

The Decolonization of Cultural Memory and Diaspora as an Alternative Home in the Contemporary Reality: A Neutral Reading of Andrea Levy's *Small Island* and *Fruit of the Lemon*

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Abstract:

Living in diaspora both changes and redefines the psychological character of the exiled mobile diasporic person and the returnee's cultural, social, and linguistic assimilation and belonging to his homeland. The primary goal of this paper is to demonstrate how the home of the migrants is specified by their mobilities and hence subjectivity and home change continuously as the environment and the context of the diasporic person have been dislocated. The study also investigates how 'return' and 'identity' are negotiated in order to explore that the decolonization of identity in diaspora opens up alternative home spaces. Theories of culture and identity acquisition are adopted to address these questions in Andrea Levy's *Fruit of the Lemon* and *Small Island*, which reflect different aspects of marginalization and transformation in the British society. Thus, each diaspora and homecoming metamorphosis experiences are grounded in their social, cultural, temporal, spatial setting.

Keywords: Diaspora, home, cultural memory, returning, negotiation, decolonizing.



1. Introduction

In the world of terror, displacement, exile, racial and gender conflicting forces generated by an androcentric sphere, loneliness together with longing for one's home are all what the emigrant aspires and desires to be his or her homeland. Besides, the colonial patriarchy determines not only who is entitled to a central space and is identified as the colonial elite, but also who must be pushed to the margins and hence is named as a third

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world Caribbean subject. Therefore, No man or woman is exempted from the colonial structures and the othering of the native black Jamaican by the British ruling class and white natives. In fact, the problem of identity construction is highly important for the black British subjectivity within a highly mixed diasporic community in order to resolve their diasporic dilemma and find a home. Then, the idea of return comes to support their complementary movement to both mythical and remembered past. It would be in this sense evident to convey the outcome and significance of returning to the real or imagined homeland for the diaspora communities.

The identification of diaspora sets the meaning of “dispersal from homeland and marginalization in a host location as well as memorialization and a desire to return to that homeland” (Wilson & Coly, 2007, p.416). Those diasporic entities, in fact, are taken from their place of origin losing emotional, cultural, or political ties to the local static territory. Thus, their homes drift here and there and move as they do. Likewise, the hybrid dialogue emerges out of the writers’ exilic experience in the mother country originating liminal beings oscillating between two cultures. The complications of writing about home and the trauma of the diaspora life remain the utter target of the diaspora writers. The diasporan who is returning to ancestral homeland feels double jeopardy because of his or her troubled, traumatized memory, and the strange nature of exile.

For Caribbean writers, born or raised in Britain or North America, the issue of identity and home is further complicated since these writers live in a conflicted space seeking answers to questions pertaining to the nature of their multifaceted diasporic identities. A plethora of diaspora writers have committed themselves to the inclusion of the narrative of return in Caribbean literature; they focused on identity construction and the outcome of memory within the new diaspora mother country characterized by otherness and indifference towards the periphery. Undoubtedly, the Caribbean diasporic identity is linked to the specific region of the Caribbean and so proposing a cultural and postcolonial reading to such research.

According to **Frantz Fanon** in *Black Skin, White Masks*: “The black man wants to be white, the white man slaves to reach a human level” (1986, p. 3). To him, this shows the nagging desire of the black to mimic the colonizer and to be assimilated into the whites’ world. Fanon’s concept of hybrid identity is influenced by racial power. **Davies Boyce** in the same approach asserts that, “the articulations of a variety of identities are central to our understandings of the ways in which these writers express notions of home in their works” (Davies, p. 86). Davies crucially highlights the

importance of writing home and migration as they are related to identity articulation emphasizing the significance of migrations between identities.

In this context, Andrea Levy's *Fruit of the Lemon* and *Small Island* offer black British and Caribbean diasporic perspectives about the construction of identity and "the negotiation" of conflicting and antagonistic memories; Levy then presents a work of "rememoration" (Marquis, 2012, p. 40) and brings the past to mind. In fact, Levy's *Fruit of the Lemon* and *Small Island* bear witness to the post-Windrush formation of multicultural, multiracial Britain. Through the lenses of shifting voices, the characters in *Fruit of the Lemon* and *Small Island* provide the idea of the world that continues to negotiate with contradictions and acknowledges differences so that to identify where to belong and how to deal with hybrid- multicultural ethnic races.

