Dystopia and Fantasy in Postcolonial Diaspora Narratives: A Critical Study of Select Works of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Zadie Smith, Monica Ali, and Kamila Shamsie

Thesis submitted to Nagaland University, Kohima in partial fulfillment of the requirements for award of the degree of Doctor of Philosophy in English.

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I, Sarat Kumar Jena, hereby declare that the subject matter of my thesis entitled "*Dystopia and Fantasy in Postcolonial Diaspora Narratives: A Critical Study of Select Works of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Zadie Smith, Monica Ali, and Kamila Shamsie*" is the bonafide record of work done by me under the supervision of Professor Dr. Nigamananda Das and that the content of the thesis did not form the basis of the award of any previous degree to me or to the best of my knowledge to anybody else, and that the thesis or any part of it, has not been submitted by me for any other research degree, fellowship, associateship, etc. in any other university or institute. This is being submitted to the Nagaland University, Kohima (Nagaland) for the degree of Doctor of Philosophy in English.

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This is to certify that the thesis titled *"Dystopia and Fantasy in Postcolonial Diaspora Narratives: A Critical Study of Select Works of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Zadie Smith, Monica Ali, and Kamila Shamsie"* is the bonafide record of research work done by Sarat Kumar Jena, Regn. No. PhD/ENG/00412 (w.e.f. 21/09/2021), Department of English, School of Humanities and Education, Nagaland University, Kohima Campus, Meriema during 2021-2024. Submitted to the Nagaland University, Kohima in partial fulfillment of the requirements for award of the degree of Doctor of Philosophy in English, this thesis has not previously formed the basis for the award of any degree, diploma, associateship, fellowship or other title and that the thesis represents independent and original work on the part of the scholar under my supervision. This is again certified that the research has been undertaken as per UGC Regulations May 2016 (amended) and the scholar has fulfilled the criteria mentioned in the University Ordinances for submission of the thesis. Plagiarism test of the thesis has been conducted and 9% of similarity has been detected which is permissible under the UGC regulations 2018.

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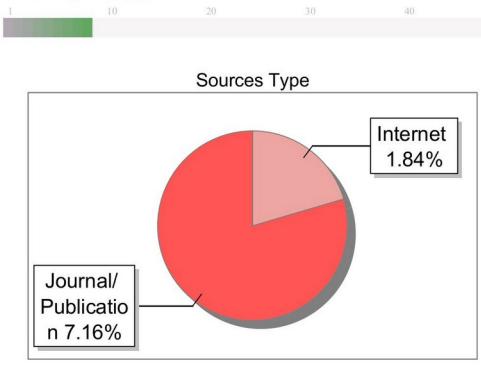

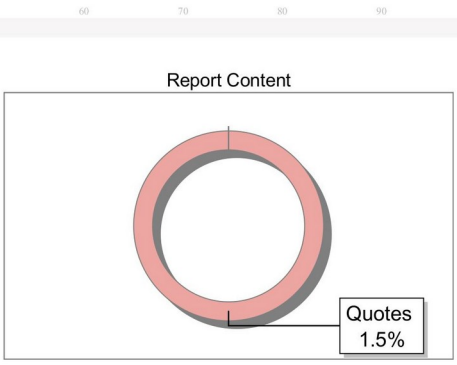

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Contents

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Dystopia and Fantasy in Postcolonial Diaspora Narratives: A Critical Study of Select Works of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Zadie Smith, Monica Ali, and Kamila Shamsie

Abstract

The ‘Postcolonial Diaspora Narrative’ which emerged as a sub-genre in World Literature in post war literary canon(s) is driven by the idea of transnationalism and new world humanism. The undertaken PhD work examines the effectiveness of the literary dystopia and fantasy as depicted in the ‘Postcolonial Diaspora Narratives’ in V.S. Naipaul’s *A House for Mr. Biswas* (1961), Toni Morrison’s *Home* (2012), Sandra Cisneros’ *The House on Mango Street* (1980), Zadie Smith’s *White Teeth* (2000), Monica Ali’s *Brick Lane* (2003), and Kamila Shamsie’s *Home Fire* (2017). This study finds that the manifestation of the real and imaginary ‘House(s)’ vis-a`-vis ‘Home’, ‘Street’, ‘Lane’ and ‘Place’ in literary imagination by diaspora authors are driven by the idea of postcolonialism that addresses the challenges of citizenship and transnationalism. The depiction of the coexistence of the migrants with real and imaginary ‘House(s)’ in the selected fictional narratives have been seen as the ‘belongingness’ and ‘un-belongingness’ to the imaginary and real places and locations which implies the pursuit for survival in post WW II period with seminal association to the colonial and imperial history of migration. This study examines the transition of the ethnic and racial, gendered and sexual, and religious identities of the migrants which are seen as internal and external displacement.

This study critically examines the dichotomy of ‘home’ and ‘homelessness’, and ‘belongingness’ and ‘un-belongingness’ of the diaspora subject(s) in relation to their association to the real ‘house(s)’ and imaginary ‘house(s)’ or ‘place(s)’ as manifested as upward social mobility under the state of ‘dystopia’ and ‘fantasy’ which is mapped by the postcolonial literary and cultural theoretical frameworks. Research is carried out within the scope of the postcolonial theoretical frameworks of ‘Postcolonialism’ vis-a`-vis ‘New World Humanism’ in Robin Cohen’s “*Global Diaspora*” (1997), Avtar Brah’s “*Cartographies of Diaspora*” (1996), Bill Ashcroft's “*Utopia and Dystopia in Postcolonial Literature*” (2016),

Stuart Hall's "*Diaspora Identity*" (1990); James Clifford's "*Mapping of the Ethnic Identity of the Diasporas*" (1994); and Judith Butler's "*Gender as a Performative*" (1990), and "*Bodies that Matter"* (1993), Homi Bhaba's "*Nation and Narration*" (1990), "*Home and World*" (1992) and "*The Location of Culture*" (1994); Edward W. Said's "*Orientalism*" (1978), "*Culture and Imperialism*" (1993), "*Reflection on Exile*" (2000); Jacques Derrida's "*Deconstruction*" (1967, 1972, 1976); Benedict Anderson's "*Imagined Community*" (1983); with comparative and historical methods of textual analysis.

Research in the study identifies the motif of authorship and agency in selected postcolonial diaspora fictional narratives on the basis of addressing of challenges of ethnic and racial, gendered and sexual, and religious displacement and identity crisis of the African-American, Mexican-American, Indian-Trinidadian, Bangladeshi-British, Pakistani-British and Jamaican-British migrants and diaspora. This study finds that the transition of the South Asian-Caribbean, African-American, Mexican-American, Jamaican-British, and South Asian-British ethnic and racial, gendered and sexual, and religious identities are reciprocal to their manifestation as 'migrant' and 'diaspora' in selected fictional narratives of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie. The postcolonial state of dystopia and fantasy are grounded on transnationalism vis-à-vis new world order which remain integral to their survival and upward social mobility in the emerging geographical-political-economy of the nation-state. This study finds that the postcolonial identity crisis of the migrant 'subject(s)' is an outcome of the problematical coexistence of displaced human beings and their association to the imagined and symbolic houses(s), home(s), street(s), and place(s) vis-à-vis real house(s) in existence which remain parallel to their belongingness-unbelongingness to the destination and homeland(s).

Keywords

Authorship and Agency, Displacement, Dystopia and Fantasy, Ethnicity and Racism, Femininity and Masculinity, Gender and Sexuality, 'Home' and 'Homelessness', Postcolonialism and Transnationalism, Radical Diaspora

Chapter I

Introduction

1.1 Postcolonial Diaspora Narratives: Agency and Subjectivism

The ‘Postcolonial Diaspora Narratives’ are categorized by their lineage of the ‘homeland’ of the author-narrator and the geographical-political-economy and social-cultural positioning in the ‘host land’. The migrant ‘Subject(s)’ who are displaced from the homeland are recognized as ‘diaspora’, ‘exile’ or ‘expatriate’ etc. in the destination. However the identities of the ‘subject(s)’ in the postcolonial diaspora narratives which remain essential to the geographical-political-economy and social-cultural regresses of the homeland and destination are seen as undergoing transition(s) by remaining in a state of flux. These set conditions of the diaspora ‘subject(s)’ with its transnational status of citizenship and nationalism is manifested in the postcolonial diaspora narratives. Diaspora subject(s)’ orientation for stable transnational identity may be mapped out to understand the diaspora hegemony at present. Furthermore, the ‘Diaspora’ of any origin and destination who are undergone displacement from the homeland by emerging in state of transition(s) in the destination may not overrule the state of ‘Dystopia’ and ‘Fantasy’. Diaspora subject’s belongingness to its past and present are ‘dynamic’ and ‘temporary’ which representation in selected postcolonial diaspora narratives in this study may be seen as a methodological induction of the problematic positions. It is carried out by manifestation of liminal ‘House(s)’, ‘Home(s)’, ‘Street(s)’, and ‘Place(s), and radical institutions and organizations etc. as symbolic of the postcolonial ‘identity crisis’ that stimulates the ethnic and racial background, gender roles and sexual orientations, and cultural and religious traditions(s), pan-nationalism and transnationalism, belief systems etc. attributed by the homeland and destination. On this background, ‘Subjectivism’, ‘Dystopia’ and ‘Imagination’, ‘Home’ vs. ‘Homelessness’, ‘Inter-Racism’, ‘Trauma’ and ‘Displacement’,

‘Gender’ and ‘Sexuality’, and ‘Religious and Scientific Radicalism’ etc. which remain the guiding principle of the ‘Postcolonial Diaspora Narrative’ need attention of the postcolonial scholarship at present.

Rights and opportunities offered and denied to the exiles, expatriates and migrants by the nation-state is ambivalent in the destination. ‘Diaspora Subject(s)’ are ceaselessly haunted by dystopia and fantasy as the manifestation of the past and present as they are uncertain about the future. The postcolonial diaspora narrative focuses on the identity crises of the ‘Diaspora Subject(s)’ which is based on the ‘Transnational’ identities represented in the fictional space and time whereas manifestation of the dystopia and fantasy elements are seen as conscious efforts to employ symbols and images, designs and structures, beliefs and morals, memories and dreams, hope and desires etc. to liberate the diaspora from the ‘identity crisis’ under postcolonial state of affairs.

Historically, imperial expeditions led by the Europe and its coalitions organized displacement in the colonies of Asia, Africa, Caribbean, and Latin America, etc. by forced migration during high rise of imperialism and colonialism. In postcolonial period, voluntary migration vis-à-vis immigration of the erstwhile colonized subject(s) to Australia, Canada, Europe, UK, and USA as destinations of global opportunities for survival and upward social mobility is noteworthy. However the migrated communities in their destination are posed as the victims of nation-state due to their primary ‘belongingness’ to root of the homeland which remains debatable in postcolonial studies. Under this hegemony, the propagation of the homeland by diffusion of the colour, class, ethnicity, race, caste, gender, sexuality, language and dialect, rite and ritual, custom, belief and faith, religion and spirituality, and social-cultural traditions, etc. may be seen as recreation of ‘pan-nationalism’ and ‘transnationalism’ which remain the guiding spirit of the ‘postcolonial diaspora writings’.

Migration of the marginal groups from homeland to foreign land as slaves and indentured labourers , who are perceived as anti-modern and anti-colonial occurred in the past by Europe’s long vested colonialism and imperialism which appeared as problematic in post WW II period when ‘Citizenship’ and ‘Nationalism’ remain the primary geographical-political-economy identity of the members of the modern nation-state. Further, its categorization in the postcolonial and post-imperial period in the ‘West’ especially when the

modern nation-states and citizens are reformed during post WW II period remained a challenge for the migrants and diaspora. As a result, the ‘Diaspora’ which forms the ‘Non-West’ category with it’s belongingness to the erstwhile European colonies of the Africa, Asia, Caribbean and Latin-America, etc. are seen as double marginalized under the mechanism of postcolonial ‘identity crisis’ vested by the wave of the European Nationalism vis-à-vis Pan-nationalism which gave birth to the postcolonial complexities as ‘Anti-nationalism’, ‘Sub-nationalism’ or ‘Divided nationalism’, and ‘Transnationalism’, etc. These geographical-political-economy transitions are seen as the outcome of the formation of post WW II elite and fundamental institutions and organizations, postcolonial philosophies and principles developed by the effectiveness of the increasing capitalism, industrialization, globalization, materialism, multiculturalism, naturalism, inter-racism, Islamic radicalism, and scientific and technological advances etc. These post-imperial and postcolonial consequences may be seen in the displacement and identity crisis of the ‘double marginal’ migrants and diaspora, which appears as the focus of the ‘Postcolonial Diaspora Writing’. However the double marginal positions of the displaced migrants may be examined to understand the motif of imagination in the ‘Diaspora Literature’ in respect to the social, cultural, and geographical-political-economy backgrounds in post WW II situations.

The ‘Diaspora’ are emerged as double marginal because of the following reasons; (a) firstly, they are posed as the descendants of the marginal victims of the colonialism and imperialism of the homeland so that their physical and social displacement remains ideological and morally correct from the viewpoint of the Europe’s ideology of ‘Enlightenment’ based on the principle of ‘Ethnicity’ and ‘Race’, and (b) secondly, being marginal by origin they are placed at the periphery in the power hierarchy of the host land as the secondary or tertiary type of citizen of the post WW II nation-state(s) formed by the Westernized principles of the citizenship and nationalism. The first citizens of the nation-state or the ‘White’ supremacy are emerged as the legitimate and powerful members who act as the beneficiary of the ‘Diaspora’ as identical to their legitimization of the colonial and imperial ownership(s) in the past. They continue to master the migrants under the set conditions of the postcolonialism and post-imperialism. Henceforth the dystopia and fantasy of the ‘Diaspora’ set in the background of the ‘homeland’ and ‘destination’ as portrayed in selected postcolonial

diaspora fictional narratives by the diaspora authors may be seen as seminal anti-colonial and anti-imperial intercultural communications which have been reared by the politics and practice of the ‘Deconstruction’ by defending the geographical-political-economy of the modern European nation-state.

On the background of the postcolonial narration of ‘home’ and ‘homelessness’, and ‘belongingness’ and ‘un-belongingness’, this study examines the identity crisis and displacement of the selected diaspora of the Africa, Caribbean, Latin America, Jamaica, and South Asia as subject(s) of the ‘homeland’ and ‘destination’. The normative of the binaries of ‘home’ and ‘homelessness’, ‘belongingness’ and ‘unbelongingness’, and ‘homeland’ and ‘destination’ are seen as effective and influential in formation of multiple identities of the migrant subject(s) leading to ‘identity crisis’, ‘nervous breakdown’, ‘multiple identity’ and ‘loss of identity’ etc. This study explores the manifestation of ‘dystopia’ and ‘fantasy’ in the postcolonial diaspora fictional narratives in V.S. Naipaul’s *A House for Mr. Biswas* (1961), Toni Morrison’s *Home* (2012), Sandra Cisnors’s *The House on Mango Street* (1983), Zadie Smith’s *White Teeth* (2000), Monica Ali’s *Brick Lane* (2003), Kamila Shamsie’s *Home Fire* (2017). This is carried out by an understanding of the diaspora position in the power hierarchies of the host nation which is shared by the migrants and ‘White’ supremacy as the ‘margin’ and ‘center’ respectively. The ‘Diaspora’ subjectivism under distinct power structures and identity crisis may be seen as the guiding principle of the postcolonial diaspora writing. This study maps and compares the geographical-historical-political, ethnic and racial, gendered and sexual, and religious and scientific radicalism in ‘representation’ of the diaspora in the selected postcolonial diaspora narratives.

Migration of the colonized subject(s) to the West in the British India which formed the basis of the ‘Indian Diaspora’ is an outcome of the geographical-political-economy transitions by the effectiveness of the British colonialism. The ‘Indian-Trinidadian Diaspora’ who migrated from the British India to an extended territory of the British colony was identified as sugarcane plantation labourers in the British Trinidad. The formation of the ‘Indian Diaspora’ in British Trinidad is conditioned by the principles of the modern European imperialist ideology. Ironically, the ‘Indian-Trinidadian Diaspora’ is formed within the control of the colonial and imperial manifestation(s) which were carried out by the mechanism of the British

colonialism in the homeland and destination. Forming of the ‘Indian-Trinidadian Diaspora’ in Trinidad may be seen as the outcome of the colonial geographical-political-economy regresses of the colonial expansion of industrial revolution and emerging of the global capitalist market economy by the British colonialism in the nineteenth century.

This guiding principle of the imperial and colonial mechanism which ensured the sharing of the power hierarchies as discussed above may be seen from the point of view of the geographical-political-economy and social-cultural background of the ‘Indian Diaspora’ formed in Africa, Europe, USA, UK, and Canada during the colonization of India, and later its continuation in UK, USA, Australia, Canada, Middle East, and Republic of Singapore, etc. in post independent India. The representation of the ‘Indian Diaspora’ have been countered ceaselessly by the Indian origin Diaspora authors of the postcolonial period who attempted decolonization by contributing towards the formation of the diaspora identity in literary and political fronts under the effectiveness of the colonialism and postcolonialism. However in post-independence period (1947 onwards) the forming of the ‘South Asian Diaspora’ in general and the ‘Indian-Pakistani-Bangladeshi Diaspora’ in particular may be seen as a critical body of subjugation and annihilation of the diaspora subject(s). The ‘Indian-Bangladeshi-Pakistani’ Diaspora’ vis-à-vis the ‘South Asian Diaspora’ are examined in this study within the scope of the geographical-political-economy of the European nation-state with a specific attention on the formation of the idea of the ‘Third World’ and its effectiveness on the ‘Bangladeshi-British’ and ‘Pakistani-British’ migrants and diaspora.

V.S. Naipaul (1932-2018) is an Indian descendant Trinidadian-British author-editor-essayist, short story writer and novelist. A descendant of the Indian origin in British India, he has successfully portrayed the society and cultures of the Indian-Trinidadian diaspora in his fictional narratives under the effectiveness of the colonialism and postcolonialism. He has foregrounded his narrative techniques by decolonization of the diaspora subject. His major fictional narratives are *The Mystic Masseur* (1957), *Miguel Street* (1959), *A House for Mr. Biswas* (1961), *Mr Stone and the Knights Companion* (1963), *The Mimic Men* (1967), *In a Free State* (1971), *Guerrillas* (1975), *A Bend in the River* (1979), *The Enigma of Arrival* (1987), *A Way in the World* (1994), *Half a Life* (2001) and *Magic Seeds* (2004). V.S. Naipaul received Booker Prize for Fiction (1971) and Nobel Prize for Literature (2001).

The fictional narrative of V.S. Naipaul's *A House for Mr. Biswas* is set in the colonial and postcolonial Trinidad which opens up a series of 'House(s)' lived by its protagonist Mr. Mohun Biswas in his life time of forty six years. Mr. Mohun Biswas, son of a poor migrant labourer of the North Indian origin in the Trinidad lived in many houses before he settles in the Port of Spain. When Mr. Mohun's father dies, he along with his mother and sister shifts to the property of Mrs Tara. Mr. Mohun faces humiliation while he is beaten up by Tara's brother-in-law. In his early career, Mr. Mohun picks up the job of a sign-painter. During sign painting for the Tulsi family, he flirts with their daughter Shama which leads to an unhappy marriage until his death. Mr. Mohun fails to run a dry goods store in The Chase. He fails to manage as a sugarcane plantation overseer in Green Vale. He and his family members encounter a number of problems while living with the Tulsi family in Hanuman House in Arwacas, Shorthills and Port of Spain. In the narrative of V.S. Naipaul's *A House for Mr.* Biswas, Mr. Mohun Biswas is constantly haunted by the pursuit of a house owned by him and the desire for a successful career. However Mr. Mohun Biswas shifts to Port of Spain and begins as a successful journalist in the tabloid *Sentinel*. While he receives local recognition in the Port of Spain as a sensational reporter in the tabloid, his elder son Anand qualifies to receive national scholarship. Finally, Mr. Mohun Biswas buys a house in the Port of Spain. He dies at a very early age of forty six due to illness.

The narrative of V.S. Naipaul's *A House for Mr. Biswas* provides intimate passage of the struggle for coexistence of Mr. Mohun Biswas in a transit diaspora society where many 'House(s)' represented in the fictional narrative remain symbolic representation of the struggle for coexistence and survival of migrant communities from India and their offspring in Trinidad. The narrative of V.S. Naipaul's *A House for Mr. Biswas* is an autobiographical fictional arrangement. The protagonist Mr. Mohun Biswas is inspired by the life of V.S. Naipaul's father and his struggle as a descendant of a migrant labourer, and his dejection for a successful career and possession of a house during the transition period. The narrative of *A House for Mr. Biswas* may be seen as a major critical state of coexistence of the post-war humanism. Many house(s) in the fictional narrative of *A House for Mr. Biswas* is Naipaul's attempt for (un)belongingness to his ethnic ancestors as *Girmityas*[1] - descendant of the bonded labourer from the North Indian origin as set in the colonial history of British India.

The ‘African-American’ diaspora identity may be seen vulnerable as set in the background of the forced migration and slavery. The identity of the African-American Diaspora in the USA remained marginal due to its coloured, ethnic, racial, and colonized background of the origin of ‘slavery’. The diaspora sub-groups of Nigerian-American, Liberian-American, and Ghanaian-American etc. germinated out of the artistic, social-cultural, and literary movements by formation of the ‘African-American’ collectiveness which remains central to the pan-African identity formation. ‘Self-Representation’ in ‘African-American’ Diaspora’ writing established itself as a potential sub-genre in the modern and post-modern American Literature, and in World Literature. The ‘African-American Diaspora Writing’ has built up itself as an independent sub-genre under the proximity of the ‘Slave Narratives’, ‘Harlem Renaissance’, ‘Black Panther Movement’, ‘African-American’ Literature and ‘Black Literature,’ etc.

Historically, the African-American diaspora received its identity of the first citizenship in the nineteenth century (African-American Rights to Citizenship in USA: 1789-1868-1870-1965) in the geographical-political-economy, and social-cultural frontiers in USA. The political transformation of the ‘African-American’ diaspora community is born out of the manifestation of the collective ‘Afro-American’ identities by seminal transition of the underprivileged status quo in the nineteenth century and onwards which may be seen as a major shift in the history of the slavery and forced migration.

The ethnic and racial, gender and sexual identity remained a challenge for the descendant of the ‘African-American’ migrants and diaspora. The African-American migrant’s representation in the arts, cinema, literature, sculpture, performance, music, media and popular culture etc. produced by the diaspora members of the African-American origin may be seen as engaging of the ethnic and racial identity primarily in the social-cultural and literary spheres with their motif of ‘identity formation’. Further, recent democratic participation of the African-Americans in the political sphere in USA as upward social mobility of the ‘African-American’ diaspora played a key role in building of the communal solidarity. However the emergence of the identities of the ‘African-American’ are seen as dynamic models of anti-colonial and anti-imperial movements carried out in the nineteenth century and onwards which inspired decolonization process globally. Under this impression,

the African-American Diaspora Writings may be seen as antithetical of the binaries of Black-White, and Center-Margin which address the social, political, economic and cultural hierarchies formed out of the disparities in between the African-American migrants and the 'White' supremacy in United States of America.

Toni Morrison (1931-2019) is an African-American author-editor-essayist, professor of creative writing and literature, playwright, poet, short story writer and novelist who has experimented with the African-American ethnic and racial experiences in her fictional writings to identify the challenges of the African-American people in the United States of America. Toni Morrison's major fictional narratives are; The *Bluest Eye*(1970), *Sula* (1973), *Song of Solomon*(1977), *Tar Baby* (1981), *Beloved*(1987), *Jazz* (1992), *Paradise*(1998), *Love* (2003), *Mercy* (2008), *Home* (2012) and *God Help the Child* (2015). Toni Morrison received Pulitzer Prize for representation of 'African Femininity' over 'White' supremacy vis-a`-vis 'White' masculinity in *Beloved* (1988), and the Noble Prize for Literature (1993).

Fictional narrative of Toni Morrison's *Home is* set on the background of the ethnic and racial struggle of African-American war veteran Frank Money who served the Integrated Army in Korean border. Frank Money - an African-American descendant is found trapped in a mental asylum by the White police. He manages to free from the asylum to attend his sister Cee who is under threat of life in Georgia. Cee is in need of the medical assistance immediately. In the narrative of Toni Morrison's *Home*, Frank Money and Ycidra Money 'Cee' are portrayed as homeless, and victims of racism. Frank Money - the protagonist of *Home*, escapes his small world in Lotus in Georgia and flees to Korea to join the Integrated Army leaving behind his family and sister Cee. He returns back to USA, where he is haunted by the memory of the childhood and horrors of the Korean War. Frank Money is haunted by the murder of a poor girl, and death of his fellow soldiers in the Korean border. He has no hope in pursuing life with a cause until he receives a letter about his sister Cee.

Frank Money and his family are forced to displace from one location to another as ceaselessly haunted by homelessness in USA. The African-American migrants are denied for basic needs to survive under marginal ethnic, racial and gendered background. Frank Money narrates his migrant background in flashback while he travels back to Georgia to rescue Cee. Cee assisted Dr. Beauregard Scott in his clinic who used her body in medical experiment.

Frank rescues Cee from Dr Beauregard and brings her back to Lotus. Cee is saved by Miss Ethel Fordham and community women whose association remains essential in recovering her health. The fictional narrative of *Home* depicts a number of displacements of Frank and Cee, and other African-American migrants.

The Post-World War II American Dream[2] (1950s and onwards) as desire of upward social mobility in the postcolonial space and time, remains ambivalent. The American Dream as the upward social mobility in Mexican-American diaspora community has organized parallel geographical-political-economy and social-cultural manifestation(s) in the history of migration in USA. The 'Latina/o-American' vis-à-vis 'Mexican-American' collective identity manifested by the 'Mexican-American' diaspora authors remained pathway of the emerging 'Latina/o American Literature' as a sub-genre of the American Literature and the World Literature. The Mexican-American Writings counter the conflicts of postcolonial identity crisis by addressing of the internal and external ethnic and racial, and gendered displacements of the Mexican-American migrants.

Sandra Cisneros (b. 1954) is a Mexican-American poet, author, short story writer and novelist who experimented with the theme of belongingness and un-belongingness to 'home' or 'place(s)' by exploiting collective ethnic identity, heritage and history, gendered-sexual, and ethnic and racial discrimination which is externally caught in between the Mexican and Anglo-American multiculturalism that addresses the social-economy inequality, poverty, social injustice, anxiety, 'homelessness' and 'loneliness'. Sandra Cisneors's major fictional narratives are; *The House on Mango Street* (1983), *Caramelo* (2002), *Have You Seen Marie* (2012), and *Martita, I Remember You* (2021).

The fictional narrative of *The House on Mango Street* by Sandra Cisneros portrays the challenges of the migrant Chikana[3] women set in an imaginary Mango Street in suburb of Chicago. The narrative opens up internal displacement of the women inhabitants which remain symbolic of many 'houses' in the neighbourhood. Miss Esperanza is a teenager girl of Mexican-American origin who lives on the Mango Street with her parents, brothers Carlos and Kiki, and younger sister Nenny. Miss Esperanza does not like the house on Mango Street – it is not adequate as a standard American house as it lacks in design and in structure, and smaller in size. The house on Mango Street is situated in a heavily crowded neighbourhood of

the Mexican-Americans in the Chicago city which has racial discrimination with the poorly developed tenements. Miss Esperanza who desires freedom feels that someday she will manage to leave the Mango Street for a better house of her own as the neighbourhood is crowded which lacks privacy and social recognition.

The narrative of *The House on Mango Street* is set on one year of Miss Esperanza's association to the Mexican-American women in the Mango Street. The fictional narrative recapitulates the (un)belongingness of the migrant Mexican-American women to many houses in the neighbourhood of the Mango Street. Miss Esperanza attains adolescent, develops physically and emotionally as a grown up girl, befriends with the teenager girls and women and meets her first crush in the Mango Street. She survives sexual assault by a group of the local boys. Miss Esperanza secretly writes poems for the older women as she trusts them. She expresses loneliness and homelessness of the women by writing poems as a means of escaping from the Mexican neighbourhood for better livelihood and opportunities for herself and others in the future. However being a Mexican-American migrant girl she is haunted by her Chikana lineage and patriarchal codes. Miss Esperanza has challenging experiences in the school, job, and at the neighbourhood of the Mango Street which forms her internal and external displacement.

Miss Esperanza identifies herself with the girls and women of the neighbourhood through body and experiences of the adulthood. The biological and sexual changes in her body are signified as reciprocal of the adult world. Her philosophical understanding of the adulthood is achieved by the death of her grandfather and aunt. The narrative of *The House on Mango Street* has many encounters of the Chikana women. Miss Esperanza has been emotionally associated to the vulnerability of these women and feels that she cannot leave them at present. However she develops a stronger desire to leave the Mango Street in the near future. Writing poems appears as the functionality of her gender role in the Mango Street.

The House on Mango Street has symbolic houses on the imaginary Mango Street in Chicago which identifies Miss Esperanza's coexistence with the neighbouring Mexican-American society and her liberating of the Self emotionally, physically, spiritually and sexually. She begins at the Mango Street and ends up there as growing up as an adult. She is hopeful that writing shall help her to escape physically from the Mango Street in future. Miss

Esperanza has a stronger desire to leave the Mango Street in the near future. However Miss Esperanza is determined to return to the Mango Street to take care of the elderly women of the neighbourhood. At present she writes poems for the elderly women of the neighbourhood as she remains responsible towards them.

The South Asian-British migrants in general and the Bangladeshi-British migrants in particular are seen as a displaced community in UK as they are categorically rooted in the Third World with their connectedness to the Islamic fundamentalism under the geographical-political-economy of the nation-state. However the colonial history of the British India, birth of the Bangladesh (East Pakistan), and Islamic fundamentalism and its association to the global terrorism remain a challenge of the Bangladeshi-British migrants in UK. The representation of the Bangladeshi-British migrants in the literary imagination by the diaspora authors at present may be seen as the projection of the ethnic and racial, gendered and sexual, and religious identity with an interest in participating in the ongoing pan-nationalism and transnationalism under the hegemony of the globalization and multiculturalism.

Monica Ali (b. 1967) is a Bangladeshi-British author and novelist. Monica Ali's long fictional narratives are *Alentejo Blue* (2006), *In the Kitchen* (2009) and *Untold Story* (2011). *Brick Lane* (2003) was short listed for the Man Booker Prize for Fiction (2003). Narrative of Monica Ali's *Brick Lane* portrays aspiration and dream of Bangladeshi-British migrants by a series of crisis and survival as 'belongingness' and 'un-belongingness' to homeland and destination which remain essential for internal and external displacement.

