CHAPTER SIX

CONCLUSION

Caryl Phillips is a Caribbean born black British writer, deals with the African diaspora and related subjects. Phillips wrote a number of dramas and screenplays, but he is best known for his novels. Caryl Phillips is one of the ‘self-styled’ bards of the African diaspora, citizen of the world maps the multiple geographies privileged by diaspora studies in his ten novels. His novels span plantation slavery in Cambridge and Higher Ground, migration to Britain in The Final Passage, A Distant Shore and Foreigners, black face minstrelsy in Dancing in the Dark, the Middle Passage in Crossing the River, Jewish diaspora in The Nature of Blood, multicultural England in In the Falling Snow and about Caribbean independence in A State of Independence. Caryl Phillips won the 2004 Commonwealth writer prize for A Distant Shore.

Now Caryl Phillips lives in Manhattan’s Greenwich Village, where his neighbours include the Nobel prizewinning poet Derek Walcott and Booker winner, Peter Carey. “Charismatic” and “magnetic” are terms often used of Phillips, who dresses in black and drives a matching Mercedes. Carey sees Phillips’ ceaseless wandering as acting out a form of homelessness as well as also wanting homes; he has many homes and no home. A chronicler of displacement and precarious belonging, Caryl Phillips is himself a compulsive itinerant. (Jaggi)

The spectral triangle of Phillips’ work, embraces “the Africa of his ancestry, the Caribbean of his birth, the Britain of his upbringing, and the United States where he
lives” (NWO 6). In the United States, Phillips is called the “bard of the African Diaspora” (Jaggi).

The anglophone Caribbean and Black British literature are analyzed in the first chapter. In the 15th century, Christopher Columbus and his men wiped out the indigenous people, Arawaks and Caribs, from the Caribbean Island. These islands changed hands between the European powers and pawn between warring nations. To ensure prosperity in the sugar plantation, the Europeans established slavery. Slaves were brought from West Africa via the infamous ‘Middle Passage’. Right from the days of Christopher Columbus, these colonized islands were filled with the presence of a multitude of races. The Caribbean island is a racially mixed nation and a creolised nation. (Waters)

One of the distinctive characteristics of the Caribbean literature is the use of the dialect known as Creole or national language. Creole language is the blending of the colonizer’s language, such as Standard Received English or French. Anglophone Caribbean literature is a variety of intellectual and artistic traditions, used in Western and non-Western cultures. Anglophone Literature in the Caribbean explores common issues such as the legacies of slavery, colonialism, nationalism, exile and migration, identity and hybridity. Some scholars date Anglophone Caribbean Literature from 1948 because the St Lucian poet and Nobel laureate, Derek Walcott, published his first book in that year. The New Literature, i.e., Anglophone Caribbean Literature, formed in the twentieth century is now in its second generation. The Nobel laureate V.S. Naipaul is among the best known writers of the first generation. He represents the multiculturalism of the Caribbean in his works. Caryl Phillips belongs to the second generation of writers.
The important theme in the writers of the Caribbean Literature is “the rejection of European culture” (Coulthard 231). The Caribbean writers favour African values than the European culture. Forced migration, home and exile, colonialism and decolonization, are some of the main themes of Caribbean literature. Migration is a prominent theme in Caribbean literature. Migration is portrayed with curiosity, trepidation, and regret, but most often with fear, fear of non acceptance and fear of the unknown situations. Caryl Phillips’ novels such as *The Final Passage, A Distant Shore*, and *In the Falling Snow* are about the life of voluntary immigrants, whereas his other novels such as *Crossing the River, Higher Ground* and *Cambridge* are about the historical event of transoceanic forced migration. By birth Caryl Phillips is a Caribbean and he is also a Black British writer as he was brought up in England. But through the lens of a Caribbean writer, Caryl Phillips focuses on diaspora and migration. Black British is a term used to describe British people of black African descent, particularly those of Afro-Caribbean background. Like other Black British writers, Caryl Phillips has also theorized his fiction by engaging with postcolonial theory and black cultural studies.