2. Stuart Hall's "Cultural Identity is a Matter of 'Becoming'"

In his essay, "Cultural Identity and Diaspora" (1996), Stuart Hall emphasizes a different and blurring position of cultural identity that there are critical points of "difference" since history have intervened to accept "what we have become" (p. 225). No one is able to speak one voice for very long, about 'one experience, one identity'; instead, he should acknowledge the identity of the opposite side, what Hall calls "the ruptures and discontinuities" that forms "the Caribbean's uniqueness" (p. 225). In the second position, he defines the cultural identity as a matter of "becoming" rather than one that is affected by sameness and mimicry; it reshapes the present as much as it belongs to both the future and the past. Besides, cultural identities follow the flow of history, culture, and power and are not locked in the essentialized past.

Stuart Hall highlights the fact that the "difference matter" for the reason that the post-colonial subject refuses the notion of 'oneness' as each individual has had a unique experience and each one speaks for himself in his own name; the position from where he speaks and "the subject spoken of are never identical and never exactly in the same place". For this Hall maintains, "Martiniquains and Jamaicans are both the same and different" (1996, p. 227). Thus, to be 'different' adds to the ambivalence of the native Caribbean as he retakes a new identity.

Like Fanon, Bhabha sites his *Location of Culture* (1994) to refer to the hybrid third space of post-colonial Blacks who are doubly hovered between two cultures; this state of ambivalence shows how the post-colonial individual has a double perception that does neither represent him as the self

nor as the other (p. 38-9). He, then, thinks that the creation of 'this man' is a slight 'rearticulation' of contesting elements that neither resemble the master nor the slave, rather there is a 'third space' as being "almost the same but not quite" (p. 89); this space cannot be reduced to the self nor the other. Because they believe in the past and memory of the post-colonial identity for drawing a stable, self-independent identity, the conflicting sides bring about and negotiate a new post-colonial identity.

Homi Bhabha clarifies the 'third space' based on the inscription of culture's hybridity:

But on the inscription and articulation of culture's *hybridity*. To that end we should remember that it is the 'inter' _the cutting edge of translation and negotiation, the *in-between space*- that carries the burden of the meaning of culture. And by exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves"(1994, p.38- 9).

Bhabha is in favor of cultural interference and negotiation between cultures. In a post-colonial period, the hybrid is well present and manifested when establishing ties with home tradition, nostalgic reminiscences and hence participating in the cultural negotiation process. Cultural identity is articulated around cultural difference, a third space of enunciation and this space represents the state of "negotiation _that carries the burden of the meaning of culture" (56). This identity is formed by a third space and is created from the cultural symbols that can be translated and adapted to have been read differently, so the third space of hybridity follows the state in-between cultural differences.

Post-colonial identity is in fluctuation and represents difference, hybridity, and displacement. Both at home and abroad, the question of hybridity is rather a complicated one and some subjectivities manage to enter the space of the other consciously or unconsciously. However, Hall stresses another identity that is depicted by difference and acculturation; that is a hyphenated identity. On the whole, Hall's theory revises the post-colonial cultural identity as it is ruptured and broken because it transcends the time and history and be opened to transformation and discontinuity.

3. The Otherness of the Self and its Ambivalence

The 'Other' for Bhabha is connected to violence, aggression, and the "ambivalence of its desire"(p. 233). Then, it is worth noting that the other presences like Bhabha names them are disconnected in a way that become "the ambivalent identification of the racist world...the 'otherness' of the self

inscribed in the perverse palimpsest of colonial identity”(Bhabha, ‘Forward’ to Fanon,xv).

Levy through the lenses of Faith reveals a complex, ambivalent diasporas who are not actually aware of their homes and blackness. Faith Jackson, a black British diasporian, who was born in Britain, she regarded as her homeland. Besides, this woman does not know her origin and family history. Therefore, she has an ambivalent homing desire towards her black Jamaican homology; a character who is in the host country perceives Britain as a homeland, and the one who often beholds herself as belonging to the Empire or the centre. Being a black British diasporan, Faith, acquires a cultural identity, for as she joins with her extended family in Jamaica, this bridges an Afro-Caribbean background to her Black British selfhood. Faith, therefore, gains a good sense of identity that is both black British and Caribbean.