Narrative of *Brick Lane* is set on the background of the rural and urban Bangladesh with a shifting focus on the multicultural settings of the Brick Lane in East London in United Kingdom in between 1985 to 2002. Nazneen is depicted as a young Muslim Bangladeshi-British migrant woman who has shifted from the rural Bangladesh to Brick Lane in East London. Nazneen has no choice than marrying an elderly Bangladeshi-British migrant Chanu Ahmed as arranged by her family. Nazneen and Chanu live in an imaginary East End Council Estate in the Brick Lane in East London. The Brick Lane has an organic structure comprised of the French Huguenot, Irish, Jew and Bangladeshi migrants. The Brick Lane in the East London is home to the Bangladeshi-British migrants from Sylhet area in Bangladesh.

The fictional narrative in *Brick Lane* provides a postcolonial passage where the presence

and absence of Bangladesh is mapped through association of Nazneen and her younger sister Hasina, and Chanu and Karim to homeland. Hasina ran away from home in Gouripur in Bangladesh with her lover Malek against the will of her father. She suffers from homelessness, loneliness, unemployment, and physical and sexual abuses in Khulna and Dhaka as her internal and external displacement. The sub-plot of the fictional narrative in *Brick Lane* is a critical response towards the obsession of the homelessness and loneliness as depicted in the personal letters of Hasina.

Chanu represents a stereotypical Bangladeshi-British migrant who fails to achieve upward social mobility in London. Nazneen is able to address the challenges of the internal and external social-cultural and political-economy transitions and displacements in Brick Lane. She successfully charges her femininity as a Bangladeshi-British migrant woman. Karim is a British born Sylheti young man who lives in the Brick Lane. He represents Islamic fundamentalism. Nazneen and Karim fall in a temporary relationship due to their linguistic, pan-national and social-cultural association to Bangladesh. In *Brick Lane*, Chanu returns back to Bangladesh, whereas Nazneen survives at the Brick Lane with her daughters. Karim shifts to Bangladesh or to an unknown destination to fight Jihad[4]. Hasina destines to an unknown address as she fails to survive in her present state of affairs in Dhaka.

Historically, the passage of Jamaican-British migrants to Britain through trafficking and slavery, industrial revolution and trade, plantation and war during British colonialism and imperialism in the Caribbean and Latin America, and Africa (1500-1900 C.) remain identical to the forced displacement of the African-American migrants. The Jamaican-British migrants in the United Kingdom remain displaced categories under the effectiveness of the pan-British citizenship, multi-ethnic and multi-racial, multi-cultural, and inter-religious identities etc. Similarly, the interethnic and interracial identities of the Jamaican-British-Protestant, Bangladeshi-British-Muslim and Jewish-British-Catholic migrants have been materialized through the association of the migrants to the homeland, beliefs, faith, religion, and their connectedness to the British colonialism, transnationalism and pan-British identities. However their association to the Third World set in the post WW II background of nation-state remains identical to the challenges due to interethnic, interracial, racial and inter-religious conflicts which signifies postcolonial radicalism in religion, science and society with a significant

mention of the marginal positions of the migrants as depicted in selected Postcolonial Diaspora Narratives.

Zadie Smith (b. 1975) is a Jamaican-British second generation author and novelist, editor, essayist, poet, playwright and short story writer. Her fictional narrative in *White Teeth* (2000) is set on the background of the multiethnic, inter-religious, interracial identity crisis of the migrant communities from Bangladesh (East Pakistan), Jamaica, and the Jewish settlers who migrated to the United Kingdom under circumstances, and the British citizen in London. Zadie Smith's major fictional narratives are *The Autograph Man* (2002), *On Beauty* (2005), *NW* (2012), *Swing Time* (2016). Zadie Smith's *White Teeth* received Orange Prize for Fiction (2000). Zadie Smith's *On Beauty* was shortlisted for the Man Booker Prize for Fiction (2006) and received Orange Prize for Fiction (2006). Her *Swing Time* was long-listed for the Man Booker Prize for Fiction (2017).

The fictional narrative of Zadie Smith's *White Teeth* has multiple ethnic and interracial-religious identities of the English and pan-English diaspora communities in London. The narrative of *White Teeth* opens up the background of the World War II. Narrative of *White Teeth* depicts two war time best friends, Archie Jones and Samad Iqbal and their family members who grew up in the interracial and multicultural background in London in the post WW II period. The ethnic and racial identity of the subjects in *White Teeth* are set in the United Kingdom, Jamaica and Bangladesh. British born Archie Jones has a second marriage with the Jamaican Clara Bowden. They have a daughter Irie. Samad Iqbal meets his wife Alsana Begum through arranged marriage in Bangladesh. They have two sons Magid and Milat. The Jones and Samads are introduced to the Chalfens - a Jewish-Catholic family in the city of London. Narrative of *White Teeth* focuses on the challenges of the Jones and Samad, and Chalfens family members who are affected by the ethnic-racial-cultural-religious-moral complexities set in the turbulent post WW II in London.

The narrative of Zadie Smith's *White Teeth* problematizes the challenges faced by the second generation of migrants, Irie, Magid, Milat and Joshua who are trapped under the currents of the religious, spiritual, scientific and political-moral transitions of the day. They are portrayed as the victims of the fundamental scientific, religious and social organizations and institutions which rise up after the World War II in UK. Zadie Smith's *White Teeth* depicts

migrant communities of the Jewish-Catholic, Bangladeshi and Jamaican origin, along with the English as transitional groups and the reactions to the post war complexities driven by the ethical, social, scientific and religious movement(s) happened in United Kingdom. In *White Teeth,* Irie and Joshua retreat to Jamaica, and the families of the Jones and Samads, and Chalfens settle down in London.

The Islamic fundamentalism associated with the 'Pakistani-British' Muslim migrants in UK and USA in post WW II period and later appears as a global threat which remains ideological to the postcolonial identity crisis and displacement. Additionally, the pro-British and anti-British postcolonial identities of the Pakistani-British migrants in UK and USA emerged as problematic due to their association to the Islamic Fundamentalism under the global threat of the post 9/11. However the recent development of the Pakistani-British Diaspora Narratives in UK and USA by diaspora authors analyze the challenges of the global Islamic fundamentalism as affected by transnationalism and pan-nationalism with a focus on the second generation of the Pakistani-British migrants who are denied basic needs for survival, and upward social mobility under the threat of anti-British and anti-American nationalism.

Kamila Shamsie (b. 1973) is a Pakistani-British author, broadcaster, and columnist, professor of creative writing, short story writer, and novelist who has a legacy of three generations of women authors in her family in Pakistan. Her major fictional narratives are *In the City by the Sea* (1998), *Salt and Saffron* (2000), *Kartography* (2002), *Broken Verses* (2005), *Burnt Shadows* (2009), *A God in Every Stone* (2014) and *Home Fire* (2017). Kamila Shamsie's *Home Fire* was long listed for the Man Booker Prize (2017).

Kamila Shamsie's *Home Fire* portrays the second generation of the young Pakistani-British Muslim migrants in the United Kingdom and their problematic relationship with the British nationalism under the threat of the Islamic fundamentalism and global terrorist movement(s). The narrative of *Home Fire* opens up challenges of the Pakistani-British migrants of the Pashas and the Lones. The Pasha family with a Jihadi background consists of the twins Aneeka and Pervaiz, and the elder sister Isma. Isma raises her brother Pervaiz and sister Aneeka. She leaves London to pursue PhD studies at Boston. Pervaiz who has interest in sound engineering is tricked by Farooq to join the ISIS in Syria. Later Pasha sisters, Isma and

Aneeka, come to his aid but failed to bring him back to London. Parvaiz is shot dead by the terrorists at the office of the British embassy in Istanbul. His dead body is sent to Pakistan. The Lone family in *Home Fire* is portrayed as the elite Pakistani-British Muslim migrants in London. Karamat Lone is a Pakistani origin migrant whose upward social mobility to the position of Home Secretary in the British government due to his Pro-English loyalty remains a threat to the Pakistani-British Muslim migrants. Eamonn Lone is the son of Karamat Lone who meets Isma at Boston. They become friendly and appreciate each other's company with their political differences of the position of Karamat Lone. Back in London, Eamonn meets Aneeka. They fall in a relationship. Karamat Lone plays a key role to withhold assistance to Parvaiz at Istanbul. He does not allow the dead body of Parvaiz to enter in UK. Meanwhile Isma returns to London to bring back the dead body of his brother to London. While Aneeka and Eamonn fly to Pakistan but fail to bring back the dead body of Pervaiz to bury in London. They are killed by a suicidal bomb in Karachi.

Narrative of Kamila Shamsie's *Home Fire* actuates withdrawal and atrocities of relationships maintained among the members of the Pakistani-British Muslim migrants who undergo transition due to emerging transnationalism and pan-nationalism during global threat of Islamic terrorism. In *Home Fire* the second generation of the Pakistani-British Muslim Diaspora community members Isma, Parvaiz, Aneeka and Eamonn attempt to reconcile their ethnic and racial, gendered and religious backgrounds as they are ready to accept the new world order against Islamic fundamentalism. However they are denied reconciliation at 'home' and at destination that resolves on assault and death in cold blood.

1.2 **Objectives**

Research is based on the postcolonial examination of selected diaspora fictional narratives by African-American, Jamaican-British, Caribbean-Indian-British, Mexican-American, and South Asian-British diaspora authors with a focus on the objectification of 'House' or 'Home' and 'Street' in literary imagination as a liminal place of displacement and survival. This study examines identity crisis of the migrants by mapping of the multi-

ethnicity, interracial, gendered and sexual orientation, and religious and scientific radicalism in literary and political fronts. This study has the following objectives to explicate critically:

(1) Self representation of the ethnic and racial, gendered and sexual, and religious identity of the migrants and diaspora by diaspora authors in selected postcolonial diaspora fictional narratives of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie.

(2) The dichotomy of the 'home' and 'homelessness', and 'belongingness' and 'un-belongingness' set in imagination and reality which have been seen as an outcome of the manifestation of 'dystopia', 'dream' and 'fantasy' by the author-narrator in selected postcolonial diaspora fictional narratives of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie.

(3) The coexistence of the human beings in association with the imagined 'symbolic houses(s)' vis-à-vis 'real house(s)' as seen as their belongingness to the imaginary and real or 'place(s)' and 'location(s)' in homeland and destination are depicted in selected postcolonial diaspora fictional narratives of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie.

(4) The process of reconstruction vis-à-vis deconstruction of the ethnic and racial, gendered and sexual, and religious identities of the migrants in selected postcolonial diaspora fictional narratives in V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie.

(5) The political manifestation of Diaspora Narratives as an emerging discourse in postcolonial studies which establishes the generic authenticity of Diaspora Narratives in World Literature in reference to selected postcolonial diaspora fictional narratives in V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie.

(6) The generic method of representation of gender and sexuality in private and public space, and projection of femininity and masculinity in selected Postcolonial Diaspora Fictional narratives in V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie.

1.3 Social Relevance

a. The study is carried out by postcolonial examination of selected diaspora fictional narratives by examination of marginal position of the migrant subject(s) set in colonial time period to until now which implies challenges of inequality and social injustice in the society.

b. The migrants and diaspora are portrayed in fictional space and time with reference to their association to the past through colonialism in Asia, Africa, Caribbean and Latin America which reveals the unequal geographical-political-economy, power structure, effects of colonialism, racism and class struggle in the industrial society of the post WW II period in Western civilization.

c. The disadvantage(s) of the globalization, multiculturalism, and radicalism in science, society and religion which are problematic of multi-ethnicity, interracial, coloured, gendered and sexual, and religious bias on formation of the diaspora identity in literary and political fronts.

d. The religious fundamentalism and religious radicalism as anti-nationalism in relation to global threat of Islamic extremism and terrorism with reference to post 9/11 effects, and divergence of inter-faith(s) in Christianity in transitional society.

e. New age humanism in emerging idea of transnationalism, and pan-nationalism with significance of the 'citizenship' of the migrants and diaspora in the post WW II nation-state.

f. Gender and sexuality of migrant women under the interface of masculinity vs. femininity.

1.4 Methodology

This study undertakes textual analysis of selected postcolonial diaspora narratives in V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie based on the emergence of the postcolonial diaspora narratives as a genre in world literature and further its materialization of the state of dystopia and fantasy in the fictional narratives. The postcolonial theoretical aspects of the selected diaspora narratives in this study are

mapped on the basis of transnationalism and pan-nationalism during rise of industrialization, urbanization, capitalism, globalization, multiculturalism and radicalism in science and religion etc. in post WW II time and space in the Caribbean, USA and UK with its lineage to the colonial and postcolonial spaces of South Asia, Africa, Jamaica, Caribbean and Latin America. This is carried out by critical examination of the selected postcolonial diaspora narratives from the viewpoint(s) of the manifestation of the dystopia and fantasy in literary imagination. Research in this study is carried out by comparative literature and historical methodologies under the theoretical frameworks of postcolonialism.

A comparative literature and historical research methodology is applied in examining the selected primary narratives under the research framework of the Postcolonialism vis-à-vis New World Humanism. The postcolonial examination in this study is carried out by Robin Cohen's *Global Diaspora* (1997), Avtar Brah's *Cartographies of Diaspora* (1996), Bill Ashcroft's *Utopia and Dystopia in Postcolonial Literature* (2016), Stuart Hall's *Diaspora Identity* (1990); James Clifford's "*Mapping of the Ethnic Identity of the Diasporas*" (1994); and Judith Butler's *Gender as a Performative* (1990), and *Bodies that Matter* (1993), Homi Bhaba's *Nation and Narration* (1990), *Home and World* (1992) and *The Location of Culture* (1994); Edward W. Said's *Orientalism* (1978), *Culture and Imperialism* (1993), and *Reflection on Exile* (2000); Jacques Derrida's *Deconstruction* (1967, 1972, 1976); Benedict Anderson's *Imagined Community* (1983).

Theoretical and textual analysis of the dichotomy of home and homelessness, and belongingness and un-belongingness of the migrants and diaspora subject(s) in relation to the real 'house(s)' and imaginary 'house(s)' and 'place(s)' in fictional representation have been further defined under the effectiveness of dystopia and fantasy in geographical-political-economic manifestation of the 'subjectivism' in postcolonial literary canon. Research framework in this study critically identifies the motif and agency of representation in selected postcolonial diaspora fictional narratives on the basis of addressing challenges of ethnic and racial, gendered and sexual, scientific and religious displacement which ensures identity crisis of the migrants and diaspora of South Asian-Caribbean, African-American, Mexican-American, South Asian-British, and Jamaican-British and Irish-American origin.

1.5 Chapterization

The thesis consists of six chapters as given below:

(1) Chapter I:

Introduction

This chapter of the thesis introduces the 'Postcolonial Diaspora Narrative' as a sub-genre in 'World Literature' and its critical manifestation in geographical-political-economy fronts of the nation-state signifying the internal and external displacement of the migrants and diaspora within the scope of postcolonialism as set in post WW II period and later with its significant association to the colonialism and imperialism. The chapter introduces and maps the authority and agency of Self representation by the diaspora author-narrator in selected Postcolonial Diaspora Narratives in V.S. Naipaul's *A House for Mr. Biswas* (1961), Toni Morrison's *Home* (2012), Sandra Cisneros's *The House on Mango Street* (1983), Zadie Smith's *White Teeth* (2000), Monica Ali's *Brick Lane* (2003), and Kamila Shamsie's *Home Fire* (2017). The chapter identifies Research Objectives, Social Relevance of Study, Research Methodology, Chapterization, Review of Literature, Limitations, and Findings of the study undertaken.

(2) Chapter II:

Dystopia and Fantasy in Postcolonial Diaspora Narrative: Crisis of Many 'House(S)' in V.S. Naipaul's *"A House For Mr. Biswas"* (1961)

This chapter problematizes the emergence of the postcolonial literature with reference to 'Diaspora Writing' in fictional and non-fictional writings of V.S. Naipaul. It provides an in-depth critical analysis of V.S. Naipaul's major fictional narratives depicting the pessimism of postcolonial sites set in the background of the postcolonial nation-state in Africa, Asia and Caribbean. The chapter critically analyzes the induction of many houses as manifestation of the dystopian state and fantasy in the fictional narrative which are reciprocal of the identity crisis of the protagonist Mr. Mohun Biswas. The Indian-Trinidadian diaspora identity of Mr

Mohun Biswas is undermined as his ceaseless efforts in upward social mobility. His several attempts to the limited upward social mobility set in the colonized Third World in Trinidad is reciprocal to the symbolic representation of many ‘house(s)’ with defects and imperfection. The many ‘house(s)’ in the fictional narrative are prototypes of the colonial-postcolonial ‘identity crisis’ vis-à-vis ‘survival for existence’ of the Indian-Trinidadian migrants.

(3) Chapter III:

African-American Diaspora in Dystopian State: Gender, Racism and Displacement in Toni Morrison’s *Home* (2012)

This chapter introduces the African-American Writings as the foundation of the representation of the African-American diaspora in the World Literature historically. The chapter places Toni Morrison as a prominent African-American author who emerged in the post WW II period and later in postcolonial site(s) as an outcome of the colonial and postcolonial historical interventions of coloured ethnic and racial struggle against ‘White’ Supremacy. The chapter highlights the emergence of Africanness as the collective ethnic and racial identity of the African-American diaspora. The chapter critically analyzes the fictional narrative of *Home* by identifying the collective ethnic and racial, gendered and sexual displacement of Frank Money and his sister Cee, and other African-American migrants in USA. It examines the post-war trauma, homelessness, loneliness and memory of childhood as problem of the dystopian and utopian state in Toni Morrison’s *Home*. The chapter critically analyzes the victimization of the African-American diaspora in the Korean War (1950s) in reference to the violence and post-war trauma, and biological medical experiments carried out on African-American migrants in 1950s. The chapter compares the masculinity and femininity perceptive in Toni Morrison’s *Home* (2012) and *Beloved* (1987) as the manifestation of the ethnic and racial, sexual and gendered displacements of the African-American diaspora women subject(s).

(4) Chapter IV:

Dream and Fantasy in Mexican-American Migrant Women: Imagined Houses in Sandra Cisneros’s *The House on Mango Street* (1983)

This chapter highlights the Latina/o-American Writing as a prominent sub-genre in World Literature by identifying the Latina/o-American diaspora writings historically. The chapter places Sandra Cisneros as a significant author of the postcolonial Mexican-American literature. It critically examines the post WW II geographical-political-economy in the United States of America as attainment of the 'American Dream' by 'Mexican-American' migrants. The chapter compares Sandra Cisnors's *The House on Mango Street* (1983), Daniel Alarcón's *Lost City Radio* (2007), Cristina Henríquez's *The Book of Unknown Americans* (2014), Alejandro Morales' *River of Angels* (2014), and Valeria Luiselli's *The Story of My Teeth* (2015). It examines the social-cultural, psychological, gendered and sexual displacements of the protagonist Miss Esperanza in relation to the 'Mexican-American' migrant women of the neighbourhood of the imaginary 'Mango Street' in Chicago. The chapter identifies the manifestation of the state of Dystopia and Fantasy in symbolic representation of real and imaginary 'House(s)'. The chapter highlights the traditional gender role(s) as effectiveness of 'Masculinity' and 'Femininity' and reciprocal to the coexistence of the migrant girls and women and the imaginary houses in the Mango Street under the social control and supremacy of Mexican-American patriarchy which posed as the internal displacement.

(5) Chapter V:

Racism, Multiculturalism and Radicalism in Age of Transnationalism : 'Home' as Dystopia of 'Third World' in Zadie Smith's *White Teeth* (2000), Monica Ali's *Brick Lane* (2003) and Kamila Shamsie's *Home Fire* (2017)

The chapter introduces South Asian-British and Jamaican-British diaspora writing by Bangladeshi, Pakistani, and Jamaican diaspora authors with their rooted-ness in post WW II period in London historically. The chapter critically maps the postcolonial dimensions of the Jamaican-British, Bangladeshi-British, and Jewish-British migrant and diaspora identities in Zadie Smith's fictional narrative in *White Teeth* (2000) as agency of authorship in emerging diaspora narratives in British Literature in 21st century. It examines the portrayal of the Bangladeshi-British, Pakistani-British and Irish-American migrant subject(s) by Muslim

women diaspora authors under the effect of the postcolonial ethnic and racial, gendered and sexual, political-cultural and religious conflicts as depicted in Monica Ali's *Brick Lane* (2003) and Kamila Shamsie's *Home Fire* (2017). The chapter examines the religious and cultural fundamentalism and pan-nationalism addressed in selected South Asian-British, and Jamaican-British diaspora fictional narratives. The chapter critically analyzes and compares Zadie Smith's *White Teeth* (2000), Monica Ali's *Brick Lane* (2003) and Kamila Shamsie's *Home Fire* (2017) under the ethnic-racial, gendered-sexual, and religious-political transitions in literary imagination which leads to ethnic and racial, gendered, religious and geographical-political-economy displacement of English, Irish-American, and Jamaican-British, Bangladeshi-British and Pakistani-British migrants in UK and USA with a focus on interracial and global Islamic religious fundamentalism and radicalism in scientific and societal movements.

(6) Chapter VI:

Conclusion

The chapter compares selected postcolonial diaspora writings of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie under effectiveness of ethnic and racial, gendered and sexual, social-cultural, and religious fundamentalism as internal and external displacement of the migrant subject(s). The chapter maps post WW II global 'migration' and 'diaspora' formation under selected postcolonial theory of colonialism and postcolonialism to map the state of dystopia and fantasy drawn on the imaginary and real houses vis-a`-vis homes, streets and places etc. in selected fictional narratives. The chapter examines the gender and sexuality of postcolonial migrant women subject(s) and finds out the transition of femininity over masculinity in selected works in V.S. Naipaul, Toni Morrison, Sandra Cisneros, Zadie Smith, Monica Ali and Kamila Shamsie. The chapter compares 'South-Asian Diaspora Women's Writings' to map the emerging of South-Asian-British, South-Asian-Canadian and South-Asian-American diaspora narratives in 20th century and later. The chapter brings forth findings, maps limitation of the study, draws conclusion by attention on emerging of radicalism in postcolonial diaspora writings at present and suggests scope for further readings. The chapter provides bibliography of primary and secondary

resources of the study.

1.6 Review of Literature

Research is based on critical examination of the agency and motif of the postcolonial diaspora narrative which has engaging voices(s) and subject(s). The manifestation of the postcolonial identity of the migrants in selected fictional narratives are mapped as an outcome of the geographical-political-economy engagements of the post WW II 'nation-state' and emerging of the transnational conflicts of citizenship and nationalism. The migrant and diaspora subject(s) are marginal agencies whose literary production vis-à-vis (de)reconstruction of ethnic and racial, gendered and sexual, cultural and religious identities are achieved by 'Self' representation by the diaspora authors. The internal and external displacements of the migrants and diaspora subject(s) are examined by the theory of postcolonialism.

Representation of the 'house' and 'home' in selected fictional narratives by diaspora authors in this study are parallel images of the diaspora circumstances which are highlighted to address the conflict zones whereas images and symbols, designs and structures are reconstructed to engage fictional narrative(s) and subject(s) in persuasion of the postcolonial deconstruction vis-a`-vis reconstruction to address the ongoing identity crisis and displacement. The images of the real and imaginary house(s) in this study remain an ideal depiction of the new world humanism. John Thieme examines the pattern of the imaginary and real houses in V.S. Naipaul's fictional narrative. He notes:

> Reference to the novel's house imagery helps to illustrate this. The various houses in which Biswas lives relate closely to his state of mind during the period of occupancy. Taken together these houses constitute a pattern of symbolism which enable one to read the novel as an allegory: of the predicament of the Trinidadian East Indian or, more generally, of the colonial psychology or of the situation of New World man (2009: 153).

John Thieme observes that depiction of several houses in the fictional narrative of *A House*

for Mr. Biswas is symbolic of the identity of the protagonist Mr Mohun Biswas. The 'house' has been a desire to perish into a new location – to relocate private and public space as a celebration of freedom. However V.S. Naipaul has contrasted aspect of the house(s) lived in by his protagonist Mr. Mohun. When Mr. Mohun Biswas settles down at Port of Spain, he relieves from personality disorder. Mr. Mohun transforms himself to the social, political-economy and cultural milieu of the new world orders in the postcolonial situation.

Similarly, in Sandra Cisneros' *The House in Mango* Street, Miss Esperanza's desire to own a house far away from the Mango Street is driven by the ideology of the post war 'American Dreams'. Miss Esperanza fails to move away from the Mango Street at present, but optimistic about her undertakings in future. Miss Esperanza is inspired by the spirit of the Post WW II American Dreams as she undertakes freedom for 'Self' and for the 'Mexican-American' women. The symbolic house(s) in V.S. Naipaul and in Sandra Cisneros are postcolonial metaphors of the identity of Mr. Mohun and Miss Esperanza which portray their identity crisis by internal and external displacement. While early attempt of building a house by Mr. Mohun Biswas remains failure; subsequent collapse of the house building at the Green Vale and Shorthills Estate remain incompleteness of his personality. Mr. Mohun faces nervous breakdown and disability, and dies at the age of forty six. Miss Esperanza being a minor couldn't possess a house beyond Mango Street but reciprocate by writing poems for the elderly women of her community. Mr. Mohun Biswas and Miss Esperanza are driven by the essence of imaginary houses which may be seen from the prospective of the Jungian theory of house as a 'wholeness' – the 'house' appears as a catastrophe (Thieme 1984: 153).

The criticality of the new house bought by Mr. Mohun at Port of Spain has been a contrast to the traditional house of the Tulsis at the Arwacas. V.S. Naipaul is concerned to establish an association in between the lineage of the *Girmitya* of the British occupied North Indian ancestry with its existence in Trinidad. However for Mr. Biswas the new house at Port of Spain is an inferior design than the Hanuman House. Henceforth absence of the ethnic identity remains the cause of pessimism.

The house(s) on the Mango Street as a liminal space lacks attention of the public gaze. Miss Esperanza's desire is not only to possess a geographic-spatial house, but her captive and belongingness to its private and public space. However she is not convinced about her

location in future as she desires to quit the neighbourhood of the Mango Street. Lorna L. Perez critically examines Miss Esperanza's motifs of desire of a house. She notes:

> At the heart of Miss Esperanza's longings are foundational questions about what it means to belong to a place, a question that is heightened by Miss Esperanza's status as a poor child of immigrant and ethnic parents. Given the specificities of Miss Esperanza's subject position, the question of what it means to belong to a place, and the symbolic association of houses with belonging, takes on a more complicated meaning, as if speaks directly to the foundational assumptions that underlie the house and its relation to the American imaginary (2012: 53).

Lorna L. Perez advocates that the underlying current of the 'American Dream' and its influences over Mexican-American diaspora remains ideal for the desire of a house by Miss Esperanza. Perez argues that Miss Esperanza's association to the American Dream remains problematic. The imaginary 'house(s)' in the narrative remain critical of the ethnic and racial, and gendered and sexual displacements suffered by the women of the neighbourhood in the Mango Street. Miss Esperanza remains associated to the collective ethnic and racial identity of 'Mexican-American' lineage which emancipates her femininity. The central inquiry arises how Mr Mohun and Miss Esperanza address the post WW II human conditions from the prospective of the marginal migrant positions.

The African-American diaspora writing which emerged as the foundation of the postcolonial diaspora literature in post WW II period and later, may be seen as a critical manifestation of ethnicity and race, and gender and sexuality, and citizenship and transnationalism of the 'African-American' migrants. The emerging authors of the African-American diaspora may be seen as supplying voice to the ethnic and racial experiences to address internal and external displacements in literary and political forefronts. Maxine L. Montgomery examines Toni Morrison's motifs of depicting the ethnic, racial, gendered and sexual displacements of the African-American migrants in her fictional narratives. She notes:

> Much of Toni Morrison's fiction examines trauma and its lingering effects on an increasingly globed, multinational citizenry. Whether it is genocide, sexual abuse, dis-placement, or the pain associated with ruptured familial bonds, suffering looms large in the award-winning author's canon. *Beloved* and *A Mercy*, two novels that

> attend to the terror of the transatlantic slave trade, bring to the forefront the collective and personal pain that individuals experience as they confront the lasting consequences of horrific events. Indeed, if there is an emphasis that links these two companion texts in a dialogic fashion, it is a narrative emphasis on issues of injury and healing. Morrison continues an engagement with these concerns in *Home*, her latest and arguably most enigmatic novel to date (2012: 320).

Toni Morrison emerged as one of the major authors of the African-American diaspora voice(s) in postcolonial literature. The homelessness in the narrative of *Home* is depicted by exploitation of the ethnic and racial, and gendered, biological and sexual displacement of the African-American migrants. Homelessness and pursuit for home in Toni Morison's *Home* remain metaphors for identity crisis of the African-American migrants. The absence of a stable home of the African-American diaspora is identical of denying of the first citizenship in USA. Toni Morrison in *Home* mentions the celebration of the ‘home coming’ by collective engagement of the African-American migrants and diaspora which may be seen as homing against homelessness as visible in the geographical-political-economy forefront(s) as defending of the postcolonial identity crisis. In Toni Morrison’s *Home*, the collective ethnic, racial and gendered identity of the African-American migrant women remains a solution to the homelessness as it remains ideal for maintaining community standards, and further establishes the femininity by defending of the supremacy of the Coloured and White masculinity.

The South Asian Bangladeshi and Pakistani British diaspora identity in the postcolonial diaspora writing are depicted as marginal subject(s) of Third World who have been categorically misunderstood as the antagonist of the British and American nationalism due to the historical association to the formerly British colony in general and to the Islamic religiousness and global terrorism in particular. The radicalism of the South Asian–British diaspora narrative is critically examined by Bruce King. He notes:

> Although the first major novel about British Bangladeshis, *Brick Lane* wisely places the social history in the background and assumes the reader will notice that there have been battles in the recent past between white racist thugs and Asian youth or that the area is now starting to attract a bohemian bourgeoisie and

> fashionable ethnic boutiques (2004: 91).

The identity crisis of the British Bangladeshi migrants in Monica Ali's *Brick Lane* may be understood as addressing the ongoing conflicts of the religious, ethnic, racial, and cultural stratification in between the developed nations and third nations which affects the citizenship and nationalism of the 'Bangladeshi-British' migrants. Monica Ali writes:

> Karim folded his arms, 'Leave the cheap insults to the racists.' He paused and looked over the whole audience, taking his time, making everyone feel his power to do this, to make them wait. 'When we march, we'll show them how wrong they are about Islam. They'll see we are strong. And we will show them we are peaceful. That Islam is peace (2004: 413).