The second chapter is about the transoceanic forced migration of the blacks. By writing about the displacement of the blacks, i.e. slavery, Caryl Phillips has tried to give voice to the absent voice of history. Caryl Phillips explores the wounds of colonial history and the Caribbean’s various connections to Europe. By writing about slavery, Caryl Phillips is trying to fill-in the gaps and silences created by the white tradition of writing about slavery. The white tradition fails to recognize either the suffering or culture of the slaves. While the Black British writers’ works attempt to address both the suffering and the culture of the slaves, Caryl Phillips, recreates the atrocities of colonialism in his novels. He introduces to his readers the heritage of
slavery in British Caribbean history. Caryl Phillips in his novels focuses on the left out of traditional historiography. Caryl Phillips’ novels expose the hidden history of the West, i.e., the transatlantic slave-trade. Slavery has become central issues in Caryl Phillips’ writing.

Slavery existed in the 632 Christian era. It existed in ancient Greece, Rome and Egypt. Even in The Bible, Joseph, son of Jacob, was sold to Muslim merchants as a slave by his brothers. But Caryl Phillips writes only about the transoceanic black Atlantic slave trade. Caryl Phillips discusses the historical and cultural linkage of the triangular trade and focuses on slavery, Middle Passage, slave trade, colonialism and Post colonialism. Caryl Phillips’ novels about slavery are polyphonic in nature, and the narratives are of the slave trade and life of the slaves.

Trans-Atlantic slavery is an experience that belongs to the past. Caryl Phillips, born and raised in the modern Western world to immigrant Caribbean parents, already occupied a diasporic location and twice removed from their ancestral home of Africa. His experience of migration is more powerful and relevant than the memory of slavery in contemporary black British lives. Caryl Phillips writes the legacy of slavery despite the historical amnesia of its memory in Britain. Even Frantz Fanon gives his feelings about slavery. He remarks, “Slavery? It was no longer even mentioned that unpleasant memory… I forgot it all” (Fanon 115). Caryl Phillips has given postcolonial approach to the colonial subject; slavery. Although general and nationalist discourses in Britain tend to position slavery as an event from the past and unconnected to modernity, its memory, is nonetheless a central, albeit silent feature in the lives of black British individuals like Caryl Phillips.
Caryl Phillips gives his notion of slavery both from the perspective of the colonizer and the colonized. Emily of *Cambridge*, Captain Hamilton of *Crossing the River* and the governor of *Higher Ground* depict slavery through colonial approach. By giving colonial and post colonial touch to the subject of slavery, Caryl Phillips leaves the reader to fill in the gap. Caryl Phillips, at the same time, has not failed to bring out the hypocrisy of the colonizer using religion, i.e., Christianity, as their weapon to capture the slaves and also as a shield to protect them.

One of the distinctive characteristics of Caryl Phillips’ writing about slavery is that he relates the holocaust and slavery to one another. Caryl Phillips says,

> As a child in what seemed to me a hostile country, the Jews were the only minority group discussed with reference to exploitation and racialism, and for that reason I naturally identified with them... But as a Blackman living in Europe I always remember the words of Frantz Fanon, who wrote in 1952 that… whenever you hear anyone abuse the Jews, pay attention because he is talking about you. (ET 54)

Caryl Phillips has also used the language to bring out the similarities between the slaves and Jews. Rudy Williams, a 20th century black prisoner writes in his letter to his mother using both the language of the slaves and Jews. He writes, “The overseer has a horse named ‘Ginger’ (HG 172). ‘Ginger’ is referring to Jews and ‘overseer’ to slavery.  Caryl Phillips remembers the transoceanic black Atlantic in his novel. He has monumented the document available to him about slavery. The reader by reading the novels of Caryl Phillips re-remember slavery, Caryl Phillips does not want to infuse hatred in the blacks but instead he wants “the testimonies of slavery, claims to facilitate acknowledgement, recovery and self-transformation” (Feldman 65).
The third chapter is about the life of a diaspora, the realism of their life. Migration is quite common in recent times. Migration is a complex process. Migration is a physical or geographical move out of one’s land. At the same time, the immigrants have spiritual and symbolic ties with the mother country. Unless immigrants leave his country due to distaste, the migration will be painful. Migration is a total break-up from a familiar background and to move to an unknown World. Migration makes a person expatriate. These expatriates live in a state of exile. Jacqueline Corness says,

Exile is not after all a matter of choice; you are born into it or it happens to you. For this reason, exile is often thought to be the most psychological difficult state of removal from for example, one’s country. While some people are separated from their homeland because they have freely chosen to live elsewhere, exiles are considered be at mercy of external forces. (2)