Faith’s cultural identity is troubled and disconnected that’s why Faith cannot decide either her presence in England or native home Jamaica; she has an existential crisis because when she visits her origins and past, she left back to the site of difference. This argues what Hall himself discusses in *Cultural Identity and Diaspora* and demonstrates Faith’s identity crisis, to state in his words, “In the shadow of black diaspora, in the belly of the beast” (p. 223). It seems that diaspora experience articulates narratives of displacement and then Hall seems to argue that the Caribbean diaspora should highlight the ‘oneness’ which covers the differences about identity. Stuart Hall believes that the ‘negotiation of the postmodern identity’ is paradoxical as being the same and different simultaneously. Accordingly, Faith’s identity is both a mimicry of the British lifestyle, dressing, aspirations, and also a representation of disconnection and rebellion with her unique language and past heritage. Thereby, Levy shows that her protagonist’s new identity is not a hybrid one but rather it is a negotiation of the new post-colonial memory; one that is lied in the position of hyphenated-ethnicities both lived in their homelands and motherlands and characterized by disjunctions. In this sense and to Hall’s theorization that identity is defined by “difference and rupture” (p. 226). This recalls the aspects of postmodern identity, which are featured with fragmentation, skepticism, and torture.

One reason that makes Faith return back to her parents’ origin is when she experiences unexpected prejudice on the coloured race. Faith understands the offensive gaze of white people directed to the Blacks. Carl’s Black girlfriend “Ruth”, thinks about how white people employ black persons because of “tokenism”. According to her, their hypocrisy deceives the human community, “it is just to shut you up...yes we have a black person. And they

carry on discriminating just the same”. “They think_ white men_ that because we ‘re black, we ‘re stupid they think they can treat us like dirt” (p. 163). Thus, Faith returns to her parental home where they feed her mind with a complicated family history of poor whites, wealthy blacks, black Americans, black Cubans and Africans, black Jamaicans crossing the ocean to get another home or becoming white; Africans going to Africa to acknowledge and trace their ancestry_ the exiled Maroons and runaway_

Faith, the protagonist, is living in a partially estranged distance as she subverts herself, family first; then race and lastly society and work, so she falls within that identity crisis because of her being out of communication with another or she willingly distances herself. Chukwumezie comments on Faith’s identity crisis in an article entitled “Alienation, Identity Crisis and Racial Memory” ; he writes that, “ she is oblivious of her history and true identity and that orchestrates her crisis of identity, confused sense of belonging, of who she thinks she is. However, this crisis ...can only be cured through racial memory” (p. 9). As we notice Faith’s familial and social alienation or disconnection with her parents, alienation signifies its psychological aspects and results into complicated fact of identity crisis: the degenerated dislocation from one’s entity as in blackness of the Caribbean Negroes. The idea of black as a racial signified reflects what Clarke and Thomas explain as various “historical processes, legal and scientific knowledge, and various forms of mass media and popular culture” (Thomas & Clarke, 2006, p. 4).

Certainly, the dilemma of knowing one-self and constructing an identity overlaps with all the social, economic, moral and ethnic faces. That definition of home now is adjusted by the experience of diaspora. Andrea Levy’s novel *Fruit of the Lemon* (1999) revises the history of black people as part of black England, for the children of West Indies who do not recognize their history. This book reveals multiple identities, the ambivalences of belonging and imbalances identities of identity crisis. Topics of alienation, identity crisis and racial memory describe the dislocation of the blacks in diaspora and the social economic discrimination that blacks encounter. Identity crisis is an effect of alienation and this represents one’s estrangement as being a black and then he is isolated from his/her blackness, or to be worse than that to be uprooted from one’s original home.