Monica Ali's projection of the Islamic fundamentalism defending the global Christian Supremacy by deconstruction of the Bangladeshi Muslim ethnic-racial migrant identity vis-a`-vis Islamic fundamentalism and terrorism by religious tolerance turns up neutral in *Brick Lane*.

Kamila Shamsie's depiction of the challenges of the British-Pakistani Muslim diaspora in *Home Fire* is a re-imagination of the increasing racial discrimination under the effects of the post 9/11 which appears as a global response towards the ongoing debates on the Islamic fundamentalism and global terrorism leading to Islamophobia. The ethnic-racial and religious transitions of the second generation Pakistani-British Muslim migrants may be seen as rational that justifies religious and cultural tolerance. However in *Home Fire* setting up new political agenda under the geographical-political-economy of UK, USA, Middle East and Pakistan may be seen as affecting transnationalism and Pakistani-British pan-nationalism. In *Home Fire*, Karamat Lone's upward social mobility as the Home Secretary in British Government brings forth a novel category of South-Asian British diaspora identity to forefront which may be seen as representation of the recent political developments in UK and USA where South-Asian diaspora are participating as primary citizens and democratic stakeholders of nation-state with their Pro-British and Pro-American loyalty. However Karamat Lone is portrayed as corrupt in the system. His disloyalty to the Islamic ethnic-racial-religiousness is seen as the failure of the migrant subject(s) in homeland and destination.

Asim Karim in his essay “Female Sexuality in Contemporary Pakistani English Fiction” identifies the depiction of the effects of religion in literary imagination in relation to multiculturalism, and gender role and sexuality as challenges of the young Pakistani immigrants in West by mapping the fictional narrative of Bapsi Sidhwa (b. 1938), Kamila Shamsie, Uzma Aslam Khan (b. 1969), Daniyal Mueenuddin (b. 1963), Hanif Quresi (b. 1954) and Nadeem Aslam (b. 1966). He writes:

> Female sexuality in Pakistani Fiction is deeply engrossed with the broader multicultural and global issues related to Muslim migrant families in the West. A wide range of studies has recently drawn attention to the problems, processes and anxieties of acculturation of Muslim immigrants, especially youths to the liberal Western societies (2019: 33).

In *Home Fire*, the political viewpoints of the Pakistani-British migrants and diaspora have been seen through the fundamentalist dimensions of Islam as antagonist of the British nationalism. Asim Karim agrees that radicalism portrayed by the ideology of the Muslim *Jihad* in post 9/11 remained an identity marker of the Muslim migrants and diaspora (2019: 34). On this background, Kamila Shamsie’s *Home Fire* may be seen as a novel approach in South Asian diaspora writing based on the ethnic-racial-gendered-sexual-religious displacements by projection of Islamic radicalism at the forefront(s).

Narrative of Zadie Smith’s *White Teeth* is set in an interracial and multicultural space in London inhabited by Bangladeshi-British, Jamaican-British and Jewish-British migrants and English citizen, and their offspring. The migrant subject(s) in *White Teeth* are continuously haunted by belongingness and un-belongingness to home and destination by manifestation of the multi-ethnic, multicultural, interracial and inter-religious diaspora identities. The identity crisis of the migrants in the background of multiculturalism and transnationalism are addressed by the post WW II transitions of social-cultural, ethnic-racial-gendered-sexual, scientific and religious fundamentalist domains. Zadie Smith writes:

> Millat and his friends from KEVIN sat at the back of the Perret Institute. Joshua and FATE were sitting in the middle of the audience – which pissed Joshua off because of Crispin’s bad planning. How would they get to the stage quickly when they had to get around all these people? Archie, Clara, Irie, Neena, Samad and

> Alsana took their seats a few rows back from the stage and waited, along with hundreds of other people. None of them were really happy to be there, but Neena had reminded them that Irie and Magid were both involved, and as family they had to go and support them. In the end, Alsana decided for everybody. Archie and the rest were going whether they liked it or not (2020: 97).

The depiction of the multi-ethnic, interracial and inter-religious backgrounds of the Bangladeshi-British, Jamaican-British, and Jewish-British migrants and English citizens under the effectiveness of scientific, social and religious fundamentalism in the narrative of Zadie Smith's *White Teeth* emerges as new world humanism.

Irene Pérez Fernández examines the diaspora's belongingness to the Third World as identical to its plurality and diversity. She compares the heterogeneous identity of the 'South Asian-British' and 'Caribbean-British' first generation or second and third generation diaspora set in the background of the post WW II in UK. She notes:

> This space is problematic; it is characterised by ambivalence and an ongoing process of juggling notions of belonging and exclusion; it is the outcome of processes of negotiation and change. I consider these novels, in this light, as a depiction of the plurality and the diversity of the ways in which ethnically diverse people live, narrate and make sense of their multicultural way of life. By so doing, I propose that the authors of these novels contribute to creating cultural representations that challenge the view of a homogeneous British society. Levy's *Small Island*, Ali's *Brick Lane* and Smith's *White Teeth* problematise contemporary British social space and reveal varied ways of dealing with being a first- or second-generation immigrant in Great Britain. At the same time they present a diversity of ways of inscribing such experiences in space (2009: 144).

The ethnic and racial diversities of diaspora subject(s) in the narrative of *Small Island*, *Brick Lane* and *White Teeth* remain in flux. The dynamic positions offered to the migrant subject(s) in relation to the real and imaginary spaces and locations are decided by belongingness and un-belongingness to homeland and destination which may be seen as transformation of multiple identities leading to fluid positions.

Private and public space(s) associated to migrant women subject(s) remain a debate in

postcolonial studies. Jenni Ramone has examined the diaspora women's association to the streets of London on the basis of women's body and sexuality and gender role as representation by women authors and critics under effects of 'Postcolonialism'. Jenni Ramone notes:

> In considering the diaspora woman's relationship with the street with a sense of celebration – suggesting that she can overcome various oppressions – I am influenced not only by the sense of euphoria conveyed by the texts when the women encounter the street, but also by the tradition of writing about the street which is jubilant with the sense of the libertine (2013: 2).

The diaspora authors' choice of the city space for representation of the migrant women subject(s) may be examined under the postcolonial representation of the geographical-spatial spaces of the cities vis-à-vis cohabitation of the migrants with the real and imaginary homes and houses. The ethnic and racial identity and gendered and sexual orientation of the migrant women may be seen as adversary as it forms a liminal social-cultural position in the destination as absent of the flourished and exceptional status-quo of the city space. These migrant women subject(s) on the London street(s) have been reduced as the low, vulgar and marginal subject(s) in selected fictional narratives. Henceforth the ethnic-racial, gendered and sexual orientation of the migrant women of the 'Third Nation' as subject(s) of vulnerability in the geographical-political-economy of the post WW II nation-state may be mapped to locate the belongingness to the patriarchal background of 'home' and 'stereotypical' representation in geographical-political-economy fronts in destination.

The diaspora fictional writing remains a postcolonial forum that critically analyzes the geographical-political-economy and social-cultural perspective(s) of the women diaspora authors from the point of view(s) of the marginalized feminist position(s) vis-à-vis projection of femininity in the 'gender and sexuality' discourses under interracial, transnational, pan-national, multicultural and capitalist influences of the West. Sneja Gunew in *Canadian Literature*'s special edition on *Diaspora Women's Writing* critically examines the position of the women authors of the postcolonial diaspora writing. She mentions:

> As a politically contested term, diaspora is often used in a normative sense to mean dispersal and dislocation, but how does diaspora differ from adjacent terms

> such as transnational, global, multicultural, and immigrant, and how do these terms enter literary discussions? How do processes of racialization and gendering complicate these issues further? To what extent (and for how long) are writers burdened with conveying diaspora histories or representing diaspora communities? While diaspora often evokes a homeland, how do women writers assert, negotiate, and contest multiple, political ideas of home across time, history, and geography? In what ways do women writers accommodate serial diasporas, often in multiple languages (2008: 7)?

The postcolonial diaspora narrative in this study contextualizes the transnational experiences of the migrant communities vis-à-vis diaspora by manifesting of symbolic, imaginary and real 'house(s)' vis-à-vis 'home' and 'homelessness' on the basis of the manifestation of the masculinity vs. femininity signifying the internal displacement of women subject(s) under patriarchal codes of 'home' which has been seen as critical of the depiction of migrant women subject(s) by diaspora women author(s).

The colonial idea of the European nation-state and nationalism has been seen as critical of the postcolonial canon and nation. Edward W. Said has critically examined the association of the nation, nationalism, space and exile. In "Reflections on Exile", Said observes how nationalism, national spaces and exile are closely associated with the geographical-political shifts in the post-modern nation-state. Said notes:

> We come to nationalism and its essential association with exile. Nationalism is an association of belonging in and to a place, a people, a heritage. It affirms the home created by a community of language, culture and customs; and, by so doing, it fends off exile, fights to prevent its ravages (2000: 176).

As per Said nationalism and forced or voluntarily exiles are correlative factors which are responsible to recreate dystopia and fantasy of the home vis-à-vis homelessness by retention of the experiences of 'homeland' in a foreign land which may be seen as problem of cohabitation of the human beings and 'house(s)'. This has been seen in this study as integral to the postcolonial identity crisis of the migrants and diaspora in literary imagination of canon and geographical-political-economy forefronts of nation-state.

In the geographical-political-economy of the modern nation-state, the migrants have been

seen as the secondary or tertiary citizens of the host nation due to the unequal, under privileged, coloured, ethnic, racial, gendered, sexual, religious, social-cultural, and linguistic background. The multiple identities of the diaspora are reared by the geographical-political-economy of the host nation with the shared experiences of the migrants' 'homeland'. These migrant communities are politically and culturally known as the diaspora communities who had been defending identity crisis caused by the association to the homeland and destination under hegemony of the double marginal positions. Robin Cohen contests on the functional role of diaspora. He notes:

> In studying the history, formation, rebirth, development, construction, proliferation, and activities of diasporas we need to build a composite picture, accepting internal diversity and a complex surrounding environment. We need to use all the tolls at one's disposal, including describing a group's history, interrogating sources, listing the strands that go into a diaspora rope and examining emic and etic claims before we can properly delineate a diaspora and bring it to life. Diasporas are many things, but they are also about where one belongs, where one feels comfortable and seeks a sense of identity. These are powerful emotions (2023: 200).

Robin Cohen examines the internal and external displacement of the diaspora which are subject to the historical background, growth and development and reconstruction of the diaspora identity in literary and political forefronts. He proposes 'nine strands of diaspora rope' in "Introduction" in *Global Diaspora* (2023). However Robin Cohen has no mention of the 'Caste Question' in his proposition of the 'Global Diaspora Identity' (2023). 'Caste Question' being integral to the identity of the 'South Asian Hindu Diaspora' vis-à-vis 'Indian Diaspora' may not be overlooked in 'Postcolonial Diaspora Writing'.

The Postcolonial Studies that epitomizes the 'Postcolonial Diaspora Writing' as an authentic genre of 'Self Representation' in the literary and political fronts may be examined to understand the cohesion of 'Subjectivism'. The area study of the 'Postcolonial Diaspora Narratives' may be considered as the examination of the literary and political manifestation of the diaspora identities under the 'Postcolonialism' and 'Post-Structuralism' with its tendency and quest for organizing destabilization by conscious efforts of de-colonization process

undertaken by its Subject(s). The 'Subject(s) being the stakeholders, diaspora author-narrators, postcolonial critics and examiners of the genre whose lineage to the erstwhile colonies remain a benchmark literary and historical innovation. Therefore the 'Postcolonial Diaspora Narratives' in this study may be seen as the fictionalized social realistic document of the Diaspora Communities contested by 'Self' Representation and 'Self' Emancipation.

In *Cartographies of Diaspora: Contesting Identities* (2005), Avtar Brah examines 'coloured' politics of the pluralism and homogeneity of the 'black' diaspora. As per Avtar Brah, the commonality of the 'black' diaspora is formed around the idea of the 'white/non-white' categories which refers to African, Asian and Caribbean diaspora as the collective 'non-White' vis-à-vis 'black diaspora'. Avtar Brah notes:

> The British 'black' political subject emerged as a signifier of the entangled racialised colonial histories of 'black' settlers of African, Asian and Caribbean descent, affirming a politics of solidarity against a racism centred around colour. The silent text of 'non-whiteness' operating as a common thematic within this discourse—despite the differential racialisation of these groups served to galvanise an otherwise heterogeneous set of people. The condensation of the white/non-white dichotomy constructed certain commonalties of experience as people confronted racist practices in such diverse arenas as employment, education, housing, media, health and social services. Such relations of equivalence created the conditions in which a new politics of solidarity became possible. Although 'black' crystallised around 'white/non-white', it subverted the logic of this binary. Moreover, by addressing a wide range of diaspora experiences in their local and global specificity, the project foregrounded the politics of transnationality (2005: 13).

Avtar Brah is of the view that the collectiveness of the 'Black' political subject had been an assimilation of the colonized subject(s) from Asia, Africa and Caribbean under the hegemony of the umbrella term 'British Colonialism'. Avtar Brah in "Situated Identities/Diasporic Transcriptions" mentions that the formation of the 'South Asia' as an imaginary 'British East Africa' is born out of the colonial concept of migration in British India (2005: 1-2). However the stereotypical subjectivism of the 'Black' attributed to the 'South Asian' migrants vis-à-vis

‘Bangladeshi-British’ and ‘Bangladeshi-Pakistani’ migrants in this study may be seen as a problematic state of identity construction. The ‘Asian’, ‘African’ and ‘Caribbean’ historical and colonial diaspora experiences are not shaped by homogeneous geographical-political-economy displacements as effective of the wave of the British Colonialism historically. Henceforth the colonial background of the ‘South-Asian’ vis-à-vis ‘Indian-Bangladeshi-Pakistani’ migrants and diaspora may not be considered as the collectiveness of the ethnic and racial projection of the ‘black subject’ as the other of the ‘White’ supremacy.

1.7 Findings

This study critically examines the paradigm of ‘migration and diaspora’ as a challenging section of the ‘Post WW II Humanism’ in the context of representation of ‘home’ and ‘homelessness’ through manifestation of dystopia and fantasy in the postcolonial diaspora fictional narratives in V.S. Naipaul’s *A House for Mr. Biswas* (1961), Toni Morrison’s *Home* (2012), Sandra Cisneros’ *The House on Mango Street* (1983), Zadie Smith’s *White Teeth* (2000), Monica Ali’s *Brick Lane* (2003) and Kamila Shamsie’s *Home Fire* (2017). Identity crisis of the migrants and ‘diaspora’ which problematizes the coexistence of the migrants and their association to the imagined and symbolic houses(s) vis-a`-vis real house(s) in existence remain parallel to the belongingness to the nation-state of the ‘host land’ and association to the imaginary homeland(s). This study finds that the manifestation of the Indian-Trinidadian, African-American, Jamaican-British, Mexican-American, Bangladeshi-British, Pakistani-British, and Irish-American ethnic and racial, gendered and sexuality, and religious identities in selected fictional narratives of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie are affected by the postcolonial dystopia. The dystopian states are recreated by inventing of dreams and fantasy which are incorporated to address the repressed desire and upward social mobility befitting the postcolonial identity crisis of the migrants. The transnationalism and pan-nationalism vis-a`-vis new world order remain ideal of the projection of the ethnic and racial, gendered and sexual, and religious and scientific transformations in the West which appear as the guiding principle of postcolonial identity

crisis of the migrants and diaspora at the geographical-political-economy fronts.

'Self' representation of multiple ethnic and racial, gendered and sexual, and religious identities of the diaspora in postcolonial diaspora fictional narratives authored by the member of the diaspora under the effectiveness of transnationalism established it as a literary sub-genre in World Literature. Selected authors of the 'Indian-Trinidadian Diaspora Writing', 'African-American Diaspora Writing', 'Jamaican-British Diaspora Writing', 'Latin-American Diaspora Writing' and 'South-Asian-British Diaspora Writing' are considered as privileged voice(s) across the postcolonial literary canon by emancipation of diaspora voice(s) under the effectiveness of post-war humanism. The postcolonial diaspora fictional narrative which emerged as marker of the ethnicity and race, gender and sexuality, and religion of the migrants and diaspora on the basis of the colonized forced migration in the past are identified as systematic marginalization leading to internal and external displacement. This study finds that the authority and agency of the postcolonial diaspora narrative set in the background of colonial and postcolonial space and time are influenced by autobiographical and semi-autobiographical writings as depicted in selected fictional narratives. The author(s)-narrator(s) of the selected postcolonial diaspora narrative remain as the descendant of the migrants and diaspora who posed as the agency and authority of the diaspora narratives by manifestation of auto-biographical and semi-autobiographical elements in literary imagination.

Authorship of selected diaspora writings in this study are critically examined on the basis of the representation of the ethnicity, race, gender, sexuality, and religion by 'Self Representation' within the scope and limitation of objectification of imagined and symbolic 'house(s)', locations and places. This remains reciprocal to the 'agency of narrative' of the diaspora subject(s) under transnationalism and pan-nationalism to address the multi-ethnic, interracial, multi-cultural, inter-religious and gendered conflicts affecting internal and external displacement of the migrant subject(s). However critical examination of selected fictional narratives in this study finds that the diaspora author-narrator(s) represent themselves as elite representative who remained ideal voice(s) of the diaspora by reconstruction of the biographical, imaginary, ethnic, racial, religious, gendered and sexual identities as rooted in the homeland and destination. The fictional novelty of the diaspora identity is depicted as befitting the postcolonial identity crisis which remain ideal representation in World Literature.

The migrant and diaspora identities are reconstructions of the ethnic, racial and gendered identities of the ‘doubly’ dislocated marginal position(s); first as the migrant subject(s) as displaced from the homeland by effects of the colonial and imperial past, and second posing as secondary or tertiary citizen of the nation-state at destination. Whereas this doubleness is mapped by their association to the homeland during initial displacement due to effects of colonialism and imperialism which form the primary global diaspora identities, and later as categorically receiving secondary or tertiary citizenship of the nation-state. Henceforth the selected ‘Postcolonial Diaspora Narrative’ in this study may be looked upon as a methodological continuation of the colonization of the ‘Self’ and ‘Other’ by the elite diaspora authors which is carried out by recreation of the imaginary and real ‘houses(s)’, home(s), street(s) and place(s), post WW II radical organizations and institutions etc. as geographical-political-economy liminal spaces categorically inhabited by the marginal migrant ownership(s) vis-a`-vis diaspora subject(s) of ‘home’ and ‘nation’. The ‘Postcolonial Diaspora Narratives’ are driven by the desire for survival and upward social mobility of the migrants and diaspora.

The internal and external displacement of the migrant women subject(s) in the selected postcolonial diaspora narrative are affected by set codes of patriarchy at ‘home’ and as subjugated by the control of the ‘White’ supremacy. However the migrant women subject(s) are portrayed as round characters who evolve in the liminal postcolonial space of ‘home’ that transforms femininity against masculinity by charging of alternate and functional gender role(s) and sexualities.

1.8 Limitations

(a) The postcolonial diaspora fictional narratives in this study are selected by taking into consideration of the diverse ethnic, racial, gendered, religious, and transnational identities of the diaspora subject(s). The migrant and diaspora experiences of the homeland and destination may vary as per the geographical-political-economy background affected by internal and external displacement in the destination. Therefore, the ‘diaspora subjectivism’ in postcolonial

diaspora narrative which remains as a heterogeneous category historically may not be categorized under a homogeneous body of literature but need critical attention of the canon on the basis of transnationalism and pan-nationalism with effectiveness of the ethnic and racial, gendered and sexual, and religious and scientific transitions set in the colonial and postcolonial time and space.

(b) Postcolonial examination of the imaginary and real houses vis-a'-vis homes belonging to the diaspora subject(s) remain a metaphor for quest and desire of survival and upward social mobility in host nation. However representation of dystopian state and fantasy in the selected fictional narrative may be seen as reconstruction of the post WW II transnational identity.

(c) postcolonial diaspora narrative may not be seen as a process of implicit de-colonization. There are traces of serious attempt of (re)colonization carried out by the author-narrator(s) by 'Self' representation. Henceforth the selected diaspora fictional narratives in this study which forms a postcolonial body of critical discourse may not be seen as a literature of protest or de-colonization but as a critical, conscious and radical geographical-political-economy activism to defend global identity crisis of migrants and diaspora as displaced citizens.

1.9 Postcolonial Diaspora Narratives: Evolution and Genesis

This study critically analyzes and compares selected postcolonial diaspora narratives by diaspora authorship with its background of the British colonialism and American imperialism. The representation of the migrant and colonized subject(s) as agriculture and industrial labourer, slave, secondary citizen, soldier at front, Islamic rebel, unemployed and unskilled labourer, home maker etc. as marginal remain ambivalent in the colonial history of diaspora. In Postcolonial Humanism of 'Migration' and 'Diaspora' Studies, the fictitious diaspora subject(s) remain as non-West categories with their citizenship status as transnational vis-a`-vis pan-national which brings forth difficult projection of citizenship at destination. However basic transitions in colonial settlements which were controlled by Europe, United Kingdom, USSR and United States of America etc. in the past may be seen as critical entanglement and

cohabitation of humanism. The urgency of addressing of citizenship and nationalism remain problematic when the colonies of the past received nationhood in post WW II transitional period. This novelty in the erstwhile colonies remains the guiding spirit of the postcolonial diaspora narratives. Emerging issues of geographical-political-economy, and social and cultural crisis of migrants and diaspora originated from South Asia, Africa, Caribbean, Jamaica and Latin America etc. remained historical. These colonial subjects at the periphery are undergone forced migration from East to West. However the diaspora authors have been engaged in radical shifting of the colonial and imperial divisions which is considered as the guiding spirit of the emerging literature of the postcolonial diaspora narratives.

The unrest emerged out of the geographical-political-economy manifestations and identity crisis of the diaspora in twentieth century and later are formed by shifting ideologies of the nation-state. However the manifestation of the collective identity of the migrants and diaspora as marginalized labourers and slaves in colonial history have been recognized as the 'Authentic Representation' in the literary imagination, cinema, journalism, photography, music, art and performance, storytelling etc. which postcolonial examination is conditioned by transnationalism, pan-nationalism, and post-war humanism.

On this background the manifestation of the dystopian states as dream and fantasy as survival and upward social mobility of the migrants and diaspora may be seen as the reaction under the transnational citizenship vis-à-vis alternative citizenship. However the postcolonial examination of the selected diaspora fictional narratives by V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie in this study reveals that subjectivism and representation act as the geographical-political-economy manifesto to address the ongoing postcolonial identity crisis from the point of view(s) of ethnicity and race, gender and sexuality, and religion reared by postcolonialism with its cohesiveness of the colonialism and imperialism of the past. Henceforth the postcolonial diaspora narrative which received its generic authenticity in the literary canon may be seen as systematic continuation of the (de)colonization of homeland and people in destination initiated by 'Self Expression' and 'Self Representation' by the diaspora authors. This is carried out in the selected postcolonial diaspora narratives by manifestation of the imaginary and symbolic 'house(s)', places inhabited by the migrants, and post WW II radical organizations and institutions

associated to the migrants and diaspora. The postcolonial ambivalent positions of the migrants and diaspora are drawn by citizenship and nationalism, coexistence and displacement, deconstruction and reconstruction during the emerging of globalization, multiculturalism, capitalization, multi-ethnicity, inter-racism and radicalism in science and religion which are affected by the state of dystopia and fantasy.

Notes

1. 'Girmitya' is the localization of 'agreement' in Hindi Language used for bonded labourers of North India. *Girmitya* signifies the indentured sugarcane plantation labourers hailed from the North Indian origin who migrated to Trinidad to work in sugarcane fields as bonded labourers during British Colonialism in India. They are referred as North Indian / East Indian Diaspora in Trinidad.
2. The 'American Dream' states that by virtue of citizenship, every American has equal opportunity to achieve success and prosperity through hard work, determination and initiative. The 'American Dream' remain a controversial debate in post WW II period which is idealized in American Literature in 1950s and later.
3. 'Chikana' is a collective ethnic and racial identity of the Mexican-American diaspora in USA. The 'Chikana' could establish a distinct identity by their effective contribution to the popular art, literature, music etc. in the USA which remain the basis of their group formation in literary, artistic and political-economy fronts.
4. 'Jihad' in postcolonial contour(s) is seen as an extreme form of fundamentalism / extremism / radicalism form of religious militancy to defend the 'Islam'.

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Chapter II

Dystopia and Fantasy in Postcolonial Diaspora Narrative: Crisis of Many 'House(s)' in V.S. Naipaul's *A House for Mr Biswas* (1961)

2.1 V.S. Naipaul and Postcolonial Literary Imagination

Sir Vidiadhar Surajprasad Naipaul (1932-2018) is an Indian origin British-Trinidadian diaspora author of long and short fictional narratives, travelogues, autobiography, history and essays. V.S. Naipaul remained a major voice of 'Postcolonialism' in World Literature in late 20th and early 21st century. V.S. Naipaul's critical observations of East and West under prevailing conditions of imperialism and colonialism in Africa, Asia and Caribbean may be looked upon as a theoretical framework of postcolonial studies. V.S. Naipaul in his fictional and non-fictional writings traced out effectiveness of the colonial and postcolonial affairs in Asia, Africa, Caribbean, and UK and USA by critical, literary, and political-historical manifestations which remained as controversial debate in postcolonial studies. His addressing of political-economy, social-cultural, and religious-spiritual-moral claims and findings are based on the historical mapping of the colonial past and subsequent postcolonial set-ups which may be seen as critical insights of the continuity of the colonial hegemony in Asia and Africa, and Caribbean in postcolonial period. V.S. Naipaul's fictional narratives are outcome of the long vested colonialism in Africa, Asia and Caribbean which deals with pessimism, satire, and dark tragedy of human sufferings. His preoccupation with narrative techniques of comic relief and irony remained an extraordinary dimension of prevailing humanism of melodrama in World Literature. His major fictional narratives *The Mystic Masseur* (1957) received the John-Llewelyn-Rhys Memorial Prize (1958); *The Suffrage of Elvira* (1958); *A House for Mr Biswas (*1961); *Mr Stone and the Knights Companion* (1963) received

Hawthornden Prize (1964); *The Mimic Men* (1967) received W.H. Smith Award (1968); *In a Free State* (1971) received Booker Prize for Fiction (1971). V.S. Naipaul's major fictional narratives in *Guerrillas* (1975); *A Bend in the River* (1979); *The Enigma of Arrival* (1987); *A Way in the World* (1994); *Half a Life* (2001); and *Magic Seeds* (2004) have background of the postcolonial world. V.S. Naipaul's short story collections include *Miguel Street* (1959), *A Flag on the Island (*1967); and *Collected Short Fiction* (1971). He received Somerset Maugham Award (1961) for short fictional writings.

V.S. Naipaul authored controversial essays on colonial and postcolonial geographical-political-economy transitions, and religious sentiments in South Asia and South Africa. His major contributions of travelogues and non-fictional critical essays are *The Middle Passage* (1962); *The Five Societies — British, French, and Dutch — in the West Indies and South America* (1963), *An Area of Darkness* (1964); *The Loss of El Dorado* (1969); *The Overcrowded Barracoon and Other Articles* (1972); *India: A Wounded Civilization*, (1977); *A Congo Diary* (1980), *The Return of Eva Peron and the Killings in Trinidad* (1980); *Among the Believers: An Islamic Journey* (1981); *Finding the Centre* (1984); *A Turn in the South* (1989); *India: A Million Mutinies Now* (1990); *Homeless by Choice* (1992), *Bombay* (1994), *Beyond Belief: Islamic Excursions among the Converted People* (1998); *Between Father and Son* : *Family Letters* (1999); *The Writer and the World* (2002); *Literary Occasions*: *Essays* (2004); *A Writer's People: Ways of Looking and Feeling* (2007); and *The Masque of Africa: Glimpses of African Belief* (2010). He received Knighthood (UK, 1989), David Cohen British Literary Prize (1993), Noble Prize for Literature (2001), and nominated for Man Booker International Prize (2009). He received honorary Doctorate by Cambridge University (New York) and Columbia University (New York), and received honorary D. Litt. by Cambridge University (London), London University (London), and Oxford University (London).

V.S. Naipaul's fictional and non-fictional writings foregrounds 'decolonization' process as disintegration and failure of the 'postcolonial' affairs in the commonwealth of Africa, Asia, and Caribbean. However postcolonial critical observations in his fictional writings are notable as he delves deep into 'Pessimism' by engagement of the postcolonial circumstances. The diaspora experiences in V.S. Naipaul's fictional writings in general, and specific in *A House for Mr Biswas* may be understood as born out of his ancestral connection to Northern India set

under the effectiveness of 'British Colonialism' which has been considered as semi-autobiographical. It depicts the failure of the upward social mobility of the protagonist Mr Mohun Biswas which remains a parallel instance of his father's struggle for successful career and recognition in British Trinidad. Susheila Nasta finds that V.S. Naipaul's fictional and non-fictional writings are haunted by the dislocation of the 'place'. She notes;

> Naipaul's fiction and non-fictional writings trace a symptomatic response to the need to discover an appropriate literary form for the representation of a psychic and symbolic sense of 'homelessness'. A need, as Bharati Mukherjee has suggested, to write constantly about 'unhousing' whilst still remaining 'unhoused',[8] to discover a new architecture for the imagination which would move beyond a sense of recurrent 'shipwreck', and give expression to the 'restlessness' and 'disorder' brought about by the psychic and physical upheavals resulting from a history of Empire (2002: 94).

V.S. Naipaul's fictional narratives are constantly looking into the criticality of addressing the ongoing debates of postcolonialism as felt in the commonwealths of Africa, India, South America, and Caribbean etc. with a focus on identity crisis of the postcolonial subject(s) as haunted by the desire of 'home' and 'homelessness' which highlights his father's personal experiences set in the background of British Trinidad.

