" (130). He is a well-educated man but the idea of a Jamaican-British person being from England is alien to him. Due to her appearance people want to hear about Faith's ancestral origins rather than where she was born. When Faith tells him that her parents are from Jamaica, Andrew Bunyan begins to tell all of them his story in Jamaica. He stated that he met a man who manages a boat renting for tourists and he turns to Faith and continues "'Darker than you, my dear, if you'll pardon me saying. And his name – and this is the funny part. His name was Winston Bunyan.' He sat back and laughed" (130-31). After laughing at his own story, she asks Faith what she thinks about it and Faith answers, "'Well, the thing is, that would have been his slave name, you see.' Then before I really knew what I was saying I'd said 'Your family probably owned his family once.'" (131). This particular statement of Faith's is

significant because she finally finds the confidence to state her mind about race and slavery. Her response to racism is effective when compared to the previous ones. She refuses to be discriminated against by reminding a "white-British" barrister concerning slave history. He seems shocked about Faith's words and makes a defence "'No! My family never had connections like that in Jamaica. My family were not in that sort of business. I have no family connections in that part of the world at all'" (131). Andrew sounds disgusted at the idea of having relations in Jamaica. The slave trade and the Empire's historical chapter about it bother him. Although Faith has described Simon's parents' first reaction when they saw her, Simon's mother gives her a credit for what she said to Andrew Bunyan after they leave the pub. She tells Faith, "'That is exactly how people got their names in the West Indies and you were right to say so. He asked you and you were right to say what you did. I thought it was very brave'" (134).

The racist attack that Faith witnesses may be the beginning of an end for her. While Simon and Faith are walking home, they see three men running and when they enter the bookstore whose windows are down, they see that the letters NF are written on the walls with red paint (150-51). The capitalised NF refers to a political party named National Front which is a right-wing political party and is known with its fascist ideology. The supporters of it believe in the white supremacy and think that only people with fair skin should live in Britain. Faith describes how terrifying the situation at the bookstore is and both she and Simon are shocked. The red paint all-over may indicate a threat to bloodshed. Faith explains the situation in detail: "Books were strewn over the floor and an unmistakable stench of piss came from somewhere. A half-full bag of shit was splatted [sic.] on the table – while the other half of its contents slid down the bookcase of gay and lesbian books. And the black and Third World fiction was spray-painted with 'Wog'" (152). The place is upside down and the level of brutality of the attack is serious. The possible supporters of NF destroyed everything that is against their ideology. This includes postcolonial books as well as books about homosexuality. The attackers created a disrespectful scene which humiliates the attacked ones and the attacked ones are not only dark-skinned community and homosexual community in this case, but anyone who divert from the sameness of the majority. According to Boehmer "The nationalism Empire

generated, the race antipathies it provoked, played a crucial part in British society, in particular in creating strategic solidarities within the country. National selfhood in Britain had traditionally been forged in opposition to an Other overseas" (32). The immigrants and diasporic people suffered deeply because of the consequences of the Empire, the two of which may be defined as extreme-nationalism and racism. In the novel, when Faith and Simon see the dark-skinned woman who is bleeding in the head, they call the police and the ambulance. While the first-aid helps the woman, the policemen make crime scene investigation and interrogate Faith and Simon in the bookstore since they are the witnesses. After they tell the policemen everything they have witnessed, a policeman's conversation with Simon about the attack is as following:

> 'All these leftie bookshops are getting done,' the policeman went on. He had a sneer in his tone. 'They say they're National Front but they're not, they're just a bunch of thugs.' 'Same thing, isn't it?' Simon said, but the policeman didn't appear to hear and carried on saying, 'We've told them not to have people in the shop on their own. One woman like that on her own. I mean, they're just asking for trouble.' Simon rolled his eyes at me when the officer wasn't looking. (154)

Therefore, the policeman underestimates the seriousness of the situation and gives some excuses for the attack rather than accepting it as a racist attack. Although Simon tries to prove the otherwise, the policeman appears unbothered by his words. Faith is incredibly hurt by the uncaring attitude of the policemen. When they later narrate the event to their friends, Faith interrupts Simon multiple times and states that the victim "was a black woman" (156). She underlines the fact that it was clearly a racist attack and she is annoyed with it. Meanwhile, Faith reminisces how Carl was once racially attacked and came home with wounds on all of his body (157). As the conversation carries on, their flatmates begin to mock Simon about the event: "'Don't let them [the attackers] know where you live… you better wear a mask, Simon … or a white sheet with a hood" (158). Similar to the policeman, the housemates of Faith underestimate the event and make jokes about it which drive Faith crazy and she shouts at them saying the matter was not to be joked around and leaves the house furiously. As some earlier examples suggested, Faith is again reactive about racism and its being belittled; however it is still simply a reaction. It does not produce a yielding outcome. She is still at the background of the events and

as she encounters racism and its different faces throughout Part I, she hardly ever responds to it with a confident statement. When her attitude against racism is looked into, it may be stated that she was more silent and preferred to fade in the background as she was exposed to or witnessed racism. Yet, as she has grown older and has seen the various dimensions of racism, she felt as if she has been poked.

Meanwhile, her dilemma and questions about self-identity keep snowballing. After leaving the apartment, she goes to her parents' house. She thinks,

> I went home. I went to my mum and dad's house. I went, as Ruth had suggested, to be with my own people. I wanted to curl up small in my mum's lap and have her stroke my hair. I wanted my dad to say, 'Don't go frettin', Faith, we'll protect you.' They would understand how I felt – black on the outside and cowardly custard-yellow on the inside. (158)

Faith desires compassion and wants to be understood and caressed by people who would understand her. This is the first time that she gives credit to Ruth's words. Moreover, the readers may witness the increasing identity crisis. She admits to herself that her physical appearance and her thoughts and emotions are on the different ends of the spectrum. She is in a war with herself and she uses the word "cowardly" as she hardly accepts that she also feels a part of fair-skinned British culture as well. She feels "Ruth was absolutely right. What it all comes down to in the end is black against white. It was simple" (159). She begins to see the events from Ruth's perspective and slowly understands that being a Jamaican- British also represents a political identity. Since feeling hurt from the jokes, she tries to hold on to Ruth's statement. She looks for a comfort zone and a place to be accepted while feeling torn inside. When her mother calls her to join them in the living room, Faith sees that Ruth and her family are there too. However, she sees that all of her family members except Ruth are fair-skinned. The view of having different skin colours in the same family makes her feel dizzy. While Ruth's mother was in the middle of explaining how she met Ruth's father who was from Guyana, Faith refuses to listen and runs from the house. She does not want to hear another story about race and discrimination. She runs back to her room in the flat and closes the shutters. After that she states, "But as my eyes adjusted to the dark I could see my reflection in the wardrobe mirror. A black girl lying in a bed. I covered the mirror with a bath towel. I didn't want to be black any more. I just wanted to live. The other mirror in the room

I covered with a tee-shirt. *Voila*! I was no longer black" (160). The mirrors show the accurate physical appearance of anything and in this case they show Faith's. However, Faith is not happy with her skin colour. At this point in the storyline, it may be useful to refer to the myth of "The Flaying of Marsyas." In one of the retellings of the myth, Marsyas, who is sometimes associated with Pan, finds an instrument, most possibly a flute and he takes so much pride about how he plays it that he challenges Apollo (Niżyńska 152).The competition is held and Muses are the judges. According to one version of the story, it is Apollo who changes the rules of the contest so that he can win and since he is the winner, he feels disturbed by the excessive audacity of Marsyas and has his skin flayed (Niżyńska 152). This myth points out the cruelty by the flaying of the skin colour and its disturbing effect. In *Fruit of the Lemon,* Faith has been both a witness and a victim of racist perspective and the dark-skin tone has always haunted her. The concept of skin colour is torturing her life similar to the myth. Moreover, just like Marsyas, Faith is in pain because of the skin colour. On the other hand, Marsyas' and Faith's perspectives are different about this struggle. While Marsyas' flaying is by force, Faith would do anything but to have a lighter skin colour at this point in her life. She has been bothered by her dark-skin tone for so long that Marsyas' punishment would be a prize for her.

Furthermore, mirrors may be regarded as motifs in this context that reflect the colour that Faith wants to escape from. It is also ironic that the room is completely dark after she closes the shutters and therefore she is in the dark no matter how much she wants to run away from that darkness or blackness. The darkness of the room might also point out the dead-end place she feels she is at. Faith's covering of the mirror may be interpreted as the climax of her identity crisis. The events continue as, "then she [Marion] came back saying something about work. The puppets - the puppets needed me. Who would dress Alfred and Molly today, boys and girls? Not me. They didn't want me at the television centre. And I wanted to be wanted. I liked to be liked" (161). Faith is not satisfied with her duties, she does not want to dress puppets but the real human beings. She feels she is discriminated and wants to be responsible for more "serious duties." She desires to be loved and accepted in her professional life. She does not feel a part of the group but rather feels like an outcast.

Simon also comes to see her and tries to understand what is happening. Then “he pulled the towel off the mirror. I had to put it back when he left” (161). She is still not ready to see herself in the mirror, she wants to isolate herself from the outer world and create a safe atmosphere. She tries to create a “home” in which the issues about racism, discrimination and equality would not disturb her. Faith's parents visit her as her friends have told them their worries about her. It is claimed that Faith experiences identity crisis and her homesickness deepens because she thinks “she is of the minority but sees herself as belonging in the majority” (Chukwumezie qtd. in Kuzgun & Ozun 307). Her parents tell her that she needs to visit Jamaica since it might help her (162). After Faith protests, her mother tells her: “Child, everyone should know where they come from” (162). Faith's mother believes that knowing her roots might help her build her identity.

Therefore, at the end of Part I, Faith has an emotional breakdown and goes through identity crisis. It is analysed that, “We can observe how Levy’s protagonists [the authors refer to the many novels of Levy’s while analysing Faith] are terrified by the trembling identity that it becomes their nightmare” (Sharma & Dwivedi 39). She has learned to be silent and listen to the outside voices about her identity and this particular part explains her struggle about figuring out who she is and where she belongs.

The second part of the novel begins with Faith’s arrival to Kingston Airport in Jamaica. She sees people carrying their belongings inside boxes which remind her of her parents' house. She explains that she had to first fly to Miami Airport to get to Kingston and that was the place when she saw lots of Jamaicans. She defines them as “Shabby-looking people. Shabby-looking black people, with men dressed in baggy trousers held up at the waist with belts. With jackets that from a distance looked smart but close up were stained and torn. Women with huge bottoms in tight-fitting skirts with no tights and sandals on their feet” (166). She thinks that they look out of place. Moreover, a certain level of despise may be detected in her words since she states they are "shabby" and the way they dress is not familiar to her. It is analysed that “away from Britain, Faith’s first impression of Jamaicans is ironically equal to that of a coloniser” (Toplu 8). When she repeats the expression of “shabby-looking” but this time adding “black people” in it shows that she still cannot identify herself

with them. She still feels her ethnic identity is different from them. She can distinguish them but she cannot connect with them.

Moreover, Faith feels distant to their use of language as well. She states, “They talked in patois. A language all of its own but with the occasional word that a woman like me who had grown up around the Jamaican accent with its 'nah man's and 'cha' and sucking of teeth, could be lulled into thinking I might understand if only I listened harder or they would speak slower” (166-67). She cannot understand their language either. She feels as if she is a stranger. The usage of language may be a serious barrier in some cases and Faith's first encounter creates such an atmosphere although she is used to some of it from her parents'. *The Empire Writes Back* states “Polyglossic or ‘poly-dialectical’ communities occur principally in the Caribbean, where a multitude of dialects interweave to form a generally comprehensible linguistic continuum” (Ashcroft et al. 38- 39). Therefore, Faith seems lost amongst the dialects in her first few days in Jamaica.

Moreover, the emotional breakdown she had before leaving for Jamaica partially continues at Kingston Airport because of not knowing how to behave. When a man approaches and asks her for money to bring her luggage to her, Faith gives money to him after he insists a lot. However, the man does not return and Faith feels overwhelmed and cries. She states, “It was then that I cried. In the middle of the arrival lounge at Kingston airport, clutching my open purse and thinking of Mum’s words: ‘Everyone should know where they come from” (171). The culture shock and the thief keep the chaos in her life. She feels she is in the middle of Kingston Airport looking for who she is. Her journey to herself and her past do not start off smooth. When a woman comes to her help, she tells her that these “higglers everywhere now” (173). Faith thinks, “I didn’t know what a higgler was. But I thought I should. I was after all the daughter of two Jamaicans. I thought I should know what a higgler is and I should know when someone is trying to rob me. If not by experience then in my genes. I stayed looking at my feet. Everyone should know where they come from” (173). Faith is there, where her mother wants to be, and she keeps questioning her mother’s words. She is distant to the terms that Jamaicans use when they speak. She wants to meet her mother’s expectation, in fact, she desires to belong somewhere and feel at home.