Andrea’s characters like Faith in *Fruit of the Lemon* and Hortense in *Small Island* who would have never thought of themselves as “black”, now revolve around that strong sense of who she / they are and what identity for them. Faith undergoes both this alienation and challenge of her blackness. In

this case, the first part of the book explains how faith finds herself tagged with a black label in new circumstances.

Faith tries to reconstruct a home of her own, far away from her parents' vision; she acknowledges from them how important to know about one's race and family after a dialogue of hesitation and refusal, she admits to go: "Then Mum pleaded, 'please go to Jamaica,' " 'Why,' I asked ' BECAUSE it might help you,' she said. 'Why' and mum said softly, 'child, everyone should know where they come from'" (Levy, p. 190). However, she recreates a home according to her conception and independence status. She understands her home that contains the image of her identity and selfhood. The character learns to accept and revere her compound identity. At one time, being in England, Faith seems to abandon her race and memory of her homeland, Jamaica; in a reply to the begging of her parents to get awareness of her homeland, she accepts to visit Jamaica. Evidently, Faith claims that she had never presented in her life an interest in her father and mother's life before they move to England. She asserts:

I never asked where they lived, what life was like for them, I never wanted to know about any of my Jamaican relatives. I never asked my mother about her parents and I had never asked my father about his upbringing. [...] I was not interested. .. No. I, like all the other young people in England, thought my parents were some fool people who knew nothing. (Levy, 1999, p 391)

It is likely that we can notice the effects of diaspora on the individual and community formations, which reveals the moving nature of ambivalent hyphenated identities in British society. Brah also explains the word diaspora that describes the migratory experience of the inhabitants at diaspora in his book *Cartographies of Diaspora: Contesting identities*, Gender, Racism, ethnicity: "[Diaspora invokes] the imagery of the traumas of separation and dislocation" (p. 193). In this context, the past has a significant purpose in Faith's identity construction process; Fanon offers an answer for those who are confused in identity, feel loneliness and withdrawal: "...because [the native] feels he is becoming estranged, that is to say because he feels that he is the living haunt of contradictions ...the native tears himself away from the swamp that may suck him down and accepts everything...He not only turns himself into the defender of his own people's past; he is willing to be counted as one of them, and henceforward he is even capable of laughing at his past cowardice"(Qtd in Toplu).

To further clarify Faith's identity crisis, which affects her ambivalence and thought, it is essential to highlight that she belongs to the majority group,

though she still belongs to the black minority. In Thomas Hardy's poems, the mirror or glass reflection has a series of fleeting images, so the one who seeks for self-definition undergoes a deeply "troubling experience, which only inspires him with the feeling of self-estrangement and of alienation" ("Looking into Glass: Moments of Unvision in the Poetry of Thomas Hardy Isabell Gadoin"). As it is shown by Stolley, the individual is not born with an alienated psyche or conflict of identity but rather his/ her interaction in society. What Stolley observes: "development of the symbolic interactionism [the I and me]" (p.63, Emphasis mine). The description Stolley elaborates that the translation from alienation to identity crisis is what builds the need for identity-formation. In this regard, the black islanders show alienation that convoluted into identity crisis. This explains the perpetual dislocation of blacks in diaspora, considering what happened to Faith, what comes as an identity crisis mainly through and within family, church, and local community.

Faith's search for belonging turns around the question of 'who I am' and the discourse of diaspora. Levy interests to highlight a more diasporic dimension to her latest fiction when she emphasizes the link of west indies, the Caribbean and the Britain Empire. Giving an interview with Susan Alice Fischer in 2006, the author explains her awareness to black consciousness and raising attention to previous generation and backward history. A L views, " I didn't think that looking backwards was so important, whereas now I think it is absolutely important and fascinating" (Fischer, 2006, p. 362). A sense of home having developed by Levy is related to a sort of "Ideal home exhibition", or it is really a place where being in security. Overall, the work demonstrates voices of the black British citizens and rewrites part of history, which overlaps the relationship between the centre and the margins.