Narrative of V.S. Naipaul's *The Mystic Masseur* is set in the 1940s which depicts the failure and success of a Trinidadian unskilled teacher Ganesh Sumatra. Ganesh lacks interest as a school teacher in Fourways and returns back to his village to marry Leela – a high spirited teenager girl and daughter of a local businessman Ramlogan. Ganesh is offered with fifteen hundred dollars and a residence in dowry in marriage with Leela. Ganesh and Leela shift to the Fuente Grove to begin their married life. When Ganesh meets Beharry at Fuente Grove, he thinks that he can become a writer. He orders thousands of books to recreate a personal library. Ganesh scribes a book on Hindu Dharma but his first publication fails to attract readership. He behaves like a religious Guru and practices rituals on a boy who is healed from a chronic disease. Soon after his book becomes a best seller and he emerges as a successful and wealthy community healer. Ganesh becomes the president of Trinidad Hindu Association and begins a newspaper. He is elected as the member of Legislative Assembly of

Trinidad. Ganesh realizes that he wouldn't be able to accomplish the promises made during election campaign. The members of the Legislative Assembly are interested in foreign business than improving the economy of the citizens. Ganesh writes a memoir called *Years of Guilt* which became a successful publication in Trinidad. V.S. Naipaul's *The Mystic Masseur* is an irony and comic relief on social ascent of an ordinary villager by deception, falling for power and wealth, and superstition and beliefs of community members set in postcolonial circumstances.

Fictional narrative of V.S. Naipaul's *The Suffrage of Elvira* is set on the background of the colonial Trinidad with its Asian and European lineage, and traditions and beliefs which is a satire of the political transitions in the erstwhile colonies. The central thematic of the fictional narrative is is based on the emerging of corruption in democracy in hostile and disadvantage circumstances. However comic relief, pessimism and irony remain the means of satire in evaluating the critical reactions of the individuals affected by the election. The protagonist Surujpat Harbans is an absent minded, timid and comic figure who has been engaged as a political candidate but remains unsuccessful to win in a local election as he fails to manage personal and public apprehensions. The fictional narrative provides an account of the general election in one of the districts of Trinidad which documents the effects of the ongoing democratic election on the ethnic groups of Hindus, Muslims and European migrants and settlers. The failure of democracy is mapped by construction of imperfection and irrationality of the electorates who are influenced by slogans, rumours, sexual scandals, free drinks and parades, religious convictions, and deliberate character assassination in the island.

A House for Mr Biswas by V.S. Naipaul is a semi-autobiographical and satirical piece of writing which depicts the failure of Mr Mohun Biswas in finding a suitable house of his choice and a prosperous vocation in Trinidad. The protagonist Mr Mohun Biswas's identification to the lineage of the North Indian migrant community of Girmitya[1] remains antithetical to his desire for upward social mobility. Mr Mohun Biswas is portrayed as unsuccessful in pursuing of careers, and finding a suitable house for himself and his family. Mr Mohun and his wife Shama have a bitter and unsuccessful marriage. Mr Mohun had no other choice than to live in many houses before he is settled in Port of Spain. Whereas the thematic of many 'house(s)' is considered as unethical as they lack the connection to the

collective ethnic identity of the migrants. Mr Mohan Biswas buys a house of his choice, and begins as a successful journalist in a local tabloid in Port of Spain. Ironically, the house of Mr Biswas with its many flaws remains under debt. It lacks the luxury and sophistication of a modern house. Mr Mohun Biswas's prolonged illness puts him in a notice period by the *Sentinel*. He succumbs to death at an early age of forty six whereas the 'house' remains unaltered.

Narrative of V.S. Naipaul's *The Mimic Men* is an autobiographical fictional narrative which has a profound expression of colonial experiences of a Third World citizen Ralph Singh of Indian origin in the postcolonial world. The protagonist Ralph Singh has been rooted in the background of Isabella in British Trinidad. Ralph Singh completes his school education in Isabella and moves to England to receive higher education. Finally, he is retired to suburb of London. He begins writing a memoir in order to acquire control over his displaced identity. Ralph Singh recalls his childhood fantasy of a glorified India. The paradox and irony may be mapped in Ralph's personality as he changed his Indian name of Ranjit Kripalsingh to Ralph Singh to receive recognition in his school and later in his journey in the postcolonial world. Ralph's short lived marriage with an English woman in London is a recognition of his sociocultural and paradoxical ambivalent position affected by loss of personality and identity crisis. However on his return back to Isabella, Ralph Singh discovers that the political situation in a free nation is conducive and ideal for hope of ethnic and racial fantasy to be coming true. Narrative of V.S. Naipaul's *The Mimic Men* may be seen as a framework of postcolonial desire of upward social mobility to overcome identity crisis of the Third World citizens with a dystopian and utopian rooted-ness to a colonial past.

V.S. Naipaul's *In a Free State* is a postcolonial mapping of the critical coexistence of the native Africans and Asians and White people who are disposed in a state of inclusive freedom due to postcolonial infringement. The fictional narrative has three independent sections; "One out of Many" and "Tell Me Who to Kill" are two short narratives which are framed in the thematic of the 'free' societies in East and West. In the fictional narrative of "One out of Many", the protagonist Santosh is uprooted from his homeland to work for an American civil servant in Washington, DC. Santosh is affected by 'homelessness', 'loneliness' and poverty in Washington, DC. Priya promises him a restaurant job and accommodation in a flat. However

Santosh is constrained to marry an African-American woman with whom he had a failed sexual stand due to their racial differences. Santosh received American citizenship as an essential advantage of political freedom in USA but remained a victim of his circumstances. In “Tell Me Who to Kill”, the plot is based on the life narrative of an West Indian narrator. The narrator had been migrated from the Caribbean island to London to provide higher education to his brother Dayo. During the period he worked in a factory and saved adequate money to establish a restaurant in London. However he discovered that his brother Dayo lost interest in school work who is supposed to earn a degree in Aeronautical Engineering. Out of delirium, the narrator snapped a jerking kid who hanged out in the restaurant. The kid is killed in cold blood. The narrator is imprisoned in London. In the opening of the narrative “Tell Me Who to Kill” he is accompanied by a White prison guard Frank to attend his brother’s wedding when he recounts his state of affairs in homeland and destination in a flashback mode. Narrative in “One out of Many” and “Tell Me Who to Kill” is the depiction of the state of freedom offered to the ‘Coloured’ migrants in the first world under postcolonial effectiveness.

Narrative of V.S. Naipaul’s *In a Free State* is set in an imaginary postcolonial geographical-political-economy in Africa which received its political freedom from the colonizers recently but trapped in the civil war. The fictional narrative depicts two English settlers Bobby and Linda who are taken over by the perception of the ‘Africa’ and its people. Boby is an official in the newly found government who believes that idea of ‘Africa’ provides him an emotional release and sense of belongingness against the nervous breakdown felt at Oxford University in London. Linda is married to an English official in the African government. She believes that Africa is an inferior place for the British who made a mistake by coming here. During the civil war, Boby and Linda rush through the country to a gated expatriate compound for safety. On their way, they face violence as the President’s tribesmen destroy the countryside of the supporters of the King. On their way, Boby who is a gay fails in his attempt to pick up a Zulu man, whereas Linda insists on a brief intimacy with an American. They came in contact with a British colonel who runs a restaurant but blames his African servant as plotting his murder. Bobby and Linda spot the place where the King had been killed by the rebels. Boby is beat up seriously at the checkpoint despite his position in

the government. Boby's African servant whom he meets in the expatriate compound remains indifferent of his injury. The 'Prologue' and 'Epilogue' in the fictional narrative provide vignettes of travel undertaken by an unknown narrator who along with fellow travelers is bound on a ferry from Greece to Egypt. V.S. Naipaul's *In a Free State* is considered as a master classic which critically analyzes the state of freedom as conceived by the European colonizers, migrants and settlers and native Africans in a postcolonial world. V.S. Naipaul's *In a Free State* is a narrative of pessimism of human coexistence. He inhabits that the colonized and the colonizers are not free from the effectiveness of the colonialism but trapped in critical postcolonial geographical-political-economy offered by the nation-state.

V.S. Naipaul's *Guerrillas* is a postcolonial set up in an unknown island in the Caribbeans where mixed ethnic and race of Asian, African, American and British origin co-exist in a typical postcolonial state. Narrative of *Guerrillas* is a depiction of the postcolonial critical state of violence, racism, sexual abuse, ideological dilemma, descending state of morality, and revolution affecting inner state of mind and disintegration of the spirituality of the colonizers and the colonized in the Third World. Roche Peter is a White South African author and works in an American bauxite company which was formerly involved in slave trade. He gained social recognition and respect as a hero of South African resistance, and reputation in the island as 'someone who had suffered in South Africa'. Jane - the English mistress of Roche is driven by the excitement and fantasies of the native African masculinity and sexuality and is insensible towards its consequences. Jane is disappointed as she discovers lack of masculinity and authority of Roche in the island. Jimmy Ahmed is a corrupted bisexual African-Chinese radical leader who runs a commune 'Thrushcross Grange'. However Jimmy has imaginary desire for the 'White' female body and sexuality, though he has an African male sexual partner Bryant who is a member of the commune. Roche provides second hand machinery from the American bauxite company to the commune but soon discovers that he is trapped by the power and desire of Jimmy. In *Guerrillas*, the meeting of Roche and Jane with Jimmy opens up the central conflict of the narrative. Jane and Jimmy fall in a casual relationship to accomplish their neo-colonial fantasies and desires which leads to Jane's rape and murder. Finally, Roche Peter escapes the island erasing the existence and memory of Jane. V.S. Naipaul's *Guerrillas* is a postcolonial representation of geographical-political-economy,

ethnic-racial, gendered-sexual, and spiritual-moral challenges faced by the erstwhile colonizers and colonized with a reflection upon the disintegration of personal, political and communal standards of the Third World.

Narrative of V.S. Naipaul's *A Bend in the River* epitomizes postcolonial danger of anarchy, corruption, disintegration, fear, isolation, poverty, violence and human elimination set in the background of an unidentified nation in the Africa lately vacated by the European colonizers. The fictional narrative in four parts; "The Second Rebellion", "The New Domain", "The Big Man", and "The Battle", depicts the protagonist and narrator Salim who is an Indian Muslim and has grown up in a community of traders and merchants in the East Coast of Africa. Salim shifts to an interior destination in the heart of Africa for possession of a trading post from a distant relative Nazaruddin. Salim is uncertain about the circumstances of the surrounding but risks to run the sundry shop in the ghost town on the bend of the river. However Salim on his arrival is exposed to the moral, spiritual, psychological and physical disintegration of the ghost town by its previous occupation of the European colonizers. A half-African slave Metty joins Salim in ghost town as his shop assistant. Salim is introduced to another African trader Zebath in ghost town who works in the local circus. Zebath sends her son Ferdinand to the secondary school run by a Belgian priest father Huismans and seeks Salim's attention as a local guardian. Father Huismans believes on the supremacy of the European power but attracted by the indigenous religion of Africa. He has a collection of wooden masks. The ghost town is trapped by the terror and violence of civil war soon after the departure of the European colonizers but it regains stability under the powerful dictatorship of the President who deploys White mercenary to control the native. Subsequently, the native African rebels retreat to the forest. Father Huismans is murdered during the expedition of the bush. An American traveler steals away his collection of masks. The President builds up a modern building - 'Domain of the State' in ghost town which comprises of Farm Project and a Polytechnic University. He invites resource persons from the capital and abroad to run the domain. The Domain appeared as an elite place comprising of European intellectuals and African students. Salim meets his childhood friend Indar who joins the Domain. Salim could meet an European historian Raymond who was the mentor of the President and works at the Domain. Raymond appears loyal to the President but the later

remains abominable of him. Salim falls in a brief relationship with Yvette - the beautiful wife of Raymond. When political upheaval emerges, the President forms 'Youth Guard' to control the situation but soon dismantles it. The members of the 'Youth Guard' forms a 'Liberation Army' to reject the political advantage by denying the vision of the new Africa set by the President. Salim's conflict in establishing his business and failed relationship with Yvette may be seen as his state of mind under pressure of corruption, ignorance, fear, poverty and horror in the ghost town. He retreats to London for safety when armed rebellion outgrows in the bend of the river. Salim discovers that Nazaruddin's life is in danger in London who looses his business in Canada. Salim is convinced of the postcolonial state of uncertainty and danger that exist everywhere. He engages to Nazaruddin's daughter in London and returns back to the ghost town to run his trading post. However the President orders the nationalization of all foreign establishments and Salim is appointed as a manager and chauffeur in his shop. Meanwhile Salim begins trading of gold and is seized by the authorities as Metty informs about his illegal deposits to the police. Salim was sent to the commissioner while in prison. The commissioner turns out to be Ferdinand who helps Salim to leave the ghost town in a steamer. Narrative of V.S. Naipaul's *A Bend in the River* depicts the engagement of the 'White' Europeans, Americans and the native Africans, and settlers and migrants from Asia who interacts in Africa, Canada and in UK under the global postcolonial infringement of dehumanization and horror.

Narrative of V.S. Naipaul's *The Enigma of Arrival* is a psychological inside and reflection upon traditional and modern living and manners of the colonizers and the colonized. The first person unknown narrator who appears as a grown up writer with his Indian inheritance consciously contemplates on his arrival in Wiltshire in England from the erstwhile British colony in Trinidad as a recipient of a fellowship for higher education. The fictional narrative has five independent sections which documents the experience of the unknown narrator set in UK and in British Trinidad. The narrator lives in an adopted home in the neighbourhood of Wiltshire. His shifting perception of the neighbourhood with transition of time may be considered as an in-depth journey of 'self-discovery'. Narrative of "Jack's Garden" depicts Jack and his possessions in the countryside in Wiltshire. Jack is the neighbour of the narrator. In the beginning, Jack appears as an English archetype character

which may be seen as the effectiveness of the landscape of rural England and narrator's impression of the English literary traditions. However as time passes on the narrator finds that Jack is complex who gave up his traditional existence in pursuing of rustic life in the countryside. During the years, Jack has intentionally ravaged the natural surrounding into a lush garden to build up his legacy. The ownership of Jack's Garden is revised on his death. The new owner transformed the garden into a modern farm. A worker of the farm house murdered his wife in the compound.

In "Journey" the narrator contemplates on his arrival in England, and homeland in recurrence and reminiscences. He draws a parallel in between the Third World of British Trinidad and post-imperial England. In section of "Ivy", the narrative reflects upon the personality of the English landlord, Jack and the gardener in the surroundings. The narrator deeply engages himself in defining the artistic image of 'Jack's Garden' and failure of the surrounding nature, and his subsequent failure as an author. The section "Rooks" defines the artistic perception of the place theorizing the association of imagination and creativity in producing a piece of art. The narrator contemplates on the colonial dimensions of his circumstances in British Trinidad that provided opportunity for upward social mobility as a successful author in England. In "The Ceremony of Farewell" the narrator expresses his reflection on the death of his sister in Trinidad that follows death rituals and ceremonies.

The Enigma of Arrival is semi-autobiographical as it resembles V.S. Naipaul's life journey which begins from the British colony of Trinidad to the postcolonial England to receive higher education and later to emerge as a successful author in the postcolonial world. The fictional narrative defines contrast and opposition of time and place with an insight into the British Trinidad with the rural England which leaves deep impression on human psychology and ecology. The narrator's intimate relationship to the neighbourhood and its inhabitants establishes his changing perception of the complexity in human behaviour and personality, and places and objects.

Narrative of *A House for Mr Biswas* is a semi-autobiographical fictional account of the author's father set in colonial Trinidad. The narrative dimensions remain authentic representation due to its projection of the intimate relationships and traditions maintained among the 'Indian-Trinidadian' migrants in Trinidad. The major fictional narratives of V.S.

Naipaul depicts the cosmopolitan set up of 'Third World' and the 'First World' in the postcolonial Africa which are incorporated by drawing on subject(s) of the American, British, European, American-African, British-African, European-African, Indian-African settlers and migrants, and Native Africans etc. The fictional narrative portrays major subject(s) of (East) 'Indian-Trinidadian' migrants with a minor representation of 'African-Caribbean' migrants in the background. The narrative depicts the survival and aspirations of the 'Indian-Trinidadian' diaspora under colonial and imperial hegemony with an attention on personal loss and failure. The failure and success, and desire for upward social mobility are drawn from the colonial and imperial effects while the migrants struggle to survive under circumstances. The fictional narrative portrays the tragedy of humankind's doom which depicts the induction of 'Pessimism' in the form of loneliness, alienation, failure, exile, and psychological disorder etc. set in a dystopian state. The dystopian state of the central character Mr Mohun Biswas is a recreation of his state of postcolonial identity crisis of recognition and failure in upward social mobility. His belongingness to the traditional values of the Indian-Trinidadian diaspora has transitions as he undergoes loss of faith and values in the diaspora commune as affected by the principles of the colonialism. Leon Gottfried has examined the position of Mr Biswas. He notes:

> The novel's fairly simple plot is inspired by the life of the author's father, and, indeed, the novel may be considered a loving act of homage from a son to a father. The plot is the story of one man's struggle to make something valuable out of a circumscribed and mediocre existence, a struggle focused on and symbolized by the hero's efforts to own his own house (and, in some fashion, to own his own life). But on that simple plot, Naipaul has created an epic novel, densely populated, rich in variety and felt life, full of humor, boiling with vitality, and in the end powerfully tragic (1984: 440-441).

The comic and tragic vision of the personality of Mr Mohun Biswas remains identical to the semi-autobiographical accounts that provide epic dimension(s) to the fictional narrative which may be considered as a substantial postcolonial literary imagination in the World Literature.

2.2 Upward Social Mobility in Indian-Trinidadian Diaspora: A Critical Analysis of Crisis of House(s) in V.S. Naipaul's *A House for Mr Biswas* (1961)

Narrative of V.S. Naipaul's *A House for Mr Biswas* depicts Mr Mohun Biswas as pursuing his desire for a successful career and ceaselessly haunted by the geographical-spatial state of a dystopian house – a structural failure of the house(s) is inhibited in pursing the upward social mobility. The many house(s) in the narrative depict postcolonial identity crisis of the protagonist in a colonial world. V.S. Naipaul writes:

> As a boy he had moved from one house of strangers to another; and since his marriage he felt he had lived nowhere but in the houses of the Tulsis, at Hanuman House in Arwacas, in the decaying wooden house at Shorthills, in the clumsy concrete house in Port of Spain (2016: 2).

The fictional narrative of *The House of Mr Biswas* is set in the background of the island of Trinidad in the West Indian coast during the high rise of British colonialism and American imperialism in this region. The time period of the fictional narrative begins at the closing of the World War I and continues until the closing of the World War II (1950s). Radika Mahase has critical mapping of the Indian-Trinidadian labour conditions and evolution of the Indian diaspora in the Caribbean during British, Dutch and French colonization of India. She notes:

> The Indian indentureship system was a global labour scheme that involved five continents, and about fifteen countries and was spread throughout the British, Dutch and French empires. This system of mass migration did not entail a mere transportation of labourers; it also encompassed the transfer of cultures; the development of a global network of shipping; the transfer of Indian indigenous crafts and industries and the introduction of new forms of medicines and medical care. From 1838, when the first batch of labourers left India for Mauritius and British Guiana, until 1917 when the first shiploads of emigrants were transported to various territories all over the world, approximately two million Indian labourers had left their villages and districts in India. These labourers changed the

> intrinsic nature of the territories where they migrated and/or settled through their economic, political and socio-cultural contributions (2021: 1).

Radika Mahase's observation of the historical background of the Indian-Trinidadian migrants' labour conditions provides an insight of colonialism in V.S. Naipaul's semi-autobiographical narrative in *The House for Mr Biswas*.

Teju Kole examines that the house as an object is a destination of the protagonist which remains as the thrust of the fictional narrative. Teju Kole notes that, "The narrative of the novel is propelled by a clear goal – the acquisition of the titular house - which, it becomes apparent, can only be achieved by the most exhaustively circuitous route (2016: v)". As per Teju Cole's observation, the 'House' in the narrative remains goal oriented as submitted to the desire of its diaspora subject. Ideologically, the 'belongingness' of the diaspora to a modern house and its surroundings may be seen as a desire for defending of the diaspora state of affairs in a postcolonial set up. However Mr Biswas's interest in the elevation of his Westernized individual identity is achieved by breaking away from the traditional identity of the Girmitya. The quest for the titular house quoted by Teju Cole remained a signifier of prospective, recognition, and accomplishment which may be seen as the deconstruction of the conventional personal identity of the migrated sugarcane labourer by defending of the marginal position offered to Indian-Trinidadian migrants. Mr Mohun Biswas had been engaged in unsuccessful enterprises to build up structure(s) vis-à-vis house(s) in the island. He remained as the sole beneficiary of the colonial project of construction of geographical-spatial designs and structures under dystopian state which endures as a series of liminal houses as identical to his failures in relationship, career and social status. Mr Mohun Biswas builds a number of incomplete, defective, small, inferior and anti-modern houses in the island which collapses one by one.

Structurally the fictional narrative has four major sections; Prologue, Part I, Part II, and Epilogue with an additional critical analysis "Afterword" by the author. The Prologue is the opening of the narrative which renders on a kaleidoscopic view of the personality, career and human relationships maintained by Mr Mohun Biswas in contrast to his typical diaspora position as a Girmitya. However the 'House' remains centrifugal force in the fictional narrative which attributes the colonial quest and desire of Mr Mohun Biswas since his

childhood. Mr Biswas is deliberately denied to possess a house in the island of Trinidad until he buys an imperfect building in Sikkim Street, St. James at Port of Spain. The 'House' along with it's material possessions remain unique which signifies recognition, pride and safety in a colonial Third World that defends the protagonist's 'homelessness', 'loneliness', 'unsuccessful career', 'nervous breakdown', 'failure of relationships' and 'prolonged misunderstanding' with the Tulsis and with his wife Shama.

The Prologue in flashback mode indicates the concluding period of the narrative time and story time in the narrative which provides the background of the fictional 'time' and 'space' with its focus on the objective 'House' owned by Mr Mohun Biswas whose untimely death occurs in an inescapable circumstance invented by him. Mr Mohun Biswas an ex-journalist of the tabloid 'Sentinel' at Port of Spain in Trinidad has been put under notice period for the last three months as he is advised by the doctor for bed rest due to prolonged disease. The narrative in the Prologue provides physical, psychological and spiritual organization of the 'House' with its flaws. The 'House' at Port of Spain opens up an intimate relationship in between Mr Mohun and his wife Shama which is a contradiction to several misunderstanding and miscommunication in the past as they were living under the control of the Tulsi household since marriage. V.S. Naipaul has an optimistic note on the possession of the 'House' by Mr Mohun Biswas and his family.

Mr Biswas possesses a 'House' in adverse situations of financial obligation and mortgage and threat of ill health which reminds his success and failure in the island. The optimism depicted in the fictional narrative in "Prologue" remains the 'climax' of the dystopian state of Mr Mohun Biswas that depicts material and psychological conditions of the 'House' as an advantage in his career, personality and relationship with family and relatives. The house and its imperfect structure appears as defensive of his complex situations and hardships of professional and personal failures while being with the Tulsis at Arwacas, Chase, Green Vale, Shorthills and at Port of Spain. The optimism displayed by Mr Biswas and his family remain an ideal colonial situation defining upward social mobility in the Third World. Finally Mr Mohun Biswas dies under his roof instead of being troubled for recognition, honour, peace and safety at the Tulsis.

Part I and Part II of the fictional narrative has the macrocosm and microcosm of a typical

Indian-Trinidadian diaspora community. This is carried out by portrayal of the aspiration and dream, failure and success, pride and prejudices, belief and practice set in the background of World War I and World War II in the Caribbean under the colonial and imperial effectiveness of Europe and USA. The Girmityas are depicted as a stereotypical East Indian descent of colonial North Indians who practice Hinduism, casteism, socio-economic classifications, beliefs, customs, festivals, rites and rituals, marriage and relationships, and familial bonding to mark their solidarity and continuity of social-cultural-religious traditions inherited from the homeland with their disposition to English education, Christianity, participation in modern colonial institutions, and acceptance of Westernized life style. However the Girmityas are depicted as opportunistic, low, and complex with multiple personalities affected by social-economy class and caste, unemployment, poverty, lack of education and health services, deficiency of basic livelihood etc. The wholesome personality of Mr Mohun Biswas remains outcome of the collectiveness of the Girmitya as influenced by circumstances. His personality is an objectification of Indian-Trinidadian migrant subject under effectiveness of the desire for survival and upward social mobility in the colonial Third World.

Majority of the postcolonial scholarship carried out critical analysis of the personality of Mr Mohun Biswas in respect to several failure and success in career and relationship, and possession of a secular house with its belongings and surrounding as organizing of the material culture in British Trinidad. However this study critically analyzes the collectiveness, and the macrocosm and microcosm of the Indian-Trinidadian diaspora which remains responsible to pass on its attributions to Mr Mohun Biswas to provide him an overall and integrated personality. Ironically Mr Biswas withdraws himself from his commune by breaking away the collectiveness of the Girmitya.

Mr Mohun Biswas is born to a Brahmin[2] couple Bipti and Raghu of the descendant of the Indian-Trinidadian migrants in rural Trinidad. Raghu identifies as a stereotypical indentured labourer in the sugarcane field. He is depicted as poor, illiterate and miser who fails in good terms with his wife Bipti and in-laws. As per the soothsayer, Mr Mohun is born in an alternative way in the midnight with six fingers with dreadful omen and unlucky sneezes which may bring misfortune to his parents and family. On Mr Mohun's birth, the Pundit[3] forecasts that the boy would be lecher, spendthrift, and liar and would bring bad luck to the

household. His elder brothers Prasad and Pratap work as sugarcane labourer like their father. Mr Mohun who grew up as a sick and weak child takes care of the calf of his neighbour Dhari. Subsequently the calf drowned in the river due to the negligence and absent mindedness of Mr Mohun. The incident harbingers untimely death of Raghu who dives into the water believing that his son drowned in the river along with the calf. By his birth, Mr Mohun was warned by the Pundit not to venture nearby natural water and trees. The family of Raghu and Bipti is displaced over the island following the former's untimely death. Mrs. Bipti sales her property and moves to the estate of Tara – her well-to-do sister. Mr Mohun's younger sister Dehuti is sent away to Tara and her husband Ajodha's household for domestic help as she is expected to learn sophisticated manners and habits. His elder brothers lived with a distant relative in the estate of Felicity. He and his mother shifted to Tara's estate at Pagotes. Homelessness and loneliness appeared as the internal and external displacement of Mr Mohun which is germinated as the background of repressed desire for home since childhood.

The family of Mr Mohun Biswas faces physical displacement after death of Raghu. Mr Mohun's family lost their authentic ownership of domicile once they sold off their house and garden to Dhari. Bipti thought that life can be peaceful if they avoid the harassment caused by their neighbours for uncovering the money concealed by Raghu in the garden. Judith Levy has examined the death of the father of Mr Mohun as his symbolic loss of connectedness to the homeland and its culture. Judith Levy notes:

> The juncture of the death of Mr Biswas's father precipitates not only the initiation into the alien symbolic order but also the corresponding, inseparable condition of loss of the pre-verbal world, coupled in Mr Biswas's case with the loss of a compensatory myth of origin, the cultural heritage. This double lack is displaced in the novel onto a severance from land, from place, followed by an obsessive quest for a house (2020: 7).

The family's marginal position in the geographical-political-economy of colonial Trinidad remains a disadvantage for further negotiation of an authentic 'House'. The death of the father of Mr Biswas remains ideal for developing the desire for a domicile in the island which further appears as repressed desire leading to anxiety and amnesia. However the advantage of the 'Homelessness' remains reciprocal to the dystopian state of Mr Biswas.

Mr Mohun attends Canadian Mission School at Pagotes where he develops familiarity with writing skill in English. Mr Biswas develops acquaintances with a fellow classmate Alec. Mr Lal who is an Indian converted Christian teacher is antithetical of the students with Hindu background. Meanwhile Tara instructs Mr Mohun to join as an apprentice to Jairam – a native Indian Pundit in Pagotes. Mr Mohun could not stand the religious vindication and physical punishments by Jairam, He left his first ever apprentice in eight months. He is absorbed as a helper in Ajodha's wine shop. Bhandat – the insane brother-in-law of Tara who runs the wine shop accuses Mr Mohun of spying and beats him for stealing of cash. Mr Mohun Biswas is kicked off from the wine shop in a brief period. Meanwhile Dehuti falls in a relationship with the low caste Ramachandra - the servant at the Tara and Ajodha household. They run away of Tara's household and marries off.

Mr Mohun Biswas parts away from his mother as he leaves the estate of Tara for new vocation. He meets Dehuti and Ramachandra. Mr Biswas learns that Ramachandra who works for a wine shop in the town of Pagotes earns better than the amount offered to him by Ajodha and Bhandat. Mr Mohun begins his enterprise of 'Sign Writing' with Alec. His interest in 'Sign Writing' emerges as an alternative career to survive which is driven by the choice of freedom, and recognition in the island. At time the English alphabets in 'Sign Writing' render attributions for imagination and utopia. V.S. Naipaul depicts the background of the dystopian state of 'Sign Writing' as an art of living which remains appropriate to the circumstances and personality of Mr Mohun Biswas.

Mr Mohun's several apprentices until accomplishing as a 'Sign Writer' in and around Trinidad remained unsuccessful. By then Mr Biswas had been exposed to the human brutality and corruption brought forth by the circumstances as ironically contributed by his relatives. Mr Mohun Biswas's transition to 'Sign Writing' as a prospective career in the island breaks away the bondage of traditional manual drudging in sugarcane plantation unlike his father and elder brothers which releases him from the sufferings of low wage, uncongenial living, minimal opportunities, lack of recognition and insecurity. 'Sign Writing' brings forth Mr Mohun Biswas's inclination for intimate relationships. His desire for married life and family, and a house has serious occupation with professional career. 'Sign Writing' by Mr Mohun Biswas may be seen as the fundamental principle of the 'Dystopian State'. The dystopian state

of the art of ‘Sign Writing’ would emerge as an intimate relationship with Shama and the Tulsis – ironically, it has been seen as disadvantage by Mr Biswas. Further, the advantage in ‘Sign Writing’ is considered as induction of Mr Biswas as a reputed journalist in the tabloid. Inclusion of Mr Biswas in ‘The Sentinel’ caters towards the climax of ‘upward social mobility’ by circumstances. Henceforth ‘Sign Writing’ in Mr Biswas’s early career may be considered as the period of apprenticeship in upward social mobility.