Furthermore, the concept race keeps haunting her even when she is on the plane to Jamaica. When a fair-skinned flight attendant asks her if she wishes to eat or drink something in Jamaican accent, Faith feels shocked. For many people England equals to the colour white, while Jamaica equals to black. Faith seems to be a believer of this idea as well. She thinks that the physical appearance of a person should match with where they come from. Faith is race conscious which may be understood better in her description of Kingston airport. She describes it as follows:

> Kingston airport was so alive, so noisy it was hard to imagine that I would not have heard it from up in the plane. The large arrival lounge was packed with black faces. Everywhere I turned- black faces. Black faces of people in uniforms. Black faces waiting for luggage. Black faces behind counters [...] I felt out of place - everything was a little familiar but not quite. Like a dream. Culture shock is how the feeling is described. (168-69)

Faith feels overwhelmed by the difference she sees around. Also, she has most probably never seen "black faces" as creating the majority of a country which shocks her as well. Race which is a concept that has been haunting her continues following her at the airport too. Her cousin Vincent and Aunt Coral pick her up from the airport and as she sees the town from Vincent's car window, she admits to herself that she had a prejudice. She thought that they were living in poverty. However, in her first daytime experience of Jamaica, she sees some houses in wreck and the roads are so bumpy that it is open to accidents. Therefore, Faith witnesses the underdevelopment of Jamaica as the car carries on. There are many examples when she witnesses the decorations and colourfulness of Aunt Coral's house which reminds her of home. Moreover, certain behaviours of Aunt Coral and Vincent remind her of mother and Carl respectively. She stays in her Aunt Coral's house in Jamaica and points out too many instances in which she felt uncomfortable with Jamaican nature. In her first night at there, she was disturbed by a mosquito that does not stop buzzing. Her last sentence in that chapter is as following: "A Jamaican mosquito had found me and it was rubbing its hands together and licking its lips" (187). The mosquito and its coming for Faith may be a metaphor about her past coming for her, the past about which she was ignorant for so long. As she looks at the family photos, "the tiny prehistoric-looking lizard stood three legs, motionless – staring but not quite at me. I thought I was going to scream. Jamaica is a land of crawly things – things that bite, sting and kill you. Scorpions', tarantulas and wiggly-

wiggly things" (202). The wild life in Jamaica scares Faith because she is used to the city life in London. Therefore, changing her environment suddenly and trying to adapt to the new environment make it difficult for her to identify with the place too.

Faith learns that race was and still is an issue in Jamaica too through the stories of Aunt Coral. When Coral and Oscar took the decision to get married, Oscar's mother was not happy about it because of the skin tone of Coral. Coral states, "'You see his mother thought he could do better. I was too dark. You must understand, Faith, that was how it was in those days'" (193). So Faith learns that there was a racial hierarchy in Jamaica. The skin tone of a person could be a decision-maker even in a marriage. Therefore, it may be interpreted that Jamaicans accepted this unwritten rule of the superiority of having a lighter skin tone. This shows the colonisation of the mind. By listening to these types of stories from Aunt Coral, Faith learns that race is a concept that haunted and still haunts other people just like her. It does not matter whether one lives in Jamaica or England to be bothered by this concept. As Aunt Coral tells Faith many family stories, Faith completes her family tree slowly. Almost in each chapter in Part II, the readers may see the slow progress in Faith's family tree through diagrams. It is interpreted that Faith begins to recover from her confusion through "the healing power of storytelling" (Gui 84)

She learns that her grandmother's name is Grace and Grace's mother did not let her marry Nathaniel because she thought "he was too rough, too poor, too dark, too ignorant, for her daughter" (229). Indeed, later she let her daughter marry William Campbell because he had lighter skin colour and was hardworking. Faith once again witnesses the racial hierarchy amongst Jamaicans. She also learns that her grandfather, William Campbell was the son of a Scottish man and a Jamaican mother. So Faith has British heritage which means that she has connections to Britain before her parents arrive in Britain. Therefore, she understands that the concept of race is not formed of strict and separate categories. Faith has a hybrid genetical heritage. Toplu explains the nature of hybridity by referring to Bhabha's words taken from the *Location of Culture*:

> For this reason, while Jamaican people reveal their past they narrate the history of generations of family and, by infusing Faith's British individuality with it, they reinforce her hybrid identity. For Homi K. Bhabha, this version

> of cultural hybridity is an "interstitial passage in-between fixed identifications," which "entertains difference without an assumed or imposed hierarchy" (Location 4); in other words, it is having access to two or more ethnic identities. Levy enables this process by reinforcing Faith's cultural hybridity; by strengthening the Jamaican side of her identity, Levy supplies Faith with a prior context to hold on to. (Bhabha qtd. in Toplu 10)

So Levy provides a relief for Faith since she seems confused about where to turn to. The people around her surround her with stories. These stories assist her to place the terms race, ethnicity, skin colour and home to a more solid ground. Coral tells Faith that William "didn't like being told what to do by people who were evidently, darker than him" (246) and "didn't like his daughters to mix with anyone who was darker than they were" (248). So people with darker-skin colour should be in lower status in his eyes. Moreover, he sees people with darker-skin tones as inferior than her daughters' and one may infer that his colonisation of the mind seems complete.

Faith learns that her great-grandfather from her father's side, James Campbell, left his hometown in Scotland to work in superior conditions in Jamaica. Aunt Coral tells Faith that dark-skinned people were under his command when he worked as a fisherman because "'he was the white man- that's how it was'" (241). So Faith learns that one's skin colour determined that person's social status and job position in Jamaica. She experienced a similar situation at BBC. She realises that her complicated family background is a part of the cycle of racial constructs. Faith and her family are products of the Empire and all the complexities it has brought to its then-colonies. Furthermore, she learns that her great-great-grandmother, "Katherine was the illegitimate daughter of a plantation owner" (259). Katherine's mother was a slave in his plantation and he had many other children from the slave women working in his plantation. Her great-grandmother, Cecilia had a stepdaughter named Hester who had a son named Nelson. When Cecilia had to take care of Nelson all by herself, she spent all her money to prepare a better future for him. She sent him to a very prestigious school in Jamaica; however the school principle

> told her there had been complaints about Nelson joining the school – that some white parents did not want their child mixing with someone from Nelson's background. Nelson was illegitimate, this man said. Cecilia's husband was only a domestic servant, he told her, and Cecilia's grandmother was born a slave… You see how it was, Faith? They would not let him

> through the doors of the school even though he had the money and the complexion. No – now he was the wrong class. (266- 67)

As is seen, in the education system in Jamaica, there was the supremacy of British people. The children who went to the best schools there had to be without a connection to slavery. Hence the social class of the ones who did have such familial background considered a lower class. The discrimination in education has its seeds planted early on in Jamaica. Nelson went to America and one day sent a letter to Cecilia that he was going to marry an American woman. Because of Nelson's fair skin colour, the woman thought he was "white." The story continues as following: "'And this letter carry on to say that if this woman ever found out that his family were coloured, negro – if anyone ever found out his grandmother had a black skin and was related to slaves – then this fiancée of his would not marry him. Because in America, Faith, no matter how white you look, if you are descended from slaves then you are black'" (267). So Nelson is ashamed of her ethnic background and family history because he does not want to lose the chance to change his life. He knows he will not be accepted if he reveals his past. When Aunt Coral's friend, Violet tells Faith a story, Faith learns that her grandmother from her father's side, Margaret Little, is no different than Nelson: "Your grandmother would say her parents were anything – they were descended from anywhere where the skin is darker than a white man. Anywhere except Africa. Oh no. Your grandmother would not utter the word African or West Indian" (282). Faith's grandmother is ashamed of her roots. Skin colour is also very significant for her since she tries to justify that the darker skin tones of her parents is not related from their being African descendant. Moreover, Faith learns that Wade's parents did not want Mildred as a daughter-in law: "Margaret eventually told Wade that Mildred had too much African in her blood. 'And there is she, as black as night. Cha" (288). The colonisation of the minds of Wade's parents also seems complete. They accept light skin colour as the best.

Meanwhile, as Faith completes her family tree step by step, she learns that many family members of her were ashamed of their ethnicity and skin colour. She understands that she was not the only one that was bothered by her ethnic background. The dilemma they faced and she faces is to choose rather to be ashamed of it or to be proud of it. She gathers all these stories to have a better view of her

heritage. When Faith changes her jean to a skirt, wears a cotton blouse, puts on sandals and makes her hair a bun, Aunt Coral exclaims "'Ahh, my Faith, but now you look like a Jamaican!'" (238). Therefore, belonging to a place is also connected to applying its unwritten dress code. As she spends more time there, she adapts to the climate and the dressing style better. One of the most significant moments for Faith's self-acceptance and identification is when she attends to a wedding ceremony. As she walks to her seat, she realises that:

> No one noticed me. I smiled at anyone who looked in my direction. But no one did. I was blending in. I was just one of the crowd. I was just another guest. It was wonderful […] And no one stared at me or whispered, 'Who is she?' And I thought… I will visit Jamaica regularly. I thought… I could even live here. Work in Jamaican television. Who, on this Caribbean island, would care how slowly I walked? In Jamaica I would be told to slow down, to take it nice and easy. No problem. I could be a director, a producer. In Jamaica I could be anything. Irie. (293)

This passage needs to be analysed in so many aspects, the first of which is about Faith's arrival at home in her own skin. She apparently feels accepted because her ethnic background or skin colour do not have her stand out in the crowd. On the contrary, she is happy to be a part of the crowd. Her self-acceptance comes through being accepted as "ordinary" by the majority. She feels so glad that she even considers living and working there for a moment. That particular moment is critical for her because it is the first time she feels appreciative of her own skin colour. Moreover, just in two weeks time she has adapted to the dressing code and living styles of Jamaicans and no one thinks her as a stranger. All her life, in her parents' house, in her apartment that she shares with three other British friends, at school, at college, in Marion's parents' house, in the bar they went to and in the incident at the bookstore, she has felt the pain of being an outsider. That pain is the consequence of never fitting into one group. Faith wishes to spend more time in Jamaica because she is welcomed there. She does not need to think about her race or colour because no one will stare at her with estranged eyes. Moreover, she uses the word "irie" which is a Jamaican English term for approval, which means that she accepts their version of English as well now. The change in Faith is distinctive because all her struggles with Jamaican English and complaints about their life styles, dressings, weather, natural life and culture come to an end by being seen as someone typical and not

divergent. It is asserted that "Faith's exposure to the oral narratives in Jamaica helps her break free of the self-doubts and mental exhaustion she experienced in Britain" (Gui 85). She finds her home through the family stories and through acceptance by the crowd. Home in this context is used to emphasise her acceptance of her racial background and skin colour which are her ultimate home.

Moreover, as she listens to stories from Aunt Coral and Vincent, she learns Jamaica's connection with British history from the perspective of Jamaicans this time. Her grandmother, Grace's first lover Nathaniel fought in the First World War. Coral states, "He told Grace that the 'Mother Country' was calling him, that the 'Mother Country' needed him, that he must fight for his 'Mother Country'" (230). Therefore, England was respected and cared about a lot in Jamaica. Moreover, she learns that her father, Wade and his brother received a good education in Jamaica. Coral states:

> They sang *God save the King* and followed the teacher's baton as it tripped across the map pointing at all pink lands of the British Empire. They learnt the Kings and Queens of England, reciting the wives of Henry the Eighth – 'divorced, beheaded, died divorced, beheaded, survived'. They learned their times tables and the square on the hypotenuse. In English they learnt the past tense, the past imperfect and to speak with the King's English. (283)

Therefore, as Faith connects Jamaican history with British history, she connects herself both with Jamaica and Britain. It is analysed that "Faith's recognition of the historical context and its subsequent construction of a diasporic identity is Faith's encounter with the very landscape of Jamaica itself, which has been physically marked by colonialism and thus testifies to the inextricably intertwined histories of Britain and Jamaica" (Gui 85).

The story makes a full circle on the single last page, which is Part III. As the first few pages reveal, when on the boat, her parents had a naive idea when they saw lights on the sky and thought England set off fireworks to welcome them. This time on the last page Faith sees fireworks and accepts it as a warm welcome from England. She states, "I thought it may be a welcome for me having travelled so far and England needing me"(339). Similar to her parents she keeps alive the warmth and naivety about her homeland. It is as if she relives her parents' arrival in a different form. The novel ends with the following sentences: "I was coming home. I was coming home to tell everyone…My mum and dad came to England on a

banana boat" (339). Hence, Faith repeats the remarks of the bully boys at the school (the first sentence of the novel) but this time shame has turned into pride. An insult that bothered her has become a source of appreciation. It is explained that "it is significant to point out that identity crisis and confused sense of belonging experienced by Faith are resolved after when Faith has discovered her roots. While Faith is questioning the idea of ''home,'' she realises that home is more than a physical locality; it is one's desire to belong" (Kuzgun & Ozun 314). Faith's identity crisis is solved at the end of the novel through learning about Jamaica and her family ties. As a second-generation who was born and raised in London, the racism and discrimination she encounters, the frictions with her family members and the uncertainty of finding home are resolved. She learns that home is not simply the house she was raised in or just the furniture in her parents' house. She understands that it is accepting her skin colour, her racial background, her relation to slave history and understanding that her heart is still in England because as Jamaica was a part of the Empire for so long, Faith still feels a part of England.