4. Faith's Post-colonial Negotiation of Identity

In *Fruit of the Lemon*, Faith's negotiation of identity comes only after she conceives her white's norm and acquiring the English, to accepting a colonial power, then returning to homeland origins and listening to all the myths. Actually, Faith makes the first attempts of uttering a native language, and this what identifies the character's hybrid identity. Fanon proclaims for identity-reconciliation through native or original identity. Because Faith first associates herself with the white's culture and mimics its standards to the point when she perceives her social status to be like the British, later, she realizes how the whites consider the black race as 'different' and is aware that

her race is not the same as white women; this fortifies the decision to know her homeland and origins.

The author Levy leaves little prospect to the reader to deduce if Faith will change her mind and stay in Jamaica and know more about her history. Because soon we see the protagonist is going back to England leaving the reader's mind anticipating what Faith plans for the present/ future, yet we can see that she finally accepts her position in the margin, and is too aware of the Jamaican identity. Ironically, this culture is that constitutes a difference and ambiguity; Faith chooses the path that is neither similar to her Jamaican past nor to be a totally western white. She represents the hyphenated presence of a black –British identity, and she is emphasizing to live in the future more than the past, so the new female rethinks about the identity formation in diaspora.

5.The Fabula of *Small Island*

In both of *Small Island* (2004) and *Fruit of the Lemon* (1999), Andrea Levy offers a testimony to the historical and cultural memory of Windrush migrants, and projects a self-reflexive remembering and imaginary homecoming for her characters, participating in recording the collective memory of British multicultural sphere. *Small Island* accounts the complex intersections between the everyday encounters of different characters: Queenie (an English land lady). she hosts out her home to Caribbean immigrants, post-Windrush generation); Hortense, a Jamaican school teacher, who promotes to teach in England that she imagined in her colonial education school; Another character Gilbert (Hortense's husband), he is a friend of Queenie in the war period; lastly, Michael: A Jamaican member of RAF and Bernard, a colonialist in the war in India. These myriad stories of characters living and returning again to allow their encounter within the Empire only to show the periphery of the Small Island and its dependence to the mother land centre. Emily Johansen justifies that "living with difference is not just a matter of different cultures assimilating into the mainstream, but requires complicated negotiations of space by both migrating and normatively English bodies" ("Muscular Multiculturalism: Bodies Space, and Living together",p. 384).

More adequately, Multiculturalism denotes a way of thinking through how people of different backgrounds and identities inhabit a shared space while simultaneously emphasizing a more existential or immaterial accumulation of experience" (p 384). Levy locates multicultural interactions in the *Small Island* to show an existence of the other as a subject of heterogeneity and difference and not necessarily assimilating into the center. These interactions

and different cultures shape the Caribbean individual's identity along with the line of dispersal experience.

According to Rassol, "black identities are not fixed states of being; they are continually being shaped in their everyday interactions with the social world and thus they are flexible and engaged in constant, reflexive process of becoming" (1997, p. 191). The aforementioned novel is not only structured from one perspective of narration but actually through different lives of the protagonists, so it offers different readings of that complex period. We have different figures of people in society, a teacher like Hortense, a Black Jamaican Gilbert who is supposed to have a certain intellect and reason; another category of white British Queenie, and Bernard. Throughout the story, Andrea Levy tries to envision what is going on this complicated period of time, and how exile and trauma are multilayered at the level of family and individual. It comments thus on the causes or trajectories that led the characters progressively to their realities.

The upcoming and the arrival to England epitomize an epiphany moment for Hortense since she interpolates her blackness and Jamaican breeding but not being English. Levy demonstrates the concept of "black" that relates to the characters who have the experience of defining their identity. They emigrate from the periphery of colonial and neo-colonial empires to their hosting centers. However, the mother country does not welcome their arrival and refuses Hortense and render her as a racial other. Hortense's dilemma between being British and black derives from her conception about the notion of black that she rejects to have in Jamaica. «You're black»: Queenie's stereotyped reference recalls the negative and imperialist naming of black others. Both Hortense and Gilbert understand their strangeness and dislocation from the Britons ("blackness" and "Englishness" as mutually exclusive categories). The British referred to this distinction and Manichean binaries between the dark and white as antithetical binaries. This "Manichean aesthetic" of post-colonial societies emphasizes the binary opposition of polarities between centre-margin, self-Other, good-evil, Black-white as JanMohammed explains in *The Empire Writes Back* (Bill et al., p.169).