Journey plays an important motif in Caryl Phillips’ novels. Dislocation and displacement are due to journey. The slaves had to pass a Middle Passage in their journey to their unknown land. Journey is so important in the life of forced or voluntary immigrants because they journey into another culture in their life. Transformation is unavoidable in the life of an expatriate. Some of Phillips’ characters face this transformation courageously, some passively and some could not accept this change and they even end their life. So diaspora novels can also be called a novel of transformation. Marginalized people are made voiceless. Caryl Phillips is voicing for these marginalized people in his novels. One of the distinctive features of Caryl Phillips is that he considers a black man, white woman and Jewish diaspora as voiceless. Phillips is particularly interested in the connections between a black man
and white woman, a relation he explores in his novels *Cambridge, Crossing the River*, *A Distant Shore* and *In the Falling Snow*. Caryl Phillips writes the relationship between Blackman and white woman, an area rarely explored. Phillips does not bring Emily and Cambridge in *Cambridge*, and Dorothy and Solomon in *A Distant Shore* together in a sexual encounter or either, does he revel in the antithesis between the characters but instead subverts by illustrating their similarities. Benedicte Ledent calls these similarities as “the often neglected cross-cultural potentialities of the colonial situation” (qtd. in Ward 45).

A black man and white woman shared the exclusion from the narratives of English identity and enslaved in very different and unequal ways. The traumas and sufferings of the black diaspora are similar to a white woman. Both Martha’s suffering is similar to that of Travis a white woman. In this way, Caryl Phillips explores the similarity between blacks and white women. A black diaspora or Jewish diaspora suffers traumatically due to the loss of his family. Their memory haunts them, and they could not lead a normal life once uprooted from their family and native country. Caryl Phillips depicts not only the life of a forced migrant but also about voluntary immigrant, legal immigrant and illegal immigrant. These immigrants suffer due to their displacement and nostalgic in the alien land.

Literature, as a product of culture, becomes the source by which we would be awoken about the global scenario and multiculturalism. Great fiction embellishes facts and adds interesting layers to hold readers’ attention and makes people aware about the contemporary society. The creation of literature gives the historical connections in the context of contemporary social structure. The fourth chapter is about the identity and belonging of black diaspora. Fiction plays an important role in exploring the questions of identity and belonging. Diasporic writing, a post-colonial scenario, elaborates issues such as marginalization, cultural insularity, social
disparity, racism, ethnicity, etc. Oscillating between the attractions of home and those from the new, the migrant wage a constant psychic battle: the old world is replete with myth and tradition; the new world order proliferated with thirst for freedom and independence. The immigrants are in a confusion whether they should remain in a ghetto of old values with least interaction with the majority, or break the barriers and get assimilated with the overwhelming new culture. Caryl Phillips explores the identity crisis, racial and cultural differences, ethnicity, and sense of belongingness, loneliness and alienation among the Caribbean immigrants. In this chapter, the identity and belonging of a black diaspora analyzed. Diasporic literature, quite like migrant literature, mirrors a 'double vision', at once of 'yearning backward' and 'looking forward.' Dr. M.F. Salat rightly says: “The diaspora as belonging to everywhere and nowhere at the same time, just like an “unanchored Soul” (qtd. in Pal 45).

Diaspora is an experience of dislocation and re-location. Physical displacement from the motherland may also raise socio-cultural and psychosomatic identity. Cross-cultural events lead to a hybrid culture, and a new process of cultural assimilation. A mixed cultural milieu opens up new vistas of communication and dialogue in this cosmopolitan world. Diaspora has become one of the recurrent themes in post-colonial literature. The immigrants’ desire for the homeland and their attachment to their traditions, religions and languages are the birth of diaspora literature. The diaspora carries with him the vision of returning home. Although the axiomatic truth is that, their dreams are futile and will never return to the homeland. This longing for the homeland and unbelonging to the new home makes the migrant to remain on the edge, the peripheral man. Adesh Pal and Chakrabarti say, “The first generation has a strong attachment to the country of their origin. From the second
generation onwards, ties with the homeland gradually get replaced by those with the adopted country” (56). Stephen Moss describes Caryl Phillips’ portrayal of three generations of Britons as:

I could see an older generation who had grown up with one conception of what Britain was. That generation's - both black and white - conception of Britain is very different from my generation's conception of Britain, and in turn the new generation of kids has an entirely different conception of Britain and a different conception of self, as a result. It was an interesting moment to be able to see three different ideas of Britain trying to grapple with each other and occupy the same space.