CHAPTER 4

4.CARYL PHILLIPS and THE FINAL PASSAGE

The Final Passage is a novel written by Caryl Phillips which narrates a story of a mixed-race Carribean woman, Leila who struggles for acceptance both by her close relations and the societies she lives in. She fails to have intimate relationships with her mother and Michael which she considers to be the shortfalls in her life. Moreover, she is not completely accepted by the small society of the small island in the Carribean (the country is not explicitly revealed in the novel) because of her fairer skin tone when compared with theirs. On the other hand, she is considered dark-skinned in England and loses her hopes to create the life and family she is thirsty for. As the story unveils, the readers witness her incessant attempts to create a complete piece of puzzle in her life in which she fails and that eventually leads to a collapse in her mental health. A passage is a sea journey that Leila and her small family take to go to England; however other interpretations are also possible. It is expressed,

> Historically speaking the 'Middle Passage' refers to the slaves' journey from Africa towards the Americas. The term 'final passage' may mean either the passage from a small Caribbean island towards England, which the main characters in this novel undertake, or the passage from England to the Caribbean island, which the protagonist Leila Preston considers at the end of the novel. Both solutions are suggested for the story's end. (Olekar 128)

Therefore, as stated above the final passage may have multiple references in the story which supports the multi-layered life of Leila, who is torn between the concepts of race, family and home.

The narrative technique is critical because the novel does not follow a chronological order. It consists of five parts which are Part I: "The End"(on the boat waiting to depart for England), Part II: "Home"(Leila's turbulent life in the Caribbean island) , Part III: "England" (Leila, Michael and Calvin's lives in England), Part IV: "The Passage" (her arrival and first few months in England), Part V: "Winter"(the downfall of her life in England). If the narration was in linear order then "Home" should be before "The End." The non-linear narration is effective for underlining and "expressing the impossibility of both spheres [England and the small Caribbean island] ever joining harmoniously from the protagonist's perspective" (Vlasta 235). The narrator of the story is an omniscient narrator which at times

coincides with Leila's thoughts. Since the narration of the story is nonlinear, the reasons behind her homesickness are not revealed all at once but with intervals of flashbacks and by going back and forth in time which is a parallel to Leila's confused and uneasy mind.

The author Caryl Phillips was born in a small Caribbean island named Saint Kitts and when he came to England he was a small baby and he later travelled a lot and might be inspired from his "connection to Africa (the location of many of his ancestors), the Caribbean (where he was born), Britain (where he grew up and was educated), and the US (where he works as a Professor)" (McLeod 245). Since he feels related to many places he questions the terms belonging, home and identity. It is stated that "he writes of the difficulties of living out of place and being excluded, calling it the 'high anxiety' of belonging. Phillips's choice of vocabulary should leave us in little doubt as to the difficult emotional consequences of living, and feeling, displaced" (McLeod 245). Therefore, it is possible to correlate Leila's anxiety to belong and feel at home to Phillips's own life. The intense desire to have a stable dynamic in her life and the stormy feelings that she experiences may have autobiographical traces from Phillips's experiences.

An extract from T.S. Eliot's poem "Little Gidding" is stated before the first part of the novel: "A people without history/ Is not redeemed from time, for history is a pattern/ Of timeless moments. So, while the light fails/ On a winter's afternoon, in a secluded chapel/ History is now and England" (Eliot qtd. in Phillips 4). Introducing Leila's story with these lines may point out that since she lacks the knowledge about the Caribbean island's history and her family history, she "is not redeemed from time". Therefore, similar to the non-chronological order of the novel, she goes back and forth in time seemingly in an endless pattern. Therefore, the reference to a church in Little Gidding in England may be coordinated with her sole solution as moving to England to make a fresh new start in her life.

Ironically, the first part "The End" for Leila and her small family refers to the beginning of their sailing from the Caribbean to England. She is on the boat with her baby boy, Calvin and her husband, Mike has not joined them yet. It is analysed that "The story begins as if Leila's 'end' in Caribbean. Hence, the first of the five sections is called 'End'. Leila describes how her husband Michael Preston is a failure

in the native. She hopes to revive his life in London" (Olekar 128). She has been carrying Calvin in her arms for so long that it is as if the weight of him equals to the weight of life for her. It is no coincidence that Michael has not appeared in time because he actually lacks the sympathy and effort expected from him as a husband and a father. Everyone on the boat places their cardboard boxes in which they carry their belongings, however Leila carries a new suitcase instead. Carrying boxes instead of suitcases is a Caribbean tradition, yet Leila swims against the tide. The box motif is developed further in the novel. When Michael talks to Leila before leaving for England, he tells her, "'I know things between us don't be so good at times [...] but it's like you're putting a chicken into a cardboard box'" (108). Michael uses cardboard box as a metaphor: a chicken cannot live in a cardboard box and Michael cannot live in the life that Leila tries to build for them. Therefore the traditional suitcase, the cardboard box, carries the traditional family life that does not fit Michael.

It is also stated, "the night before, Leila had decided that if England was going to be a new start after the pain of the last year, then she must take as little as possible with her to remind her of the island" (15). Therefore, it is apparent that Leila is looking forward to a fresh beginning in her life. She knows that Mike sounded worried about their moving away at the previous night and he is rather uncomfortable about sailing towards the unknown. As the boat sails forward, a reference to the slave history is made: "She [Leila] looked upwards and away. Against the deep blue-black sky the African breadfruit trees towered, sunburnt in the daylight, charcoal-black at night, proud of their history. They were brought here to feed the slaves. They were still feeding them. They would not feed Calvin" (18). Since the narrator's voice is mixed with Leila's voice, her protection of her baby boy may be sensed in the stated quotation. She also has a straight-forward manner about slavery. She refuses her son to be a part of it and wishes a more hopeful future for him. Home for her (the Caribbean island in this case) includes the reality of slavery and she wants to leave that history behind her. Moreover, Leila's mind is restless and when drunken Michael arrives she seems careless towards him. She thinks, "this small proud island, overburdened with vegetation and complacency, this had been her home. She looked, feeling sorry for those satisfied enough to stay. Then she stiffened, ashamed of what

she had just thought. Then she relaxed again" (20). Similar to carrying a suitcase instead of a cardboard box, Leila diverts from the crowd and in this case seems to be looking down on them too. She pities the ones who stay in the Caribbean. Hence, Leila feels that her home, the small island in the Caribbean in this case, has nothing to offer to her and her baby boy. So as she leaves the Caribbean, she feels as if leaving a home that has been bothering her for so long. Her passage to England implies a search for a less troublesome home with her mother in it.

The second Part "Home," discloses many incidents in Leila's life which make it clear for the readers about why the small Caribbean island is stepping further and further away from being a home for her. The most fundamental reason for her feeling more and more away from "home", the small island, is because of the strain in her relationships with her mother and Michael. When Michael's characterisation is taken into account, it may be underlined that he is an alcoholic and he has been drinking for hours before he gets on the boat and meets Leila and their son, Calvin. Bradeth who is his closest friend does not approve his actions either. Michael does not even bother himself to find a job, and both Bradeth and his girlfriend Millie know that Michael is not the right partner for Leila. It is also stated that Michael followed her grandmother's advice. She said that school would not help him make money, it would not help him buy a car, according to her to have a better life, he should spend his life working in the fields. He is also not sure of getting married to Leila and seems not hopeful of the outcome. It is also explained that Michael has an illegitimate child from Beverley while he is in a relationship with Leila; however Michael does not consider it as a problem. He is described as a lazy and a laid-back man who does not wish to take any responsibility in his life. It is explained, "He could probably beg, borrow or steal a bicycle for the night, but he did not want to risk the possibility of bumping into Leila" (38). The unbothered attitude of Michael seems to have a root. It is narrated that when Leila's mother was warning her about Michael, he overheard them. Her mother tells Leila, "the boy from Sandy Bay is no good. He loves himself too much and he will use you. He don't even have a job" (34). Michael's behaviour towards Leila drastically changes after eavesdropping on this conversation. He stops trying to make their relationship work, barely utters a word to her when they meet and begins to visit Beverley regularly. Leila knows that

Michael heard their talk but she keeps on trying for their relationship. Therefore, his uncaring attitude to Leila, his laziness, his relationship with Beverley and having an illegitimate child from her and Leila's mother's disapproval of him create an enormous distress on Leila. She may not possibly feel at home because Michael is a troublesome man in her life.

Michael ignores Leila's emotional needs too after he eavesdrops to her conversation with her mother. Although Leila did not say anything specific to hurt his feelings, Michael comes face to face with his own inadequacy after hearing their argument. It is explained:

> Most people thought Leila too good for Michael. But he felt that to talk of this with anyone, including Bradeth, was admission to his alleged inferiority. Therefore he kept his anger locked up. This frustrated him, but it also made him more determined to prove something to himself and everyone. What exactly it was he was trying to prove he was still unsure. And how he would prove it he had no idea. (48)

Therefore Michael's aloofness from her seems to have a reason. He has an inferiority complex and hearing from everyone that Leila is better than him in every possible way bothers him. It is later stated that Michael and Leila barely knew each other before they get married. Although they have spent some time together, they are emotionally very distanced from each other. Moreover, Michael's grandmother advises him, "'And what about the Beverley woman and she child? You think about them? […] Don't worry, I think you is better off with the white girl for she going look after you right if you look after she, you hear me?'" (47). In this example, it may be concluded that since Leila has a lighter skin tone, she is called "the white girl". Having a lighter skin tone also makes Leila better than Michael in people's eyes. It is expressed that "the aftermath of slavery, and then colonial rule, created a deeply stratified society that was divided along lines of race, skin colour, and class" (Robotham qtd in Hall 130). Therefore, because of the stated colour-based perspective, Michael's grandmother considers Leila superior. Moreover, in an instance, Leila's best friend, Millie tries to stand in front of her while they are having a conversation because she wants Leila to avoid the "'risk getting a tan'" (58). It seems people around her care and respect her lighter skin colour too.

Michael's other girlfriend's house is described as, "And nothing grew in this home, not even a flower" (45). Therefore, Michael's other life with Beverley and

their son, Ivor is in a sickly atmosphere too. At one point, Michael's poor fatherly skills are described since he cannot even hold the baby properly. It is not that he likes Beverley more and Leila less but he admits that he has mixed feelings towards Leila. It is stated, "It was nothing to do with Beverley, he would say [to Bradeth], it was just Leila whom one minute he could like, and the next minute he could look at her filled with a horror that she might betray him in some unknown way" (48). He does not love her as much as she does him because he is somehow not sure of her. However, when he brings Calvin to Beverley's house, the tension rises between them too. It is stated, "She slapped him hard across the face, knocking him slightly off balance, then she spoke softly from between her teeth. 'Take the child out of my hose.'" (85). Beverley is proud enough not to have his relationship with Leila mixed with theirs. She also seems to know Michael's personality and sets her boundaries about Leila's child in her own family unit. At this point it is significant to note that neither Leila nor Beverley argue with Michael because he is in more than one relationship at the same time. They seem to be accepting each other's presence. They also seem to be accepting the presence of each other's child from him, yet Beverley shows his anger about it. The gender-based construct is analysed "Despite many nationalists' ideological investment in the idea of popular unity, nations have historically amounted to the sanctioned institutionalization of gender difference" (McClintock 353). Hence the small Caribbean island has its already-established power hierarchy between men and women. In the novel, neither Beverley nor Leila tells Michael what he has been doing is wrong or it has hurt them. Aside from keeping silent about "the other woman" in Michael's life, Beverley buys a motorbike to him. It is almost she is bribing him not to marry Leila. Therefore, especially Beverley appears as though she is in an implicit competition with Leila. Both women act as if they do not know about each other and try to ignore each other's presence, however they are both bothered about it.

Moreover, the difference between Leila and Michael becomes more obvious when they are getting married. It is stated, "Michael was a poor boy from this village [Sandy Bay] and he was marrying the mulatto girl from St Patrick's. He had done well for himself" (49). The omniscient narrator is a voice of the majority or the wedding guests in this example and they describe Leila as "mulatto." It is a name

given to people who have mixed racial composure and background. Therefore, this match seems unequal in everyone's perspective due to both the skin-colour difference and social status-wise.

The tension rises on their wedding day between the couple and also between Leila and her mother. Leila already feels disturbed when everyone looks at her as if she has made a huge mistake. Although Leila is held in high regards because of her light skin tone, she is not viewed as part of the society for that very reason too. Meanwhile, Michael spends most of the wedding ceremony talking with Bradeth instead of showing even little affection towards Leila. Leila cries a lot and she is heartbroken and upset. Leila tells him "'It's just that I was going to ask you if it was time to cut the cake and my mother said it was but you should have the decency not to drink so much that you would completely forget all the details of your own wedding day.' She paused but Michael's face registered no emotion. 'Do you love me, Michael? The least you can do is tell me that'" (54). Leila has an emotional breakdown because she cannot see compassion and sympathy from Michael even on their wedding day. She also seems to know that he does not love her enough. Michael, instead of actually answering her question, finds fault in her behaviour and yells at her because she is making a scene. He throws her drink to her face which mortifies her even more. He manipulates her words which make Leila look as if she is the guilty party.

