CHAPTER THREE

DIASPORA- A TESTIMONY OF REALISM

Diaspora Literature involves an idea of a homeland, a place from where the displacement occurs and narratives of harsh journeys undertaken on account of compulsions. Basically ‘Diaspora’ is a minority community living in exile. While still insisting on capitalization of the first letter, ‘Diaspora' now also refers to anybody living outside their traditional homeland. In the tradition of Indo-Christian the fall of Satan from heaven and the expulsion of humankind from the Garden of Eden, metaphorically the separation from God constitute diasporic situations. Etymologically, ‘Diaspora’ with its connotative political weight is drawn from Greek meaning to disperse and signifies a voluntary or forcible movement of the people from the homeland into new regions. Under Colonialism, ‘Diaspora’ is a multifarious movement which involves the temporary or permanent movement of the Europeans all over the world, leading to Colonial settlement. Consequently the ensuing economic exploitation of the settled areas necessitated large amount of labour that could not be fulfilled by the local populace. This leads to the ‘Diaspora’ resulting from the enslavement of Africans and their relocation to places like the British colonies. After the abolition of slavery, the continued demand for workers created indenturement labour. This produces large bodies of the people from poor areas of India, China and other countries to the West Indies, Malaya, Fiji, Eastern and Southern Africa, etc.

(Malalasekara)
The Shorter Oxford English Dictionary on Historical Principles defines the word ‘Diaspora’ as “the dispersion of the Jews among the Gentiles after their period of exile” (Little et al 538). Thus

Diaspora is a word that was originally associated with the movement of the Jewish people from their own homeland to live and work in foreign countries. Following biblical records from The Good News Bible, the books of Jeremiah and Daniel testify that the Babylonians took the Jews captive for seventy years, forcing them to abandon their homeland and settle in Babylon. (Malalasekara)

This definition agrees with Isidore Okpewho’s argument. He says:

Any discussion on the idea of Diaspora is inevitably perhaps, referable to the Jewish experience of “dispersal” as enshrined in the book of Deuteronomy (28.25) and explored by various scholars, Jewish and non-Jewish, there is therefore, a real temptation to evoke as large a time frame as possible for the exercise. (xii)

The Jewish dispersion is evident in the World as thousand and thousand of people had migrated from their countries of origin to foreign countries in the past and are still doing today.

Bill Ashcroft et al in Post Colonial Studies: The Key Concepts define the word ‘Diaspora’ as “the voluntary or forcible movements of people from their homelands into new regions…” (68). Any African who is not living in Africa is said to be a black diaspora. “The main countries of the ‘Diaspora’ are Britain, America, the Caribbean and of these are coined the African British, the African American and Afro-
Caribbean. These terms show how the Africans were dislocated from their roots, homeland and culture” (Malalasekara). William Safren points out that the term ‘Diaspora’ can be applied to expatriate minority communities whose members share some of the common characteristics as:

They or their ancestor have been dispersed from a special original ‘centre’ or two or more ‘peripheral’ of foreign regions. They retain a collective memory, vision or myth about their original homeland-its physical location, history and achievements. They believe they are not and perhaps cannot be-fully accepted by their lost society and therefore feel partly alienated and insulted from it. They regard their ancestral homeland as their, true, ideal home and as the place to which they or their descendents would (or should) eventually return-when conditions are appropriate. They believe they should, collectively, be committed to the maintenance or restoration of their homeland and its safety and prosperity. They continue to relate, personally and vicariously, to that homeland in one way or another, and their ethno- communal consciousness and solidarity are importantly defined by the existence of such a relationship. (53)

The word ‘Diaspora’ invokes a variety of meanings. Robin Cohen classifies Diaspora as: Victim Diasporas, Labour Diasporas, Imperial Diasporas, Trade Diasporas, Homeland Diasporas and Cultural Diasporas. Robin Cohen finds a common element in all forms of the diaspora:

… these are people who live outside their natal or imagined natal territories and recognize that their traditional homelands are reflected
deeply in the languages they speak, religion they adopt, and cultures they produce. Each of the categories of Diasporas underlines a particular cause of migration usually associated with particular groups of people. So for example, the Africans through their experience of slavery have been noted to be victims of extremely aggressive transmigrational policies. (Cohen xiv).

Caribbean migratory movements and their impact on literature are a noteworthy contribution to the emerging subject of diaspora studies. Mobility and migration are the markers of the contemporary time. This human reality echoes in the literary world, particularly in the postcolonial era. Diaspora has become an important critical concept in the postcolonial era. The different peoples of the Caribbean region were affected by experiences of displacement of very varied nature. These include the expeditions of the colonizers, the coming of European settlers, the Middle Passage of African slaves and the recent journeys to the ex-metropolis that characterized the second half of the twentieth century. Caryl Phillips did not feel at home in England due to his racial group. Black diaspora was from Africa to Caribbean, but the post-war Caribbean diaspora was from the Caribbean to London. Caryl Phillips is a post-war diaspora. He went to London at a portable age with his parents.

Like Caryl Phillips, all his characters migrated from their homeland. Migrations have been part of human life from the earliest times. The starting point of migration is a journey. All the novels of Caryl Phillips open with a journey. Webster’s *New Encyclopaedic Dictionary* defines the journey as “travel or passage from one place to another” (455). Journey motive in a literary work, therefore, can be considered to be the place to travel, migration, journeys or displacement in plot development. Journey plays an important role in the life of the diaspora. In his
dissertation, Angoh S. Ndi asserts, “Life is a journey, a journey from cradle to grave. Sometimes life is represented symbolically by the rise of the sun from the east, through midday, to the west. The journey could be seen as a universal motif and will continue perhaps to be in history, in literature, real or imaginary.” (1) The journey motif is a universal phenomenon, and many writers of different genres of literature have presented it in their works. The nomadic tendency is present in human beings right from the archaic period to the present cyber age. Journey has played an important role in the life of both blacks and Jews. Human journey started after driven from the Garden of Eden by God. Even King David has mentioned in Psalms as: “for I a stranger with thee, a sojourner as all my fathers” (Ps. 39.12). Here from this line we come to know that the starting point of a journey in the life of humankind started after Adam and Eve came to this world due to their sin. The concept of journey does not end with the fall of man from heaven, even in the life of Abraham, after the call of God, journey plays an important role. Before settling in his Promised Land, Abraham travelled from place to place. For forty years, the Israelites travelled to reach their promised land. Journey plays an important role in the history of Christianity. The biblical journey, i.e., the journey of Abraham and the Israelites differs from the journey of Caryl Phillips’ characters. The Israelites travelled from their unknown land to their promised land, whereas the blacks travelled from their promised land to an unknown land.