Phillips exposes three generations of blacks in the multicultural England in *In the Falling Snow*. Laurie, a third generation immigrant and a rebellious teenager, was attracted towards gang culture and involved in a stabbing. Laurie was rescued safely from this problem. Keith feels that his son need not play the role of the exotic other in England. Keith is optimistic about the third generation. The question of identity remained a source of conflicts and complicated issue in the life of the first and second generation immigrants. Caryl Phillips as a second generation could neither fit into the colonial immigrants or first generation immigrants nor to the third generation immigrants, i.e. to the present day multicultural England.

Caryl Phillips’ novels are set in Africa and Britain, but Phillips remains concerned with the twentieth century England in his novels *The Final Passage*, *A Distant Shore* and *In the Falling Snow*, in particular the ways in which belonging made difficult for non-white citizens. Britain treated these immigrants as foreigners
and strangers and with an unwelcoming attitude. Caryl Phillips by writing about slavery brings out the black identity. In *Cambridge*, he discusses the black identity of male slave Cambridge who reflects his life as a ‘virtual Englishman’ and also about a white plantation–owner daughter who finds her identity thrown into confusion in the creolising space of the unnamed Caribbean island. Cambridge is of a Creole and in liminal status. Emily’s narrative assumes the form of a travel journal, a popular form in the nineteenth century. In *Cambridge* Phillips portrays English identity as politeness and manners. He portrays the transition in Emily from English identity to a Creole. Emily’s shedding of her English identity leaves her unsteady and fragmented. Like Cambridge, Emily exists in a liminal world between identities, neither simply English nor Caribbean but a diaspora Creole misfit. Cambridge sees himself as English, but his skin colour is a permanent and visible marker that differentiates him from the other Englishmen. For Cambridge, it is a painful reminder of his identity. Emily considers Cambridge as an outsider due to his identity. “He seemed determined to adopt a lunatic precision in his dealings with our English Worlds, as though the black imagined himself to be a part of our white race” (Cam 120). Cambridge’s identity is established by identifying him, to those where he did not belong, i.e. by Othering. Cambridge’s race prevents the complete assimilation of English national identity. In a different way, Cambridge is like Emily of Creole in-between status. Caryl Phillips does portray the unstable identities in an uncomplicated positive way. Caryl Phillips has portrayed the identity of Cambridge through his apparel as ‘livery’. It reflects Cambridge as a servant to his master and an imperfect English identity. The perfect assimilation of Cambridge’s identity, however, is impossible due to his smudgy complexion and English people attempt to cast him another role that of the African. By moving Cambridge from Africa to Britain, Phillips illustrates the
historical bond between these countries. The Creoles lives in a liminal position and
given new identities, i.e., diaspora identity. Like the slaves who are in a liminal
position, and Leila, voluntary immigrant is also in a liminal position as she was born
out of two cultures.

All the characters of Caryl Phillips either black and white or black and Jews
are torn by a sense of belonging and unbelonging and divided between a painful past
and an unwelcoming present, unable to find a place they can call ‘home’. Caryl
Phillips gives a frustrated solution to his cultural dispossession. He identifies his real
home in his play Strange Fruit. He says that he wants “to live on a raft in the middle
of the Atlantic at a point equidistant between Africa, the Caribbean and Britain” (99).
Caryl Phillips discusses about his multiple identities in “The High Anxiety of
Belonging”. He says: “I wish my ashes to be scattered in the middle of the Atlantic
Ocean…. this watery crossroads lay at the centre of a place that had become my other
‘home’; a place that over the years. I have come to refer to as my Atlantic home. But
why the desire to actively cultivate a plural notion of home? (NWO 304). The sea
implies constant movement and fluctuation. The choice of a watery grave is a mark of
his feeling of being homeless. The fluid identity of the black diaspora or Jewish
diaspora brought out by Caryl Phillips through the concept of homelessness,
belonging and unbelonging. Caryl Phillips has used the blackface minstrelsy to bring
the situation of a black diaspora who have to live on a false identity.

Chapter five analyses the technique used by Caryl Phillips in his narration.
Caryl Phillips has used the genre of neo-slave narrative and intertextuality in his
novels about slavery. Intertextuality is “the shaping of a text’s meaning from other
text. It can refer to an author’s borrowing and transformation of a prior text or to a
reader’s referencing of one text in reading another. Intertextuality makes each text a
mosaic of quotations” (Kristeva 66). Intertextuality is associated with post-modernism, but the device is not new. “New Testament passages quote from the Old Testament and Old Testament book such as Deuteronomy or the prophets refers to the events described in Exodus” (Porter 79).