In an earlier memory, Millie criticizes the selfish behaviour of Michael in a conversation with Leila. Their exchanges of thoughts are as follow: "'I know about the woman and the child. It's just his way.' 'What you mean is just his way? He think you is a dog or what? He think she is a dog? He think he can just go put whatever woman with child he feel like and then go walk out with a next one like nothing is the matter, or he be a saint or something?'" (59). By pointing out the wrong behaviour of Michael, Millie actually points out to the engraved gender roles between Leila and Michael. It is expressed that double colonisation is a term "referring to the oppression of 'native' women by both the colonial and the patriarchal local cultures which confine women to domestic and childbearing duties, and discriminate in terms of both gender and ethnicity or colour" (Innes 62). Therefore, it may be concluded that Leila is double-colonised because she is under

the influence of both Michael and the colonial history of the small island in the Caribbean. Despite being born there, she does not feel completely comfortable in her own skin both metaphorically and literally. Since her skin colour is lighter than the most islanders, she is called “mulatto girl”. In the meantime, Michael forms the patriarchal side of her colonisation. Millie is disturbed with his actions towards Leila and how Leila never reacts against it. Leila is generally silent towards his behaviour and acts as if Michael tells her everything and they have a certain solid dynamic in their relationship. Although Leila pretends that everything about relationship is under control, Millie makes her face the reality. In their relationship, Michael is the assertive and dominant one, while Leila is passive and is way too concerned about how her behaviour can stress him. When Michael finally shows up on the third day of their life as a married couple, “Leila sat angrily and cursed herself for not having had the nerve to have said something to him. But she could think of nothing that would have made any impression upon him. In fact he did not even seem to have noticed her” (68-69). She has doted on him especially after feeling he has been embarrassed about the conversation he eavesdropped. The conventional gender roles are deeply-rooted between them also because of the lack of confidence of Leila. She seems not brave enough to walk away from him or admit that she made a wrong decision by being someone like Michael. The traditional gender roles are not present between the other couple in the novel which is Bradeth and Millie. They seem to have a healthy bond and a balanced relationship. However, Millie’s following words may help one to generalise the situation of Leila’s to the most women in the island. She states, “‘Too much proud father on this island with invisible baby’” (92). It is ironical that Leila was the invisible baby with no father and now her son, Calvin may face a similar faith. Moreover, one can conclude that Millie and Bradeth are one of the exceptions who can create a family atmosphere since the many others in the island are just the opposite. It is expressed that “All nations depend on powerful constructions of gender” (McClintock 353). It is possible to interpret that women are the ones who take care of their children, while the fathers are nowhere to be found. The conventional gender roles are deeply rooted in the island.

Moreover, while Leila is giving birth to Calvin, Michael is nowhere to be found. He has spent most of his time in Beverley’s house during Leila’s pregnancy.

Bradeth feels furious since Michael does not even know or care whether Leila is in the middle of labour or not. He goes to Beverley's house to tell Michael that Leila is giving a birth. It is stated, "In his mind Bradeth saw Leila's pain, and he forced himself to look at Beverley holding on to her son in the corner, seemingly unaware of what was going on. He looked back at Michael and for a moment he felt he wanted to punch him" (77). Unlike Michael, Bradeth represents the sensibility, protectiveness and the care which Leila expects Michael to be. In addition, Bradeth is the only male character in the novel that cares about Leila. It is also Bradeth who threatens Michael to join Leila on her way to England. He tells Michael, "'I telling you I going break every bone in your damn body if you don't start treating she right. Every last bone'" (93). Bradeth is more concerned about Leila and Calvin than Michael is. In brief, Leila's father is absent from her life, and Michael prefers Beverley; therefore, Bradeth is the sole male character that supports Leila.

Another significant factor of Leila's falling far from "home" is due to the strain in her relationship with her mother. Her mother is very strict and the way she talks with Leila is hurtful and offending almost all the time. Leila reads bedtime stories to her every night, however when she comes back home a little bit late at one night, her mother is mad at her. She shouts, "'Where have you been and I don't want any sideways tale'" (32). It seems as if her mother uses every chance to find a fault in Leila's behaviour. She is a very sick woman although it is not clearly stated what her sickness is but the readers are informed that it is a serious illness. A description about her condition is stated in an ironical way: "Next door Leila's mother was asleep but her sickly cough still polluted the night" (36). It is as if her sickness pollutes their lives as a family of two. Furthermore, Leila's mother is non-affectionate towards her as well. After she sees Leila crying in a room in her wedding ceremony, she holds her hand for a few seconds and goes directly to her house. She leaves Leila in that condition although she sees that her daughter is in pain. It is as if she knew this would happen if she continued being with him. Unfortunately enough, after the wedding ceremony is over, Michael goes to spend the night at Beverley's place. Meanwhile, Leila goes to her mother's house and sleeps there on her first day as a married woman.

Leila has always wondered who her father is, however her mother has never

talked about him. There is no happy family-portrait in Leila's life. She has always wondered whether he was alive or dead and where he is. Also she has always been curious whether the money that her mother received came from him and if he had an estate or not. It is stated, "But her mother never said anything, and Leila used to look at her and wonder if her mother had ever been in love with her father, whoever he was" (65). Therefore there is mystery about their familial past since her mother has been hiding the identity of her father for so long. Since the past is never a topic of conversation between Leila and her mother, Leila feels the gap of never having a story that has a prior context to hold on to as well as never actually having the chance to know him or even talk about him. Also, because of never having a bonding time with her mother and not having an actual conversation, Leila makes her own assumptions about her father's race, skin colour and background. It may be assumed that her mother would never talk about Leila's father to her because she hardly ever talks about anything with Leila. There is lack of communication between the mother-daughter although Leila tries so much to have a strong relationship with her mother. Leila, on the other hand, is constantly concerned about her mother's health. She is always afraid to make a mistake so that she would not trouble her mother's nerves. However, when she finds out that her mother left her just a note and went to England without telling her before, she is lost in her tears. In the note she reveals that she is leaving to have a better healthcare for her sickness. Leila feels devastated because she has been struggling to create a family portrait and yet both her attempts with Michael and her mother are falling apart.

Therefore, likewise to getting Bradeth's support instead of Michael's as a male figure in her life, Leila gets Millie's support rather than her mother's as a female figure who is actually present in her life. She brings up Calvin on her own and Michael rarely comes to their visit. He sees Calvin for the first time when he is already six-weeks-old. Leila's only girlfriend, Millie helps her through these tough times. It is stated, "But she had Millie, and with her help Leila had been slowly trying to regain some confidence" (83). She has lost her confidence because she has neither her mother nor Michael by her side both during and after her pregnancy. However, she is glad that she has Millie in her life. She feels the warmth from a female figure thanks to her. The family that she has tried to create seems possible by

joining in the family atmosphere of Millie and Bradeth's. When Michael decides to join Leila and Calvin for England, he goes to see them. It is stated:

> Michael tuned to face her and he held her hand tightly. Maybe as a family it was what they needed? There was work there, wasn't there? And there was opportunity? His wife looked at him. They could talk about it tomorrow, for she knew Michael did not understand her or her desire to escape the life she was trapped in. And, as she looked at Michael, she saw him still as both a destroyer and a partner, but she knew that he would come to England because Calvin needed a father, and because she did not want her mother to see her as having failed in something she did not wish her to partake of in the first place. But if the marriage did fail again in England, thought Leila, it would not be her fault. (95)

In this example the omniscient narrator's narration meets Leila's flow of thoughts and the possibility of a better future outside the island may be probable. Leila feels as if she is a captive in the Caribbean island. Though she likes the natural life of it, she feels lonely and not supported by the people she wishes to be the closest to. She is eager to escape from the island and most importantly see her mother too. She also wants to prove to her that her marriage is working. She aims to prove her wrong because she did not believe in the future of Michael and Leila's relationship. Will going after her close the emotional gap between them that she has been feeling for so long? She does not feel at home in her own home, in the island. May England make realise where her home is?

The issue of race has become a nightmare for many of the characters in the novel as well as Leila. Thus, a major trouble which has Leila doubt herself is because of the issues of race, colour and ethnic identity. Lots of characters share their views about race and since Michael's grandparents brought him up after the death of his parents, Michael may also be influenced by their perspective of home and race. His grandfather states:

> 'This island too full of old men who telling you how good they used to be, and how they nearly open at Lords one time, and all kinds of stupidness, and all they has to show for it is a piece of wood and an empty belly.' He paused. 'At least you don't going have the piece of wood and you already had the sense to buy some drink to put in you belly [...] You don't look to me like the type of boy who going to die in the arms of a white man.'(39)

His grandfather pities his home, the Caribbean, because he knows that no man has ever achieved something great there and they all died in poverty. He does

not want Michael to be the same; he does not want him to be a slave to "white man" either. It is emphasised that "Although most of the residents of the island share African ethnic ancestry, they have always been dealing with negotiating the dominance of White identity in the face of the violent subordination of African identities" (Hall 130). The dark-skinned islanders are bothered by the dominance of the white culture in their island and feel the desperateness of not being able change it. The underdevelopments in the country and the slavery have also led to hopelessness. Most islanders doubt believing their country's potential which is one of the reasons why they consider emigrating. They feel the necessity to figure out other ways to make their lives better so that they would not fall into a similar pattern with the previous generation.

Moreover, the racial constructs and social hierarchy are revealed in detail in Michael's grandfather's words. He tells Michael, "'I want you to remember this. Next time you see a piece of sugar cane ask yourself when the last time you did see a white man cutting or weeding in the field. I want you to think hard when the last time you did see a white man doing any kind of coloured man work and I want you to remember good'" (40). His grandfather expects him to remember all the injustices, racism and discrimination they have experienced for so long in their own country. Their home is filled with all the aspects they do not want to remember but should not forget so that the history would not repeat itself. He wishes Michael to act smarter and be aware of the racial constructs and hierarchy. *The Empire Writes Back* analyses "It is clear, from Caribbean history, that race and ancestry were issues of supreme and inescapable importance, crucial not just to philosophy but to the dynamics of day-to-day survival. This had to be so in a society which bore the permanent traces of conflict, repression, immigration, and forced migration" (145). Therefore, the stated concepts have bothering the natives for a long time and are viewed as significant issues which can also be perceived in Michael's grandfather's advises. His speech about race and colour continues as,

> I don't want you to hate, for I know too well what hate can do. I been doing it for the last sixty odd years and it don't be no good [...] You must hate enough, and you must be angry enough to get just what you want but no more! No more! For, if you do, you just going end up hating yourself. Too much laughing is bad for the coloured man, too much sadness is bad for the coloured man, but too much hating is the baddest of them all and can destroy

a coloured man for true. (41)

Michael's grandfather gives him a life lesson and he explains the anger and resentment he has held for so longer against racism and colour-discrimination. As can be understood from his words, “a black man” should always know his limits because the world has thought him to where they should stand. Behaving extreme is forbidden for them. It is expressed that “One of the key concepts of imperialism was that military superiority implied cultural superiority, and this enabled the British to condescend to and repress cultures far older than their own; and it still does” (Rushdie 131-32). Therefore, the concept race creates a strong influence and dominion on the colonials which draw the borders Michael’s grandfather states in the block quotation. By giving these examples, Michael’s grandfather points out how the right of being human and feeling humane emotions are taken from them. He also emphasises the change in racial constructs throughout decades which visualises the dimension of oppression throughout years and nations. He states, “In Costa Rica I never did talk to a white man with my hands in my pockets. Now? Always” (41). He continues to share his point of view about how Michael one day needs to leave his home, the small island. He states, “Ambition going teach you that you going has to flee from beauty, Michael. Panama? Costa Rica? Brazil? America? England? Canada, maybe? West Indian man always have to leave his islands for there don’t be nothing here for him, but when you leave, boy, don’t be lie we. Bring back a piece of the place with you. A big piece” (42). The grandfather believes that it is the fate of the West Indian islanders to leave their country since they cannot have any opportunities to make their lives better by staying in their islands. So home is a place to must-to-get-away-from. Home does not provide happiness and prosperity to their dwellers so it has to be left behind. Therefore, the grandfather passes on his experiences to Michael which he will heavily rely on especially after Leila, Calvin and him move to England.

Similar to the previous generation such as Michael’s grandfather, the young generation is also hopeless about the conditions in the island. Leila supported her ex-boyfriend, Arthur to realise his dream yet she failed to have one for herself when they were together. Arthur compares the small island in the Caribbean and America and tells Leila,

> ‘It’s about us, our generation. There’ll come a day when we can have jobs in the town, when we can be making decisions, when we can run the country, our way! You, the brightest girl in the High School, you shouldn’t be doing a clerical job, you should be studying, you should be coming to America too… I remember the time when you first tell me about this place but I bet you never tell anyone else?’ Leila shook her head. ‘You see what I mean? It’s up to us, it must change. You must be true to your feelings about your country, no matter how critical they be.’ (80)

In spite of being discontent with the opportunities the small island offers to its citizens, Arthur sounds more hopeful when compared to Michael’s grandfather. He is eager to change the faith of the island and encourages Leila too to have a dream and later help to bring their country a more promising future. It is also possible to reach to Leila’s thoughts about the Caribbean island: she finds faults in it. Although these two representatives of the young generation in the Caribbean differ in their belief in island’s future, they both agree with each other at one point: home must change.