Pundit Tulsi - a well-to-do merchant of Indian origin and his extended family in ‘Hanuman House’ in Arwacas remains the nucleus of the Indian-Trinidadian migrants in Trinidad. After passing away of Pundit Tulsi in a road accident, Mrs Tulsi and her sister’s husband Seth run the ‘Tulsi Store’ in Arwacas. They hire Mr Mohun Biswas to write ‘sign letters’ for their store. However during the sign writing, Mr Mohun Biswas flirts with their elder daughter Shama. Mr Biswas desires to marry Shama. Mrs Tulsi and Seth must have seen the prospect of a gentle, educated and high caste Brahmin groom for Shama who would bring no shame to Tulsi family but can be instrumental in running their business enterprises in the island. Mr Mohun and Shama are married. They are offered to live together with the Tulsis at the ‘Hanuman House’.

The ‘Hanuman House’ provides an ambivalent position to the career and personality of Mr Mohun Biswas. While the ‘Hanuman House’ opens up new ventures in relationships and enterprises, it acts as an opposite polar to the overall personality, freedom and desire of Mr Mohun Biswas. The ‘Hanuman House’ and its members form cohabitation through traditional institutions of the Indian-Trinidadian descent with their strict compliance to the practices of Casteism and Hinduism. However the Tulsis would consider the effectiveness of Christianity and Western education as mode of upward social mobility in the island. Mr Mohun Biswas appears adversary of the cohabitation of the Tulsis as he desires to break away from the past traditions, institutions, locations, beliefs and relationships by participation in the modern colonial initiatives in the island, and in UK and USA under the effectiveness of the colonial modernity.

The Hanuman House remains a stereotypical Hindu household of a well-to-do migrant family. The ‘Tulsis’ are ideally considered rich, powerful and traditional with conventional family tree and successful business set up in Trinidad. Mr Mohun Biswas feels that he is

tricked by the Tulsis by his marriage with Shama. However the Hanuman House would remain as an immanent ‘House’ or ‘Place’ as objectified in Mr Biswas’s quest and desire to accomplish success in the island. Mr Mohun Biswas’ expectations in his marriage to Shama never came to be materialized. He loses romance with Shama. He never attains material progress as expected. Mr Biswas he did not receive any amount of wealth in dowry, neither an employment nor a gift of an independent house by the Tulsis. His marriage with Shama was conducted in the local registrar’s office without any traditional celebration. Mr Biswas kept his marriage as a secret to his family and relatives as he felt internal shame. The colonial arrangements and social-cultural projections inducted by the ‘Hanuman House’ may be seen as a double displaced location of the poorly drawn migrant subject(s). Mr Biswas’s identity crisis is apparent as he cohabits the ‘Hanuman House’. The disposition and hatred for the Tulsis put forth rivalry among Mr Biswas and Tulsi family members over the issue of orthodox practice of Hinduism in Hanuman House, and display of double standards in the social circle by the Tulsis. As promised by the elderly Tulsis, they find a benevolent project for Mr Biswas soon after his marriage to Shama. But the rivalry went on, and they sent him to Chase with Shama to run their small food store.

The Chase is a stereotypical village of sugarcane plantation workers of Indian origin in rural Trinidad. The village has two liquor shops and small food stores. Mr Biswas and Shama set up their house and kitchen on the property. In Chase Mr Biswas ran a small food store. In Chase, Mr Biswas and Shama began married life beyond the control of the Tulsis. V.S. Naipaul writes:

> Nothing could be done about the walls of the shop; no amount of washing could remove the smell of oil and sugar; the lower shelves and the two planks on the concrete floor behind the counter remained black with grease that had dried, and rough with dust that had stuck. They poured disinfectant everywhere, until they were almost choked by its fumes. But as the days passed, their zeal abated. They remembered the previous tenants less and less; and the grime, increasingly familiar, eventually became their own, and therefore supportable. Only slight improvements were made to the kitchen. ‘It standing up just by the grace of God,’ Mr Biswas said. ‘Pull out one board, and the whole thing tumble down.’ The earth

> floor of the bedrooms and gallery was mended, packed a little higher and plastered to a smooth, grey dustlessness. The Japanese coffee-set was taken out of its box and displayed on the table, where it appeared to be in peril; but Shama said it would remain there only until a better place was found (2016: 150-151).

Shama's decision to organize a house blessing ceremony at Chase by inviting her relatives reminds the differences of Mr Biswas and the Tulsis which further contribute towards hatred and hostility. The business in Chase is threatened by the arrival of a new enterpriser. Mr Biswas failed to adjust with the day to day life. He felt 'loneliness' as Shama left for the Hanuman House for delivery of Savi and Anand. Meanwhile Mr Biswas is trapped in debt feud with the locals insisted by Moti - a tout, Seebaran - a lawyer, and Mungroo - a goon. Mr Biswas failed in the debt case. He borrowed money from Misir to settle down the debt case. His health failed. He develops interest in Western theology instead of literature. He began sign writing, and painted a portrait of Shama. Though Mr Biswas tried to write short story, he failed to imbibe meaningful sense in fictional narrative like Misir. Meanwhile his occasional visits to Hanuman House remained painful as it was void of honour and social acknowledgment by the Tulsis. Mr Biswas was isolated from Shama and his children, so he never repaired the house at Chase. However the house at Chase remained symbolic of his boredom, failure in running an enterprise for livelihood, indebtedness, and being unsuccessful in earning respect in public life. V.S. Naipaul has a pessimistic depiction of the house in Chase.

Mr Biswas and Shama initially thought that their stay in Chase would remain temporary. Their vocation in a stereotypical Indian-Trinidadian diaspora village of sugarcane plantation workers and labourers appeared miserable as the stay prolonged. However Mr Biswas felt that he missed out the social set up of the Tulsis in Chase as gradually he found that his manners, changing religious views and personality are acceptable in the Hanuman House. He thought that he could establish some influence and authority among the Tulsis by his casual visits while being away in Chase. Meanwhile Shama failed to convince Mr Biswas to return back to the Hanuman House. Shama was beaten by him over argument. She left Chase for ever. Mr Biswas returned to the Hanuman House following Shama's departure. He agreed to the proposals of Seth to lodge a police complaint against Mungroo accusing him of threatening to

kill, and to put the food store at Chase on fire to acquire the insurance money as a recovery of the debts.

The elite and powerful Indian-Trinidadian diaspora members of the Tulsis, Tara and Ajodha, Mr Lal, Naths and Mr Pankaj Rai are depicted as scheming, corrupted, opportunistic, double standard and malicious. Ideally their upward social mobilization in the island is achieved by opportunities of the political-economy manifested in the colonial and imperial system and prejudice and harassment of the fellow migrants. The effectiveness of the Hindu Orthodox religion, Hindu casteism, myth of Indian-Trinidadian collectiveness, ethics and values of family as an institution, ethnic and racial differences, patriarchy, association to homeland, colonial and imperial charters, lack of modern education, upcoming capitalist economy, corruption and unemployment of the migrants remain as ideal states of pessimism. However an unsymmetrical political-economy class, caste and religious background of the Girmitya is visible under which circumstances Pratap, Prasad, Dehuti, Mr Mohun Biswas, Mr Govind, Mr W.C. Tuttle and Ramachandra etc. – the second generation of the working class of the Indian-Trinidadian migrants may be seen as the victim of the time and place. The class struggle, casteism, patriarchy and unequal social-economy distribution are highlighted in the fictional narrative to portray the internal displacement caused by the 'Indian-Trinidadian' sub-systems influenced by the colonialism.

Meanwhile Seth proposed to Mr Biswas to join as an estate driver to oversee the sugarcane plantation of the Green Vale nearby Arwacas. Mr Biswas's next vocation at the sugarcane plantation in Green Vale provides a firsthand impression of the labour and production in a colonial set up which may be seen from the postcolonial Marxist ideologies. At Green Vale plantation, Mr Biswas and his family put up with the families of labourers in the barrack. The narrow and dark shade house at Green Vale appeared as a contradiction of the sophistication and enlightenment of the Hanuman House which depicts the low, uncongenial accommodations of sub-standard living conditions of the Indian-Trinidadian sugarcane plantation labourers and their families in the island. Robin Cohen in "Labour and imperial diasporas: Indentured Indians and the British" examines the displacement of the Indian labour diaspora under the hegemony of the British colonialism. He notes:

> Slave labour in the plantations of the Caribbean, the southern states of USA and

> Brazil, and *repartimiento* labour in Spanish America, provided the mother's milk to the new born baby. After the collapse of the slavery, However indentured labour became the new milch cow. The switch in the form of labour also involved a switch in the sourcing of the labour supply, from Africa to Asia. Over the period 1830 – 1920, many indentured labourers were recruited from China and Japan, but the largest cohort came from India (2023: 62-63).

Robin Cohen is of the view that the shifting focus on Africa to Asia in search of labour and production, and expansion of capitalist economy of the imperial and colonial powers of the Europe recreated an 'indentured labourer' class in the Caribbean and South America etc. under British rule. Colonial background in V.S. Naipaul's fictional narrative is mapped out to understand the historical background of the migrant indentured labourers from 'British North India' to 'British Trinidad' whose survival and upward social mobility remains identical to the production of labour and capitalist economy during the migration of the African colonial and imperial subjects as 'slave'.

Shama, Savi and Anand left Green Vale for the Hanuman House. Mr Biswas paid them regular visits during the weekends and festivals. In Christmas festival he bought an expensive gift of a 'Doll House' for Savi which was later destroyed by Shama. The 'Doll House' is symbolic of his desire of possessing a safe, furnished and independent accommodation in the island. Mr Biswas was inexperienced about the undertakings and life style of the sugarcane plantation but it is Seth who appeared as the mastermind to send him to the Green Vale by promising to provide a house on the yard. However Mr Biswas determined to build up his own house beyond the captivity of his in-laws. He built up a house at Green Vale with the assistance of a local builder George Maclean by using cheaper construction materials offered by Seth. Shama, Savi and Anand visited him at Green vale during the Christmas. Mr Biswas lived in the newly built house with Anand for a brief period. However Mr Seth declared the withdrawal of the twenty acres of plantation land from the indentured labourers. Mr Biswas encountered hatred and threat as a hostile situation formed in the Green Vale plantation. Anand was attacked in the yard, and Tarzan - the family dog was killed by unidentified labourers.

At Green Vale, Mr Biswas appeared sick, fearsome, exhausted and tired. He developed a

tendency of haunted dreams and death wishes. Though Mr Biswas continued reading newspapers and books he was occupied by unhappiness, isolation and boredom leading to physiological and psychological disorders. He failed to hold the house at Green Vale as it was partially destroyed by lightening. Mr Biswas and Anand are rescued and brought to the Hanuman House by the Tulsis. They provided him medication, vitamins, food and nutrition, and ensured his safety and well being. Pratap and Prasad, Dehuti and Ramchand visited him during his illness. Ramchand invited him to Port of Spain. Meanwhile Seth informed him that the house at Green Vale is put on fire by the plantation workers. Mr Biswas failed to react to the incident as he thought of revitalizing to new world ordeals. Mr Biswas left the Hanuman House for ever to find a vocation and an accommodation beyond the reach of the Tulsis.

Mr Biswas unexpectedly arrived at the Port of Spain. He spent the day in the restaurants and shops before meeting Dehuti and Ramchand who received him with honour and felicity. While Mr Biswas acquainted with the artifact and manner of the city, once again he was attacked by dementia and fear. He met the specialist doctor at Port of Spain but left without treatment. Meanwhile he began as a 'Sign Painter' at the *Sentinel*. Mr Burnett – the chief editor of the tabloid decided to appoint him as a reporter. Mr Biswas wrote a popular sensational column for the *Sentinel*. He went to meet his brothers and mother in the village. He reconciled with the Tulsis and met his family. At Port of Spain, Mr Biswas regains social contacts and respect within family and outside which may be seen as a shift in his personality under the effectiveness of upward social mobility.

Mrs Tulsi and Owad move to their furnished new property in Port of Spain. Mrs Tulsi offered a house on rent to Mr Biswas in her property. Mr Biswas and his family members shifted with their furniture and belongings. The transition from the traditional 'Hanuman House' to the modern set up at the Port of Spain remains identical to the loss of the collectiveness of the Girmitya.

The upward social mobility of the Indian-Trinidadian diaspora by association with the composite house may be seen as a major shift in the position of the migrant subject which signifies belongingness to the modernity. The new construction at Port of Spain is void of traditional values of the homeland as its inhabitants lost authenticity by unbelongingness to the organic set up of the Girmitya at the Hanuman House at Arwacas. Mrs Tulsi and Owad,

and Mr Biswas and his family members are identified as the beneficiary of the transition.

At Port of Spain, Mr Mohun Biswas earned recognition and success by writing a regular column in the *Sentinel*. He built up a garden and bought heavy book cases and writing desks. Mr Biswas joined correspondence courses on journalism and writing but could not complete. He read English newspaper, literature and philosophy of the Europe and America regularly. He attempted unfinished short stories. He bought a typewriter on debt. Mr Biswas established himself as an eminent and sensational reporter of the tabloid *Sentinel*. Anand and Savi proved in studies in the English medium school. The Biswas and the Tulsi family moved on holidaying in the island. They ventured the elite spaces of the city. When Owad left for England to study medicine on a fellowship, Mrs Tulsi retired to Arwacas leaving her property under the supervision of Shama and Mr Biswas. Shama appeared as the new landlady of the tenants.

The transition from the Hanuman House to the Port of Spain and adaption of the urban life by Mr Biswas and his family may be seen as an irony of the social-economy background of the Indian-Trinidadian migrants. The Biswas family established their superiority in upward social mobility against the inhabitants of the Hanuman House. Mr Biswas along with Shekhar and Owad appeared as the stakeholders of the European modernity. However Mr Biswas appeared as critical of his position as the head of the family which may be seen as an irony as he develops multiple personality and nervous breakdown under state of dystopia.

The geographical-political-economy of colonial and imperial set ups in the island are affected by WW II. Mr Biswas faced difficulty in journalism as the *Sentinel* received recognition as a national paper of repute. The changing managing trustees forced on shifting of the mission and vision of the tabloid which affected the role and function of its staff. When Mr Burnett was sacked of his position, Mr Biswas developed fear of unemployment. Mr Biswas and Shama discovered that the urban space of the Port of Spain as monotonous, dull, unprofitable and void of felicity. Meanwhile conflict in between Seth and Tulsis over the ownership of the properties at the Port of Spain appeared as a new challenge. Seth claimed as the original owner of the house. He built up a shed for his lorries by destroying the rose garden reared by Mr Biswas. Mrs Tulsi and Mr Biswas planned to shift to another location after Christmas eve. The Tulsis owned an estate at Shorthills which is located in the northern

range of Trinidad. The disruption of the traditional diaspora space of the ‘Hanuman House’ heightens the conflict in the narrative. Shifting to Shorthills from Arwacas by the Indian-Trinidadian migrants may be seen as a departure from homeland’s rootedness to uncertainty.

The estate of the Tulsis at Christopher Columbus Road in Shorthills was a painted timber house of two-story building which was built up by a French colonial owner. The estate was surrounded by green lush of the mountain range with provision of a swimming pool and a cricket field on either side. The house and its surroundings were inhabitable with its connection by a bus route to Port of Spain. Mr Biswas with Mrs Tulsi took a short trip of the Shorthills. The estate’s historical connection to the French colony, its ostentation and vastness of natural abundances, and modern set up reminded an ideal imperial site that prepares ground for dystopian state. However Shama and children disagreed to move to the Shorthills as they would lose their direct connection to the urban space of the Port of Spain. The Tulsis and their relatives shifted to Shorthills to avoid conflict with Seth and his family. Mr Biswas, Shama and children joined the Tulsis.

At Shorthills, Mr Biswas felt miserable by the overcrowded Tulsis, and renovation and new developments in the estate carried out by Govind and Mr W.C. Tuttle. The Tulsis faced enormous disasters and misfortunes as the enterprises began by them failed severely. Meanwhile Tulsi family members and relatives, Hari, Padma and Sharma died untimely. At Shorthills children faced difficulties of transport for attending school. The Shorthills failed to hold the Tulsis and their daughters, son-in-laws and grand children collectively. Their relationship and faith, health, wealth and belongings began collapsing. The estate turned into a shared place of hatred and knavery among the Tulsi sisters, son-in-laws and children. The increasing hatred and distrust for Mr Biswas and his family appeared as the central conflict.

Mr Biswas found an isolated and idyllic place in the surrounding. At Shorthills, he built up his house with designs and structures unlike the Green Vale. He moved into the new house with his mother, Shama and children. Mr Biswas and Shama exhausted their deposits in the construction of the house. The new house without painting had no water supply, lacked connecting road and transport facilities. Shama and children would prefer to stay at Port of Spain instead of the Shorthills. However the new house at Shorthills caught fire due to the negligence of Mr Biswas. The fire was controlled by the Tulsis who appeared on site with

immediate assistance. They displayed concern for Mr Biswas and his family. Mr Biswas lost most of his belongings and furniture in the fire accident. Mr Biswas and his family and the rest of the Tulsi daughters, brothers-in-laws and their children shifted to the vacant property of Mrs. Tulsi at Port of Spain as they failed to meet acute issues of transportation in Shorthills. Mrs Tulsis and families of Govind, Mr W.C. Tuttle and Mr Biswas over crowded the house. Furthermore, Basdai and the incoming boarding and lodging children from Shorthills and Arwacas overburdened it. There appeared increasing competition, jealousy and hatred among the Tulsis and their relatives and children.

Mr Biswas continued to work with a low salary at the Tabloid by his new appointment in 'Deserving Destitutes Fund' for investing of social-economy conditions in the rural areas while his relatives Govind and Mr W.C. Tuttle succeed in transport business with the Americans. Mr Biswas regularly visited the houses of the destitute, mutilated, defeated, futile and insane in the rural areas. He found the fraudulent people during investigation who thought of him as an exploiter. They harassed him for extortion of money. Some of them offered bribe to receive the destitute fund. Mr Biswas was assigned to interview Miss Logie - the head of the newly formed Community Welfare Department in her office. However he came out with a permanent job offer with a higher salary than the tabloid. He resigned from the *Sentinel* and joined the Community Welfare Department. Miss Logie took Mr Biswas and his family on a vacation at sea side in North Trinidad.

During his field work in rural area, Mr Biswas found that the negativity of the corrupt governance remained as hindrance for community development. He failed to perform honestly in his new assignment, rather looked after health, education and well being of his children and family. He began venturing the office of the *Sentinel*. When Mr Biswas sent his survey reports he received a car from the government. He visited the decaying Hanuman House while running a leadership course by the Community Welfare Department at Arwacas. Meanwhile Mr Biswas and family members visited Pratap's place to observe the death rites of his mother. Mr Biswas felt pain and loneliness as he failed to care and love his mother. Mr Biswas failed to provide a bicycle to Anand as he promised him earlier. Anand received scholarship in the exhibition for college education. Mr Biswas compiled his booklet of 'Twelve Open Letters'. Adaptation to a new life style by the Indian-Trinidadian migrants is a

major transition from ‘tradition’ to ‘modernity’. Mr Biswas is dislocated by virtue of choice. He breaks out the collective identity of the ‘Girmitya’ as it is devoid of upward social mobility in the island.

Mr Biswas and his family shifted to a smaller tenement in the building with their furniture and belongings as the premises was renovated for Owad who would arrive shortly from England with his degree of medicine. Mr Biswas and his family returned to a single room in the house after its renovation. Owad joined a colonial hospital in Port of Spain. Owad with his little knowledge of the Western civilization and Russian Communism would act as a beneficiary of the Western society. He scuffled with Mr Biswas and Anand.

Mr Biswas visited the Sikkim Street in St. James in Port of Spain to buy a two-story building owned by a solicitor’s clerk. The house with its polished floor looked elegant in the rain. He was overwhelmed by its comfort, and the benevolence of the old woman who baked cake in the kitchen. Meanwhile his property at Shorthills was sold at a price of four hundred dollars. Mr Biswas received an amount on loan on eight percentage from Ajodha. He arranged the visit of the family members in the evening. Shama did not like the house, but the children were glad by its luxury. They were overwhelmed by the spell of the old lady. Mr Biswas paid five thousand and five hundred dollars for the possession of the house. However in the day light, Mr Biswas, Shama, Savi and Anand discovered that the house is small, inadequate with several flaws which ceased to appear as a cozy and luxurious building.

Mr Biswas and his family members accepted the limitations of the house. They organized repair and ignored its flaws. Mr Biswas, Shama and children moved into the new house at the Sikkim Street, St. James in Port of Spain. Mrs Tara appreciated Mr Biswas as he moved out of the Tulsis. However their neighbour disclosed that the solicitor’s clerk is an amateur builder. He built up several houses in the city with inadequate and cheap materials. Later he passed the buildings at the City Council. Mr Biswas understood that the solicitor’s clerk took advantage of his innocence. He inhabited the open space next to the house and built up a garden. Mr Biswas and his family continued to live in the house. The house emerged as a permanent place of habitation with ownership of Mr Mohun Biswas and his family. Loss of the ‘temporariness’ of the house is reciprocal to its authenticity that is established by accomplishment of ownership as geographical-political-spatial ‘permanence’. The dystopian

state of the ‘house’ ceased to exist as the inhabitants accept its limitations of functioning as a modern house which appears as a parallel to the postcolonial identity crisis of Mr Biswas.

2.3 Belongingness and Unbelongingness to Many House(s): ‘House(s)’ as Symbolic of Transition and Displacement in V.S. Naipaul’s *A House for Mr Biswas* (1961)

Mr Mohun Biswas never lived in a house of his choice for thirty five years in life time. His ‘picaresque journey’ across the island is circumstantial. However the ‘picaresque journey’ undertaken by him is contributed by geographical-political-economy, social-cultural, and emotional displacement occurred since childhood to death. Mr Mohun Biswas moves to several houses vis-à-vis locations and places until he settles down at the Port of Spain. The house(s) occupied by him and his family members and relatives are depicted through the temporariness of time and space. Teju Cole examines the motif of temporariness of several house(s) occupied by Mr Mohun Biswas and his family. He notes:

> Futility is the way home. In the search, Mr Biswas carries his meager possessions and his growing family along, from one unsuitable house to another, from Hanuman House to The Chase to Green Vale to Shorthills to a rental in Port of Spain. These residencies are mere walls and roofs to Mr Biswas. His tragedy is not only that none of them is a house *for* him, but that his awareness of the poor fit is acute and constant. Most of the houses belong to his despised in-laws, the Tulsis. A couple of them are built by Mr Biswas himself, but these are swiftly undermined by their shoddiness and by elemental threat: one succumbs to flood, the other to fire. Even an expensive doll house he buys for his daughter Savi quickly ends up a splintered wreck (2016: vi).

The picaresque and existentialism in the personality of Mr Mohun Biswas may be seen as leading to his dystopian state by arriving as unsuccessful in between the threshold of shifting houses, vocations, and relationship.

Mr Mohun is born as unlucky at his grandparent's house in rural Trinidad, then shifts to his parental house. When his father dies he shifts to a tenement in the estate of Tara with his mother. His brothers and sister are displaced by unavoidable circumstances. Mr Mohun Biswas's displacement begins at 'one house' and ends at the 'other'. The physical transitions of the 'houses', 'locations' and 'places' are symbolic of the displacements occurred in career and relationship leading to his failure and success in the island. The one roomed mud hut inhabited by Mr Biswas and his mother at Tara's estate remained a public space where he did not receive affection and care of his mother. V.S. Naipaul writes:

> He was not happy there and even after five years considered it a temporary arrangement. Most of the people in the hut remained strangers, and his relations with Bipti were unsatisfying because she was shy of showing him affection in a house of strangers. More and more, too, she bewailed her Fate; when she did this he felt useless and dispirited and, instead of comforting her, went out to look for Alec. Occasionally she had ineffectual fits of temper, quarreled with Tara and muttered for days, threatening, whenever there was anyone to hear, that she would leave and get a job with road-gang, where women were needed to carry stones in baskets on their heads. Continually, when he was with her, Mr Biswas had to struggle against anger and depression (2016: 46-47).

Mr Biswas develops a state of emotional displacement with his mother since childhood which induces anger and depression in his personality. As Mr Biswas joined Pundit Jairam as an apprentice, he left Tara's estate forever. V.S. Naipaul depicts a Hindu Brahmin household that functions by tradition, custom, rites and rituals, festivals, beliefs and spirituality of the homeland. He writes:

> For eight months, in a bare, spacious, unpainted wooden house smelling of blue soap and incense, its floors white and smooth from constant scrubbing, its cleanliness and sanctity maintained by regulations awkward to everyone except himself, Pundit Jairam taught Mr Biswas Hindi, introduced him to the more important scriptures and instructed him in various ceremonies. Morning and evening, under the pundit's eye, Mr Biswas did the *puja* for the pundit's household (2016: 49).

Mr Biswas's diaspora identity is rooted in the background of Hindu traditions and lineages. He left Pundit Jairam's House in eight months as he failed to absorb the traditions, customs, rites and rituals of the Hinduism. Mr Biswas worked at the liquor shop of Ajodha which is managed by Bhandat. He lived inside the bottling-room with the family of Bhandat. V.S. Naipaul provides a derogative image of the bottling-room shared by the Indian-Trinidadian migrants. He writes:

> The bottling-room was in the ancillary shop-buildings which formed a square about an unpaved yard. Bhandat lived with his family, and Mr Biswas, in two rooms. When it was dry Bhandat's wife cooked on the steps that led to one of these rooms; when it rained she cooked in a corrugated-iron shack, made by Bhandat during a period of sobriety and responsibility, in the yard. The other rooms were used as store-rooms or were rented out to other families. The room in which Mr Biswas slept had no window and was perpetually dark. His clothes hung on a nail on one wall; his books occupied a small amount of floor space; he slept with Bhandat's two sons on a hard, smelly coconut fibre matters on the floor. Every morning the mattress was rolled up, leaving a deposit of coarse fibre grit on the floor, and pushed under Bhandat's fourposter in the adjacent room (2016: 60-61).

The bottling-room being a small dark room remained as a liminal space occupied by inhabitants in the periphery. Mr Biswas adjusted to its space and surrounding as he shared the room with the family of Bhandat. He is thrown away from the bottling-room with physical assault, insult and charges of theft.

The 'Hanuman House' is identified with its association to the North Indian lineage. It remained a majestic house for its association to the Hindu Brahmin traditions casting as powerful among the Indian-Trinidadian and African-Trinidadian migrants due to the proximity of its inhabitants to colonial opportunities, high caste, possession of land, enterprises and properties in the island. Mr Biswas remained unsuccessful in manipulating the opportunities provided by the Tulsis and Seth. However the 'Hanuman House' emerged as the primary passage in his upward social mobility. The 'Hanuman House' in Arwacas may be seen as different to all the houses as it is connected to the ethics and values of the 'home'.

However it appears as a ‘hybrid’ location with its majestic portrayal of community standards and European modernity. V.S. Naipaul writes:

> AMONG THE TUMBLEDOWN timber-and-corrugated-iron buildings in the High Street at Arwacas, Hanuman House stood like an alien white fortress. The concrete walls looked as thick as they were, and when the narrow doors of the Tulsi Store on the ground floor were closed the House became bulky, impregnable and blank. The side walls were windowless, and on the upper two floors the windows were mere slits in the facade. The balustrade which hedged the flat roof was crowned with a concrete statue of the benevolent monkey-god Hanuman (2016: 81).

Mr Biswas has the opportunity to move into the ‘Hanuman House’ by ‘Sign Writing’ that brings forth advantage in his relationship with the Tulsis by his marriage with Shama. The organization of the ‘Hanuman House’ remains distinct by majestic representation of private and public sphere in regard to the position of its inhabitants. However it remained indifferent to the aspirations and dreams of the outsiders who came there by circumstances to live under the dominant Tulsis and Mr Seth.

At Chase the Tulsis ran a small food store. V.S. Naipaul renders on the geographical-spatial details of the shop as the ownership is transferred temporarily. The corrugated shop and the adjacent living rooms remain influential as it remains ideal for development of relationship of Mr Biswas and Shama set beyond the control of the Tulsis. At Chase, the living rooms are occupied under ‘temporary’ arrangement. However Shama deserted Mr Biswas as she came back to the Hanuman House for delivery of Savi and Anand. The shop and rooms of Tulsis are completely destroyed as the property is burnt by Seth to recover insurance money. Mr Biswas shifted to the Green Vale sugarcane plantation with his family. He put on the sugarcane labourers’ barrack that remained an inferior and inadequate accommodation. Mr Biswas’s family returned to Hanuman House as the barrack of the plantation remained void of basic living conditions. The material condition of the Green Vale appears reciprocal to Mr Biswas’s decision to build a structure in the plantation. The ‘house’ of Mr Biswas remained an incomplete complex structure made out of tree-branches, corrugated iron and cedar floorboards. V.S. Naipaul has a realistic depiction of the ‘house’ at

Green Vale. He writes:

> Mr Maclean went to a ‘bandon’, brought back tree branches and trimmed them into rafters. He cut notches in the rafters wherever they were to rest on the main frame, and nailed them on. They looked solid. He used thinner branches, limber, irregular and recalcitrant, for cross-rafter. They looked shaky and reminded Mr Biswas of the rafters of a dirt-and-grass hut. Then the corrugated iron was nailed on. The sheets were dangerous to handle and the rafters shook under Mr Maclean’s weight and the blows of his hammer. The weeds below and the frame became covered with rust. The cedar floorboards came, rough and bristly, and impregnated the site with their smell. When Mr Maclean planned them they seemed to acquire a richer colour. He fitted them together as neatly as he had said, nailing them down with headless nails and filling in the holes at the top with wax mixed with sawdust which dried hard and could scarcely be distinguished from the wood. The back bedroom was floored, and part of the drawing room, so that, with care, it was possible to walk straight up to the bedroom (2016: 272-273).

Mr Biswas lived in the new construction with Anand for a brief period. The house at Green Vale was partially destroyed by lightening, and finally burnt by the sugarcane plantation labourers in the absence of Mr Biswas.

The interracial neighbourhood of Port of Spain remained a mixed race dominated area with its unhygienic background of slums shared by the Indian-Trinidadian and African-Trinidadian migrants. The African-Trinidadian migrants are portrayed as slaves and labourers with their low-level proximity to living conditions that lacks basic and essential needs as underrepresented in the city space. The partitions they shared in the neighbourhood of Dehuti and Ramchand are subject to the public gaze. The house of Mrs Tulsi with its modern amenities and facilities at Port of Spain signifies upward social mobility of Indian-Trinidadian migrants. The interracial zone and the Tulsi property in Port of Spain identifies two sides of representation of the material conditions of the migrants under the political-economy of the cityscape.