In writing *Cambridge* Caryl Phillips drew upon a range of eighteenth and nineteenth century sources by such authors as the slave narrator Olaudah Equiano, eighteenth century Scottish traveller, writer Janet Schaw, the diarist Lady Maria Nugent, the plantation owner and novelist Mathew Monk Lewis. His sources often are not only traceable but also undisguised. Phillips has even quoted an entire paragraph unchanged from the original sources. Caryl Phillips was criticized for such unabashed borrowing. *Cambridge* is just a collation of different documents from the slave trade. In blending and constructing Phillips has tried to make something ‘new out of something old.’

*Higher Ground* is a puzzling novel. *Higher Ground* is composed of three narratives, which have a common theme of exposing the agony of a displaced protagonist. Intertextual echoes are found in the three stories. “Heartland” is a slave narrative. “The Cargo Rap” is a biography of the black heroes. Caryl Phillips, through the letters of Rudy Williams, analyses the biographies of the black heroes. Caryl Phillips has used the technique stream of consciousness in “West” and “Higher Ground”. The three novellas are a pastiche of the literary genres-slave narratives, prison memoirs, stream of consciousness and biographies. The slave narrative accuses the slavers and exposes their barbarism. In the traditional slave narrative, the slaves give their personal account condemning slavery and reworks towards abolition. The genre neo-slave narrative emerged after the Second World War. Neo-slave narrative highlights the life of the slaves. Neo-slave narrative is an important witness to the
history of slavery in the present racialized society. Neo-slave narrative aims to voice those on the margins, particularly ethnic minorities and women. *Higher Ground* is a neo-slave narrative. “West” of *Higher Ground* is a story of Martha, a slave who suffers physically and psychologically after the separation of her daughter and husband, due to the slave trade. In “Heartland” of *Higher Ground*, Caryl Phillips foregrounds the African Atlantic experience in an effort to construct the historiography of the Black Atlantic. To digest the past and reconciliation is the aim of Caryl Phillips to write neo-slave narrative. Caryl Phillips has experimented pastiche and polyphony in his neo-slave narrative. To re-write history, Caryl Phillips works repetition via pastiche into his novels. Pastiche fragments Phillips’ historical novels about slavery.

“The Cargo Rap” draws biographies and rap, on one hand; militant writing and prison memoirs, on the other. Rudy William calls “The Cargo rap” as “a little cargo rap about the children of Africa who arrived in this country by crossing the water” (HG 154). Caryl Phillips raps the stories of eleven famous black figures like Richard Wright, W.E.B Du Bois, Malcolm X, etc. The Rap operates, with the combination of history and biography.

Rap is a hybrid, multicultural, grassroots poetic and musical form, relying on repetition, pastiche and linguistic inventiveness. Radical texts by Malcolm X, Fanon and other theorists of Black Power constitute yet another source of intertextuality in Rudi's story. Prison writings by black convicts are another type of literary allusion. *Soul on Ice*, written from prison by Eldridge Cleaver, is one of the many possible sources for Rudi's epistolary memoirs. There is a striking
resemblance between Rudi's missives and letters of George Jackson”

(Sarvan 46)

Irene of *Higher Ground* is a common recurring figure in the twentieth century. *Higher Ground* echoes with Jean Rhys’ *Voyage in the Dark*. Both Irene of *Higher Ground* and Anna Morgan of *Voyage in the Dark* suffered mentally due to their alienation. Irene comes to England from Poland and Anna from West Indies. Both of them are separated from their family and did not like England. Anna says in the *Voyage in the Dark*, “I didn’t like England at first” (7), whereas Irene says, “England… did not like the brown leaves… Irene was forever crying” (HG 175). Irene and Anna suffered in the hands of their landladies and lived in a small room. Irene describes, “Her room was small. The frame of the bed was cold and metallic. No matter how warm might be inside of the bed, the frame was always cold. She dreaded accidentally touching it in the night” (HG 175). Anna describes her room in *Voyage in the Dark* as, “The room wasn’t painted. There were knots in the wood and on one of them a cockroach waving its feelers slowly backwards and forwards. I couldn’t move” (27). Anna and Irene were betrayed by their lovers and had undergone abortion. These incidents show both women’s failure in their life in London. They experienced a mental collapse and lived between past and present and victimized heroines. For Irene and Anna, life in London is like a voyage in the dark with a painful middle passage from childhood to adulthood.