In keeping with Caryl Phillips’ nomadic inclination, it could be said one of the main themes of Caryl’s work is that of the journey or, of human displacement and dislocation in a variety of forms. Janmejay Kumar Tiwari says: “Displacement has no replacement, and this is the reality of diaspora (n.p).” People have different reasons for journeying depending on the circumstances surrounding their existence. In Caryl
Phillips novels, we see different types of journey. Phillips is mainly concerned with the question of displacement, and this can be read in the experiences of his characters, the slaves, forcefully uprooted by the colonial masters and then rooted in a new world where they work as slaves. John McLeod explains as,

The reasons for migration have been variable. In Britain, colonial peoples recruited to cope with labour shortages, such as the drive after the Second World War to employ Caribbeans in public services like health and transport. Others arrived to study, or to escape political and economic difficulties in their native lands. Some followed family members who migrated before them. (206)

Caryl Phillips has dealt involuntary migration and voluntary migration in his novels. Involuntary migration is a forcible journey of the natives to an Unknown Land, whereas the voluntary migrants willingly leave their mother country. In ‘returning home’ journey the diaspora returns to his homeland. His novels The Final Passage and A Distant Shore deal with voluntary migration, whereas Crossing the River, Higher Ground, Cambridge are about involuntary migration. A State of Independence is about ‘returning home’ journey. In other words, all the novels of Caryl Phillips are based on journey. The migration in The Final Passage is different from the migration in A Distant Shore because the former deals with legal immigration and the latter with illegal immigration.

The journey in his first novel The Final Passage is about the emigration of the post-war years from the Caribbean to England. The journey in his novels Crossing the River, Higher Ground and Cambridge is the most terrible journey of the slave from Africa. In Cambridge, Caryl Phillips has reversed the direction of this journey to
bring European consciousness. In *Cambridge*, the slaves are taken forcefully away from Africa to America and the Caribbean Island respectively. In the course of this journey, high human losses were registered due to the harsh treatment the slaves received. An eyewitness says:

More than 4,000,000 of us were brought to America alone. For every 1000 of us who survived the terrible journey across the Atlantic, the so-called “middle passage” of these voyages, 400 of us perished. During three hundred years – the seventeen, eighteen and nineteenth centuries – more than 100,000,000 of us were torn from our African home. (Kearns 97)

These statistics paint a very horrible picture of the ‘Middle Passage’. The above idea is portrayed in *Cambridge* as Emily narrates her experiences through the middle passage on her journey to the West Indian plantations. In the opening of the novel, Emily Cartwright travels from London to the West Indies to survey her father’s sugar plantation. Emily decides to take along Isabella, her maid, to the West Indies. As a result of the inhuman treatment given to the blacks by the whites, coupled with the bad conditions in the ship Isabella becomes ill, and she dies even before they reach their destination.

Furthermore, Phillips’ use of journey motif is such that his characters are constantly in motion, moving from Africa to the Americas to London and back to the West Indies. Cambridge is captured at a tender age of fifteen and uprooted from his native land. Cambridge is one of the main characters in *Cambridge*, whose narrative in the second part of the novel is central. Cambridge’s suffering represents the suffering of the blacks, so his story reflects that of the Afro-Caribbean. All of the
Africans in the West Indies have suffered enslavement in the hands of the whites, and they have all undergone the sea passage. Cambridge narrates their terrible sea passage from the coast of Guinea to London through America. On their voyage, they experienced terrible torture, and many lost their lives and got buried in the water. Cambridge says:

We bondaged brethren were herded aboard the vessel with scant consideration for age or infirmity, and treated with less regard than one might bestow upon the basest of animals.... We were informed that soon we would be transported to the white man’s country, and once there sold and put to work... In this time, many died ... Those who found the strength to refuse were lashed, often to death... (Cam 138)

This echoes the worthlessness of life and the theme of death. Apart from the ill treatment given to blacks by the whites, whites equally exercised racial prejudice on blacks. Cambridge explains, “We were addressed by one common word, nigger... it is truly a term of great abuse” (Cam 137). From the above quotation, we realise that blacks were treated meanly by the whites. That is why they prefer to call the Africans ‘nigger’ instead of calling them by their names. The experiences of the Middle Passage were so horrible that most blacks in the slave-ships preferred to die rather than go through such experiences. Unfortunately for them, there was no way to end their lives since they were all chained together and they had people (whites) watching over them. This is the history of the Middle Passage.

Caryl Phillips commemorates the Middle Passage in his first novel. The Final Passage is about the life of a voluntary immigrant, Leila. Caryl Phillips has divided this novel into five sections. He has named one section as “The Passage”. In this
section, he describes the journey of Leila and Michael by sea. Leila like the slave in the Middle Passage feels “more mental than physical discomfort” (FP 137). To Leila her fellow immigrants are like “men and women who lined up before her like the cast of some tragic opera” (FP 139). For the slaves, their journey in the ship, i.e., Middle Passage is a very horrible period in their life; some even face death on their way to the unknown land. Leila, a voluntary immigrant also feels the same. Leila says the cabin is to her a “coffin” (FP 140). Solomon, an illegal immigrant, in *A Distant Shore* and Leila in *The Final Passage* experience the same feeling like the slaves of the Middle Passages. Their journey to the imagined happiness land, i.e., England is “as though he has walked from death into life” (DS 140). In Caryl Phillips novels, not only slaves, but all the diasporas are crossing a Middle Passage to reach their unknown land.

Caryl Phillips equally portrays the concept of the journey motif in his novel *Higher Ground*. Here, he presents characters who embark on journeys for other reasons, in addition to slavery and the slave trade. In the third narrative, Irene undertakes a journey from Poland to England. In a conversation with her Mama, the latter mentions “many families are leaving to go to America and some to England. We think it will be better if we go to England, at least to start with” (HG 205). These countries are the hope of many who are fleeing from horrors such as the holocaust. When it has finally been decided that Irene goes alone, there is family separation, which leaves both the mother and the daughter sobbing. Irene and others who undertake such journeys escape their present circumstances to seek greener pastures elsewhere. However, the dreamland offers nothing short of misery and pain, thereby shattering the hopes of immigrants, especially as in the case of Irene. In England, she loses both her cultural identity and hope. Often Irene’s name is stripped off and called Irina. This is because “… English people were too lazy to bend their mouths or twist
their tongues into unfamiliar shapes” (HG 183). The racial prejudice destroyed her real identity. The journey undertaken by Irene causes her to lose her identity and her sanity. She attempts suicide because the society cannot accommodate her. Thus, the journey becomes useless because she could not achieve the motive of her journey.