It is possible to witness the impact of America and England on Caribbean’s as well. When an American movie came to their town, “both young and old queued for hours to see” it (96). The influence of other nations on the colonised lands are explained as: “Racism involves a mode of exploitation and domination that is not merely compatible with the phenomena of racialised differences but has amplified and projected them in order to remain intelligible, habitable, and productive” (Gilroy 32-33). Therefore, waiting for a long time in the queues to watch American movies, respecting them display the superiority that America projected over the Caribbean. In a small talk between a barman and Michael, the barman tells him: “‘Though they do say if a tree fall over in the forest the others do prop it up. You fall over down here and there be nobody to pick you up either [...] I work so damn hard down here I sure one of these days I going back country myself’” (97). The man whines working a lot but and makes a criticism to his country as well. In his eyes you may work as much as you wish but no one helps and the working conditions and hours tire him. When an acquaintance sees Michael at the bar, he starts talking to him. The description of this man may be significant:

> To most people he was simply a young man who had as yet no life of his own to recount in exchange for his scraps of food, no stories of the sea and far away places, no wars that he had fought, no bridges that he had built, rivers he had forded, or canals he had dug. Thoughts of who he was, and why he was living as he did, were beyond him. He lived and that was all. Once, a

> long time ago now, some white man had called him the conscience of the island and he has laughed loud, then begged a next piece of bread. (99)

It may be interpreted that the man stands for the people living in the island especially for the ones who never leave the island. Therefore, the islanders work for long hours until they are completely exhausted. They beg for drinks and food because they cannot make enough money though working hard. He never joins in a big activity such as building canals or bridges; he keeps on living as life goes by. Since he may be a symbol of many Caribbean's and is known as "the conscience of the island," it is essential to note that the islanders do not participate in big and important works in general. They continue living; never changing, never growing. The omniscient narrator's thoughts seem close to Michael's thoughts in this example. Similar to "the white men's" perspective, Michael sees the man as a waste too.

Before Michael leaves for England, he visits Alphonse and listens to some stories from him who lived some time in England. Alphonse tells him that in his first year in England, he saw more lathes than he saw people and he worked with lathes all the time that the noise of lathes got on his nerves (100). The work he had there was low-quality with difficult work conditions. He gives this information to Michael so that he would lower his expectations about the opportunities he thinks awaiting him there. So while there are diverse rumours about England, Millie's opposition to the thoughts of Leila seems to have a stem. She tells Leila:

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

Millie loves the island and she is happy there. She feels safe and contented even though people like Leila and Michael prefer to see its negative sides in her point of view. Millie's attachment to the island may be interpreted together with Said's terms. It is explained:

> A filial relationship was held together by natural bonds and natural forms of authority – involving obedience, fear, love, respect, and instinctual conflict- the new affiliative relationship changes these bonds into what seem to ne transpersonal forms- such as guild consciousness, consensus, collegiality, professional respect, class, and hegemony of a dominant culture. The filiative scheme belongs to the realm of nature and "life," whereas affiliations belongs

exclusively to culture and society. (Said 20)

Therefore, Millie has a filial relationship with the island and the poverty and lack of opportunities of it are not obstacles for her to stop loving the place. Therefore, home is not a place of abundance for her, it is related with having and keeping the bond with the place. Her best friend, Leila however does not think that the island has been nice to her and therefore does not consider it as a safe harbour. The stress and burden that the problematic relationships have on Leila have distanced her emotionally from the island. Therefore while Millie describes the island as a perfect home, Leila is far away from the description.

On the other hand, although the small island in the Caribbean is presented as a place that lacks opportunities, there are many affirmative descriptions of it too in the novel. It is stated, "To her [Leila's] left lay the sea, which gently lapped up the beach before stopping and spreading back upon itself; to her right lay a bed of vegetation which swam out flat and expansive until it brushed into the first heavy slopes of the mountains" (30). This example and many others show how extensive the vegetation is in the island which gives a delightful view to Leila. This situation is described as following: "Said calls "filiation" the ties that an individual has with places and people that are based on his/her natal culture; that is, ties of biology and geography" (George 16). Therefore, according to Rosemary Marangoly George's deduction of Said's term, Leila's admiration to the island's nature might be related with her filial relationship with it. People live together with nature in the Caribbean and the greenery helps the relaxation of her. In her stressful times she seems to find peace in nature. It is explained, "in the warmth of a clear Caribbean dawn, the sea and sky were once again a life-supporting blue" (65). The ocean and sky assist her to relieve the burden she has been carrying due to the distressed relationships with her mother and Michael. Though there are many natural events happening in the island as the seasons change, it still gives comfort to its residents. It is stated, "The days were lengthening and again the island was preparing itself for a small rebirth. It was that time of the year. It had already rained, and the mush like vegetation had rotten and devoured itself, and the winds had blown, and the hurricane warnings had been sounded, and the crickets had screeched in fear, but there was nothing to fear" (67). The island is open to many natural disasters however it still wraps around its

dwellers with warmth. Can the changes of the seasons and atmosphere of the island give Leila hope to make a fresh start? Unfortunately, despite loving the natural life, Leila's efforts to make her life as anyone else's do not succeed.

In the part titled "England," the concept of race causes her further discomfort. This chapter begins with a depressing atmosphere on a typical day in England. She has already been in London for four months. Though it is like any other day, the narrator's description of the surrounding points out Leila's concern of race. It is stated, "At the end of the street she joined a short queue of six or seven people, all of them West Indians, and waited for the bus" (121). It is as if the bus is coming to just to carry them and not the other people. Therefore, an atmosphere of segregation is created at the beginning. Leila is disturbed by feeling separated from the rest of the society. As she is on the bus, she contemplates about race, it is stated:

> She noticed that in some areas there were many coloured people and in other areas there were very few. She noticed that coloured people did not drive big cars or wear suits or carry briefcases, that they seemed to look sad and cold. She noticed that the eyes of the white people on the posters never left her no matter how quickly she glanced at them. (121)

The city seems divided by race and social status. The fair-skinned British people represent higher social class, whereas West Indians swarm into the buses. It is analysed that "Diasporic people have continued to suffer as a consequence of new and remoulded forms of prejudice pedalled in metropolitan countries against those of so-called different 'races', religions and ethnicities" (McLeod 239). The "coloured people" are unhappy as far as Leila can observe and she feels the eyes of "the white people" are following her everywhere she goes. She feels she is someone to be stared at and is disturbed by their gaze. The concept of race is following her everywhere she goes. She did not use to think deeply about race in the Caribbean except for the fact that she was called "mulatto girl" or "the white girl", however in England she is being stared at because she is "coloured."

As she is looking out of the window of the bus, she sees the slogan of the Labor Party which states "'IF YOU WANT A NIGGER NEIGHBOUR VOTE LABOUR'" (122). The language of the slogan is humiliating and it is possible to deduce that the hurtful expressions towards dark-skinned people were not prohibited at the time. It is expressed:

> the condensation of the binary white/non-white in this discourse constructed equivalence and similarity of experience, as they faced racist practices of stigmatisation, inferiorisation, exclusion, and/or discrimination in arenas such as employment, education, housing, media, the criminal justice system, immigration apparatus, and the health services. (Brah 97)

Therefore, some neighbourhoods are separated depending on the colour of the people which underline the segregation even more. Leila detests being a part of this particular narrative. She also observes that there are many poor and dirty children on the cold streets and she wants to avoid witnessing these scenes which she already has so many times on her way to the hospital that her mother stays. It is stated, “Even before she got to the hospital the endless views of decay and poverty only made her feel more depressed” (129). She does not want to see what England is because it only makes her already-existing troubles worse.

Moreover, Leila's relationship with her mother gets worse in England. In her first visit to the hospital, Leila is excited to announce her that Michael and herself are looking for a home in which they can all live together. However, her mother tells her “‘Leila, child, London is not my home [...] And I don't want you to forget that either’” (124). Leila's mother does not have any sense of belonging to London and reminds her daughter that it is not Leila's home either. Moreover, Leila is overwhelmed by seeing her mother in deceased health every day. As always Leila wishes to have a more loving and friendship-like relationship with her mother yet she cannot actualise that dream. It is stated:

> But sadly, though Leila now felt she understood her mother a little better, her mother did not seem to have changed in her feelings towards her. That she loved her she did not doubt, but, as always, Leila wished there was something more, something that would make her mother more like a friend [...] The pain of illness, the pain of marriage, the pain of a journey across the world and the happiness of a small baby for them both to share, nothing seemed to be able to bring them together and this first exchange had been more interview than conversation. (124)

No matter how hard she tries, she cannot have a close relationship with her mother. She is far from noticing the worth of her daughter, she does not even try to love or help her. Although Leila feels her love, her mother's actions prove just the opposite. Leila is deeply hurt by not meeting her mother in the halfway. The pains she has experienced one after another have put so much weight on her back. She

feels as if the life has been unfair to her. She has come so far with a slight hope of mending every broken part in her life only to see that they are irreparable. It is torturing her to internalise that her mother cannot ease her pain but adds more in it. In one of her visits to the hospital she asks Leila, "'Michael beat you yet, girl?'" (130). She is a disturbing figure in Leila's life and asks if she has ever been beaten by him without asking her how she is doing at all in the first place. She also brags about not having been beaten by any men in her life and it is possible to interpret that she feels superior than her daughter.

It is interesting that the omniscient narrator shares with the readers the reason of Leila's mother's non-compassionate behaviour in this part of the novel. It might be due to the depressing and tone mood of "Part England" that the narrator reveals the motive behind Leila's mother's actions. It is expressed that her mother never wanted a child and she hated the sexual intercourse between man and woman. She slept with many men in her life and she got pregnant with Leila after sleeping with three "white men" around the same time. Since the timing of her sexual intercourse with them was close to each other, she is not sure whose child Leila is. When she learned that she was pregnant, she felt horrified to carry a child and give birth and all other maternal duties she had to do. Leila's birth would be very insignificant for her if it was not the day of declaration of the Second World War. She demanded money from all three men and all of them "happily paid the money safe in the knowledge that they had a real relationship with the island that would live on after they left" (126). The mindset of the colonizer is revealed in these lines: they spent time in the island, used what it offered to its residents and left. The three men who are representatives of the colonial force are happy to have a track left on the island. Leila is a piece of them who still lives on the island in their eyes although they have never met her. Leila's mother is very distant to the "fathers" of her child and to Leila as well.

In an earlier memory, the milestones of Leila and her mother's reserved relationship are paved. In Leila's first day of school, her mother does not know how to act and chooses to stay home instead of walking her to the school bus. She wants her daughter to be strong and go to the bus on her own, however Leila is confused about how to act and does not walk to the school bus. That is the time when her mother beat her and Leila could not perceive the reason behind her punishment. Her

second beating is also torturing because it involves public shaming as well. Leila lies together with two fair-skinned people on the beach. One of them is a man and the other one is a woman and she spends a good time talking with the man and sunbathing with them. When her mother sees this, she yells at her in private: "'You think you can trust them? You can't. And if you think the white woman was sleeping you were wrong. White women never sleep with both eyes closed if a coloured woman is around, and they never see a coloured man without something moving inside of them. Still, you going live to find that out'" (129). Her mother is race conscious and is she angry at Leila because of she got pregnant from a "white man"? Or is it because of the slave history of the Caribbean? In this case both reasons are possibly correct. It is pointed out that there is an "attachment to "race" and ethnicity under all conditions" from both parties (Gilroy 31). Leila's mother later threatens to beat her to death if she lies with white people again. Additionally, her mother "made her shower in the street, under the rusty stand-pipe, naked and fourteen" (128). Being exposed to the harassing behaviour of her mother leaves a deep mark in Leila's heart. The embarrassment she caused on her by publicly shaming her is described as "an emotional execution." (128) Leila and her mother are at the different ends of the spectrum. They never understand each other while in the meantime Leila shows incredible effort to create a bond between them.

Furthermore, the environmental factors of London demoralise Leila too. The grey and dirty weather and the polluted streets depress her. Despite her countless reasons to get away from the small island in the Caribbean, the nature of it always calmed her disturbed soul. Her feelings towards English life are described as follows: "She looked at the snaking, endless streets which were full of people carrying umbrellas, weaving in and out another's paths, so hurried, private English faces with newspapers and rubbish curled around their feet like dead vines" (121-22). The metaphor "snaking" symbolises the sneaky city life which will suffocate Leila like a snake. The fast pace of life is unfamiliar for her because she is used to her slow-flowing life in the small island in the Caribbean. She thinks Londoners are hasty and are not even aware of the pessimism and death-like life growing under their feet. Does dead-like life grow under Leila's feet too? This part of the novel ends with the death of Leila's mother and Leila feels sorrowful mostly because she passed away

without a having truthful relationship with her. Therefore, one of her dreams is not realised and her mother's death in an unknown land for Leila, England, is especially difficult for her.

The fourth part, “The Passage,” describes Leila, Michael and Calvin's boat journey or in other words their passage to England and their first few months in London. During the fifteen-day passage Leila always thinks about how England would fail to be her home if she cannot have an actual mother-daughter relationship. She is also concerned about her mother’s illness. It is stated, “Usually she would go back out on deck and think of her mother, whom she hoped would be well enough to meet them. But it was at this point that her thoughts became too painful and she tries to make her mind stop working” (139). She has a daily routine of thinking about her mother on the deck and it emotionally tortures her. In those two weeks the small cabin has become Leila's home and she has to babysit both Calvin and Michael. She describes it as “a full-time job” since taking care both of them has tired her.