In *otherness and difference*, W.E- B DuBois as a black writer describes the "strange meaning of being black" and he further explains, "double consciousness" as "the sense of always looking at one's self through the eyes of others" (p. 9). In fact, both Hortense and Gilbert are not seen as British, so as Hortense arrives to England, is part of new system of racism that sees and help "to reproduce blackness and Englishness" as two

different categories (Gilroy, 1987, p.55). A point of surprise to Hortense that she is not allowed teaching in England. A black woman is not having the right to teach white children in 1948. And a white boy, upon Hortense's arriving, refers to her as: "You're black". Andrea attempts to historicize the sense of identification and feeling of citizenship towards the empire, but she actually mocks the British motherland indifference and betrayal of the non-western soldiers and airman in the RAF. For example, Gilbert's description allows the reader to taste an atmosphere of bizarre and astonishment in regard to Britain:

The filthy tramp that eventually greets you is she. Ragged, old and dusty as the long dead. Mother has a blackened eye, bad breath and one lone tooth that waves in her head when she speaks [...] she offers you no comfort after your journey. No smile. No welcome, yet she looks down at you through lordly eyes and says, 'who the bloody hell are you?' (Levy, 2004 p. 139)

The filthy tramp is England, the mother country England. Gilbert comments on how a mother country England or no person in this country offers greeting or hospitality. And no one in England heard of Jamaica as a small island of the empire_ a hyphenated subject to be British and Jamaican at the same time. Part of trauma in the *Small Island* is caused by racism and the effects of war such as the racism when the black service men encounter in war, or the racism that the African and Jamaican migrants live in post war British society in housing, work, and buses. Gilbert denounces the treatment of the British to the new coming colored men and women: "Man, there was a list of people who would not like it if I came to live _ husband, wife, women in the house, neighbors, and hear this, they tell me even little children would be outraged if a colored man came among them" (p. 215).

Levy implies these words to the part of slavery and colonialism to characterize the white- black relations. Indeed, Levy includes sort of funny and satire trying to relieve the traumatic experience and make it more bearable and be part of cultural memory. Gilbert states, "Laughter is part of my war effort" (p. 171). Moreover, one should reserve the significance of historical and cultural memory which plays a certain role in a self-reflexive act of remembering and forgetting of accounts related to the British wartime experience; therefore, the reconstruction and revision of the past necessitates a narrative to marginalized black, migrants experiences.

Being a black British writer, Andrea Levy lives in Britain as a diasporian and writes about prejudice, racism and hypocrisy of the mother country. Derek Walcott has claimed that the West Indies rather than being "a provincial backwater lacking 'history', is a place where the world's peoples

and cultures meet” (Qtd. in. Andrea Levy’s *Fruit of the Lemon*: Headline/ Review 2000(1999).

6. White Supremacy and Prejudiced Dogma in *Small Island*

Racism in Britain dwells the lives of Hortense and Joseph Gilbert daily homely residence. The novel offers another black negative maneuver to highlight how the black people in British societies face white institutions. Nevertheless, both couples succeed to reconcile and establish themselves in their new country and survive within that hostile metropolitan community. In post war Britain, a Jamaican couple encounters a sort of estrangement in that diaspora into the fictional societies where the events take place. The insensitivity and humiliating attitudes of Queenie and her family in the exhibition on the representation of the british empire unveils their hidden remarks (blackness of ink, unlit tunnels, sooty cork, black sheep), or the jokes they for tale on the character of the negro (skin, speech, manners and appearance). The scene opens the door that is perpetually hindered between the diaspora Negro and the other white. This Eurocentric supremacist dogma maintained by Queenie and her family is conversely disrupted by the diasporic subject Gilbert good manners; his humanity and gentle reaction.

Mother-country! England what home? Paradoxically, when Joseph arrives to England, he starts to feel the lack of home a certain unease which overtakes him in the neighborhood. Actually, there is a sort of relationship between diaspora, exile, and homeland, motherland. What does returning to the forthright or imagined homeland mean for Diaspora people?