Caryl Phillips’ parents who migrated to England in the 1950’s also experienced the same experience as Irene. His novel is ‘referential’ to his story. In his reportage novel Phillips writes:

West Indian immigrants, such as my parents… travelled in the hope that the mother country would remain true to her promise that she would protect the children of her empire. However, shortly after disembarkation the West Indian immigrants of the fifties and sixties discovered that the realities of this new world were likely to be more challenging than they had anticipated. In fact, much to their dismay, they discovered any desire to embrace her colonial offspring. (AS 200-15)

Caryl Phillips in the above quotation is voicing the impact of the journey on his parents and the entire 1950 generation of West Indians who migrated to the New World. Irene’s plight is applicable to the people in the diaspora. New Historicists also insist that a critic should read the works of the author’s contemporaries in order to understand the text. “Samuel Selvon’s The Lonely Londoners and Moses Ascending equally portray characters who travel from the West Indies to Britain in search for greener pastures. However, on reaching Britain, these migrants find that the streets of London are not paved with gold as they had thought” (Kabesh 7). Thus, the difficulty in adjusting to a new environment coupled with racial segregation makes it very
difficult for the West Indian migrants get good jobs. The only jobs available for them are odd ones.

Many Africans thought that Britain would be their solace. Colonialism made West Indians emotionally attached to Britain, and they thought Britain as their mother country. This journey of the diaspora from their native land, to the diaspora country is a happy journey only at first. Their expectations are positive and high. In *The Final Passage*, Leila does not regret much for leaving her country. She thinks: “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” (FP 15). Some diasporas differ from this opinion. Michael, Leila’s husband says: “Leaving this place going make me feel old, you know, like leaving the safety of your family to go live with strangers” (FP 11).

In *The Final Passage*, Caryl Phillips recollects the *Empire Windrush* in 1948. In the Second World War, thousands of West Indians fought along with the British soldier. After the abolition of slavery, thousands of first black settlers came to England in SS *Empire Windrush* in 1948. Windrush is essential for Caribbean and black British readers and anyone with an interest in late 20th-century British society (Schwarz 6-12). The journey of the black people to England irritated the white people. Paul Gilroy says in *The Black Atlantic* that the presence of Black people in Britain is “an illegitimate intrusion into a vision of authentic British national life that, prior to their arrival, was as stable and peaceful as it was ethnically undifferentiated” (7). The aftermath of the journey in the SS *Empire Windrush* is dealt with in *The Final passage*. Caryl Phillips has divided this novel into five sections, namely “The End”, “Home”, “England”, “The Passage” and “Winter”. The novel opens when the heroine of this novel, Leila, is waiting for the boat on her native island, which will take her to
London. “Leila pulled the boy even closer to her body... they would go down the slipway, into one of the small launches, and then out to sea where they would transfer to the **SS Winston Churchill**. When exactly they would begin this first part of their journey Leila, like everyone else, was unsure” (FP 9).

In Caryl Phillips’ novels, the journey in the life of the immigrants, whether it is voluntary or by force, legal or illegal they are a symbol of “unsure” (FP 9). Caryl Phillips is foregrounding the life of immigrants in their diaspora country, through the symbol of the journey. Louise Bennett, the Jamaican poet and raconteur says that the journey of **SS Empire Windrush** is “colonisation in reverse” (qtd. in Birthwright). The colonizers in the beginning travelled from their native countries to their colonized countries. But the direction of the journey of these immigrants was a reversal of their colonizer. The migration of Leila in this novel symbolizes the post-war Caribbean migration to England. More than fifty years on, the black British literature swollen by a group of books, commemorating the Windrush’s arrival and charting the various phases of the Caribbean-British encounter, as a sense of patriotic return to the ‘mother country’ gave way to various forms of disillusion, resistance, assimilation and hybridised self-redefinition. While it is misleading to see the advent of the Windrush pioneers as an originary moment in the history of the Caribbean-British community, it still remains a watershed, because it represents the beginning of the mass migration that has transformed the face of British society. The mass migration of the Caribbeans to their ‘mother country’ changed Britain into ‘multi-racial Britain’ (Schwarz 6-12).

“Heartland” of *Higher Ground* gives a picture of the captured slaves’ suffering in their journey, which separates them from their Mother Country permanently. He also describes the journey of these slaves after their capture. This journey symbolizes how a free man becomes a bonded man. In *Higher Ground*, Caryl
Phillips brings out the ambiguity of the colonized, i.e., the Headman of the African community and also the colonizer, i.e., the Governor. The Governor says that these people are forcibly made to move from their native place due to the greediness of their village Headman. They even sell their own people for brandy. The Governor feels that this journey of these uncivilized people will change their life into a civilized life, mainly due to Christianity. The Governor himself proudly says to the unnamed narrator in *Higher Ground*. “I have now met your people in their feral state. Many of them and their state of perfect nakedness, their baseness of tongue, and ignorance of Christianity makes it reasonably obvious that they can never be happy until they have digested some of the basic lessons of our civilization” (HG 51).

Apart from presenting characters who undertake journeys as a result of the slave trade, Phillips equally presents characters whose reason for travelling is to civilize the Africans in the West Indies. In other words, these characters are on a civilizing mission to the West Indies. Some of these characters are Emily, Mr. Brown, Mr. Wilson, Mr. Rogers and Mr. McDonald. Even in *Cambridge* the journey of Emily was a colonial journey, but her journey as the colonizer is also symbolized as ‘unsure’ in the beginning of the novel. These characters are all whites who leave Britain to the West Indies to oversee the activities of the estates and control the slaves. The effects of the journeys are negative to both blacks and whites. Emily loses her servant Isabella. In the course of her sea passage, Emily contacts an ailment related to the sea, which disturbs her throughout her stay in the West Indies. Mr. Brown equally loses his life as a result of a conflict, he has with Cambridge. On the part of the blacks, Cambridge and other blacks suffer from their journeys. Their captors tortured them and forced them to lie on the deck of the ship. This highlights the theme of slavery. The blacks have lost their identity and are completely cut off from their African roots.
A good example is Cambridge’s change of name. This reveals a severe identity crisis as he loses his name at every interval of his displacement.

In Caryl Phillips’ *A State of Independence* and the first section, “The Pagan Coast”, of *Crossing the River* we find a journey, i.e., ‘return home’ journey. In *A State of Independence* Bertram Francis returns to his island home just as it is about to proclaim independence from Britain. He had departed twenty years earlier after winning a scholarship to go to college. He dissolved his connections to his mother, brother, lover and friends and dropped out of the college in England. Later, he discovers that his brother is dead, and his mother does not want him. She has contempt for him having squandered away his life and she scorns his half-baked ideas about staying and starting a business. He hopes that his childhood friend Clayton, who is now a minister in the government, will help him. Clayton does not help him. Only Patsy, his ex-lover, welcomes him back, and it is the promise of her love that tips the balance and suggests that Bertram will stay to win his mother’s love. The novel ends on a mixed note.