When Leila first sees the cliffs of England as the boat gets closer to the land, the obscurity is described as: “the high and irregular cliffs of England through the cold grey mist of the English channel” (137). The irregular cliffs and the grey frog may be a foreshadowing to the chaotic and unknown life that awaits them in England. The narrator depicts their first encounter with the land as the following:

> Leila looked at England, but everything seemed bleak. She quickly realized she would have to learn a new word; overcast. There were no green mountains, there were no colourful women with baskets on their heads selling peanuts or bananas or mangoes, there were no trees, no white houses on the hills, no wooden houses by the shoreline, and the sea was not blue and there was no beach, and there were no clouds, just one big cloud, and they had arrived. (142)

Her first encounter with England is dreary and the dreariness enfolds her. The landscape does not feel familiar to Leila and she knows that she will be in an environment that she does not feel close to. It is analysed that her first impression of England demonstrates the “disappointment and nostalgia, [which] serve to express Leila’s cultural shock. England here is revealed as a place characterized by absence” (Vlasta 236). When she sees the land for the first time, it disappoints her with what it might possibly offer her, she doubts whether her dreams will be fulfilled there or not. So the alien environment makes her feel more alien in an unknown place. England is

depicted as dark, gloomy, grey and industrialised, whereas the small Caribbean island is colourful and embedded in nature. Leila is aware that she needs to get used to the landscape, weather and the lifestyle in England.

The most significant symbol of industrialisation is the train. When Leila, Michael and Calvin get on the train, Leila looks at the world outside as the other two are sleeping. She sees many "electricity pylons which spoiled the view" (144). So she believes that the technology deteriorates the view and as countless cars pass by, Leila is bewildered by the fast pace of life. The peak of industrialisation in England points out to the previous century than Leila's. It is explained "By the end of the century -- after the resources of steam power had been more fully exploited for fast railways and iron ships, looms, printing presses, and farmers' combines, and after the introduction of the telegraph, intercontinental cable, photography, anaesthetics, and universal compulsory education" (Greenblatt et al. 1018). A new way of life is present for over a century in England when Leila and her family arrive there and being intertwined with technology and its yields are not familiar for them. She is used to being intertwined with nature instead. Moreover, "she worried slightly for she could see no end to this town which fought off the freedom of the fields and the low hills" (144). The nature is not independent and wild; it is rather captivated and controlled. Is it similar to the conditions of slaves? People seem to be in self-isolation and captivation because of the enemy-like weather. It is stated, "The sky hung so low it covers the street like a dark coffin lid. The cars that passed by were just colours, and the people rushed homeward, images of isolation, fighting umbrellas and winds that buffeted their bodies" (160). The rainy and windy weather are attacking them like enemies. The life is fast and it bombards them with many cars, lights and rain. People, now including Leila too, are feeling lonely in a crowd.

There are many other disturbing metaphors about industrialisation as well. An example may be stated as following: "Michael began to take off his clothes and prepare for bed. He moved the sleeping Calvin to one side and, as he folded Leila into his arms, she smelt the stale smoke which had become trapped in the tight curls of his hair" (153). The smoke of the industry is in his hair, it is lying in bed with them sleeping between the unhappy couple. It is analysed "The rapid growth of London is one of the many indications of the most important development of the age:

the shift from a way of life based on the ownership of land to a modern urban economy based on trade and manufacturing" (Greenblatt et al. 1017). The industry depends on manufacturing goods with recent technology and the technology leaves its traces on the residents just like in Michael's hair. It encapsulates the dwellers and there is no escape. The gloomy atmosphere of the industrialised London is detailed further as Leila and Michael are looking for a new apartment with Earl. It is stated, "On the other side of the road was a high steel-wire fence and behind it were tractors and bulldozers and building equipment. The ground was churned up and the men seemed like ants doing their little jobs in busy isolation" (155). The construction is also a huge part of industrialization and the emphasis is on the simile, ants. The men are working hard just like ants but they are also small and insignificant like them. The tall buildings make them look even smaller and trivial. Their "busy isolation" is one of the outcomes of industrialisation: hectic life and loneliness. Leila feels the distant social and daily life in her bones. Technology and industrialisation are depicted as a disturbing factor especially for Leila all throughout this part of the novel. It is expressed, "The underground frightened Leila, and Calvin cried. But, beside the ever-present fear that they might have got on the wrong tube, there was also the fear that the train was going so fast that it would not be able to stop" (160). It is dreadful and eerie to be inside the underground and be swayed from side to side for Leila and Calvin. They are not comfortable and especially Leila is bothered both by the life that they are about to experience which she believes to be chaotic.

When the three of them arrive to the small apartment of Leila's mother, they realise that there are also many other people living in the same apartment and she is staying at the hospital. She sees that Earl, one of the residents of the apartment, stays in Leila's mother's room and Leila and Calvin sleep in the bathtub since there is no other empty space. This is not the life that Leila has been hoping for since she "had always imagined her mother just resting up in a nice house with a special doctor coming to visit her and nurse her back to health" (151). She is shocked both at the small and uncomfortable place and facing just the opposite of her dreams. The apartment they have found to live in after a long search is in very poor conditions: "Two of the upstairs window panes were broken in, and the door looked like it had been put together from the remains of a dozen forgotten doors [...] The house was

dark and smelled of neglect, and there were no curtains to open to let the light in, and there were no doors to prop open to let the air circulate" (161). Leila is deceived because she was not informed beforehand that the house she paid the rent for is a slum. The wrecks in the apartment symbolise the wrecks in Leila's life. She struggles to hold the pieces of her life together similar to the falling parts of the house. The wretched condition of the apartment does not provide any hope for their future life in England. Michael gives orders to Leila to mend the broken parts and thinks that it is her fault that she was deceived about the apartment. Leila knows that she is neither a part of Michael's life nor his thoughts. The narrator's voice coincides with Leila's thoughts while narrating a flashback:

> All her [Leila's] old worries about Michael were now much more intense. Two weeks of non-communication on the ship had only served to deepen her distress. So much between them still remained unspoken [...] [in the small island in the Caribbean, even in an earlier memory] He did not turn around to look at Leila, or come and kiss her. It was as if there was something on his mind of which she was no part; he simply shut her out. (163)

She has been feeling lonely for a very long time; the bond she put so much effort to create was not created neither in the small Caribbean island nor in England. The love and compassion she gives unconditionally are not reciprocated. As Michael begins to come home very late, drunk and vomiting, Leila is horrified more and more. The pit she has begun to fall into is dark and narrow.

The emigrants on the boat are in a desperate situation which brings Leila into doubt about what she might encounter in London as a continuation. They are depicted as, "She [Leila] would look around at the sad brown gazes of her fellow emigrants, men and women who lined up before her like the cast of some tragic opera" (139). They are in a desperate situation, the poor conditions in the boat are devastating and it is distressing that their lives are more hopeless on the boat than in the island. Aside from desperateness that wraps the people in the boat, they are in a competition with one another about the knowledge they have gathered about the Mother Country. They ask each other whether they read *History of the English People* by Winston Churchill or how much they know about Industrial Revolution (140-41). It is asserted that "Western colonial powers such as Britain asserted their cultural and moral superiority while at the same time devaluing indigenous products [...] Many of those in the colonies were asked to perceive of Western nations as

places where the very best in art and learning were produced" (McLeod 163). They brag at each other about the information they have about England and they are proud to be under the rule of British Empire: "'we all the same flag, the same empire'" (142). They still hold onto the power of being united under the same flag. However, as they are getting off the train, they are depicted as "they began to bunch up together as if preparing to enter the narrow end of a funnel" (145). They are aliens to the industrialized life of England and this metaphor demonstrates their introduction to the new world and new life that await them.

The first challenge they face in England is about language. When the taxi driver cannot understand the address that Michael told him, he tells Michael "'Can't you pronounce this? asked the driver. 'Quaxley Street'" (146). The different accents and usages of English between the emigrants and the fair-skinned British appear as a barrier. It is expressed "One of the main features of imperial oppression is control over language. The imperial education system installs a 'standard' version of the metropolitan language as the norm, and marginalizes all 'variants' and impurities" (Aschcroft et. al. 7). Therefore, any accent or pronunciations which deviate from the norm is looked down upon and their experience with a random taxi-driver is an example of it.

The covert and explicit racism that the emigrants encounter also disturb Leila. An illustration may be pointed out by the depiction of Leila's mother's doctor:

> He reminded her of the men for whom she had worked at Government Headquarters, the white men, who spoke to her with a smile on their face as if afraid that to release it might be interpreted as sexual aggression, or colonial bullying, or both. And so the sugary smile became a part of their uniform, and whenever Leila saw it she knew that behind it a man was frightened, not of her but of himself, and she hated cowards. (152)

She detests both the patriarchal and colonial pressure she feels. She thinks that this behaviour of "white men" stick on them like a uniform. She does not like them because she feels the hidden racism and is afraid of the feelings they nurture against dark-skinned people.

Moreover, as Leila and Michael are looking for an apartment with Earl, they experience the racist attitudes of the home owners. It is expressed "While all immigrants experienced some degree of discrimination, colour acted as a significant additional barrier" (Brah 225). Therefore, having dark tone of skin colour further

discriminates Leila and her family as they go from door to door to find an apartment. Although it writes vacancies on the window of an apartment, when the owner sees them on her doorstep, she changes her mind and does not accept them as tenants and slams the door before Earl finished his sentence. After a similar try, they begin to see signs as following: "'No vacancies for coloureds.' 'No blacks.' 'No coloureds.' Leila felt grateful for their honesty" (156). Leila appreciates at least seeing the truth and ironically feels grateful about being discriminated against in an obvious way. Her thoughts may be considered even pathetic in this case because she has acknowledged racism and discrimination and holds the openness about it in high esteem.

The job that Michael is able to find displays the humiliating condition that dark-skinned people are in England. His duty is to put the paperclips in a box and his employer checks whether he understood what he is supposed to do by telling him, "I hope you've got that" (167). The job he could find requires no talent and is low-quality with low salary. Moreover, his employer doubts whether he has understood his duty or not which also degrades Michael's ability and capacity. In addition, after hiring him, he makes Michael put up the "'COLOURED QUOTE FULL'" sign (167). This situation is analysed as, "In practice, the colonial strangers' disturbingly intimate association with their mother country was always qualified by the exclusionary workings of informal institutions like the "Colour Bar" (Gilroy 111). The word "coloured" and having limited job opportunities for them are demeaning and are apparent signs of discrimination. Michael's colleague Edwin gives some advice to him about Jeffries, their employer: "'Well, you better know. He's a cunt and he's going to call you names, man, and you going to behave like a kettle for without knowing it you going to boil. It's how the white man in this country kills off the coloured man. He makes you heat up and blow yourself away'" (168). His words convey the meaning that "white men" make "coloured men" furious by saying discriminative expressions and committing racist actions which eventually make coloured men drift into a state of chaos. Edwin warns Michael about these kinds of thrust and teasing; according to him Michael needs to put his guard up against discrimination and racism.

Leila and Michael continue to have communication problems and they grow more and more distant from each other which sway Leila more into darkness. It is

stated that he was already sure on the boat to England that Leila will not be included in his future plans. In England they spend many days without uttering a word to each other. It is stated:

> She waited for Michael, whose remoteness continued to grow with every day. These days he just seemed to use the house as a place in which to change his shoes and clothes. What it was he was thinking she had no idea, and whether or not she could be of any assistance to him seemed, at this stage, an irrelevancy. In England, and without Beverley, he still did not want her. (174)

They are husband and wife simply just on paper because they have never had an intimate relationship. It is difficult for Leila to face that he does not want her even without the presence of Beverley which shows that he does not want her even without another woman in the scene. From Michael's eyes Leila aimlessly wanders in the streets of London and he thinks she is pathetic and cannot adapt to the life in England. He blames her: "'You see, you don't got no ambition, girl. You come to this country just to sit in this house and play with this child? Well? You come here to push pram around London with the old woman next door?'" (177). Michael does not approve Leila's attitude and the lack of ambition he sees in her. He thinks she is not ready to overcome the challenges in England and live her life to the fullest. It is stressed that "for many, there was also [other than finding work and earning money] a sense of adventure and glamour in the possibility of living in England, and becoming acquainted with the scenes and the culture which had formed the substance of their education" (Innes 178). Michael is eager to integrate into English life and ways of being and behaving. However, he thinks Leila is passive and cannot adapt. As Innes points out, Michael belongs to the group who sees England not a mere place to earn money and have a bigger house, he sees it as a chance. On the other hand, Leila thinks that Michael does not see her efforts to bring up Calvin and appreciate her attempts to make her relationships with him and her mother better. He is not aware that she struggles to keep their family together or maybe he ignores her good intentions because of an earlier experience. He is still resentful about Leila's mother's words which he overheard back in the island and now uses them against her. He calls her "'a selfish, superior arse who think she do me a favour by marrying to me […] You know nothing about this county,' he said, pushing her back up against the wall, 'and it's maybe about time you started to ask instead of complain, to

support instead of looking down your long nose at me, understand!'" (178). Michael has an inferiority complex both because he was in a lower social status back in the island and because of his darker-skin colour than Leila's. He cannot get over her mother's attributes to him and accuses Leila of feeling superior than him. He deliberately ignores her and treats her mischievously because he is offended but proud enough to think he is the one who is actually better than her in many ways. Their relationship is in a continuous vicious circle and is unfruitful. Leila was expecting such an explosion since they have been silent for so long. She knows that she will emotionally struggle more and more each day.