At Shorthills, the imperial surrounding remained a desirable habitation. Shorthills provided hopefulness and added aesthetics to imagination and existential thought. Ideally it

matched to the structures and designs that found in the literature and news stories of the Europe. V.S. Naipaul provides an apt depiction of the imperial modernity. He writes:

> A folding screen separated the regal drawing room from the regal diningroom; and there was a multiplicity of rooms whose purposes were uncertain. The house had its own electricity plant; not working at the moment, Mrs Tulsi said, but it could be fixed. There was a garage, servants' quarters, an outdoor bathroom with a deep concrete tub. The kitchen, linked to the house by a roofed way, was vast, with a brick oven. The hill rose directly behind the kitchen; the view through the back window was of the green hillside just a few feet away (2016: 421).

However Mr Biswas finds that the inhabitants of the Shorthills estate are antithetical to his existentialism reared by the European modernity. He planed out to construct a building in the vicinity of the Shorthills as encouraged earlier by Mrs Tulsi. Mr Biswas looked out for opportunities to establish his identity beyond the reach of the Tulsis. He found an ideal site to build up his dream house. In Shorthills, he overcame the shortcomings of the previous construction in Green Vale. However the house in the Shorthills was burnt by fire due to negligence of Mr Biswas.

The building of Mr Mohun Biswas at St. James in Port of Spain is an imperfect house with many faults and disadvantages. The inhabitants developed 'belongingness' to the house. They learned to accept deficiency as the 'temporariness' of the 'house' or 'place'. The cohabitation with the house appeared as integral to their identity. Mr Mohun Biswas and his family members ceased to be the victim of 'homelessness'.

The 'Hanuman House' at Arwacas with its disadvantages, imperfections and defects may be seen as an advantage of the projection of the collectiveness of the ethnic identity of the Girmitya in Trinidad. On the basis of the diaspora point of views it remains an ideal 'house' or 'place' with its inheritance of the Indian Hindu traditional and conservative values maintained by the Tulsis. Mr Mohun Biswas' social status is elevated as he marries to Shama and receives acknowledgment as a close relative of the influential Tulsis – a powerful Indian diaspora family in Trinidad. The inhabitants and visitors of the 'Hanuman House' corroborate the traditions of the 'home' which operates the 'House' as an authentic marker of the Girmitya that safeguards against the social-cultural and religious sentiments of the homeland.

Ironically, V.S. Naipaul depicts the double standards of the Tulsis as they appear as enterpriser of upward social mobility with the proximity to wealthiness, double standard, corruption and injustice which goes against the normative of the ‘Hanuman House’.

When the ‘Hanuman House’ is deserted by the Tulsis, Govind and his family, Mr. Turtle and his family, and Mr Biswas and his family and is divided for rent, its credential is misplaced. The upcoming ‘Tulsi House’ and ‘House of Mr Biswas’ as the eminent settlement of the Indian-Trinidadian migrants in urban space remained void of the traditional diaspora identity. However Mr Biswas visited the abandoned ‘Hanuman House’ while conducting training programme for the Department of Community Welfare. He found the ‘Hanuman House’ losing its state of grace and authenticity by the circumstances.

Violet H. Bryan contests that the fictional narrative has a majestic display of several house(s) set in the background of the colonial Trinidad which appears as an authentic method of identity construction of Mr Mohun Biswas. She notes:

> In *A House for Mr. Biswas* Naipaul’s representation of landscapes-rural and urban-are generally realistically portrayed in elaborate detail. From the mud houses and buffalo ponds of the Indian villages and immortelles and cocoa of the Northern range, to the dusty, urine-stained gutters and alleyways of the tenements in the ghettos of Port of Spain, Naipaul’s emphasis is on how the landscapes depict the historical changes within the society and how they affect individuals, particularly Mr. Biswas (1989: 26-27).

Violet H. Bryon views that absent of houses could have been blurred and the identity of Mr Mohun Biswas would have been lost in the oblivion. As long as the houses exist in the fictional narrative it keeps up Mr Mohun Biswas in physical transition and psychological preoccupation by survival and desire for upward social mobility under the state of dystopia.

2.4 Conclusion

Crisis of Failure and Recognition in Colonial Third World: Dystopia and Fantasy in V.S. Naipaul’s *A House for Mr Biswas* (1961)

Mr Mohun Biswas and his family lived in many houses before they settled independently in the Sikkim Street, St. James at Port of Spain. Many houses in the narrative remained an irony of the personality of the protagonist as it reflects upon his lifelong aspiration and hope to acquire success and recognition. Following his father's death, Mr Biswas and his mother moved to a house in Tara's estate in 'Pagotes'. Later, Mr Biswas had several short visits to Tara's House. He was sent to live at the house of Pundit Jairam for a brief period of eight months. He lived at the Bottling Room of Ajodha and Bhandat's Rum Shop in 'Pagotes'. Mr. Biswas shifted to the 'Hanuman House' after his marriage with Shama. He lived six years in the backyard of the small food store of the Tulsis at the 'Chase'. Mr Biswas lived for a considerable period at the shade house in a barrack of the sugarcane plantation labourers in the 'Green Vale'. While Shama and their children remained at 'Hanuman House'. Mr. Biswas visited them regularly. He shifted for a short period to the cottage of Ramchand and Dehuti. Mr Biswas, Shama and children lived in the Tulsi property with the Tulsis for a brief period in 'Port of Spain' and 'Shorthills'.

Finally Mr Biswas bought a house and settled with his family in 'Port of Spain'. At this point of transition Mr Biswas ceased his 'belongingness' to all the houses he lived with 'temporariness' in the past. However it is to be noted that the paternal house which his mother sold off to their neighbour Dhari disappeared mysteriously. Mr Biswas could not trace its location during a short visit at later period. The house owned by Mr Biswas at 'Port of Spain' signifies his freedom, recognition and upward social mobility by erasing of temporary associations to the 'ethnic houses' in the past. Ironically the house remains under debt until his death and it lacks perfection but survives as symbolic of the dystopian state.

Mr Mohun Biswas had different vocations in the island. He went to an English school at Pagotes. He was removed from the school. He joined as an apprentice to a Pundit but he found the job not absorbing. He worked in the liquor shop of Ajodha and Bhandat but kicked off soon. Mr Biswas worked as a labourer in garden and orchid. He was a worker in the motor garage. Mr Biswas worked as a bus conductor. He mastered 'Sign Painting'. Sign Painting remained a turning point in his career. Mr Biswas worked as a shopkeeper, plantation overseer before settling down as a journalist and sensational reporter in the *Sentinel*. For a

brief period he worked in the Department of Community Welfare. V.S. Naipaul defines the multiple persona of Mr Mohun Biswas. He writes:

> ‘That nose, with that ugly lump on top of it. Those Chinese eyes. Look, girl, suppose – I mean, just supposing you see me for the first time. Look at me and try to imagine that.’ She looked. ‘All right. Close your eyes. Now open them. First time you see me. You just see me. What you would say I was?’ She couldn’t say. ‘I don’t look like anything at all. Shopkeeper, lawyer, doctor, labourer, overseer – I don't look like any of them (2016: 164-165).’

Mr Biswas failed to stick to one vocation and place by circumstances. Mr Mohun Biswas acknowledges that he has no personality of anything which may be seen as developing of his multiple-personality in the course of time. Mr Mohun Biswas faces amnesia and identity crisis which remains a defect in his personality.

Jasbir Jain finds that the subjects of V.S. Naipaul lack action. She notes, “His characters are not initiators of action. They allow things to happen to them. Their energy is spent in other occupations of the mind or of self-indulgence (2008: 116)”. The manifestation of the dystopian state is carried out by lack of action of the protagonist and his personal indulgence in imagination, dream and fantasy.

Induction of dystopia and fantasy by cohabitation of Indian-Trinidadian migrants and the real and imaginary ‘house(s)’ may be seen as defending identity crisis. However the dystopian state of the ‘houses’ and its ‘cohabitation’ of the human beings as portrayed in the fictional narrative remained under flux. The ‘house’ bought by Mr Biswas at the ‘Port of Spain’ is depicted as a defective house with its liminality and failure of accomplishing perfection. Major drawbacks of the house are repaired and reorganized by its inhabitants while they accepted the imperfect geographical-spatial conditions as flawless and desirable. Mr Biswas and the family members took care of the defectiveness of the house immediately which may be seen as an advantage of their dystopian state of ‘belongingness’. V.S. Naipaul depicts the ‘Dystopian State’ of the house as it is corrected and offered a ‘gaze’ vis-à-vis a public view. He writes:

> Rapidly, they made ready. The floor was polished and walking on it was forbidden. Curtains were rearranged, and the morris suite and the glass cabinet and

> the bookcase pushed into new positions. The curtains masked the staircase; the bookcase and the glass cabinet hid part of the lattice work, which was also draped with curtains. The door that couldn't close was left wide open and curtains hung over the doorway. The door that couldn't open was left shut; and a curtain hung over that. The windows that couldn't close were left open and curtains hung over them as well (2016: 612).

The recreation of the novelty of the house appears as an ultimate transition of its dystopian state. In reality the house with its loose structure and cheap construction material is in a state of collapse. However the beautification and luxury of the house brings forth transformation in its geographical-spatial conditions as desirable. The defective house transforms into a modern house which is a disagreement to the traditional and material condition of the 'Hanuman House' at Arwacas. V.S. Naipaul writes:

> And when the Tuttles came they were greeted by an enclosed, shining softly-lit house, the morris chairs and the small palm in the brass pot reflecting on the polished floor. Shama seated them on the morris chairs, left them to marvel in silence for a minute or so, and, as cosily as the old queen herself, made tea in the kitchen and offered that and biscuits. And the Tuttles were taken in! And how quickly they forgot the inconveniences of the house and saw it with the eyes of the visitors! What could not be hidden, by bookcase, glass cabinet or curtains, they accommodated themselves to. They mended the fence and made a new gate. They put up a garage. They bought rose trees and planted a garden. They began to grow orchids and Mr Biswas had the exciting idea of attaching them to dead coconut trunks buried in the ground. At the side of the house, in the shade of the breadfruit tree, they had a bed of anthurium lilies (2016: 613-614).

The coexistence of Mr Biswas and his family members with the 'house' is a dystopian state. Mr Biswas, Shama, Anand, Savi, Myna and Kamla organized the 'gaze' of house as habitable and presentable to the outsiders. They lost the 'temporariness' of the pervious 'house(s)' by 'belongingness' to the 'house'. They achieved it by their association to the house and its surrounding, and neighbourhood under the effectiveness of the dystopia which organized its 'gaze' or public view. However Mr Biswas's desire for possession of a perfect house is never

accomplished in reality but remains ambivalent.

Internal and external displacement of the Biswas family caused by ‘homelessness’ in the past is overcome by the material arrangement and surrounding of the ‘house’ at Port of Spain. However the ‘house’ is haunted by loose structure, imperfect design, cheap material condition and debt. The social-economy and geographical-spatial concern of the house may be seen as suffering from dystopian state of its ownership. V.S. Naipaul interprets the contradiction of the dystopian and realistic states of the house. Mr Biswas was given a loan by Ajodha to be paid back in five years time period. However he failed to repay the amount of debt in his life time. The failure in social-economy status of the ‘house’ remains an irony as the inhabitants felt an increasing interest in rationalizing the geographical-spatial conditions of the house to recreate public ‘gaze’ to establish upward social mobility. V.S. Naipaul writes:

> He spent a month in hospital. When he came home he found that Shama and Kamla and Myna had distempered the walls downstairs. The floor had been freshly strained and polished. The garden was blooming. He was moved. He wrote to Anand that he hadn’t realized until then what a nice little house it was (2016: 620).

The dystopian state of the ‘house’ signifies dignity and humility. The attainment of the belongingness of the ‘house’ remains an ideal turning point in the shifting of relationship of the family members. The upward social mobility remains an advantage of displacements by building up success and recognition of the family of Mr Biswas in Port of Spain. The dystopian state of the house of Mr Biswas attains its positivism. The geographical-spatial performance of the ‘house’ is achieved with its cohabitation. Mr Biswas dies under the roof of his house while survived by his wife Shama and children Anand, Savi, Myna and Kamla. V.S. Naipaul has the opinion that the death of Mr Biswas would not affect the social-economic and geographical-spatial conditions of the house. During the course of time Savi and Anand receives adequate social-economic status to repay back the debt. The ‘house’ remains an integral location with its defectiveness, imperfection and loss of ownership with hopefulness for a better world.

Mr Mohun Biswas appears as a victim of his surroundings. He is continuously in search of opportunities and scopes for upward social mobility by his desire for knowledge and

wealth, comfort and luxury, intimate relationships, and recognition and material possessions. The repressed desire of Mr Mohun Biswas for attaining upward social mobility is discharged by manifestation of dream and fantasy. V.S. Naipaul writes:

> How often, of an evening, he had seen Jairam bath and put on a clean dhoti and settle down among the pillows in his verandah with his book and spectacles, while his wife cooked in the kitchen! He had thought then that to be grown up was to be as contended and comfortable as Jairam. And when Ajodha sat on a chair and threw his head back, that chair at once looked more comfortable than any. Despite his hypochondria and fastidiousness Ajodha ate with so much relish that Mr. Biswas used to feel, even when eating with him, that the food on Ajodha;s plate had become more delicious. Late in the evenings, before he went to bed, Ajodha let his slippers fall to the floor, drew up his legs on to the rocking chair and, rocking slowly, sipped a glass of hot milk, closing his eyes, sighing after every sip; and to Mr Biswas it had seemed that Ajodha was relishing the most exquisite luxury. He believed that when he became a man it would be possible for him to enjoy everything the way Ajodha did, and he promised himself to buy a rocking chair and to drink a glass of hot milk in the evenings (2016: 198).

The childhood of Mr Biswas is circumscribed by poverty, lack of physical and emotional safety, intimate relationship, and prohibition of education and recognition etc. However Mr Biswas's first orientation for upward social mobility is received by an understanding of the background of the elite 'Girmitya' in Trinidad. He is deeply influenced by the life style of Jairam and Ajodha.

The repressed sexual desire and adolescent fantasy of the Girmitya youth is represented as low and obscene against the knowledge of the Europe acquired. However Mr Biswas's sexual desire is non-recognizable which signifies his failure to achieve an optimistic married life in future. When he priorities intellectual and material development, his persona suffers emotional and sexual inhibitions, and failure of intimate relationship with Shama.

The many 'House(s)' in imagination and reality in *The House for Mr Biswas* appeared as a signet of fantasy which signifies a dystopian state of designs and structures. Mr Biswas and the Solicitor's Clerk contribute towards these imagined and real sites of many houses in the

island. Ironically, they are not construction engineers or architects by profession. Desire of building house(s) remain an amateur hobby of the solicitor's clerk. V.S. Naipaul writes:

> "As I say, it was like a hobby to him. Picking up window frames here and there, from the American base and where not. Picking up a door here and another one there and bringing them here. A real disgrace. I don't know how the City Council pass the place (2016: 611)".

The defective and imperfect buildings by the solicitor's clerk in and around the city signifies the futile efforts by Mr Biswas in building up houses in the Green Vale and Shorthills. Different houses and locations and their geographical-spatial conditions are reciprocal to the transition of career, habitation and relationship of the protagonist which reveals his multiple-personality as he suffers from failure, anxiety, amnesia, and death wishes etc.

Mr Biswas recreates an inanimate 'House' before he builds up a real house in Green Vale plantation. The 'Doll House' which Mr Biswas buys for Savi as a Christmas gift is reciprocal to his repressed desire of possession of a luxurious and cozy house in the island. V.S. Naipaul writes:

> The doll's house was placed on the handlebar of Mr Biswas's cycle and, with Mr Biswas on one side and the boy on the other, wheeled down the high street. Every room of the doll's house was daintily furnished. The kitchen had a stove such as Mr Biswas had never seen in real life, a safe and a sink. At Hanuman House they knew about the doll's house before it arrived. The hall was packed with sisters and their children. Mrs Tulsi sat at the pitchpine table patting her lips with her veil. The children exclaimed when the doll's house was set down, and in the hush that followed Savi came forward and stood near it proprietorially (2016: 224-225).

The 'Doll House' of Savi is a symbolic house which has correlation to an imaginary modern house desired by Mr Mohun Biswas. However the 'Doll House' contributes towards conflict in between the Tulsi sisters and children of the 'Hanuman House'. Shama believes that the 'Doll House' is an imaginary threat to the integrity and uniqueness of the 'Hanuman House'. The 'Doll House' is finally destroyed by Shama who desires to stay back at the 'Hanuman House' instead of the defective 'house' built up by Mr Biswas in Green Vale.

The dystopian state of Mr Biswas may be mapped in the success of Anand and Savi. Mr

Biswas's repressed desire for upward social mobility is fulfilled by his children. When Anand was born, Mr Biswas became optimist about his future vocation. The flying of 'kites' referred by Mr Biswas is symbolic of upward social mobility. Mr Biswas imagines that when Anand will grow up he will be successful. The climax of Mr Biswas's success is felt when Anand and Savi receive scholarship for higher education. Savi and Anand find their vocation in Trinidad and abroad.

A typical French structure of the estate and its surrounding in Shorthills in the background of the imperial past may be seen as an ideal site for re-imagining a Westernized landscape and civilization set in prehistoric age. Mr Biswas appears as a representative of the colonial and imperial modernity in Trinidad. His association to the philosophy, music, science, politics, art and history of the Europe remain inclusive in recreation of his desire for upward social mobility. When he fails to attain the colonial modernity in reality, he would consider 'role play' to fulfill his desire by induction of imagination and fantasy. V.S. Naipaul writes:

> 'The Emperor's New Clothes' from "*Bell's Standard Elocutionist"*; he drove imaginary flocks of sheep through the drawing room, making bleating noises. As always during the holidays, he announced his arrival by ringing his bicycle bell from the road: then the children walked out in single file to meet him, staggering under imaginary loads. 'Watch it, Savi!' he would call. 'Those tonka beans are heavy like hell, you know.' Later he would ask, 'Make a lot of wool today?' And once, when Anand came into the drawing room just as the lavatory chain was pulled, Mr Biswas said, 'Walking back? What's the matter? Forgot your horse at the waterfall (2016: 415)?'

Mr Biswas consciously charges fantasies for himself and his children in the living room. He is partly benefited by his understanding and knowledge of the West. His cohabitation with the Europe and America via newspaper and printed books stimulates the state of dystopia and fantasy.

At Green Vale plantation, Mr Biswas suffered from homelessness and restlessness. He was affected by haunted dreams, dementia and death wishes. He was occupied by fear, unhappiness and loneliness. V.S. Naipaul writes:

> He began to fear that his house might be burned down. He went to bed with an added anxiety; every morning he opened his side window as soon as he got up, looking past the trees for signs of destruction; in the fields he worried about it. But the house always stood: the variegated roof, the frames, the crapaud pillars, the wooden staircase (2016: 276).

Mr Biswas's amnesia and fear, anxiety and death wishes remained integral to the dystopian state which forms his derogatory mental health. At Green Vale, he dreams about asphalt snakes. V.S. Naipaul writes:

> His sleep was broken by dreams. He was in the Tulsi Store. There were crowds everywhere. Two thick black threads were chasing him. As he cycled to Green Vale the threads lengthened. One thread turned pure white; the black thread became thicker and thicker, purple-black and monstrously long. It was a rubbery black snake; it developed a comic face; it found the chase funny and said so the white thread, now also a snake (2016: 283).

Dream and fantasy at Green Vale are symbolic of Mr Biswas's escape from the reality of his circumstances. Mr Biswas failed to deliver as the 'Driver' of the Green Vale plantation. The dystopian state of Mr Biswas remains parallel to failure of his physical and mental health. John Clement Ball finds that the postcolonial satirical visions are apt in the fictional narratives of V.S. Naipaul and Wilson Harris. He compares Peggy Nightingale, Robert Morris and Kenneth Ramchand on extra-emphasis of satire in V.S. Naipaul on the 'Indian-Trinidadian' diaspora (2015: 68).

As per John Clement Ball's examination, the authorial satire of V.S. Naipaul is passed on to the protagonist of the *The House for Mr Biswas*. Mr Biswas is engaged in vehement satire of the Tulsis and their extended family who inhabit the Hanuman House. Mr Biswas appears as antagonistic to the existence of the Tulsis and the Hanuman House. However Mr Biswas's engagement in satire of the Tulsis may be seen as supplementing towards the constitution of the melodrama of high dystopian state leading to his fallacy, loss and death as he has been overtly engaged in satirical hostility towards the Girmitya.

The symbolic houses in V.S. Naipaul's *A House for Mr. Biswas* is not the physical recurrence of the 'Indian-Trinidadian' identity of the protagonist but a recurring representation

of the dystopian state of mind with its inclination to the effectiveness of the colonialism which is qualified to breed ‘new dimensions’ during transition of the new world order in the postcolonial space and time. John Thieme examines the images of many houses in *A House for Mr. Biswas*. He notes:

> Reference to the novel's house imagery helps to illustrate this. The various houses in which Biswas lives relate closely to his state of mind during the period of occupancy. Taken together these houses constitute a pattern of symbolism which enable one to read the novel as an allegory: of the predicament of the Trinidadian East Indian or, more generally, of the colonial psychology or of the situation of New World man (1984: 153).

Thieme examines the three dimensions of V.S. Naipaul's representation of the past and present. He advocates that the prism of symbolic houses organize an allegory of transition through dystopia which is rooted in the ethnic past. The many houses in *A House for Mr. Biswas* organize internal and external displacement under hostile migrant conditions that affects the solidarity of the Girmitya but finally settle down in its new world devoid of the tradition of the homeland.

Notes

1. ‘Girmitya’ is the localization of ‘agreement’ in Hindi Language used for bonded labourers of North India. *Girmitya* are hailed from the North Indian origin who migrated to Trinidad to work in sugarcane fields as bonded labourers during British Colonialism in India. They are referred as North Indian Diaspora in Trinidad.
2. ‘Brahmin’ remains the upper strata of the Caste hierarchy in India. Brahmin venture traditional scriptures and manuscripts, worship of idols in Hindu temples and perform rites, rituals and customary in Hindu households.
3. ‘Pundit’ is a learned Brahmin Hindu scholar and priest of the North Indian origin. His expertise remains authentic in performing of rites and rituals, and traditional customary etc.

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Chapter III

African-American Migrants in Dystopian State: Gender, Racism and Displacement in Toni Morrison's *Home* (2012)

3.1 Introduction

The 'Postcolonial African-American Diaspora Narrative' may be considered as the outcome of the social-cultural, artistic and literary, and geographical-political-economy engagements of the African-American Diaspora in post WW II period and later. Emergence of the 'African-American' ethnic and racial identity as resistance voice(s) of the 'African-American' Diaspora is comprised of the 'African-American' collective identity constructed by the solidarity of the Nigerian-American, Liberian-American, and Ghanaian-American etc. ethnic and racial identities with its rootedness to the homeland under the effectiveness of the imperial and colonial history. The displacement of the African-American migrants through slave trading in the past have been traced out in the modern history as an effect of the forced migration carried out by European and American colonialism and imperialism. These hegemonic transitions may be understood as formation of the solidarity towards the 'African-American' collective, pan-national and transnational historical identity of the 'African-American' migrants and diaspora. Henceforth the 'African-American' vis-à-vis the 'Coloured-American' diaspora solidarity in the United States of America may be considered as 'African-American' collective effort and responsibility to re-create ethnic, racial, pan-national and transnational identities in the literary, artistic, cultural, geographic and political-economic fronts. Robin Cohen in "Victim diaspora: Africans and Armenians" redefines the imperial and colonial identity of the 'African Atlantic' diaspora historically. He writes:

The sufferings of Africans in the Americas has been embellished on the consciousness of

Europeans and white Americans partly because of their historical complicity in owning and exploiting slave labour, but also because of the extraordinary success of New World Africans in conveying a sense of their plight through art, literature, music, dance and religious expression. This awareness of the experiences of the African Atlantic diaspora, should not obscure the commencement of and Indian Ocean slave trade and forced migration during the Islamic hegemony of the seventh and eight centuries (2023: 42).

As per Robin Cohen, the redefining of the collective identity of the 'African-American' diaspora in post WW II period and later may be carried out by an understanding of the 'African-American' writings and its momentum felt in the World Literature historically. 'Postcolonial African-American Diaspora Narrative' has received its orientation from the 'Slave Narrative', 'Harlem Renaissance Literature', and 'Black Literature'. The 'Black Lives Matter' movement (BLM, 2013) remains ideal for the global geographic-political-economy displacement of the 'Coloured' people as resistance of ethnic and racial violence in USA are manifested in the Postcolonial Literature. On this background, the cultural and literary identity depicted in the African-American Diaspora Literature may be understood as the formation of the African-American collective identity and solidarity towards the collectiveness as Africanness. African-American Diaspora Narrative emerged as eminent literary voice(s) in Post WW II period which emerged as a Postcolonial Radical Literature as an emerging sub-genre of voiced narratives. Its projection in the World Literature at present may be seen as founding of marginal and seminal ethnic and racial identities in the global forums, and institutionalizing of challenges of African-American Diaspora as effective of the rising of democracy, multiculturalism, transnationalism, capitalism and globalization.

The Department of English at Duke Trinity College of Arts and Sciences (Durham) defines the construction of African-American Diaspora identity as manifestation of the Blackness as a solidarity in the African-Caribbean and African-American diaspora literature written in 20th and 21st century. It examines the fictional writing of Countee Cullen (1903-1946), Maya Angelou (1928-2014), and Novuyo Tshuma (b. 1988) as sites of Black-American experiences in African-American Diaspora literature. In the introduction of the course "African Diaspora Literature: Twentieth- and Twenty-First-Century Black Writers" it critically proposes the 'African-American Diaspora Literature' as:

> In the wake of emancipation and the struggle for full civil, and human rights involved thinking Blackness in an international framework of solidarity. This was never easy. We will turn to a question first formulated by Countee Cullen, a leading poet of the Harlem Renaissance: "What is Africa to me?" For African Americans, the continent beckoned as a site of origin, as we will see in Maya Angelou's memoir of her years in Ghana, *All God's Children Need Traveling Shoes*, and Saidya Hartmann's moving account of her study trip there, *Lose Your Mother*. African writers also reflected on what pan-African, nationalist, and later, Afropolitan ideas meant for what "Africa" meant (Black Lives Matter: 2023).

Contributions of the 'African-American' diaspora authors remained remarkable towards the formation of the collective ethos of the 'African-American Literature' as an established genre of the 'Postcolonial Literature' in the American literary canon. It may be seen as a form of resistance born out of slavery, inequality, social injustice and displacement occurred to the 'Coloured' people of African-American origin. Its manifestation first in the American Literature and later in the 'World Literature' have been seen as a critical body of representation of the challenges of racism felt in past and its continuation at present. However the critical positioning of the 'Postcolonial Diaspora Narratives' by the 'African-American Diaspora' authors may be understood as 'Voiced' narratives by 'Self Representation' in literary and political fronts. The historiography of the 'Black-American Diaspora' vis-à-vis African-American Diaspora writing is traced out in this study for an understanding of the 'Africanness' and its affinity among the 'African-American(s)' in USA, Europe, UK, Canada, Australia etc. On this background, the 'African-American Diaspora Writings' may be seen as representation of the 'Africanness' in the elite literature to achieve solidarity among transnational 'Coloured' people subject to transition and displacement. The transitions felt during the formation of the 'New World Africans' or the new diaspora in 'African-American History of Literature' is examined by Stephani Li. She notes:

> And yet the will to change has been resurgent, from Tea Party parades to Occupy Wall Street demonstrations to the election of the first black president. Throughout these tumultuous years, the incisive writings of Ta-Nehisi Coates, Claudia

> Rankine, Roxane Gay, and others have reinvigorated the role of the black public intellectual and explored how new technologies operate in our ever-racialized society. Even as traditional notions of African American literature have continued to develop, changes wrought by a new diaspora are beginning to take hold (2017: 632).

The new authorship in African-American Diaspora Literature addressed by Stephani Li may be seen in the transitional literature written by the African-American authors in the post-war period. However the challenge of the racial discrimination which remains central to the African-American ethos has been seen as the focus of the new African-American literature. Toni Morrison has coined the term 'Africanism' which signifies sense of the place – 'Africa' and its people. The coexistence of the African migrants and diaspora in association with the ethos of Africa that resists the alternates, constructions and stereotypes constructed by the White supremacy. She notes:

> It is an investigation into the ways in which a nonwhite, African like (or Africanist) presence or persona was constructed in the United States, and the imaginative uses this fabricated presence served. I am using the term "Africanism" not to suggest the large body of knowledge on Africa that the philosopher Valentine Mudimbe means by the term 'Africanism," nor to suggest the varieties and complexities of African people and their descendants who have inhibited this country (1991: 6-7).

Toni Morrison has a broader prospective of the African-American Literature which emerged as an exclusive genre interested in contesting and manifesting of Africa by African-American authors in USA.

'Agency' and 'Authorship' of African-American Diaspora Literature may be seen as establishing of Africanness in literary publication, public reading, performance, radio programme, podcasting, cinema, storytelling in the form of autobiography, memoir, essay, novel, play, poetry, short story, folktales and songs etc. to address racism incurred by inequality and social injustice by 'White' supremacy that initiated displacement of 'African-American' diaspora in USA and outside which remains the forefront of citizenship and nationalism since 19th century until now. Eminent voices of African-American Diaspora Narrative(s) whose contribution in formation of 'Africanness' vis-à-vis 'African-American'

identity include first generation and second generation diaspora artists-authors-poets-playwrights-activists of African origin in USA. The contribution of Maya Angelou (1928-2014), James Baldwin (1924-1987), Amiri Baraka (1934-2014), Octavia E. Butler (1947-2006), W.E.B. Du Bois (1868-1963), Ralph Ellison (1914-1994), Alex Haley (1921-1992), Langston Hughes (1901-1967), Zora Neale Hurston (1891-1960), Richard Nathaniel Wright (1908-1960), Toni Morrison (1931-2013), Ngugi Wa Thiong'o (b. 1938), Alice Walker (b. 1944), Kwei Jones Quartey, Kimani (b. 1971), Chimamanda Ngozi Adichie (b. 1977), Teju Cole (b. 1975), Mfoniso Udofia (b. 1984), and Yaa Gyasi (1989), etc. may be considered as building of the affinity and collectiveness of 'Africanness' to address 'racism' in philosophy and writing of the African-American authors which remained as the guiding spirit of the 'African-American Diaspora Narrative' that established its ethos, generic and canonical orientation, and political status quo first in the literary canon of the 'American Literature' and later in the 'World Literature'. The 'African-American Literature' as identified by Toni Morrison as the outcome of the ongoing violence of racism on African-American migrants and displacement is examined by Richard Schur historically. He notes:

> While these existential dwellings have changed for many (but not all) African Americans as a result of the Civil Rights movement, the concept of race, However has not disappeared. Nor are African Americans free from race, racism, or, what critical race theorists, call radicalization. For better or worse, the concept of race and reality of race shapes lives, especially for African Americans, and constitute a significant element of where they dwell (2018: 12).