*A State of Independence* is a postcolonial novel of an immigrant dream of return to original homes. Bertram had neglected all his contact with his family, when he returns to his country he finds himself “estranged from his home country in various ways, extending from the linguistic and cultural to the physical and political” (Nyman 28). The only hope for Bertram is the acceptance of a diasporic life in Britain. Bertram was confident that his experience in England “confers on him some superiority” (Ledent 40). Bertram wanted to start a new business in his native place “that do not make me dependent upon the White man” (SI 50). Vera Mihailovich Dickman writes his experience as, “I was home at last, in a country I had always suspected was there but had never seen and still I knew I could see” (qtd. in Nyman
38). Bertram also sees a new native place and not the one he left. He expected a warm welcome from his family members, but instead he experienced an unanticipated estrangement. The open-ended novel closes with a guilty Bertram sitting like a cat on the fence. In England, he has “nothing to back to” (SI 152) and he feels like a stranger and outsider in his place, so he is in a dilemma “how he might cope, were to make peace with his own mediocrity and settle back on the island” (SI 157).

Caryl Phillips himself has said in an interview “the journey involves loss; it always involves loss. You've left a place; you've left people behind you, left memories behind you” (qtd. in Schatteman 98). All the characters in his novels like Leila in *The Final Passage*, Francis Bertram in *A State of Independence*, Nash and Martha in *Crossing the River*, Irene and the unnamed narrator in *Higher Ground*, Solomon in *A Distant Shore*, Bert Williams in *Dancing in the Dark* and Eva in *The Nature of Blood* have gone through “countless years of journeying” (CR 75). Caryl Phillips’ novels differ in style, background and protagonist, but all these tormented souls are trying to “survive a journey” (HG 218) and in the words of Solomon, “their journey is only a beginning, and only the strongest among them will survive” (DS 106).

These migrated people are always voiceless. A diaspora writer always writes about the life of the marginalized people in the society. A periphery cannot voice his opinion in the society. The subject matter of a diaspora writer is always about these immigrant people who are voiceless in the society. Caryl Phillips has voiced for the voiceless in the society. He differs in one aspect of voicing for the voiceless because he has also voiced for the slave, dispersed Jews and to the British women who are marginal in the society.
Caryl Phillips, in almost all his novels, pictures how these people could not express their feelings and emotions and are made voiceless. In *The Final Passage*, both Leila, the heroine of the novel and her mother are voiceless. Imperialism and colonialism made them voiceless. Leila is a “child that belonged to all of them and none of them” (FP 126) and she is “the mulatto girl from St Patrick’s” (FP 49). A Mulatto girl is unaccepted by the natives. Though Leila is considered above the blacks, she is an alterity in that island. “Alterity marks the threshold of otherness, the site where difference in skin colour, geography, sex, sexual orientation, and historical and biographical markers are socio-politically discoursed. In postcolonial theory, the term has been used interchangeably along with difference and otherness” (Hawley 16). Homi Bhabha speaks of the concept of alterity, which he calls “difference” (qtd. in Hawley 17). The Caribbeans and mainly the cross-race in the Caribbean island always think of England as their mother country, and they have a wrong notion that they would be welcomed by the British people. In reality, the British people look at them as strangers. Leila, before going to London in search of her mother thought that she might find her father who may be a rich colonizer. Later, when she comes to know the truth of her birth that she was born “from contact with other races” (Brathwaite 12), Leila remains voiceless forever.

Caryl Phillips has also debated *In the Falling Snow* about how a second generation Black immigrant is made voiceless in the society by the centre or the natives. Keith, a second generation Black is married to a White girl, Annabelle. He confessed to his wife about his infidelity, so she divorced him. As a middle-aged man, after separating from his wife, he began to have an affair with, Yvette, his co-worker who is also a divorcee. Keith is the head of the Race Equality Unit with Disability and Women’s Affair and Yvette is a research assistant in his unit. Keith informs Yvette,
“I’m not sure that we should continue to see each other” (IFS 12). Next day, when he goes to the office, he sees the “one hundred and seventy messages that decorate his screen… Yvette has copied their entire correspondence, including his appreciation of her attentiveness in bed, to everybody in the department. He sits down and stares in disbelief” (IFS 50). In the enquiry, his higher officials supported Yvette, not because she is a woman, but because she is a person from the centre whereas Keith is a person from the margin.

Africans from various regions of the Caribbean find themselves in the Caribbean due to the slave trade. They are subjected to hard labour, racial discrimination and oppression. It is in this light that Caryl Phillips in *Cambridge* presents how the whites misrepresented the blacks. Edward Said highlights the relationship between the Orient and the West thereby exposes the plight of the Afro-Caribbeans. They are looked upon as inferior by the Europeans. Everything derogatory refers to the Africans. The colonisers consider themselves civilized and look upon the colonised as uncivilised and primitive. Said in his book *Colonial Discourse and Postcolonial Theory: A Reader* raises facts about Orientalism, when he states:

Orientalism is a collective notion identifying “us” Europeans as against all “those” non Europeans and indeed it can be argued that the major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as a superior one in comparison with all the non-European peoples and culture. (134)
The European ideas about the orient show their superiority over the non-Europeans and orient backwardness. Orientalism is the western style of dominating and controlling over the orient. Therefore, Orientalism is the separation of the ‘self’ and ‘other’ where the colonizers are the ‘self’ and the colonized are the ‘other’. This concept is evident in *Cambridge* as the Africans misrepresented and associated with anything evil. In *Cambridge*, Mr McDonald and the other whites paint a very negative image of blacks in the plantation:

Constant association with an inferior race will weaken the moral fibre of a white man and debase the quality of his life. A mere glance should be sufficient to convince an observer that the West Indian Negro has all the characteristics of his race... he steals, lies, is witless, incompetent, irresponsible, habitually lazy, and wantonly loose in his. It is only the dread of corporal punishment, which keeps these incorrigible thieves in order. To each other they display unimaginable cruelty, and when they fight, they are particularly adept at kicking and biting. All attempts of mental instruction having failed, it is to be regretted that only a hearty laying on their hateful implement, the whip, will rid them of their rebellious thoughts. (Cam 52)

The above quotation explains the white’s perception of the blacks. The self/center always considers the other as an inferior race and associates it to everything evil. In this novel, it is ironical to picture the blacks as ‘habitual lazy’, ‘witless’, ‘incompetent’, ‘irresponsible’ and ‘loose sexual behaviour’ because the blacks do all the hard work in the plantation and still work as servants in the homes of the whites. Thus the White man has no right in painting blacks with all negative
attributes. The Europeans consider themselves as superior and so they misrepresent the blacks.

The whites’ misrepresentation of the blacks as savages, evil, inferior and barbaric is a way the white man tries to show his superiority over the blacks. Thereby the author brings out the difference between the self and the other. Blacks are treated like animals and people without values. The Afro-Caribbean are always misrepresented by the whites in the novels of Caryl Phillips, mainly in his novel Cambridge. Emily in Cambridge comments on the culture and dress, make-up of the blacks on Sundays. She likes to see them in dirty clothes. She says,

On Sundays and holiday occasions the Negro will cap his festivities by indulging a passion for dress, a love of which curiously strong in these people. Male and female, they show the same predilection for exhibiting the finery of their wardrobes, and will generally adorn themselves in the following manner…. I (Emily) for one take greater comfort in viewing the Negroes, male and female, in their filthy native grab, for in these circumstances, they do not violate laws of taste which civilized peoples have spent many a century to establish.