Leila's relationship with her mother is not promising either. Leila goes to the hospital every day to visit her to shift the already-existing dynamics in their relationship. It is stated, "She always got the impression her mother was fooling with her, that she was not really tired and she just felt what had to be said had been said. But, as Leila neared the door, she looked again at her mother. There was no sign of mischief in her face, and no sign that the relationship Leila had dreamed of for so long would ever materialize" (175). She thinks her mother does not deceive her with her solid and strict attitude but she knows that their relationship will not become what she has been hoping for. She feels defeated in this area of her life as well.

Her sole backbone in England seems to be Mary, Leila's neighbour. She likes to help Leila even when she takes care of Calvin and is warm and kind towards her. Leila is surprised by her friendliness since she was not expecting such an attitude from a "white woman." In one of their conversations, Leila told her that she thinks her village in the small island in the Caribbean, St Patrick's, was named after an Irish saint who possibly lived there together with some other Irish people. When Mary is confused about it, Leila

> wondered to herself how she was possibly going to explain this. At school her teachers had already done their best to confuse what little history of the island there was, and she had never really worked out for herself the relationship between the English, the Irish, the French, the Portuguese, the Africans and so on. The teachers had talked about each group as if it had made the most important contribution to the history of the island. If Leila said to Mary that Irish people had been there, then she knew she would be giving the wrong picture, even though they had, but she could not really tell the truth. It was too complicated, even for her. (171-72)

This extract points out the multi-national face of the island. The history of the

Caribbean is entangled with the histories of other countries and even as a Caribbean, Leila is not sure about the exact relationship of other nations' with hers. A significant sentence in this extract is the one which points out that the teachers' lectures were mainly on the other nations instead of the natives. Therefore, Leila as someone who was born, raised and educated in colonial the Caribbean is a product of the Empire and struggles to separate and identify. On the other hand, Mary's response to Leila shows her restricted perspective about colonialism since she asks Leila whether the Irish people who lived in Leila's village long time ago was eaten or not. Although she is close to Leila, her question reveals her limited view on the life in colonials.

The last part of the novel, "Winter," is both the winter time in England and in Leila's life. It begins with the funeral of Leila's mother. She mourns for her mother but her grief deepens as she witnesses she is being buried on top of other two coffins. Though she reacts against it, the priest silences her down so she has to put up with this disrespectfulness. Has this happened because her mother is a dark-skinned immigrant? The winter time does not only bring Leila melancholy because of losing her mother, but for the first time in her life she is in financial difficulty. She learns that her mother is in debt and Leila is left with many bills she has to pay on her behalf. When Mary buys Calvin a scarf after seeing that Leila has no money while they are in a store, Leila feels the need to pay her back. However, since she does not have any money, she steals some from Michael's pocket later and pays Mary back. Although feeling guilty at first by her action, "gradually Leila learned to touch Calvin without feeling as if she was dirtying him" (183). She gets rid of feeling guilty after some time and does not think she makes a mistake because she cannot survive and Michael does not give any money to her. Therefore, stealing is not a choice but a must in her case. Her decline of mental wellness is significant in this part and she looks much older and sorrowful than the previous parts. She works for the first time in her life and the job she finds is collecting fares in the bus from the workmen of a factory. However, she stumbles and falls down on the first day of work as the bus drives along and it is later understood that she has poor health condition and is very weak; moreover, she finds out that she is pregnant.

In this section it is also revealed that Leila has been insecure of her body for a very long time. Her insecurity started after Arthur's lack of confidence to touch her

body the way she desired. Leila believes that her body is not good enough and she wants to be desired. She has her first sexual experience with Michael and is offended that he does not desire her anymore. She begins to think more and more about what she lacks. She does not appreciate herself enough because she cannot see the support and warmth from the one she needs the most. Moreover, she falls into the pit of contemplating deeply about Beverley, Michael, their past relationship and their child. Her life now "revolved around this resignation and this waiting" (193). Michael uses their apartment as a hotel room, only to sleep and change his clothes. Leila has stopped trying to work out their relationship, she has completely given up on him and she knows that Michael will not be there when she is giving birth. He does not even know that Leila is pregnant. Since Leila is in a desperate situation and struggles to take care of herself and Calvin, Miss Gordon, a woman from social service, visits her regularly. She asks her some questions such as "'Have you seen your husband, Mrs Preston?'" and "'Is Calvin alright, Mrs Preston?'" (197). This type of interrogation makes Leila even more anxious because she is now afraid that Calvin will be taken from her. Although at times she daydreams of better days with her two children and feeling contented in England, her mind is blurry like a mud most of the time.

Leila's mental stability begins to get worse every day as a result of learning Michael has been cheating on her. After she found blond hair on his jacket, she has begun to get suspicious of Mary even though there are no clues that it is her hair. Leila chooses Mary as a scapegoat most probably because she is the only "white woman" that Leila knows and talks to and also she is a believer of the idea that "all white women in England loved coloured men" (190). Furthermore, she gradually internalises and obsesses with the idea that it is Mary whom Michael chalets on her with. It is expressed, "Then she imagined Michael's woman, then a young Mary, and she tried to make the two of them mix into one, […] Then she saw Mary pretending to be asleep on the beach, the man talking to Leila, and Leila's mother about to appear standing over them, and this seemed to fit better" (198). She contaminates her heart and mind with this thought and the reality and her imagination are mixed at this point. She is unable to make difference between the tricks her mind plays on her and what is actually present. She loses her sole friend in England, Mary, by firmly holding onto the idea that she is an accomplice of Miss Gordon that Leila now

believes to be “a missionary whom Leila had read about in books when she did history back home” (199). She makes up stories in her mind and believes in them which has led to a distrust of the two English women who try to help her; her life is now filled with suspicion.

The mirror motif appears at this complicated and pathetic time in Leila’s life. It is narrated that she does not only consider “white women” as a threat because of the high possibility of Michael’s adultery with a “white woman” but also because of her insecurity of herself. It is expressed, “Leila knew she was lying to herself, for the thing that stopped her looking in the mirror on a morning was what was being threatened by these potato women. That was herself, and what she was. If it had been simply a question of Michael, then these women would have left her mind less troubled” (194). She avoids looking in the mirror because she is neither confident about her body shape, skin-colour and is not ready face the sorrow in her face. In the part “Body and Performance” it is suggested that:

> The ‘difference’ of the post-colonial subject by which s/he can be ‘othered’ is felt most directly and immediately in the way in which the superficial differences of the body (skin colour, eye shape, hair texture, body shape, language, dialect or accent) are read as indelible signs of the ‘natural’ inferiority of their possessors. As Fanon noted many years ago, this is the inescapable ‘fact’ of blackness, a ‘fact’ which forces on ‘negro’ people a heightened level of bodily self-consciousness, since it is the body which is the inescapable, visible sign of their oppression and denigration. (Ashcroft et al. 289)

Therefore, it is inescapable for the dark-skinned colonials to feel at home entrapped in their own bodies because they are challenged about it. The mirror reflects Leila the reality that she wants to keep away from. She goes through an identity crisis at this difficult period in her life. It is also emphasized that she has always been race conscious both in the Caribbean and even more in England and though her skin colour is getting lighter because of not sunbathing “she was more coloured than she had ever been before, not shame exactly, but feelings of inadequacy prevented her from looking back into the mirror” (195). She feels insufficient because she feels that she is inferior than “white people” and she notices that many eyes turn to look at her every time she walks in the streets of London. She is an in-between state because she is accepted neither by “the white” society in England nor by “the black” society in the Caribbean island. Although being

genetically hybrid because she is mixed-race, her hybridity throws her outside of both circles. The only person who joins her is her baby boy Calvin. She feels homesick because she is standing in the third place, lonely and desperate. She does not know where to turn to because she does not know where her home is.

She also admits that she has always felt a distance between herself and "white people." It is stated she began to get confused about them even back in the island. It is stated:

> It was funny, though, but she could never remember any of the white men being brown. They tried, but at the end of the day their stubbornly white bodies peeled themselves clear of the beach […] Leila had looked upon these white people as if they were an endangered species. She spied on them, here in England she saw them all the time, yet she still did not understand them any better than she did when she was a young girl. She did not understand them any better than she did her husband. (195)

She did not truly perceive the reason behind their light skin colour and neither did she understand their behaviour. When she was younger, she believed that they belong to another species and she admits that she tried to stand aloof from them in general. The remoteness between Leila and Michael is likened to the remoteness between "white people" and Leila which demonstrates that she does not feel close to either's life or behaviour. An earlier childhood memory of Leila's about the concept of race and skin colour is also disclosed. When a "white woman" approached her and wanted to learn her name, Leila's reaction was "'Are you a witch?'" (196). She also had a nightmare that night and woke up from her sleep screaming. Seeing people having a different skin colour than the majority scared her. Since she does not share her fear with her mother due to the possibility of being beaten, her confusions about race has remained for a long time.

Race continues to be an issue for her and she questions this particular concept even more as she loses the difference between reality and imagination. She listens to her son speaking while window shopping, however he cannot actually speak yet. She hears him asking her the reason why Santa Claus is white. Then she responds him aloud as the people on the street stare at her: "'He should be coloured. Why isn't Santa Claus coloured?' Leila began to repeat herself like a record player stuck into a groove" (203). The differences in skin colour and being exposed to the colour white disturb her. Her mind is unstill by the questions about race and she cannot provide

any answers to them.

Last but not least, Leila decides to leave England and go back to the small island in the Caribbean. It is stated:

> But first Leila would take a boat and leave Michael in this country among the people who seemed to keep him warm in mind and body. England, in whom she had placed so much of her hope, no longer held for her the attraction of her mother and new challenges. At least the small island she had left behind had safety and two friends, and if the price to be paid for this was a stern predictability from one day to the next then she was ready to pay it. (203)

She has a strong disillusionment held towards England since all her hopes have faded because she could not live the life she hoped for. Michael, her mother, her declining health, living in poverty and racism are the reasons behind her decision to leave. Moreover, she feels lonely and prefers her routine in the island rather than being imprisoned to a life and mind that trouble her. It is studied that "She prefers the inevitable drudge on familiar territory to the continuous struggle she has experienced in hostile England" (Vlasta 235). Moreover, she burns all the objects and the clothes she has bought during her five-month-stay in England. As they burn, she laughs, feels calmer and falls asleep. She gets rid of them because she does not want to see anything that belongs to England. Also, she sets them on fire to keep herself and Calvin warm since there is nothing else left to burn the fireplace.

She knows that her children will be curious about their father one day and will go to England. She imagines them meeting Michael there only to come back to Leila's arms and continue living with her in the small Caribbean island. She sees her yellowing reflection in the mirror and the novel ends with an interesting incident. It is stated, "She turned suddenly and saw that somebody had pushed a Christmas card through the front door. She stooped, with Calvin, and picked it up and read it, but it was from nobody" (205). The card may be from Mary or it may be a complete hallucination. However, neither Leila nor the readers will know about it because there is no name on it. Hence, after have been trying to have solid relationships since the beginning of the novel, Leila is left with "nobody" in her hands. Moreover, the novel makes a full circle when one compares the first and the last sentences of it. The first sentence is "Leila pulled the baby boy even closer to her body" which is the time when she is on a boat to England with Calvin, waiting for Michael to show up

in the first part of the novel that is “The End.” When compared with the last sentence which is stated above, it displays that she still has Calvin with her but this time she bends over with him. It may be concluded that she does not stand tall against life anymore but is crushed under what she has experienced. Moreover, it was Leila and Calvin in the beginning; at the end of the novel it is Leila, Calvin, the baby in her belly and nobody. Thus, the novel ends with an unfinished family portrait, lost hopes and a clouded mind.

CONCLUSION

This study compares and contrasts Andrea Levy's *Fruit of the Lemon* and Caryl Phillips's *The Final Passage* because the protagonists in each novel suffer from homesickness. Faith in *Fruit of the Lemon* is a Britain-born daughter of a Jamaican immigrant family, a second generation descendant, whereas, Leila in *The Final Passage* is a Caribbean immigrant to England. Therefore, their perception of and attachment to England alter. As a second generation descendant of a migrant family, Faith traces down her family history and learns that she has mixed-races in her family tree which enables her to comprehend her past with a fresher point of view. Leila, on the other hand, knows that she is mixed-race because of her skin colour, yet she never has the courage to ask her mother who her father is and cannot trace down her family history. This leads to a restraint and non-fulfilment in Leila's characterisation; however, Faith is self-liberated by the knowledge she has gained through knowing her past.