The authors, playwrights, and poets of African origin portrayed subject(s), themes and sub-themes in literary representation primarily drawing on the displacements of the African-American migrants and diaspora in association to the political, literary, cultural and artistic movement(s) to establish collective ethnic and racial identity as 'Africanness'. Myths, customs and tradition(s), and colonial and imperial history of the Africa remained as the secondary root of writing and representation of collective identity as 'Africanness'. On this background, the African-American Writing may be seen as addressing the challenges of nationalism and citizenship in 20th century and later by defending of inequality, injustice and displacement which built up identity crisis of African-Americans. However the changing

social-cultural and geographical-political-economy conditions emerged as novelty in the approaches of the ‘African-American’ diaspora writings contributed by the first generation authors, poets and playwrights etc. Marc Anthony Neal examines the social-cultural and geographical-political-economy perspective of the ‘African-American Diaspora’ identity which is visible in the African-American Literature in 21st century. The novelty of ‘Black Literature’ addressed by Marc Anthony Neal may be seen as the effectiveness of radicalism by representation of the ‘Coloured’ American identity during the rise of capitalism, globalization, multiculturalism, racism and radicalism etc. that addresses the challenges of ethnicity and race in the emerging of the African-American Diaspora Narratives as a radical literature of protest against displacement of ‘African-American’ migrants and diaspora (2004: 122).

Toni Morrison is an African-American author, editor, poet, essayist, playwright and professor of creative writing and literature. She is considered as a major voice of the ‘African-American’ diaspora with her significant contribution towards establishing of the identity of ‘African-American Women’ in American Literature and World Literature. Toni Morrison received National Book Critics Circle Award for *Song of Solomon* (1977), Pulitzer Prize for *Beloved* (1988), and Noble Prize for Literature (1993). Her major fictional narratives which address racism and displacement of the African-American migrants and diaspora are *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987), *Jazz* (1992), *Paradise* (1998), *Love* (2003), *A Mercy* (2008), *Home* (2012) and *God Help the Child* (2015). Toni Morrison’s fictional narratives depict ethnic, racial, gendered and sexual displacement and identity crisis of ‘African-American’ migrants and diaspora which may be examined by an understanding of the historical evolution of the ethnic and racial solidarity as ‘Africanness’.

Narratives, subject(s), themes and sub-themes in ‘Postcolonial African-American Diaspora Narratives’ by Toni Morrison are drawn on the colonial and postcolonial historical and political mapping of ‘African-American’ diaspora identity based on the background of the African-American Histories and Legacies, Citizenship and Racism in USA with its focus on addressing of ‘Gender and Sexuality’, ‘Inequalities’, ‘Slavery’. ‘Poverty’, ‘Family and Relationship’, ‘Symbolic Abstractions’, ‘Haunting Dream’, ‘Memory’, ‘Childhood’, ‘Allegory’, ‘Morality’, ‘Anachronism’, and ‘Racial Violence’ etc. that signifies the formation

of the imaginary and radical literary landscape of ‘African-American’ diaspora communities in literary and political fronts. However narrative themes and sub-themes highlighted in Postcolonial diaspora writings by Toni Morrison are based on her experience of being a ‘Coloured African-American Woman’ with its considerable historical background of forced migration and slavery leading to geographical-political-economy transitions of ‘African-American Diaspora’ in USA in 1950s and later.

Toni Morrison’s fictional narratives have obsession with her shifting focus on danger(s) of being a ‘Coloured Woman’ vis-à-vis ‘African-American Diaspora Woman’ which remains a prime occupation in dealing with the colour, gender, sexuality, and ethnic and racial identity of African-American Women subject(s) and their facing of violence under the ‘White’ supremacy. This is depicted in the narrative fronts as the failure in relationship, unemployment and denial of basic needs of livelihood, violence, physical and sexual abuses, racism, etc. under ‘White’ subjugation and emerging dangers of social-cultural and geographical-political-economy shifts and displacements, and identity crisis in USA.

A critical examination of Toni Morrison’s disposition of ‘African-American’ Women subject(s) in postcolonial diaspora narratives reveals her powerful narrative techniques in addressing of the ‘Black’ Femininity vs. ‘Black’ and ‘White’ Masculinity to counter the ongoing violence and exploitation of ‘Black’ women in USA as the ‘African-American’ women appeared as victims of ‘Coloured’ and ‘White’ supremacy. However Toni Morrison’s intention of representation of ‘African-American’ experiences in the fictional narrative of *Home* has been rationalized through ‘all experiences’ due to her portrayal of the challenges of the ‘American-Korean War’ faced by ‘Coloured’ American soldiers, and medical experiments carried out on African-Americans in 1950s which may be considered as an outcome of the Westernized approach of the ‘Enlightenment’ and ‘Race’.

Toni Morrison’s postcolonial fictional narratives have binaries and oppositions of ‘Blackness’ and ‘Whiteness’, ‘Masculinity’ and ‘Femininity’ which remain interventions under the effectiveness of ‘Transnationalism’, ‘Pan-Africanism’, and ‘Afro-Politanism’. Her fictional narratives focus on the politics of citizenship, class, colour, ethnicity, gender, sexuality, and racial hierarchies prevailed in USA which may be traced out in her master classics in the World Literature. Toni Morrison’s fictional narrative in *The Bluest Eyes* depicts

a victimized adolescent ‘Black’ girl who is obsessed by the ‘White’ standards of American beauty. She is desperately looking for possessing blue eyes. In the narrative of *Sula*, Toni Morrison brings forth the dynamics of friendship among ‘Coloured’ people and the expectations for conformity vis-à-vis solidarity within the ‘African-American’ communities. Toni Morrison’s fictional narrative in *Song of Solomon* represents identity crisis of an African community member who is in search of his ethnic and racial identity whereas the fictional narrative of *Tar Baby* is set in the background of the Caribbean island which portrays conflicts of class, ethnicity and race, gender and sexuality.

Toni Morrison’s fictional narrative in *Beloved* depicts a runaway ‘African’ slave in the United States of America who at the point of recapture kills her infant daughter in order to spare the child’s life of slavery. Toni Morrison’s *Beloved* has acclaimed as the master classic among her literary representation of the experiences and challenges of ‘African-American Women’ in social-cultural and geographic-political-economy fronts. The fictional narrative of Toni Morrison’s *Jazz* represents violence and passion incurred to ‘African-American’ people set in the background of New York’s Harlem in 1920s. Narrative of Toni Morrison’s *Paradise* depicts an ‘African-American’ utopian community set in Oklahoma. Toni Morrison’s *Love* is an intricate narrative of an ‘African-American’ family that reveals aspects of love and its ostensible opposite(s). Narrative of Toni Morrison’s *A Mercy* is set in 17th century America which deals with the slavery of ‘African’ people during rise of imperialism in Africa. Toni Morrison’s fictional narrative in *Home* narrates racial violence, and traumatic experiences of a ‘Coloured’ Korean war veteran Frank Money, and racial, sexual, and biological intimation of medical research on his sister Cee. Narrative of Toni Morrison’s *God Help the Child* depicts child abuse and violence on an African-American girl with dark skin who is born to light skinned ‘Coloured’ parents. Toni Morrison’s fictional narratives emerged as a critique of the normative of ‘Coloured’ and ‘Whiteness’ in USA that examines the challenges of ‘African-American’ diaspora highlighting the collective ‘African-American’ experiences vis-à-vis ‘Africanness’ under the postcolonial magnitude.

Narrative of *Home* by Toni Morrison is an extended version of the collective ethnic and racial identity of the African-American diaspora who were victimized as war veterans and have been denied equality as they are posed as secondary or tertiary citizens as deprived of

the rights of citizenship, employment, social justice and social security in USA. Plot of the narrative in *Home* is based on the post-war trauma faced by the African-American soldiers who remain at the margin. In *Home* violence occurred by racism on the 'African-American' diaspora is depicted by engaging of diaspora subject(s) who turns out as victims of provocative childhood, racism, unemployment, psychological break down, trauma, sexual abuse, biological intimation, failure in relationship and marriage, poverty, hunger, and 'homelessness' etc. The question of 'Racism' in Toni Morrison's *Home* is addressed by Leah Hager Cohen. He notes:

> What kind of selfhood is it possible to possess when we come from a spiritually improvised home, one that fails to concede, let alone nourish, each inhabitant's worth? This is the question Morrison asks, and while explaining it through the specific circumstances of Frank Money, she raises it in a broader sense. Threaded through the story are reminders of our country's vicious inhospitality toward some of its own (*The New York Times*, 2012).

Cohen's observation establishes the broader point of view of the cohesiveness of 'citizenship' and 'nationalism' in USA historically. He implies that Toni Morrison's conformity towards the racial injustice and inequality of the 'African-American' diaspora remains the thematic in *Home*. Narrative of Toni Morrison's *Home* has parallel themes drawn on manifestation of subject(s) of 'African-American' origin vis-à-vis 'Africanness' in *Sula* (1973), *Paradise* (1997), *Song of Solomon* (1977), *Tar Baby* (1981) and *God Help the Child* (2015).

3.2 Homecoming and Transition: 'Homelessness' as Trauma, Racism, and Displacement in Toni Morrison's *Home* (2012)

Narrative of Toni Morrison's *Home* has been epitomized as subtle story of anarchy, inequality, racism, social injustice, trauma, violence leading to death in cold blood which is set on the background of the turbulent 1950s in U.S.A. The violence on 'African-American' civilians, and soldiers especially war veterans of 1950s of African-American origin who have been at the Korean border to safe guard the sovereignty of the American nation as the member

of the united military force of the 'Integrated Army[1]' remains the central conflict. In the fictional narrative of *Home*, homelessness, challenging childhood, trauma of war and racism has been aptly drawn on the African-Americans. Frank Money – a Korean War veteran undergoes post-traumatic stress disorder and nervous breakdown who is captive at a mental asylum by the 'White' police. The sub-plot of the narrative in *Home* highlights challenges of gender and sexuality of 'African-American' women. Frank Money's sister Ycidra Money (Cee) is portrayed as a victim of homelessness, racial violence, sexual abuse and biological intimation. She remained captive by a 'White' doctor who appoints her as a medical assistant in his private clinic and uses her body for medical intimation. Cee has been trapped in medical and biological research by Dr Beauregard, and subsequently falls as a victim of gynecological disorder leading to denial of motherhood and threat of life. Frank Money and Ycidra Money 'Cee' are depicted as victims of physical and sexual abuse, psychological breakdown and trauma. Visser Irene examines the traumatic situations in *Home*. Irene notes:

> As a veteran of the Korean War, Frank displays many symptoms of post-traumatic stress disorder (PTSD). Cee, a victim of illegal medical experimentation, is scarred emotionally and physically for life.[5] Both have experienced trauma as defined in trauma theory as "an overwhelming, unassimilable and violent wounding directly incurred as a firsthand experience" (Visser 275) (2016: 151).

As per Visser Irene, the traumatic experience of Frank and Cee are subject to their personal tragedy due to violence without reparation. Experiences of the childhood and adolescent of African-American migrants in Toni Morrison's *Home* is narrated in flashback mode as disturbing memory with a focus on Frank and Cee which depict 'homelessness', poverty and unemployment of the Money family who are victim of racial displacement. They are forced to leave Bandera County in Texas to survive human lynching by 'White' neighbourhood which signifies racial hatred and violence towards 'African-American' migrants in USA. Subsequently they faced hardship to survive a brief period in a refugee camp. Later the Money family settled down in Lotus in Georgia. In *Home*, Frank Money and his family are continuously haunted by the desire of a home. They are seen as struggling to settle down, and survive by earning of livelihood and social recognition in Lotus. Toni Morrison writes:

> Mama was pregnant when we walked out of Bandera Country, Texas. Three or

> four families had trucks or cars and loaded all they could. But remember, nobody could load their land, their crops, their stock. Most families, like mine, walked for miles until Mr. Gardener came back for a few more of us after dropping his own people at the state line. We had to leave our wheelbarrow full of stuff in order to pile into his car, trading goods for speed (2016: 39).

The homelessness of the Money family haunted them for life time which may be considered as symbolic of physical displacement and failure in acquiring equality, social justice and citizenship by the African-American migrants who remain victims of homelessness.

The problem of homelessness remains internal to the shame and sufferings of the Korean War veterans and medical experiments carried out on the African-Americans in 1950s. In the narrative of *Home*, Frank Money and his sister Ycidra Money and other 'African-American' migrants are depicted as undergoing internal and external displacement in the form of poverty, sexual assault, homelessness, unemployment, unsuccessful in relationship and marriage, violence, psychological break down, biological (medical) and physical abuse which implies challenges faced due to marginal position. A series of racial violence at different locations in North and South are portrayed in the narrative of *Home* to reveal the displacement of the 'Coloured' people of African-American diaspora under the subjugation of 'White' supremacy in USA. Sarah Churchwell critically examines the geographical-political-economy, and scientific developments occurred during post World War II in USA (The Guardian, 2012). Sarah Churchwell's observation of the 1950s appears historical as it is the period of racial integration in the history of USA. The African-Americans are recruited in the 'Integrated Army' to fight back the Korean War in 1950s that remains a historical shifting towards manifestation of 'national' identity of the 'Coloured' people. However Sarah Churchwell has remarkably points out the feminist outlook of Toni Morrison which remains an equally traumatic situation of shame like the issue of the Korean War. The main plot and the sub plot of the fictional narrative of *Home* may be seen as an interpretation of the racism prevailed in USA in 1950s. As per Sarah Churchwell the eternal shame of America is experimented upon the 'Africanness'. The transition of 'Coloured' politics in the history of slavery in USA may be seen as a soft power of racism which aims at marginalization and displacement of the 'African-American' migrants and diaspora by denying of basic needs and opportunities to

survive but risk their life at crucial situations of homelessness, biological intimation, and war under the effectiveness of transnationalism and pan-nationalism as unified 'American Nationalism'. Sarah Churchwell points out to Toni Morrison's deliberation in avoiding of the medical intimation on the War veterans as the author would look out for depiction of violence and racism affecting the African-American migrant and diaspora women from the feminist point of view and prospective.

Narrative of Toni Morrison's *Home* opens up in the day light by a first person narrator in flashback mode. The opening in *Home* depicts childhood memory of Frank and Cee who are looking out for the earthen holes in a field which is used as the dumping zone in Lotus in Georgia. They crawled through the passages under the waist high grass on their bellies to explore the earthen holes in the field. They found trucks parked behind the fences. They witnessed dumping of the dead body of an 'African-American' man by 'White' men near the fences which appears as the central conflict in the narrative. The opening chapter in *Home* portrays the helplessness of the 'Coloured' children who are trapped in an extremely contaminated racial zone which signifies the displacement of the 'African-American' migrants who are trapped in the Korean War in 1950s. Toni Morrison writes:

> Like most farmland outside Lotus, Georgia, this one here had plenty of scary warning signs. The threats hung from wire mesh fences with wooden stakes every fifty or so feet. But when we saw a crawl space that some animal had dug – a coyote maybe, or a coon dog – we couldn't resist. Just kids we were. The grass was shoulder high for her and waist high for me so, looking out for snakes, we crawled through it on our bellies. ...As we elbowed back through the grass looking for the dug-out place, avoiding the line of parked trucks beyond, we lost our way. Although it took forever to re-sight the fence, neither of us panicked until we heard voices, urgent but low. I grabbed her arm and put a finger to my lips (2016: 3-4).

The opening of the narrative in Toni Morrison's *Home* provides a mysterious background of the racism in USA in 1950s. Frank and Cee are trapped nearby the fences as they have been venturing to look out for the dug-out places in the field. They found the 'White' men carrying a dead body of an 'African American' in the truck and disposing it in the dump. The terror

and violence in the opening of the narrative contribute to the traumatic situations of horror and death caused by racism, violence and war. The background of the opening in *Home* is interwoven with metaphors of the fighting stallions which symbolize power and quest for freedom, and struggle for redemption of the 'Africanness'. The innocence of the childhood may be seen in the images drawn on the holes, grasses, coyotes, coon dogs, horses, mares, and colts while the danger of war is symbolized by the hidden snakes.

Narrative of Toni Morrison's *Home* is a comeback of the memory of the childhood. Frank Money lying in a hospital bed recounts about the turbulent childhood and adolescent in Lotus. The miserable life led by him and his sister Cee along with family members remain identical of the displacement of the 'African-American' migrants.

Frank Money – the protagonist in *Home* is repeatedly haunted by terror and trauma of the war. Turbulent childhood remains identical of the physical displacement faced by the 'African-American' migrants and diaspora as effective of the displacement caused by racism and 'White' supremacy. Frank's psychological break down as an outcome of his encountering of the violence and death of fellow soldiers and murder of an innocent girl in cold blood at Korean front remain an inward journey of his persona. The horror of the war remains a stigma and endures as foundation of Frank's multiple nervous breakdowns in post-retirement. Toni Morrison writes:

> Now they are meat. Frank had waited, oblivious of receding gunfire, until the medics left and the grave unit arrived. There was too little left of Red to warrant the space of a whole stretcher, so he shared his remains with another's. Stuff had gotten a whole stretcher to himself, though, and holding his severed arm in the connected one he lay on the stretcher and died on it before the agony got to his brain (2016: 98-99).

Frank witnesses death of fellow African-American soldiers Mike, Stuff, and Red in the war zone. They are killed by atomic bomb. The disturbing visuals of dying soldiers in cold blood in the Korean front remain haunting which emerges as his personality disorder. Frank and Cee offer a Christian burial to the 'skeleton' of an 'African-American' in Lotus whose dead body was dumped in the ditch by the 'White' men. It remains the redemption of Frank and Cee and cease of the haunting personality.

The turbulent childhood, adolescent and youth of Frank and Cee are depicted through experiences of homelessness, violence at home and at war, failure of relationship and marriage, unemployment, sexual and biological assaults suffered by Cee which are symbolic of the internal and external displacements of African-American migrants. The internal and external displacements are caused by the physical and psychological transitions in post WW II circumstances in USA. However the displacements remain identical of the victimization of the 'Coloured' migrants as they are subject to the crisis of psychological breakdown and challenges of trauma during post-retirement. The 'homelessness' in *Home* may be perceived externally as lack of geographical-spatial habitation for survival, and internal journey as inability of communication and crisis of the postcolonial personality due to trauma of war and psychological breakdown. The 'African-American' migrants suffer two fold manifestations of racism which are realized by their internal and external displacement. Toni Morrison writes:

> Frank stared at him, but didn't say anything. The army hadn't treated him so bad. It wasn't their fault he went ape every now and then. As a matter of fact the discharge doctors had been thoughtful and kind, telling him the craziness would leave in time. They knew all about it, but assured him it would pass. Just stay away from alcohol, they said. Which he didn't. Couldn't. Until he met Lily (2012: 18).
>
> It was an insult tax levied on the supplicant for an overcoat, sweater and two ten-dollar bills. Enough to get to Chicago and maybe halfway to Georgia. Still, hostile as he was, Reverend Maynard gave him helpful information for his journey. From Green's travelers' book he copied out some addresses and names of rooming houses, hotels where he would not be turned away (2016: 23).

Frank's insult by Reverend Maynard is an instance of the 'Coloured' hostility incurred on the 'Coloured' people in USA. This may be seen as internal displacement vis-à-vis internal shame of the 'African-American' identity which is depicted in *Home* as antagonist of the 'Africanness'. Similarly, the 'White' supremacy is seen as vindictive of the 'Black' marginal positions. The 'African-American' are denied of transports, toilets, restaurants and hotels and elite spaces reserved for the 'White' citizens in USA in 1950s. However the internal displacement and external displacement in *Home* is adversary of the survival of the marginal

'African-American' migrants and diaspora. Internal displacements are internalized as shame within family and community; whereas external displacements are critically depicted through trauma and violence, death, and physical and sexual assault incurred by racism and war.

Frank Money in Toni Morrison's *Home* is an African-American soldier of the 'Integrated Army' who is retired to the segregated homeland but did not prefer to join his family members as he is afflicted by hatred of the surrounding and the neighbourhood of Lotus in Georgia. He is ceaselessly haunted by the horror of war especially by the images of the dead bodies of his childhood friends which remain provocative of fear and trauma. Frank would not face the families of Mike and Stuff in Lotus out of his internal shame. Toni Morrison writes:

> Jackie also described the condition of two families that had lost sons in Korea. One was the Durhams, Michael's folks. Lenore remembered him as a nasty piece of work and close friends with Frank. And another boy name Abraham, son of Maylene and Howard Stone, the one they called "Stuff," was also killed. Frank alone of the trio survived. He, so the chatter went, was never coming back to Lotus. (2016: 89-90).

Frank is reluctant to return to Lotus because of the ill treatment and suffering, and hatred received as a child and as an adolescent by his grandmother. Secondly, Frank has no courage to meet the family members of two home town childhood friends Mike and Stuff - two fellow soldiers in the Korean border who met untimely death. Frank's shame is internalized in *Home*. He is out of the army since one year and gambled out his army pay, lost odd jobs, and remains unsuccessful in relationship with Lily – the Woman he loved once but not sure for what reason.

The opening episodes of the narrative in *Home* introduces protagonist Frank Money whose ethnic and racial identity is portrayed by his state of inactiveness and failure in securing job, retaining home and relationship. Frank's pan-nationalism is portrayed through his active service in the integrated army at the Korean border. However he has been retired from the military service after serving a tenure at the Korean border. Frank develops post-war traumatic disorders due to exposure to the violence and death of civilians and soldiers in the Korean War which remains major setback of his personality. The disorder in Frank's personality builds up the narrative conflict.

Narrative in *Home* depicts 'African-American' migrants as unsuccessful as they are denied opportunity like an average 'White' American with a secured 'Home', 'Job' and 'Relationship'. Frank Money attempts at odd jobs and loses them, gambles his salary from Army and losses it, lives with a girlfriend for a brief period but loses her. Cee marries to a city boy from the Atlanta who loots the family car and deserts her to suffer 'homelessness'. Cee attempts odd jobs at different locations but tricked as a victim of medical experiment. However Frank and Cee struggle to retain the spirituality of their 'home' in Lotus in Georgia. They rationalize their 'Africanness' by transition of the persona. Their 'Africanness' vis-à-vis 'Blackness' under the manifestation of the imperial history of racial injustice and slavery, poverty, exploitation, homelessness and violence in USA are surpassed as recovery and redemption. In fictional narrative of *Home*, Toni Morrison justifies the redemption of 'Africanness' through suffering and violence, displacement and separation, and union and survival of African-Americans.

The emergence of Cee as an individual and Frank's acceptance of the changing situation in Lotus remain the 'redemption' in *Home*. Frank reveals that he has killed the innocent Korean girl who came to the garbage area of the camp in search of food. The ethnic and racial difference and inequalities of Frank and Cee are seen as suppressed by their collectiveness of the 'Africanness' which justifies the internal journey and redemption. Toni Morrison writes:

> Frank dug a four or five-foot hole some thirty-six inches wide. It took some thirty-six inches wide. It took some maneuvering because the sweet bay roots resisted disturbance and fought back. The sun had reddened and was about to set. Mosquitoes trembled above the water. Honeybees had gone home. Fireflies waited for night. And a light smell of muscadine grapes pierced by hummingbirds soothed the gravedigger. When finally it was done a welcome breeze rose (2016: 144).

Frank and Cee perform Christian rites to give proper burial to the 'skeleton' of the 'African-American' man who was dumped by the 'White' racists in the river side in Lotus. Frank believes that he is absorbed by the charm of the Lotus. He repairs the house and thinks of farming. Cee's transition as a benevolent and independent woman with an inclination to the women of her community which remains ideal of projection of her shifting femininity against masculinity. She has no trust on 'Coloured' and 'White' men.

3.3 African-American Picaresque Narrative of Racism and Displacement: 'Africanness' in Toni Morrison's *Home* (2012)

Frank Money – the protagonist of Toni Morrison's *Home* undergoes traumatic stress disorders after his retirement from the integrated army which remains as a normative of 'African-American' war veterans in 1950s. Frank is arrested for nervous breakdown and institutionalized in a mental asylum under the vigil of 'White' police in Seattle. Frank Money is not sure of his present situation as he is unable to locate himself. Meanwhile, Frank receives a letter from Sarah that his sister Cee is in danger. Frank determines to rescue Cee to save her life. He breaks away from the hospital security and in a series of turning points vis-à-vis transitions he rescues Cee from a 'White' doctor in Alabama who has captivated her for medical research and human experiment on child abortion. Frank and Cee reach home in Lotus in Georgia.

Narrative of *Home* epitomizes Frank's escape from the 'nuthouse' which is dramatized in the opening as a turning point as it initiates a 'picaresque journey'. The 'nuthouse' being portrayed as a mediatory location to the past and present of the protagonist via flash back mode remains an ideal racial location of the picaresque journey which is undertaken from 'North' to 'South' in USA. However Frank's picaresque mobility remains a journey of 'redemption' from internal and external displacement. Richard Schur defines the characteristics and function of the picaresque narratives in association to the representation of the African-American migrants and diaspora. He notes:

> The slave narrative was a popular genre in the antebellum period. These narratives, which drew on religious writings, captivity narratives, and the picaresque novel, described the journey from slavery to freedom. As journey narratives, they underscore how the culture of slavery affects character and how the quest to achieve freedom, equality, and literacy requires a lengthy process and ongoing struggle against dominant white perspectives (2018: 4).

During his journey from Seattle to Lotus Frank is introduced to a number of African-

American migrants and their families by circumstances. He discovers the violence and displacement caused by racism and 'White' supremacy on 'Coloured' people. On this background Frank's 'redemption' may by understood as the internalization of the collective displacement of the 'Africanness' in USA. The struggle of African-Americans against racism and 'White' supremacy is not materialized in reality but it's 'internalization' of the ethnic and racial, and gendered and sexuality transitions appear as ideal to the demand for freedom, equality, social justice and empowerment.

Frank Money is haunted by his internal agony and external threats. He 'steps in' and 'steps out' of the towns and cities of Seattle, Portland, Chicago, Alabama, and Lotus in North and South of America with his temporariness of attachment to people, houses, churches, hotels, hostels, restaurants, bars, rail coaches and compartments, and buses etc. However the 'Lotus' in flashback remains a focal point of his picaresque journey. Toni Morrison writes:

> Having been run out of one town, any other that offered safety and the peace of sleeping through the night and not waking up with a rifle in your face was more than enough. But it was much less than enough for me. You never lived there so you don't know what it was like. Any kid who had a mind would lose it. Was I supposed to be happy with a little quick sex without love every now and then? May be some accidental or planned mischief? Could marbles, fishing, baseball, and shooting rabbits be reasons to get out of bed in the morning (2016: 84).

Frank's displacement occurs while he joins the Integrated Army at Korean border leaving his sister and family in Lotus. He ventures Seattle as he is suffering from 'homelessness' and trauma of war. Frank is set forth on an uninterrupted mobility until he returns back with Cee to their home town in Lotus in Georgia. His undertaking of the 'picaresque' in the narrative of *Home* remains an ideal pathology of memory play, dystopia, dream and fantasy.

Frank is unable to remember why he has been captivated at the hospital by 'White' police who found him at the Central City for an infraction. While unconscious in the hospital bed he is rubbed by the 'White' squad police who snatched his hard earned money returned by Lily, and belongings except his CIB[2] medals. However Frank runs away from police custody as soon as he reads the letter about severe health issues of Cee. Frank leaves the hospital building half naked and without shoes. He escapes through the 'Fire Exit' of the hospital

before the sunrise. He reaches the A.M.E. Zion Church as he earmarked its signboard while captivated by the squad car earlier. Frank Money meets an ‘African-American’ minister Reverend John Locke and his wife Mrs. John at A.M.E. Zion Church who stood by him to recover to health. They provide him shelter, cloth and shoes, food and drinks, and hand over seventeen dollars for onward travel to Portland by bus.

Frank meets Jessie Maynard in Portland and hands over him a letter written by Reverend John Locke of A.M.E. Zion Church. Jessie Maynard is an ‘African-American’ pastor of a Baptist Church in Portland who helps Frank for forward journey from Portland to Chicago. However Maynard has his natural contempt for the ‘Coloured’ tall war veterans especially youths of Frank’s age and disposition. He hands over ‘Green’s Travelers’ Book’[3] to note down addresses and names of the restaurants, rooming houses and hotels especially permitted to the ‘African-Americans’ in USA. Jessie Maynard provides him an overcoat, sweater and two ten-dollar bills.

Frank travels from Portland to Chicago in a passenger car on a train. He prefers a window seat to avoid the intervention of the ‘White’ police. Frank finds an ‘African-American’ couple in wretched condition in the passenger train. C. Taylor – the waiter informed him that the husband was miserably beaten by the ‘White’ owner or the customers when they got off at Elko to buy some coffee or something. When the lady comes for the rescue of her husband, somebody throws a rock on her face. However the matter has never been reported to the ‘White’ conductor. Upon Frank’s request, Taylor reads the list of hotels, resting rooms and restaurants in Portland which was noted down from ‘Green’s Travelers’ Book’. Taylor suggested Frank to go to the Booker’s dinner for food and to YMCA[4] for sleeping at Chicago. Taylor serves scotch to him in the passenger car. Frank takes a nap but wakes up soon when an unknown passenger - a small man with his wide-brimmed hat, pale blue suit and long jacket and balloon trousers, and shoes with pointed toes takes the next seat to him though there are several empty seats left in the passenger car. As soon as Frank ignores the zoot-suited man next to him and leans back to the window for a nap, the stranger disappears without any identification mark in the leather seat.

At Chicago, Frank visits the ‘Booker’s dinner’. He finds it as the right place for dinning and relaxes by the working class African-Americans. At Booker’s dinner, Frank meets Billy

Watson who is an African-American unemployed young man. Billy invites him to meet his family and offers him to stay at his home. Billy promises to drop him at railway station on time in the morning. Frank meets Billy's wife Arlene and their son Thomas in the apartment. Arlene works at a metal factory in the night shift. However Billy who worked in the Steel industry earlier is jobless at present and joins the line at agency for a 'day work' on daily basis. Thomas' right hand is shot by the 'White' police at the age of eight while he was playing with a cap pistol on the street. His injured right arm keeps him off the streets. He spends most of his time in studies. Thomas studies in high school – a math whiz he wins competitions. Thomas is confident of everything. Billy and Frank go for shopping in the morning. Frank buys working shoes and a wallet. While shopping in Chicago, they are chased by 'White' police near the Goodwill Store. The 'White' police later considered the Army medals of Frank and released them. Frank and Billy visit Booker's dinner and finally part away promising to meet in future. Frank boards on a southbound train for onward journey to Georgia.