(Cam 66)

This passage shows how the white people look at the blacks like a thing and like a beast, but in reality, the beastliness of the white people is exposed in this passage. The self or centre always looks at the other or margin with contempt. Cambridge reports:

... the nigger laid his black hands upon my body, at which I screamed and felt my stomach turn in revulsion, at which its contents emptied upon the ground. Despite the heat of the day, I felt cold shudder
through my body, and it tried desperately to keep back a sob of distress. (Cam 78)

The Afro-Caribbeans were denigrated and looked upon as inferior and filthy to the extent that a mere touch of a black causes the white to throw up. These immigrants who were in the centre in their homelands are made voiceless in their exile land, and so they have to undergo a lot of change in their life.

In Caryl Phillips’ novels lots of changes take place in the life of the characters. Characters are the persons represented in a dramatic or narrative work or fiction. The outlook of a character may remain stable or unchanged from the beginning to the end or may undergo a radical change, or a gradual process of development. “Bildungsroman and Erziehungsroman are German terms signifying a novel of formation or a novel of education” (Abrams 255). In Bildungsroman novel, there is a development of the protagonist's mind and character. They undergo lots of changes from childhood to adulthood. The novels written by the diaspora writers can be called as the novels of transformation. In Bildungsroman novel, there is a formation of character but in a diaspora novel, the characters of the novel have to undergo a lot of change consciously or unconsciously. A diaspora uprooted from his place, had to undergo a change of place, either through forced or voluntary migration. In this process of transformation of place, they lose their identity and had to undergo a lot of emotional, mental and physical transformation for their survival. The main subject of a diaspora novel is about the expatriates or the immigrants. So a diaspora novel can also be called as a novel of transformation. Moreover, the novels written by Black British writers are known as “Novels of Transformation. Black British literature not only deals with the situation of those who came from former colonies and their
descendants, but also with the society which they discovered and continued to shape” (Stein xvii).

Caryl Phillips, in all his novels, deals with the life of the immigrant from the former British colonies. The causes for the transformation in the lives of the characters are due to the slave trade, dispersal of Jews and due to immigration. The novel of transformation portrays and purveys the transformation and the reformation. “The Black British novel of transformation is about the formation of the immigrants’ cultural transformation” (Stein xvii) and as in the words of Paul Gilroy in The Black Atlantic “two cultural assemblages” (1) which they had to undergo. In Cambridge, Cambridge has to undergo a lot of cultural changes, apart from his change of places. The transformation in his life is due to the slave trade and moreover, the transformation in Cambridge is inward. Cambridge says, “No longer was I tarry in my Africa, where my father and mother loved me… my true Guinea name Olumide” (Cam 134), and he further says that the human flesh merchant has changed his life. Cambridge explains how Olumide who lived happily with his parents changed into a slave “under the feet of the cruel tyrant” (Cam 139).

After Cambridge, i.e., Olumide became a slave his name changed into David Henderson. Here, Caryl Phillips metaphorically shows the metamorphosis in the life of Olumide. As Thomas symbolizes a Christian name, Olumide, a pagan also changed into a Christian. He says, “John Williams introduced me to the Christian religion” (Cam 143). Further Miss Spencer led him to Christ and “newly born, she gave to the world David Henderson” (Cam 144). Cambridge after going to London not only changes his religion but also learns the language, and marries an English lady. After the death of his wife, he wanted to save his people from their barbarism by teaching them about Christ. So he departs to his country as a free man.
Christianity brought many changes in the life of Cambridge. Cambridge by accepting the religion of the English people thinks that he is an English man. While returning to his native island, when the captain of the ship sells him again as a slave, Cambridge thinks, “I a virtual Englishman was to be treated as a base African Cargo” (Cam 156). Once again Cambridge returns to his island as a slave and again renamed as Cambridge. Then his life “was manifestly a West Indian slave” (Cam 159). Caryl Phillips has brought out the cultural transformation in the life of Cambridge both inwardly and outwardly by changing his name from Olumide to Thomas, from Thomas to David Henderson, and from David Henderson to Cambridge.

In “Heartland” we find many transformations in the life of the unnamed narrator. When the Governor of the fort asks the unnamed narrator, “what was your former role? (HG 52), he answers, “I was a shepherd, I say, being a respectable occupation… It is true. I was perhaps destined one day to become the Headman” (HG 52). The transformation in the life of the unnamed narrator is not as he expected. After being captured as a slave and brought to the Fort, his position is “veteran of the Fort” (HG 35). At the end of “Heartland”, we find the unnamed narrator standing in another country as a slave ready to be auctioned. Like the unnamed narrator in Higher Ground, Bert Williams in Dancing in the Dark accepts his transformation passively. Bert Williams came to America as a boy along with his parents with high hope. He wanted to become a doctor, but got lost in “his adopted country” (DD 194). He killed himself “trying to please white folks” (DD 133).

But all the characters of Caryl Phillips do not accept the transformation passively like the unnamed narrator and Bert Williams. In Higher Ground in the third part of the novel subtitled “Higher Ground” Phillips depicts Irene, a polish girl who could not accept her change and is compelled to go to the mental asylum. Irene has to
undergo a change of place and even a change in her family situation due to the political situation of her country. Her country is invaded by the Germans. There was no safety for Irene’s family because they are Jews. Her father wanted to protect at least one of his children, so he sends Irene to England, hoping that one day they will reunite as a family.

As a child Irene accepts this sudden separation or change passively. Later after reaching London she undergoes lots of change in her life both physically and emotionally. She grows from child to adult. Though she has grown physically, she often cries and shouts like a mad person. Once she recalls her father’s birthday and suffers mentally.

Today was papa’s birthday and Irene began to cry, she could not afford a memory – haemorrhage, but to not remember hurt. Soon it would be Mrs Molly and her black book knocking on the door and asking her to be quiet, telling her to be quiet, but why should she? Why? Day soon.

Another day (HG 180).

In another situation also, she yells like a mad person and her neighbour yells at her. The novel ends with Irene waiting for the arrival of “woman visitor” (HG 218). Here, the ‘woman visitor’ refers to a person from the mental hospital who has come to check the condition of Irene under the instruction of Mrs Molly. The physical, mental and emotional transformation in the life of Irene ends in a mental asylum. Irene could not accept the transformation in her life passively, like Bert Williams in *Dancing in the Dark*, so she suffers mentally.