Faith and Leila both experience racism and go through identity crisis in the novels, yet how they handle the situation is not similar. Faith is race conscious and suffers from racism in every season of her life, at school, at college, at work and in daily life and racism is the main reason which drives her into identity crisis. She is torn between the two races and the comments of the people who make incessant claims about who she is and with which "race" she should spend time with. She overcomes the troubles of race issue, which haunts her unceasingly, with the help of her parents' suggestion that she should visit Jamaica. By listening to the stories about her family members of many generations in Jamaica, she figures out where she belongs and her identity crisis is solved at the end of the novel. Leila too endures racism throughout the novel both in the small island in the Caribbean and in England. She is called "mulatto girl" or "white girl" in the Caribbean, yet she is stared at in England because of her darker skin colour when compared with the majority. Therefore, she fails to belong to neither society. However, her identity crisis is not mainly caused by racism but by the troubles in her relationships with her mother and Michael. Despite her countless attempts, at the end of the novel she is left alone with her son, Calvin, and is led to a dead-end road. Her identity crisis is not solved and in the end her mental degradation is unveiled.

The three following motifs which are mirror, box and island are present in both novels and they serve to similar purposes in the plot. In *Fruit of the Lemon,* Faith throws a cloth to cover on the mirror to avoid her reflection through the end of Part I. Her identity crisis reaches to a peak point because she does not want to see the colour black anymore that is her skin colour. Leila in *The Final Passage* stays away from the mirrors during her mental deterioration because she does not want to see her worn-out self and to face that she looks older than she actually is. She also does not want to confront how pale her skin gets every day because of not soaking up the sunshine in England. The box motif is traced in both novels firstly because it is a Caribbean tradition to carry one's belongings in cardboard boxes instead of suitcases. Faith comprehends why her parents care so much for the boxes only after her visit to Jamaica. She understands that her parents dote on the boxes because they are willing to sustain Jamaican traditions in England too. Contrarily, although Leila is an immigrant similar to Faith's parents, she is the only one who carries a brand new suitcase instead of a cardboard box on the boat to England. Therefore, she diverts from the crowd which shows her difference not only by her skin-colour but by her suitcase. Since boxes and suitcases are goods to carry belongings, Leila seems determined not to carry her past and traditions with her by putting as little as possible in the suitcase. The final motif is the island motif in both novels. Britain, Jamaica (where Faith's parents are from) and the small Caribbean island (where Leila is from) are all islands and the protagonists face difficulties while trying to create home while living in these islands. For Faith, England is her hometown, however she realises that she is not completely accepted there and travels to Jamaica to find her roots. After completing her family tree, she decides calling England her "home". Her turbulent experiences in Britain (as an island) sway her to another island (Jamaica) which provides her with the answers she needs. Similarly, Leila is agonised because she cannot have a stable life with stable relationships in the small Caribbean island where she was born and raised in. She hopes another island (Britain) may serve her as a shelter and enable her to improve her relationships with her mother and Michael; however the opposite happens and the only person who is with her at the end of the novel is her baby boy Calvin. Hence by moving to another island, Leila cannot find the answers that Faith finds. Thus, though both characters struggle in

making a home out of the islands they live in, Faith achieves to sort out where her home is.

The fact that Faith demeans her homesickness and Leila keeps on searching her home may be because of the different social status they have, their distinct view of Britain, their dissimilar educational and familial backgrounds, living in different decades as young adults in Britain and some distinct aspects in their characterisation. For Faith England is the country she was born, raised in, educated and employed. She speaks English with British accent and she has many "white friends" and stays in an apartment with them. When compared, staying in the same house with "white people" could be close to impossible for Leila because she is an immigrant without a solid educational background and most possibly because of the gradually-established prejudice and racism towards dark-skinned people in the 1950s. On the other hand, Faith's college degree, her success and working in BBC have assisted her to hold on to a certain standard in the society. Although she experiences both the covert and the explicit faces of racism of the 1970s, she is able to earn her place in the society by working in a respectable corporation. Therefore, Faith's life standards are superior when compared with Leila's and the opportunities she is surrounded with in the 1970s would be difficult to attain in the 1950s. Moreover, although Faith has some frictions with her family members about the issue of race, home and belonging, she understands the value of family relationships especially from Part II onwards. In spite of being indulged in the British culture for a very long time, she deals with the issues of not being accepted altogether. Jamaica is the country of her parents', yet when she visits there she is content by the stories she learns and feels connected to the place. For Leila, on the other hand, England, the Mother Country, is a place for new opportunities and fresh beginning and it is a chance for her to make her relationships stronger with her mother and Michael. However, she realises she is not welcomed there because of her skin-colour and her hopes to have intimate relationships with her mother and Michael shatter. Therefore, her family ties are not as strong as Faith's and that side of her makes her feel unfortunate which is also because she has never known who her father is. Moreover, she has to quit her job, ticket-selling in a factory bus, at the end of her first day because she falls down in the bus and later finds out that she is pregnant from Michael again. She moves to

London in the late 1950s and the attitudes were more biased towards the immigrants and the rights of the dark-skinned people were more restricted at the time. Leila lives in poverty in England as opposed to the secure life of Faith's in *Fruit of the Lemon*. Her accent is also a reason for discrimination. There is no information in the novel that she has earned a higher education degree and after the unrealised dreams in England, she prefers living in a familiar place and considers going back to the small Caribbean island. The small island is at least a place in which she has two good friends who have Leila's best interest at heart. So while Jamaica has treated Faith in a satisfying way holistically, Leila feels as if England has not treated her fair enough.

As for the characterisation of the two protagonists, it is seen that they both have similarities and differences in their personalities and their reactions to the events. Although she is the first person narrator, Faith is generally silent about her feelings and point of view and it is always other people who busy her mind with their statements and claims. Throughout the novel there are solely few times that Faith reacts against people's ideas. It is as though she is a passerby in her own story which points out to her passive personality. She is silenced through racism and the readers usually learn about other characters' voice and comments about almost all situations. She is constantly told who she is and where she is from. However, at the end of the novel she feels strong enough to state that she belongs to England. Therefore, one may infer that she discovers her own voice and is not hesitant to use it in the end. Similar to Faith, Leila is an utterly passive and submissive character. From her unceasing efforts to mend her relationships, one may deduce that her personality is built upon self-sacrifice. After her selfless attempts to prove to her mother and Michael that she is worth loving and compassion, she is confused and is under mental stress. While she is sweating to satisfy them and directing her life according to them, she is left unsatisfied and sorrowful. It is as if she does not have a voice and is swayed from the small Caribbean island to England especially for her mother's sake. At the end of the novel and she is aware that she is a mother of one and expecting another so she finally makes the decision to leave England as a result of the unbearable burdens she carries. Therefore, one may conclude that Leila eventually learns to think for herself and her children instead of pleasing people.

Both Faith and Leila are female characters, yet most of the time their struggle as women differs from each other. As a woman, Faith is criticised for a few times by her father about how she should live, what she should wear and with which "race" she should spend time or marry with. When her father learns that she lives in an apartment for four in which two of them are boys, she warns her daughter about how distanced she should be and how necessary it is for her to cover her body at all times. He also tries to match make her daughter with a man from their "own kind". However Faith is a free educated woman who lives in a country free enough that enables her to turn a deaf ear to her father's critical comments. Except for her father's traditional point of view, there is no evidence in the novel that she is discriminated against because of being a woman. Leila, however, feels the pressure of being a woman due to Michael's irresponsibility. She takes care of her son, Calvin, on her own except for the occasional visits of Michael. As Millie told her in an instance, Calvin (and ironically Leila herself too) is one of those many children in the island without fathers. Moreover, she struggles to hold on to their new life in London with great attempts, yet in poverty. Leila, in this case, might be double-colonised: first by Michael who puts countless burdens on her back, second by the Mother Country which does not provide her with opportunities but rather leaves her to her own destiny. Therefore, the liberty that Faith finds in England as a woman is not possible or applicable for Leila.

The narrative techniques which are used in these two novels might be distinguished from each other as well. *Fruit of the Lemon* is written from the perspective of first-person narrator which gives the readers the opportunity to witness the events from a single perspective that is the perspective of the protagonist. This may at times cause limitations for a broader assessment of the other characters and events too. Furthermore, she seldom reveals her thoughts but she rather discloses the ideas, actions and statements of other characters' which may be due to her passivity in self-expression in general or might be because of being a narrator of her own story. Since the story is narrated in linear order, there are no complexities in the plot. *The Final Passage* is narrated by the omniscient narrator in a non-linear order. The non-chronological order leads the readers to go back and forth in time continuously

and the events are unveiled non-periodically, yet this supports the plot and Leila's characterisation. The complication in the narration is parallel with the chaotic and unsteady life and mind of her. The omniscient narrator agrees with Leila every once in a while which also demonstrates her justness in situations.

Both novels are divided into parts and the total page numbers that are given to each part may expose a covert perspective. In *Fruit of the Lemon*, the first part "England" is one hundred and fifty-nine pages, the second part "Jamaica" is one hundred and seventy pages and the final part "England" is single page. Hence, while the pages that are devoted to Jamaica are one hundred and seventy, England is narrated in one hundred and sixty pages in total. This may point out the significance of Jamaica and the family stories' Faith has listened to there. It has an enormous impact on her finding her own voice. Part III: "England," which is one-page and the last page of the novel, may signify that Faith's troubles related with her experiences in England have ceased as much as a page and in that single page she seems confident enough to ease her worries. *The Final Passage* consists five parts (the subject and name of each is given in Chapter IV) and when one compares the pages devoted to the small Caribbean island and England, it is as the following: one hundred and three, one hundred and thirty-seven respectively. This may emphasise the weight that Leila feels of England: the death of her mother, losing the track of Michael and having no money. Therefore, the density of the events in England and the negative influence of her mental degradation seem to outweigh her relatively more stable life in the small Caribbean island.

In conclusion, homesickness may be caused by the characters' troubles with identity, belonging, race and home in the stated postcolonial novels. The factors that trigger homesickness have overlapping points and discrepancies when the main characters are compared. This particular feeling may diminish for the second-generation Britain-born child of an immigrant family, Faith, who might be considered luckier when compared with the immigrant Leila. The different time periods that they live as young adults in Britain affect their experiences as well. The basis of this might be due to being born and raised in England or elsewhere, having a relatively more stable family life or not and having different educational and social backgrounds. Moreover, Faith emancipated herself by digging her past and

completing her family tree, however Leila could never attain that and eventually knowing one's history has become one of the fundamental points for diasporic people in British postcolonial fiction. Thus, Faith just like the meaning of her name accomplishes to call England her home at the end of the novel and completes her journey; whereas, Leila, which means darkness in Arabic, is dragged into the unknown; she wishes to go back to live in the small Caribbean island, and indeed she is prepared so, yet could not subside her sensation of homesickness.

Therefore, it is understood that the sense of belonging is not simply related to geographical location. Human being is a social entity and people may find their "homes" if they can identify themselves with a particular society in which they live, and if they are able to have healthy relationships with the people around them. In addition, the sense of belonging may be established as long as the basic human needs are satisfied, such as food, shelter, clothing, adequate health services and social security; added to these, communal needs like, employment guarantee, educational opportunities, and an interactive social communication should be met as well. Whenever a person of different ethnic origin, who is trying to survive either in real life or in the fictional setting of a host culture, she/he is compelled to fight battles to earn society's acceptance and appreciation. Controversial issues like national identity and race most likely interfere in the scene only to worsen such figures' strife. The experiences of the two protagonists analysed in this thesis prove that the precondition required for the sense of belonging to a certain place-to a true "home"-depends on one's awareness of her/his past and genealogy. Obviously, facing and reconciling with the pains and troubles of the past, help Faith to develop a sense of belonging; at the end, she is assured of where her home is, that is England. However, assuming an escapist attitude and avoiding the facts concerning one's personal history, as in the case of Leila, will undoubtedly disrupt one's desire to belong to a place where she/he will call "home." Indeed, unlike Faith, Leila ends up feeling lost and helpless in a void, for she fails to set up a bond with neither England, where she migrates, nor the Caribbean Island, where she was born; both settings appear to be far from evoking the sense of a true home in Leila's eyes. Lastly, Levy's "Faith" sorts out her race-based identity problems; she uncovers the veil hiding her familial past, and comes to

the conclusion that her true home is England; compared to Leila, Faith has the upper-hand in life, and this is, perhaps, why she could find the ways to defeat her sense of homesickness. Having been unaware of her genealogy, not knowing even who her father is, devoid of maternal affection, and lacking almost all the social relations and opportunities Faith possesses, it is not surprising that Phillips' "Leila" is stuck in the passage.

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Nazlı Yalçın master tez

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4	202.121.48.120 Internet Kaynağı	<%1
5	Submitted to Universidad Nacional de Educación a Distancia Öğrenci Ödevi	<%1
6	Submitted to University of East London Öğrenci Ödevi	<%1
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29	Submitted to University of Edinburgh Öğrenci Ödevi	<%1

30	Submitted to Middle East Technical University Öğrenci Ödevi	<%1
31	Submitted to University of Leicester Öğrenci Ödevi	<%1
32	Submitted to Shivaji University Öğrenci Ödevi	<%1
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34	Submitted to University of Nottingham Öğrenci Ödevi	<%1
35	Submitted to Edge Hill College of Higher Education Öğrenci Ödevi	<%1
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42	Submitted to 8936 Öğrenci Ödevi	<%1
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48	doczz.net Internet Kaynağı	<%1
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57	Submitted to Southern New Hampshire University - Continuing Education Öğrenci Ödevi	<%1
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Bibliyografyayı Çıkart	Kapat		

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Date: 09.05.2020