7. Decolonizing Cultural Memory through Rewriting their Diasporic Discourses

Hortense embodies the role of the periphery who is underpinned by excellent English education she received in Jamaica. However, she questions the colonizer (mother country furnished status with her awareness identity: “ Is this the way the English Live?” that add some suspicion about “ the purity” and discipline she waits for in England. In fact, at the end of the novel, as submits to adopt Queenie’s black child, Hortense improves her selfhood and conscious identity as a Caribbean in a society revered by manners and monolithic order. Therefore, she disrupts the one dimensional view dictated by the colonizers in the minds of the colonized that the British were no more pure and well to do in every social aspect: “I never dreamed England would be like this. Come, in what crazed reverie would a white English woman kneeling before me [...] to take her black child” (Levy, 2005 p. 433).

Their cultural memory has been transformed as they realized that the mother country is not their innocent mother home: scenes of racism and prejudice pervade the lives of Hortense and Gilbert retrospectively. For example, Gilbert, a RAF in the war is ordered to sit up with his own race at the back rows. Similarly, the British refused Hortense teaching in a British school because of her color. For this reason, one needs to wonder about how one's home in diaspora. Does he feel home in the mother country or dislocation and homeless due to his/ her exclusion from being a native British. Because of racial bias, xenophobia, and treating them(Gilbert and Hortense) as other, Britain (the imperial center) is would never supposed to be a home for the Jamaican blacks (the RAF Gilbert and the trained teacher Hortense). Thus, where do they seek a home in Diaspora?

At first, home is never a fixed entity and often mobile, and this imagined place and homing desire can be defined as one's wish to have a place can be named as home. Both Gilbert and Hortense struggle to claim a homeland or a desire to belong. Next, they have to show their subjectivity in Jamaica by acting as successful subjects in society; they also survive and adapt to the living experience in Diaspora. Gilbert says, " Returning to England was more than an ambition for Gilbert . It was a mission ... a calling..." (Levy, 2004, p. 81).

The juxtaposition between feeling home and in diaspora envelops the protagonist's lives, so the only choice left to them is to deal with that place as home. The answer and outcome of this diasporic ambivalence may be fruitful to the Jamaican couple; Mrs. Queenie supports them to settle in Finsbury Park and adopt the black baby. They decided to take their home in the mother country; eager to construct the new cultural and social memories, so that they challenged the rigid concept of British by hyphenated hybrid identities formed in the mother country. Indeed, Britain is the environment in which the diasporic self decolonizes its own identity and find its "home" like Hortense quits Queenie's flat to construct her diaspora of self-definition and existence beyond the centre of hegemonic power. The black offspring is a metonymy of the cultural diasporic black memory but not belonging to his birth home in his country. That is to say, the black child Michael, will be diasporic in his own homeland.

8. CONCLUSION

From a Diasporic perspective, trans-localities form conflict zones, hyphenated identities, and produce split subjects. Belonging to other metropolitan centered communities becomes frequently a non belonging. As

Hall proclaims peripheral groups and diaspora identities have often paved the way for the western cultures influence. The discursive narratives of Faith, Hortense, Queenie, Gilbert, and Bernard's subjectivity in the works under discussion prompt us to rethink how Andrea Levy is rewriting of female / male selfhood and home.

Being uprooted from family, religion, and local community, the blacks need to retrospect racial memory to come to terms with their identity and abrogate the English mass culture. Trans-cultural communication is needed between different communities to welcome transnational diaspora and blurring cultural and colored differences.

Through her depiction of her characters' narratives of return, Levy suggests that their return and homing desire reshape and readapt the cultural identities to finding a sense of self. Faith, for example, learns her history from her Aunt Coral; this emphasizes the importance of knowing one's history and the formation of female identity to avoid misunderstanding and confusion about her place and origin.

The significance of the history of displacement and racial binaries is central to this article's argument towards foregrounding the notion of the "quest for home" and a space of social and cultural belonging for the diasporic peripheries to understand their trauma of home, family, race, and culture. Since the emigrant feels continuous commitment and nostalgia to one's roots, the contemporary Caribbean woman writer retells the past of her ancestry to prompt a process of communication. Besides, she emphasizes the idea of living between groups in order to articulate the discourse of different linguistic and cultural aspects in the diaspora.

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