In *The Nature of Blood*, Eva, a young Jewish girl also suffers physically, mentally and emotionally due to the sudden change in her life like Irene. Like Irene,
she is separated from her sister first and then her parents and often changed from camp to camp due to Nazism. Often Eva commemorates her father and mother and even before she terminates her life she recalls, “Can I ever be truly happy? …. Mama. Papa I do not know in what strange land you are buried… But I am tired. And I want to come home” (NB 198). Eva could not handle her transformation courageously like Leila in *The Final Passage* or accept her change passively as Bert Williams in *Dancing in the Dark*. Both Eva and Irene suffer due to the memory of their past. The French historian Pierre Nora says, “Memory is constantly on our lips because it no longer exists” (1). Bert William for the first time when he applies the burnt cork to his face feels alienated from himself. “And the first time he looked in the mirror his heart sank like a stone for he knew that this was not any man that he recognised. This was somebody else’s fantasy” (DD 65). Even as a eleven year old child, Bert Williams begins to accept his role in America. Caryl Phillips says:

William family now begin to learn how to be both of Caribbean and of the United States of America; they begin to learn how to be coloreds and niggers, foreigners and the most despised of homegrown sons. Eleven-year-old Bert begins to learn the role that America has set aside for him to play. (DD 24-25).

Bert’s father recognizes the change in his children due to their change of place.

A heart heavy like a stone, for he now understands that bringing his son to America was an act of foolishness that has allowed the powerful nation in the north to come between them. The country has made a nigger of the boy, and there is nothing he can do to fight this United States of America, which he now understands habitually snatches
children from the arms of those who gave them life and encourages them to become people who their parents no longer recognize, but people who their parents cannot stop loving even though they despise the transformation and resent the loss. (DD 144)

Caryl Phillips also deals with the return of the diaspora to their mother country. A group of black Jews returns to Israel hoping that it is their mother country and this transformation would bring many changes in their life. Caryl Phillips brings this idea through the character, Malka. The transformation she and her sister expect in their life is incredible and impossible. The transformation that Malka expects in her life is expressed by her wish “would our babies be born white?” (NB 201).

The characters in all the novels of Caryl Phillips undergo a transformation in their life. The starting point of transformation in their life is the change of place. The sudden change of place does not occur in their life as they wish. As a result, they had to undergo a lot of transformation in their life, physically, emotionally and mentally. Some characters like Leila face these changes courageously. Eva and Irene could not accept the transformation in their life, as a result, the former ends her life and the latter lands in a mental asylum. But Bert Williams in Dancing in the Dark and the unnamed narrator in Higher Ground accept their transformation passively and Malka, a black Jew who also accepts her transformation and faces it optimistically expecting “would our babies be born white” (NB 201). The transformation in the life of Cambridge is completely different. The transformation in his life made him believe that he is a “virtual Englishman” (Cam 156). By undergoing the transformation, these diasporas are neither in the centre or margin, but have become a hybrid.
The African diaspora is tormented in their New World in many ways. The forced migrants are treated in a dehumanized way in their New World. Literary works of Caryl Phillips narrate the story of these subaltern groups and the oppressed. The forced migrants dehumanized, as a result, they had a feeling of self-contempt and a loss of self-respect. The result of dehumanization resulted in the traumatic memory. Study of the mind of diaspora resulted in trauma studies. Caryl Phillips in his novels, *The Nature of Blood, Higher Ground* and *Crossing the River*, analyse the traumatic memory of the diaspora. In *Higher Ground* Phillips describes the inhuman conditions of the African people as the result of the conspiracy against them by the whites or the centre. Phillips, is “a writer who can penetrate the inner being of people vastly different from himself in time, place, and gender, yet people very much like us all in common and eternal human inheritance of pain and suffering” (Marhama 40). A common theme in diasporic narrative is the traumatic memories of oppression and violence. Caryl Phillips, in his novels presents his readers the suffering and trauma of the black diaspora, Jews and white women. The reasons for their traumatic experiences are “dispossession, forced migration, diaspora, slavery, segregation, racism, political violence and genocide” (Craps and Buelens 1).

*Higher Ground* is “a haunting triptych of the dispossessed and the abandoned of those whose very humanity is being stripped away” (Craps 191). In the last part of *Higher Ground* Irene suffers due to the destruction of her family, survival, disconnectedness, racism, insecurity, loneliness and hopelessness. “Higher Ground” is the story of a Jewish refugee from Poland who escaped the Nazis on a children’s transport to England, and Louis, a West Indian man whom Irene meets hours before he is to return from London to Caribbean, disillusioned with British society. In “Higher Ground” Phillips compares Irene’s suffering to a black diaspora from the
Caribbean Island. Louis, like Irene suffers in his diaspora country, so he wishes to return to his native country. He “knew it was better to return as the defeated traveller than be praised as the absent hero and live a life of spiritual poverty” (HG 197). Caryl Phillips introduces both black and Jewish protagonists, “all struggling traumatic memories of racist or anti-Semitic violence and oppression” (Craps 191).


follows an even more winding path through space and time, exploring the Nazi persecution of the Jews of Europe through the story of Eva Stern, a young German Holocaust survivor; retelling the story of Othello, the Moorish general brought to Venice to wage war against the Turks; recounting the story of a blood libel and the ensuing public execution of three Jews in a town near Venice in the late fifteenth century; and following the life of Stephan Stern, Eva’s uncle, who left Germany in the 1930s to help found the state of Israel where in his old age he has a brief encounter with Malka, an Ethiopian Jew suffering racism at the hand of her white coreligionists. (Craps 191)

Caryl Phillips clearly depicts the similarities and the relation between the Jewish, black diaspora and white women. In “The Cargo Rap” of *Higher Ground*, Caryl Phillips “made explicit by the protagonists of the second section, who, in letters to his relatives and would-be legal representatives, constantly filters his own situation through the prisms of both the Holocaust and African American slavery” (Craps and Buelens 11). Caryl Phillips emphasizes the connection between black diaspora and Jewish diaspora through words and phrases.
Rudy repeatedly uses Holocaust terminology ... calling the prison in which he is kept ‘Belsen’; referring to the wardens as ‘the Gestapo Police’, and wondering, while being held in solitary confinement with twenty-four-hour light, whether ‘in Nazi Germany they used to keep the lights on as a form of torture’. He also employs images of slavery to depict his detention... For example, he regards the US as a ‘plantation society’ in which emancipation has yet to happen. Rudy's current predicament and the past experience of slavery are linked most memorably in the deranged letter to his dead mother with which this section ends, which brings prison life and plantation atrocities together in a hallucinatory fusion. (Craps 191)

Caryl Phillips illustrates the mental trauma of the diasporas through the connection between different characters. Caryl Phillips brings the connection of trauma between a white Jew and a black Jew. Eva is the white Jew and Malka is the black Jew in The Nature of Blood. Both of them wish to rebuild their future. Malka prefers to rebuild her life in Israel and not in Ethiopia, so she returns to Israel. The Israelis treated them in a dehumanized way, due to the difference in their skin colour. Malka says, “They herded us on the bus.... And then on to the embassy compound, where we stored like thinning cattle “(NB 199). Eva prefers to rebuild her life in England. Eva goes to London in search of her lover Gerry. Gerry was her solace in the camp. Eva could not accept the betrayal of Gerry, and she terminates her life. Like the female counterpart, the male Jewish and black diaspora experience the same agony. Stephen Stern, uncle of Eva and the African general undergo a similar physical and mental trauma as Eva and Malka:
Both characters leave behind their homeland, a wife, and a child to start a new life in a different country. Each passes through the island of Cyprus, on the border between the East and the West, and forms a romantic attachment across the color line. Moreover, each is deluded by a naive idealism: Stephan is disappointed to find that the new homeland for which he had fought as a young man and that he had imagined as a haven for ‘the displaced and the dispossessed’ is not free from exclusionary practices. (Craps 191)