My research is a study of Caryl Phillips’ concept of culture and expatriate experience in his novels. Caryl Phillips’ novels can also be further studied on the relationship between characters and family relationship. In many novels of Caryl Phillips, there is a broken family bond. Even Coetzee has said in an interview as “leaving a country is some respect like the break-up of a marriage” (qtd. in Pandey 7).
The expatriate either by forced or voluntary immigration suffer due to a broken family. In *The Final Passage*, Leila doesn’t know who her father is, and was brought up by a single mother. At the end of the novel Leila also becomes a single mother to her son Calvin and to her unborn child. In *Crossing the River* Martha’s family is broken due to slavery, her daughter Eliza Mae and her husband were sold by the slave trader and Martha suffers due to her broken family, and she spends her rest of life in hallucination and finally she dies without meeting her daughter in an unknown place. Joyce, a white woman in *Crossing the River* also suffers similarly like Martha due to her broken family. Travis was killed in the war, and Joyce had to give her son to adoption as he was born out of the hybridization of two races. Caryl Phillips’ portrayal of the family is an unstable family unit. Phillips suggests that disruption of the stable family is due to the legacy of slavery. In the prologue of *Crossing the River* Caryl Phillips gives a picture of a guilty father. The past cannot be undone. Martha’s dream or Joyce’s dream or father’s dream of familial reunion will remain only a dream. Caryl Phillips also suffered due to a broken family. His father divorced her mother and married again. He was trapped between them, and he suffered due to the broken family. So his novels can be further studied as in the words of Rebecca Sodergren, “novels built around the relationship between characters” also as “novels mainly built around the lack of relationship between the two main characters” (Suez 38). *Dancing in the Dark* is a rich novel for further research. Even though the themes of race and racial performances are the most evident themes in this novel, other topics for discussion are found. *Dancing in the Dark*, apart from black face minstrelsy, also reflects Bert’s relationship to his wife Lottie with whom he is never intimate and whom he calls ‘mother’ as soon as they were married despite the fact that the couple is under thirty years of age and childless. So *Dancing in the Dark* can be further
studied in the light of gender studies. Trauma studies, an area of cultural investigation, came to prominence in the early 1990’s. Trauma is the silenced aftermath of violence. Cathy Caruth in her *Trauma and Experience* says “trauma is not the experience itself that produces a traumatic effect, but rather the remembrance of it” (Caruth 17). Caryl Phillips novels expose the trauma of holocaust, slaves and voluntary immigrants, so his novels can be further studied as trauma novels.

Today’s fiction celebrates hybridity. Caryl Phillips presents the social upheavals and the terrible delusions of modern times in his novels. These novels have a universal appeal cutting across barriers of culture and time. A globalised culture has now evolved, and it must compete with the world of heterogeneous societies who do not wish to leave aside their historical particulars which give their uniqueness. Diaspora is all about the creation of new identities, spaces for growth, resolution of conflicts and a new culture, either composite or plural. Phillips’ interest is in how individuals survive, or succumb to, historical storms and social pathologies. Caryl Phillips focuses “on individual lives rather than systems of thought breaks down barriers of race and gender. His stylist’s prose married to moral purpose. While its starting point may be the black diaspora, his work illuminates relations between black and white, master and servant, newcomer and “host”, men and women”(Moss).

Caryl Phillips is no doubt one of the best known and talented writers of his generation. Slave trade and its prolonged agony, the carnage of holocaust shape the culture of Caryl Phillips. Exile has been the personal condition of Caryl Phillips. His approach to literature is an attempt to come to terms with his own experience and use it as a catalyst for his imagination and panacea, the tension created by exile. According to Caryl Phillips the colonial or postcolonial model has collapsed. He feels
a new world order has come to replace it. Caryl Phillips’ notion of a new world order is as follows:

The New World Order A twenty-first century world. A world in which it is impossible to resist the claims of the migrant, the asylum seeker or the refugee. The old static order in which one people speaks down to another lesser people is dead. The colonial or postcolonial, model has collapsed. In its place, we have a new world order in which there will soon be one global conservation with limited participation available to none. In this new world order, nobody will feel fully at home. (NWO 5)

Caryl Phillips feels in this new world order not only the diaspora or asylum seeker will have an experience of an expatriate but all human beings, because of the “new conversational babble. These days we are all unmoored. Our identities are fluid. Belonging is a contested state. Home is a place riddled with vexing questions” (NWO 6).