Caryl Phillips also compares the trauma of a black diaspora to a white woman. Joyce, a divorcee in Crossing the River, loves Travis, a black soldier. Travis dies in the war after he married Joyce. Joyce's son is a biracial, so she has to give her child to adoption. Joyce suffers mentally as she could not meet him. She expresses her anguish when she meets her son after eighteen years. She says,

A handsome man, Yes a man. No longer a Baby. Or a baby…. I knew he would never call me mother. He could go, but would he come back?
It wasn’t for me to ask him. I hadn’t asked here in the first place. For eighteen years, I hadn’t invited him to do anything … My G1baby. No father, no mother, no Uncle Sam. It must go into the care of the county council as an orphan, love…. For weeks, afterwards I wandered around the park looking at women pushing their prams. (CR 223)

The Nature of Blood, differs in structure from the other novels of Caryl Phillips. It is a collection of four narratives with no chapter headings and sequence of events. The first narration is about a holocaust survivor Eva. The second narration is about the Jewish people in the 15th century in the Portobuffole of Venice. The third
narration is about Eva’s uncle Stephen, who separates his wife and children in 1930 to fight for Israel's independence. The fourth narration is about the African general who comes to help the Venice government. The novel opens with an optimistic note of Stephen Stern. He has achieved his motive of a separate independent country for the Jews. The humiliation of the Jews is portrayed through the sufferings of Eva. The novel ends in a pessimistic note as Stephen Stern laments for the separation of his family and for wasting his years on fighting for his country. Stephen “left… alone on the bench, his arms outstretched, reaching across the years” (NB 212).

The historical and cultural settings help the reader to understand Eva’s alienation. Eva separated from her sister Margot, mother and father due to Nazism. She lives in hallucination, and this enfeebles the image of her past, present and the future in her mind.

… No planning, no hope for survival. No work. Merely death. And waiting... And here, without community, without routine, only the strongest can survive. Every day I have stared death in the face … we have forgotten how to think of tomorrow…. The sun rises, gloriously ignorant of the fact that a new day is not necessarily a good day… As though I want to survive. I remind myself that this sunrise has already happened in some other place. And later, our sunset will be somebody else’s sunrise. (NB 17-18)

The holocaust survivors, once uprooted, disconnect their relation to their native country. After that they live in a state of disconnection and insecurity. They also lose their self-respect, hope and home and live in a state of unbearable humiliation.
Papa had already been forbidden to practise medicine... What else was there? There was humiliation. There was the daily anxiety of being easy prey to groups of men who ran through the streets yelling slogans.... There was the fear of being betrayed by the gesture, a slip of the tongue, or an accent. There was waiting and worrying… There was the constant bullying. [Remove your hat!]… There was blackmail... and everybody dreamt of escape to America. But in the meantime, there was humiliation. Forbidden to ride on a trolley-car. Forbidden to sit in a park. Permitted to breathe. Permitted to cry. (NB 85-86)

The protagonists of Caryl Phillips often question their identity and express their idea of home and the concept of belonging and unbelonging and the need to belong somewhere. Whatever their colour, gender, social and historical background they suffer from the ambivalence of belonging and unbelonging. Home “is a word that is often burdened with a complicated historical and geographical weight” (CME 124). All the characters in his novels reshape their idea of home. “The old world is dead. The survivors are here. Up there, gathered together on a hillside in Cyprus. The new world is just beginning, Moshe. And you are a part of it” (NB 9).

The image of home brings no relief, but a burden, uncertainty and humiliation to the characters of Caryl Phillips. A diaspora always lives in connection to his past, present and future. He lives in a myth of leaving home or returning home. The past hinders his rootedness and belonging. He fails to submit fully to the new country and lives in a state of dilemma. Nash in *Crossing the River* submits himself completely to the supremacy of Christianity and white dominance, so his master Edward loves him more than a son. Rudy Williams in *Higher Ground* is just the opposite of Nash. He
rebels against the white dominance and scolds his parents for accepting the white religion and dominance. He scolds his Popa as, “Popa was a slave, he behaved like a slave, he lived and died like one, and sooner our professional slaves die the better for us all” (HG 73). Rudy rejects the white man’s religion. He says, “I told you then that the only religion for a black man was an African religion preferably Islam…. The one religion to be avoided is that of Christianity” (HG 75). The rebellious nature of Rudy Williams disrupts his present peace and he also longs to return to Africa, and he always lives thinking of his past. He represents the African diaspora in general. He proudly says about his past as: “Name: Home Africanus / Occupation: Survivor / Age: 200-300 years / Parents: Africans captured and made slaves / Education: American Schools Life /” (HG 91). The parallel story of Rudi’s and Nash’s gives us the realistic perception of slavery, Africa as the homeland and the myth of return. The following passage occurs at the end of “Heartland”, and helps the protagonist convey his ultimate goals of returning home.

We are saying the same thing. we are all promising one day to return; irrespective of what might happen to us in whatever land or lands we eventually travel to; we are promising ourselves that we will return to our people and reclaim the lives that are being snatched away from us. And the promise comes from deep inside our souls, it comes from a region where it is impossible to pretend, it comes from the heart. (HG 59-60)

A diaspora dreams about his past, i.e., Africa and he wishes to return Africa. It is not the literal Africa, but an imagined community. Stuart Hall says, “The past is not waiting for us back there to recoup our identities. It is always retold, rediscovered, reinvented. We got out our own past through history, through memory, through
desire, not as a literal fact” (qtd. in Walters 36). Rudy Williams, Nash and Martha desperately want to return home, but Rudy and Nash, associate the image of home to their mother while Martha in *Crossing the River* associate the image of home to her daughter whom she lost at the auction block. In *The Nature of Blood*, the notion of a home only refers to the Promised Land. While Uncle Stephen is strictly loyal to the possibility of the Promised Land, Eva’s parents take this term with a grain of salt. For them, it is only the “so-called Promised Land” (NB 73). Additionally, for Eva, “Home is a place where one feels a welcome” (37). At the conclusion of the novel, however, the notion of the home remains indefinable. Phillips’ protagonists, provide the political and cultural context in which the diasporic elements, construction of home and identity, develop similarities.

Exile creates a sense of outsider. Exile causes a separation from a person’s native place and also between the self and his original home. Leila in *The Final Passage* could not cope up with her life in England after her exile. She feels cut off from her roots, even though her migration is voluntary. Edward Said says in *Reflections on Exiles and other Essays*, “The achievement of exile permanently undermined by the loss of something left behind forever” (137). Some writers x-ray, physical exile, others psychological exile, but Caryl Phillips x-rays both physical and psychological exile in his novels. “Migration and forced migration are panacea to alienation and exile” (Ogunyemi 5). Alienation made the Africans lose their roots. The migrated Africans want to behave like the Europeans, after the “cultural assemblage” (Gilroy 1) but it is not possible because their physiological traits differ from European individualism. So these black diasporas alienated, and suffer psychologically.
Caryl Phillips portraits that physiological trait is the cause for the alienation of blacks in their New World. A physiological trait used “to distinguish people using physical markers such as skin pigmentation, hair texture and facial features” (Pilkington 2). Solomon in *A Distant Shore* comes to England to escape from the civil war in his country, an unknown African country. Moreover, he has lost his family in the war. He illegally immigrates to England. After a long journey by air, water and land, he ends his journey in the jail. This is the long hidden past of Solomon. He resides in “Stoneleigh the “new houses on the hill” (DS 3). He easily acculturates to the British way of living, but the society does not accept him due to his physiological trait, and finally murdered. Solomon is a very dusky Englishman, but he is more acceptable than any English man. Cambridge also undergoes the same trauma due to his physiological trait. Cambridge even thinks of himself as “a virtual Englishman “(Cam 156) but he has forgotten the fact that virtualism is not realism. Solomon and Cambridge mastered the culture, language and religion of the Englishman. Cambridge received his freedom, but again made a slave due to his physiological trait. The physiological trait of Solomon and Cambridge alienated them from other people and both of them remained unaccepted in the society. The physiological trait also hinders the black diasporas to shift their position from the margin to the centre even though they have assimilated the culture of the centre. The Africans try to emulate the Europeans, but they cannot fit into the system. “The exiles realise that only memory can be employed as a weapon of liberation to break through the walls of isolation and racial discrimination ineluctably grounded in English milieu” (Ogunyemi et al 4).

In all the novels of Caryl Phillips, there is an exploration of the tension between attachment to and detachment from, between belonging and unbelonging especially in the life of the migrants. Caryl Phillips has also experienced the same
feeling. He says, “I recognise the place, I feel at home here, but I don’t belong. I am of and not of this place” (NWO 1). Caryl Phillips cannot achieve a permanent identity because of his multicultural background. Most of his characters have a multicultural background and do not have a fixed identity and cannot fit in the society. They always have a feeling of belonging and unbelonging due to their multicultural identity. Stuart Hall says in his essay *Cultural Identity and Diaspora* that these immigrants should not worry about “the so-called return to roots, but a coming-to- term- with our routes”(392).

Like many other narratives by Phillips, whether drama or fiction, *A Distant Shore* focuses on a White woman and Blackman’s intense yet flawed meeting. The novel presents the story of Dorothy Jones, a newly divorced English music teacher in her mid-fifties, and Solomon Bartholomew, a 30 year old refugee. Solomon came from Africa and worked as a “handyman-cum-night-watchman” (DS 13) in Stoneleigh, a new estate in northern England where Dorothy has just settled. The novel presents the rare friendship between Dorothy and Solomon. Apart from gender, race, age and lifestyle deep down they are alike and Dorothy feels, “I am simply happy to be in Solomon’s company” (DS 30). Both are haunted by a painful past. Dorothy’s story can be represented by a single word ‘abandonment’ (DS 203) and Solomon “a man burdened with hidden history” (DS 300). Both of them share a common experience like ‘loneliness’ (DS 339), invisibility and exclusion, which end in Dorothy’s “behaving strangely” (DS 20) and Solomon’s murder. Both of them are “lone birds” (DS 14) and they hesitate to cross the threshold into other’s house and reluctant to come close to each other. Both of them are accused of harassing. Dorothy accused of molesting a male colleague and Solomon charged with raping a girl who fed him when he landed in England as an illegal immigrant. Both of them are unable
to disentangle the knot of attachment and detachment. Solomon tells Dorothy about the hate mail he gets from local people. Solomon receives the threat mail because he is a black. So Dorothy, though a friend of Solomon decides not to entangle herself in this problem. So she decides to leave the village for a few days. She feels, “I don’t want Solomon to become a problem in my life” (DS 40). Dorothy decides to leave the village because “Solomon is the only coloured person in the village” (DS 39). Moreover Dorothy feels, “Didn’t I understand what people would say about me if I were to be seen with coloured, and particularly one as dark as this Solomon?” (DS 56). At the same time, Dorothy justifies her departure as a means of attracting Solomon. She thinks, “I wanted to keep on his toes until he realised for himself that he really didn’t like it if I wasn’t around all of the time. Then he would want me” (DS 70). Caryl Phillip pictures the society of modern England, which is “going in the wrong direction” (DS 41). Dorothy has many similarities with Solomon, even though she belongs to the master race. This master race hinders her to attach to Solomon, a black man, even though she is “happy to be in Solomon’s company” (DS 30).

*In the Falling Snow*, the protagonist, Keith Gordon, a forty-seven year old second generation diaspora, moves between countries geographically and psychologically in memories between his own apartment and his respective family and between the past and present. Keith is caught “in a sense of the in-between, experiencing a combination of attachment to and detachment from his surroundings” (Currie 99). This is expressed by Phillips’ repeated phrase “of and not of this place” (NWO 1). Keith’s emotional state is symbolized by his difficulty in communicating with his own son Laurie. Keith feels that he should educate his son, how as a black kid, he suffered in England and that the situation has changed for him. The detachment Keith feels from his son is displayed by their behaviour in London Eye;
Laurie “turns away from him… to the east and he looks to the west” (IFS 153). To highlight Keith’s inability “to connect with his son on a concrete level” (Palmer 48), Caryl Phillips uses the focalizing image of “a sudden bend of the river creates the illusion that Battersea Power Station is floating on the water” (IFS 153) to show that Keith’s feeling is also afloat since he is unable to communicate with his son. Caryl Phillips underlines the miscommunication between Keith and his son through the symbolic elements of their surroundings.

As a Postcolonial writer Caryl Phillips deals with the issues of migration, exile and diaspora with reference to the transatlantic slave trade. Diaspora offers a closer examination of Caryl Phillips’ poetic of displacement. Phillips’ repeated imaginative recreation of the Jewish experience alongside that of the African diaspora makes his work challenging material in the context of trauma studies. Caryl Phillips through his specific textual device has made a bold parallel between diasporic peoples. In his work on diaspora, there is a combination of journey, transformation and memory. Caryl Phillips, who introduces a new perspective to the issue of diasporic identity in relation to traumatic experience, aims at the reconsideration of issues such as cultural identity followed by the achievement of individual identity, belonging, and loss of human intellect.