While heading to Atlanta, Frank's train delays and stops near Chattanooga for repairing. He steps away against the instructions of the conductor. Frank crosses the road to move around and confronts two 'Coloured' prostitutes assaulting each other while a big man - their pimp watching out. The pimp hits Frank on his chest. As they engage in fighting, the big man appears unconscious. He could not resist the blow of Frank. The 'Coloured' prostitutes stopped fighting and came forward to the rescue of the pimp. Frank moves back quickly to the train. He gets down at Walnut station in Atlanta and moves around Auburn Street to gather information about Cee's suburban workplace. Frank meets Thelma to find the address of Cee in the suburb. He decides to stay the night in Atlanta as it is too late to begin his journey. He makes arrangement with a cabdriver who would drive him to the suburb next morning. Frank is attacked by a group of young gangsters in Auburn Street while heading towards the Royal Hotel in the evening. Frank is half dead and survives the blows but his wallet is looted by the goons. He didn't complaint to 'White' police but accepts a couple of dollars offered by a stranger who finds him lying half dead on the street and comes in rescue and safety of him. Frank sits down at an all-night dinner. He joins a music symphony in the streets until 4 am.

Later in the morning, the cab driver doesn't arrive. By 7.30 am he boards a bus at Atlanta

full of ‘African-American’ daily workers heading towards the suburbs. Finally, Frank gets down in Buckhead and heads to meet Cee at Dr. Beauregard Scott’s clinic cum residence. Dr. Beauregard Scott – the ‘White’ employer of Cee appears offensive of the unsolicited visit of Frank in his premises and attacked him with a gunshot. Frank overcomes the attack of Dr. Beauregard and rescues his sister who is unconsciously lying on the bed. He took a passenger bus heading back to Atlanta. Frank and Cee travel on a cab from Atlanta to Lotus. On arrival in Lotus, Frank approaches to Mrs. Ethel Fordham for the treatment of his sister. Cee is placed under her care. Cee is survived by special caring and efforts of the ‘African-American’ community women in Lotus who help her to regain health and confidence.

Frank’s journey from Seattle to Georgia depicts effectiveness of racism on ‘African-Americans’ as they are marginalized by ‘White’ supremacy which remain the internal and external displacement. Frank’s childhood and adolescent in Georgia and his family’s several displacements and states of their ‘homelessness’ remain the background of the ‘Picaresque’ in *Home*. The ‘Picaresque’ in *Home* is idealized as it forms the collectiveness of the ‘African-American’ identity crisis and displacement under ethnic and racial, gendered and sexuality, and religious discrimination.

Frank and a third person anonymous narrator recount the difficult childhood and adolescent in flashback in Lotus where life of his sister Cee and other family members have been integrated. In the narrative of *Home*, Frank and Cee remained as the survival members of the Money family. Their experience of racial injustice as war veteran, and as victim of the biological and medical intimations may be seen as identical of the collective displacement of ‘African-American’ migrants and diaspora. However the ‘Picaresque’ may be seen as a radical approach in addressing the challenges of ‘African-Americans’ who are subject to social injustice, inequalities, violence and abuses, and are denied of basic livelihood and opportunities to survive in USA in 1950s.

3.4 Performance of Gender and Sexuality in Toni Morrison’s *Home* (2012): Location of Masculinity and Femininity

Narrative of Toni Morrison's *Home* depicts internal and external displacement with a focus on the transition of the gender roles and sexuality of 'African-American' women set in the historical background of 1930s and 1950s. Representation of the 'African-American' women by depiction of colour, ethnicity and race, and gender and sexuality etc. in the fictional narratives in *Sula, Paradise, Beloved* and *Home* etc. may be seen as the projection of the ethnic identity of 'Coloured' women who survived racial discrimination and displacement due to prevailing inequalities of past and present. Projection of 'Black' femininity against 'White' and 'Black' Masculinity in the fictional narrative of Toni Morrison's *Home* is led by vision and interest in delegation of powerful status and position(s) of African-American women in social-cultural and geographical-political-economy fronts in Post WW II period in USA. Portrayal of the African-American women in the fictional narrative of *Home* may be understood as fundamental principle(s) of deconstruction of the systematic institutionalization of racism by contradiction of the gender roles assigned to the 'Coloured' men and women in private and public sphere. Katrina Harack has examined the responsibilities shouldered by Toni Morrison in defending gender role and femininity of 'African-American Diaspora Women' in *Home*. She notes:

> In *Home,* even as Morrison grapples with the historical development of gender roles for black men and women, which are inextricably coupled with the history of institutionalized racism, she redefines African American gender roles by writing about 1950s America, showing that there are ways in which individuals can surpass the roles society assigns to them (2016: 372).

Narrative of *Home* has African-American women subject(s) who are portrayed as evolving 'round' characters. The 'roundness' is conditioned in respect to the changes in the surrounding(s) by surpassing of the gender roles and functions in respect to the racial differences and prejudices within family and community, and outside. The gendered constructions are vested by the interest of 'Coloured' and 'White' men and women which appear as methodical subjugation of 'African-American' women from the perceptive of the marginal position(s) historically. However in *Home*, the revision and relocation of the traditional and stereotypical gendered position(s) of the 'Coloured' men and women reminds

the goal of the ‘African-American Literature’. ‘African-American’ women retain the choice of gender role(s) as they overcome the controls of the ‘Coloured’ and ‘White’ masculinity by ‘African-American’ gender solidarity. In *Home,* the novelty in ‘African-American Femininity’ remains the guiding spirit of the ‘Africanness’.

Portrayal of the childhood, adolescent and youth of Ycidra Money ‘Cee’ in *Home* is an instance of relegating of ‘Coloured’ femininity against ‘Coloured’ and ‘White’ masculinity by denying of the traditional gender roles offered to ‘Coloured’ women. The shifting of gender role(s) assigned to ‘Coloured’ women shapes new and old collective gender position(s) in African-American family, diaspora community and outside which appears as a democratic process of redemption of ‘Coloured’ women. However Katrina Harack mentions that the gender roles in *Home* are interdependent in African-American diaspora community members which allow transitions in the traditional gender position(s). She notes:

> These remarks are indicative of Morrison’s consistent position that male and female gender roles are interdependent and intertwined and in her novel *Home* (2012) she focuses on the need for black men and women to become aware of how such roles are formed and maintained, knowledge of which might allow for change (2016: 371).

An inclusive account of representation of ‘African-American’ women in the fictional narrative of *Home* may be examined to understand the currents of the formation of the changing gender role(s), personality and function of ‘Coloured’ women in home and outside. The transitions occurred by changing gender role(s) of ‘African-American’ women in *Home* may be understood by their consciousness of the ‘Self’ and ‘Community’ against the ‘Coloured’ and ‘White’ Masculinity.

Lilian Florence Jones - Lily in *Home* is depicted as an independent ‘African-American’ woman. She works as a wardrobe and costume designer and make up artist at the Skylight Studio. Lilly is denied to buy a house due to the prevailing racial discrimination and ‘White’ supremacy. She resigns from the studio as her boss is arrested. Lilly works at a dry cleaner’s shop where she meets Frank. They fall in a relationship and begin to live together. The ‘homelessness’ of Frank and Lilly signifies their falling relationship. Frank has no job after retirement from Integrated Army. Frank remains inactive as he suffers from the post-war

trauma. He never takes any responsibility of the flat. He lacks interpersonal communication as he is absorbed in his world. Lilly is lively and has a steady job at hand. She remains responsible by maintaining the flat. Lilly attempts to holdback the relationship but fails.

Frank has no intimacy with Lily. He considers their relationship as a substitute for 'home' and 'sex without love'. Lilly has no regret on Frank's departure. She charges her femininity beyond the effectiveness of the 'Coloured' masculinity. Toni Morrison Writes:

> The afternoon Frank left, Lilly moved to the front window, startled to see heavy snowflakes powdering the street. She decided to shop right away in case the weather became an impediment. Once outside, she spotted a leather change purse on the sidewalk. Opening it she saw it was full of coins – mostly quarters and fifty-cent pieces. Immediately she wondered if anybody was watching her.
>
> Lilly didn't look around. Casually she scooped it up and dropped it into the groceries. Later, spread out on the side of the bed where Frank had slept, the coins, cold and bright, seemed a perfectly fair trade. In Frank Money's empty space real money glittered. Who could mistake a sign that clear? No Lillian Florence Jones (2016: 80-81).

Lilly embraces freedom in the absence of Frank. She performs and charges her femininity against 'Coloured' masculinity. Her persona ascends beyond Frank's silence and rejection.

In *Home,*Ycidra Money 'Cee' is depicted as a typical 'African-American' migrant woman whose bringing up, victimization, surviving, and redemption remain ideological against the normative of 'Coloured' and 'White' masculinity. Cee rejects the stereotypical gender role(s) that depicts 'Coloured' vis-a`-vis 'Black' femininity. Cee's ethnic and racial identity guides her gender roles and sexuality which may be understood from the view point of the integration of 'Self' and 'Community'.

Cee in *Home* appears as an extraordinary 'African-American' subject who resembles feminist subjectivism in African-American writings. Cee's parents and family members are forced to relocate from 'Bandera County' in Texas due to threat of lynching and racial discrimination by the 'White' neighbourhood. Cee's mother Ida was pregnant who gave birth to her at a 'Church basement' while the family moved from Texas to Louisiana to survive racism. Later the family settled in the grandmother's house in Lotus in Georgia. Cee witnesses

an abusive childhood which remains a psychological disorder in her personality. The liminality of an 'African-American' migrant house appears reciprocal to the complex relationship(s) maintained by the family members which brings forth internal displacement. Toni Morrison writes:

> Lenore's house was big enough for two, may be three but not for grandparents plus Pap, Mama, Uncle Frank and two children – one a howling baby. Over the years, the discomfort of the crowded house increased, and Lenore, who believed herself superior to everybody else in Lotus, chose to focus her resentment on the little girl born "in the street." A frown creased her every glance when the girl entered, her lips turned down at every drop of a spoon, trip on the door saddle, a loosening braid. Most of all was the murmur of "gutter child" as she walked away from a failing that was always on display from her step-grandmother (2016: 44-45).

Lenore is depicted as the powerful matriarch in the 'Money household' with possession of five hundred dollar life insurance money acquired by death of her first husband. Lenore is a widow who appears as a stranger in the neighbourhood of Lotus. She has no choice left than to accept an unemployed, idle, twice divorced old man Salem Money as her perfect suitor. Lenore's position as a captive woman may be seen as her possession of a house in Lotus besides a Ford car. In *Home*, Lenore is portrayed as an adversary of 'homelessness'.

Salem Money and his family remain dependable on Lenore due to her ownership of the 'home'. In return Salem provides her safety, dignity and social status. Salem Money has no control of the household. He never cared to protect his family, children and grandchildren from Lenore. Salem's elder son Luther and daughter-in-law Ida, and younger son Frank are daily wagers. Luther and Ida work for sixteen hours in the field. They put their children Frank and Cee under Lenore. She turns out as a real 'grandmother' to Cee. Toni Morrison writes:

> Well, yes, the grandparents were doing them a big favor letting some homeless relatives live in their house after the family got run out of Texas. Lenore took it as a very bad sign for Cee's future that she was born on the road. Decent women, she said, delivered babies at home, in a bed attended to by good Christian women who knew what to do. Although only street women, prostitutes, went to hospitals when

> they got pregnant, at least they had a roof overhead when their baby came. Being born in the street – or the gutter, as she usually put it-was a prelude to a sinful, worthless life (2016: 44).

In *Home*, Lenore emerges as an authority. She develops hatred for the family members of Salem Money. Lenore subjugates Cee by arrogance and harshness which organizes a miserable childhood. Her position as a 'powerful matriarch' in Money family implies internal displacement of Cee and Frank. Lenore is depicted as captive of Jackie – the 'Coloured' woman servant at Money household. Cee has no formal education. She goes to Church-School in Lotus. She is denied to join school at Jeffrey. Cee grows up as a buddy of Frank who provides safety and care. Toni Morrison writes:

> I hugged her shoulders tight and tried to pull her trembling into my own bones because, as a brother four years older, I thought I could handle it. The men were long gone and the moon was a cantaloupe by the time we felt safe enough to disturb even one blade of grass and move one our stomachs, searching for the scooped-out part under the fence. When we got home we expected to be whipped or at least scolded for staying out so late, but the grown-ups did not notice us (2016: 4-5).

Cee remains the responsibility of Frank. Cee and Frank with Mike and Stuff stay as a team in Lotus. They were together until the boys enrolled in the Army and sent for the Korean border. Cee is rescued by Frank when she appears in the proximity of sexual assault by an elderly man in Lotus. Cee is depicted as ignorant of the external world. She lacks freedom at home as dominated by her step-grandmother. Her persona is affected by the social security and safety offered by Frank.

Cee meets Prince from Atlanta who tours Lotus on a short visit. They fall in love in a brief period of time. However the relationship in between Cee and Prince materializes as Frank was away at the Korean front. Cee and Prince fail to register their marriage at Jeffrey without birth certificates. They marry in the Church in Lotus. Cee has no real flirtation or sexual adventure before marriage as she grew up with the team of Frank. The turning point in the relationship of Cee and Prince are evident as Prince denies Cee to meet her aunt and friends in Atlanta. Prince deserts Cee by running away with Lenore's family car.

Cee shifts to a cheaper rented room in Atlanta. She works at the restaurant in Bobby's Rib House with the help of Thelma. Cee agrees to join as a helper to Dr Beauregard at Buckhead for a better prospective. Cee develops friendship with Sarah at Buckhead. Sarah becomes her family. Cee learns how to help Dr Beauregard and his patients in the clinic. She finds safety and respect in the house. Cee develops an interest in the study of eugenics. Cee is trapped in danger at Buckhead as she is prejudiced by the effectiveness of racism and 'White' supremacy. Cee is subjugated by the 'White' male supremacy.

Cee's body organs are exploited for biological-medical experiments in a state of unconsciousness. In fact she has been hired by Dr Beauregard for gynecological vis-a`-vis medical intimation in his laboratory. She understands that her body is contaminated and is affected by the medical experiments conducted by Dr Beauregard. She is tormented to withhold motherhood due to forced exposure to medical and biological experiments.

Cee desires for a child who once beckoned in her womb but displaced to another woman's womb. Narrative of Toni Morrison's *Home* and *Beloved* may be seen as racial prejudices of infanticide. However Cee is forced to face infanticide as she is trapped in biological intimation unconsciously. In Beloved, the protagonist Sethe's conscious infanticide is depicted as protection of the 'African-American' femininity from the dangers of 'White' masculinity. Toni Morrison writes:

> BELOVED, she my daughter. She mine. See. She come back to me of her own free will and I don't have to explain a thing. I didn't have time to explain before because it had to be done quick. Quick. She had to be safe and I put her where she would be. But my love was tough and she back now. I knew she would be.
>
> I won't never let her go. I'll explain to her, even though I don't have to. Why I did it. How if I hadn't killed her she would have died and that is something I could not bear to happen to her. When I explain it she'll understand, because she understands everything already. I'll tend her as no mother ever tended a child, a daughter. Nobody will ever get my milk no more except my own children. I never had to give it to nobody else-- and the one time I did it was took from me--they held me down and took it. Milk that belonged to my baby (2005: 236).

Cee's revival against her biological loss and trauma in *Home* and Sethe's infanticide of her

daughter in *Beloved* remain collective channel of ‘Redemption’ against racism and ‘White Masculinity’. Cee ends up as a victim of her circumstances who is transformed as an independent woman with the help of her community women. Whereas, Sethe’s infanticide in *Beloved* has a broader approach as redemption of the slavery of the ‘African-American’ women achieved by sacrifice of the ‘Coloured’ vis-a`-vis ‘Black’ femininity. Kimberly W. Segall suggests that the community’s collective transformation appears as the guiding spirit of redemption in Toni Morrison’s *Beloved*. Segall notes:

> Applying this to Morrison, we see Beloved as an unhomely ghost. However one might argue that Beloved is not the dead baby killed by her mother; rather, following Morrison’s reference, she is an actual, disturbed teenager whose presence recalls the traumatic experiences of Sethe and others in the community. My more concrete reading here suggests that this adolescent takes on the status of the gothic sublime because of the community’s repressed terror. Thus, she exemplifies a collective sublimation; However she also has a very historical origin. This tension over the redemptive or anti-redemptive, memorial or counter-memorial, is also seen as Durrant defends Coetzee's works where protagonists, like Magda, cannot find meaningful dialogue with black South Africans (2006: 713).

Kimberly W. Segall’s point of view of the consciousness of the gendered communal solidarity in *Beloved* is carried out by gothic sublime of community’s repressed fear. The awareness of the collectiveness in *Home* remains the discovery of the community’s solidarity in recreation of hope and sustainability. However in both the cases, the African-American infants are symbolically depicted as sacrificing life to safeguard the community women. The female ‘infanticide’ in Toni Morrison’s *Home* and *Beloved* may be understood as signifying the marginal position(s) of the ‘African-American’ migrant women who are devoid of political-economy status as ceaselessly exposed to the the danger of ‘White’ masculinity caused by ‘White’ supremacy and racism. The ‘Black’ masculinity stands invisible and silenced as it fails to provide social security and safety to its women. The neutral of the ‘Black’ masculinity may be seen as adversary of the ‘Black’ femininity which disapproves women’s social-status at home and at outside. However in the narrative of *Home*, the dominant ‘Black’ masculinity

appears responsible that guides and facilitates the redemption of the ‘Black’ femininity.

The collectiveness or ‘Africanness’ remains central to the conflict in Toni Morrison’s fictional writings. Cee is called out to release herself against the stigma of slavery. This is evident as novelty in her persona as internalized in her transformation. Cee’s healing by the community women may be seen as her victory over ‘African-American’ female body, gender role and sexuality. Toni Morrison writes:

> You free. Nothing and nobody is obliged to save you but you. Seed your own land. You young and a woman and there’s serious limitation in both, but you a person too. That is slavery. Somewhere inside you is that free person I’m talking about (2016: 126).”

The ‘femininity’ in *Home* is manifested by sacrifice of the female body. Cee is recovered by believing on the collectiveness of the ‘African-American’ women. The women applied indigenous treatment, offered affinity, organized collective faith and prayer to bring her back to life. Cee lost her faith on ‘Coloured’ and ‘White’ masculinity as she projects and performs her ‘Coloured’ femininity. Cee regains her vitality through collectiveness of ‘African-American’ femininity. Like Miss Ethel Fordham she decides upon her gender role and sexuality. She frees herself from the control of ‘Patriarchy’ and ‘Masculinity’. Cee appears as an independent woman as she denies Frank on her side.

3.5 Conclusion

Utopia, Dystopia and Memory Play as High Drama in Toni Morrison’s *Home* (2012)

Toni Morrison in her essay “Home” (1997) differs to the idea of ‘Utopia’ proposed by Ernst Bloch (1885-1977). She defines ‘Utopia’ as a living condition in the history and not as an imaginary location. Mark A. Tabone has a critical assessment of Bloch and Morrison. He notes:

> Morrison discusses the “world-as-home that we are working for” in an essay

> entitled “Home,”[9] presented at the 1997 Princeton University “Race Matters” conference while she was at work on the manuscript for *Paradise*. In this essay, Morrison notably goes out of her way to distinguish between “home” and the “imaginary landscape” she calls “Utopia,” which, she writes, is “never home.”[10] However this quite clearly involves a terminological and not a philosophical difference from Bloch. Morrison dismisses “utopia” as “pure wishful thinking,” the colloquial, escapist, and passive understanding of the term that Bloch also discarded and rethought.[11] This is related to the second key idea in *Paradise’s* closing sentence: its location of *utopia* “down here,” that is, *in the historical world* rather than in the escapist realm of fantasy. In Morrison’s words, this is a reorientation “away from an impossible future or… probably nonexistent Eden to a manageable, doable, modern human activity (2018: 293).”[12]

As per Toni Morrison, ‘Home’ differs from ‘Utopia’; whereas ‘Utopia’ led by fantasy may not be considered as an escape from the history. Morrison differs from Bloch, as she decides that the ‘Home’ is a conscious transition in the location of history which disqualifies the role of conventional dystopia and fantasy. However Mark A. Tabone is critical of the psychological transitions than the geographical-spatial shifts of the location of home in Toni Morrison’s *Home*. He notes:

> The utopian home in 2012’s *Home*, like Bloch’s *heimat*, is figured as an arrival rather than an origin. The main contrasts in the novel are drawn between the home in Lotus, Georgia, where Frank “Smart” Money and Ycidra “Cee” Money finally arrive at the narrative’s conclusion and two locations that qualify as their “origins.” One of these, interestingly, is the same “no-count, not-even-a-town-place.” of Lotus,[31] the “adopted” home of Frank and Cee’s childhood, where they moved in with their grandparents after their family was driven from its previous home in Texas by a racist mob. Lotus itself does not – seemingly cannot – change, and this underscores how the utopian transformation that occurs in *Home* has less to do with physical space than with changes that take place in the two protagonists (2018: 295-296).

The historical sensibility of Toni Morrison’s *Home* is set in the background of the

turbulent 1950s. The 'Integrated Army' which formed in the 1950s remains a politics of exclusion of the African-American in political-economy-social institutions in USA. Manuela López Ramírez finds the nervous breakdown and trauma in Toni Morrison's *Sula* and *Home* as an outcome of the World War I, and the Korean War. She notes down:

> In *Sula* (1973) and *Home* ([1973] 2012), Toni Morrison deals with the insanity of the war veterans Shadrack and Frank Money, who return home to the US, just after World War I (1914-1918) and Korean War (1950-1953), respectively. As with modernist writers, such as Virginia Woolf and Ford Madox Ford, Morrison seems to use the tribulations and emotional turmoil that these returning soldiers had to cope with back home to express the tensions of the society they returned to live in as well as the ensuing breakdown of social patterns.[1] Morrison depicts the symptoms they suffer and the reception of these damaged veterans by a racially-prejudiced America (2016: 130).

The war veteran of the Integrated Army in *Home* is depicted as an unstable and hysterical persona which may be seen as the outcome of the horror and stigma of the Korean War that constitutes racial prejudices prevailed in the American society. However psychological disorders occurred in *Home* are suggestive of the traumatic and dystopian states of the protagonist as he undergoes homelessness and loneliness.

The stallions in the opening scene of the narrative remain mysterious. Frank and Cee find the horses as brutal and beautiful which may be seen as symbolic representation of the dystopian state of the 'African-American' ethnic and racial identity. Toni Morrison writes:

> Their raised hooves crashing and striking, their manes tossing back from wild white eyes. They bit each other like dogs but when they stood, reared upon their hind legs, their forelegs around the withers of the other, we held our breath in wonder. One was rust-colored, the other deep black, both sunny with sweat. The neighs were not as frightening as the silence following a kick of hind legs into the lifted lips of the opponent. Nearby, colts and mares, indifferent, nibbled grass or looked away. Then it stopped. The rust-colored one dropped his head and pawed the ground while the winner loped off in an arc, nudging the mares before him (2016: 3-4).

Frank remembers that the stallions stood like men (2012: 5). The depiction of the horses in the opening of Toni Morrison's *Home* suggests dynamic depiction of the state of 'Africanness' that defends racism and 'White' supremacy.

The traumatic condition of Frank Money – a war veteran of USA Integrated Army may be seen as racial infliction on African-Americans subjugated by trauma of war. Toni Morrison writes:

> At 2.00 a.m. when they checked to determine if he needed another immobilizing shot they would see the patient on the second floor in Room 17, sunk in a morphine sleep. If convinced, they might skip the shot and loosen his cuffs, so his hands could enjoy some blood. Something that would smother any random hint of life. Ice, he thought, a cube of it, an icicle, an ice-crusted pond, or a frosted landscape. No. Too much emotion attached to frozen hills. Fire, then? Never. Too active (2016: 8-9).

The physical and psychological torment of Frank Money in the asylum remains ideal condition for formation of dystopia, utopia and dream like state. Frank is suffering from post-war nervous breakdown and trauma. Additional physical and psychological penalization by the 'White' police and hospital staff leads him to fatal situation. However Frank is saved on time by Reverend John. Frank sets out to rescue his sister. He thinks of homeys who went to war with him but didn't return. At Portland train station, Frank remembers a previous nervous breakdown and colour blindness inside a bus. Toni Morrison writes:

> As he walked to the train station his nervousness about whether he would have another incident–uncontrollable, suspicious, destructive, and illegal – was shrinking. Besides, sometimes he could tell when a break was coming. Then everybody, everything. Outside the window – trees, sky, a boy on a scooter, grass, hedges. All color disappeared and the world became a black-and-white movie screen. He didn't yell then because he thought something bad was happening to his eyes. Bad, but fixable. He wondered if this was how dogs or cats or wolves saw the world. Or was he becoming color-blind (2016: 23)?

Frank suffers neural disorder which is partly contributed by racial challenges and homelessness. He witnesses brutal death of fellow homeys in the Korean front. Frank kills an

innocent girl out of fit. However he gets down at a Chevron station. He is not allowed to use the wash room for the 'White' people which further heightens his hysterical state. Frank remains unsuccessful in his relationship with Lily. Frank's nervous breakdown remains his inability to communicate which leads to failure in relationship. Lilly considers that Frank is affected by the trauma of Korean War. She finds that Frank has no goal in life as he is completely lost in nowhere. Toni Morrison writes:

> When she gave him a broad smile of thanks, he dropped his food and ran through the crowd. People, those he bumped into and others, parted before him – some with frowns, and others simply agape. When she returned to the apartment, she was thankful to find it empty. How could he change so quickly? Laughing one second, terrified the next? Was there some violence in him that could be directed toward her (2016: 76-77)?

The hysterical behaviour of Frank is the outcome of his internal shame of murder of an innocent and poor Korean girl. Frank is haunted by the memory of the girl whom he killed out of fit. In *Home*, a ghostly man appears repeatedly as a dystopian subject. Mysterious recurrence of a ghostly little man in a pale-blue and zoot-suited dress at key moments of breakdown of Frank contributes towards his postcolonial identity crisis under effectiveness of the dystopian state. The ghostly man disappears from the site as soon as Frank recovers to the normal condition. Toni Morrison writes:

> With his head back on the window frame he napped a bit following the cup of Scotch and woke when he heard someone taking the seat next to him. Odd. He turned and, more amused that startled, examined his sear partner – a small man wearing a wide – brimmed hat. His pale blue suit sported a long jacket and ballon trousers. His shoes were white with unnaturally pointed toes. The man stared ahead. Ignored, Frank leaned back to the window to pick up his nap. As soon as he did, the zoot-suited man got up and disappeared down the aisle. No indentation was left in the leather seat (2016: 47).

The zoot-suited man signifies an abstract representation of the victim of racism that affects the 'African-American' collective ethnic and racial identity. The visual aspect of the zoot-suited man partially organizes dystopian state of the two protagonists. Its appearance and sudden

disappearance in the imagination of Cee suggests redemption vis-a`-vis final judgment which intends social justice for the ‘African-American’ migrants. Toni Morrison writes:

> Carefully, carefully, Frank placed the bones on Cee’s quilt, doing his level best to arrange them the way they once were in life. The quilt became a shroud of lilac, crimson, yellow, and dark navy blue. Together they folded the fabric and knotted its ends. Frank handed Cee the shovel and carried the gentleman in his arms. Back down the wagon road they went, then turned away from the edge of Lotus toward the stream. Quickly they found the sweet bay tree – split down the middle, beheaded, undead – spreading its arms, one to the right, one to the left. There at its base Frank placed the bone filled with quilt that was first a shroud, now a coffin. Cee handed over him the shovel. While he dug she watched the rippling stream and the foliage on its opposite bank. “Who’s that?” Cee pointed across the water. “Where?” Frank turned to see. “I don’t see anybody.”
>
> “He’s gone now, I guess.” But she was not sure. It looked to her like a small man in a funny suit swinging a watch chain. And grinning (2016: 143-144).

The frequent occurrence of the ghostly little man suggests haunting memory of childhood. The apparition resembles a dead ‘African-American’ man who was dumped by ‘White’ men in a ditch in Lotus. His proper burial turns out ‘redemption’. Frank Money is preoccupied by memory of his childhood. Toni Morrison writes:

> Right then I decided to clean up. To hell with the dreams. I needed to make my homeboys proud. Be something other than a haunted, half-crazy drunk. So when I saw this woman at the cleaner’s, I was wide open for her. If it wasn’t for that letter, I’d still be hanging from her apron strings. She had no competition in my mind except for the horses, a man’s foot, and Ycidra trembling under my arm. You are dead wrong if you think I was just scouting for a home with a bowl of sex in it (2016: 69).

Frank Money’s preoccupation with childhood memory, trauma of war and his sister’s fatal situation drives him to take up a journey from North to South. He has no genuine reasons for falling in love with Lilly at first sight, but finds her as the symbolic ‘home’ or the perfect

woman who can bring a change in his life.

In Toni Morrison's *Home*, the Korean War (1950-1953) and the Biological and Medical Experiment of the 1950s in USA remain the background of the ethnic and racial discrimination faced by the African-Americans. John Updike examines the historical sensibility of Toni Morrison's fictional narratives. He notes:

> "The Bluest Eye," bristling with sixties literary trickiness and protest, takes place in 1940-41, and includes an impressionistic map of black flight from the South during the Depression; stepping momentarily into the present, the author offers a retrospective history of the structure "on the southeast corner of Broadway and Thirty-fifth Street in Lorain, Ohio," which for the time of the narrative was occupied by the doomed and desperate family of the thorough loser Cholly Breedlove. "Sula" (1974) opens with an elegiac sketch of a black neighborhood called the Bottom and dates its chapters from 1919 to 1965. "Song of Solomon" (1977) begins four years after Lindbergh's transatlantic flight, in 1927, and "Beloved" (1987) takes place a few years after the Civil War. The shorter novels that have followed—"Jazz" (1992), "Paradise" (1997), and "Love" (2003)—share a reminiscing narrator and a sense of the bygone as reverie, a dream that it is a struggle to remember and piece together (The New Yorker, 2008).

As per John Updike the major fictional narratives of Toni Morrison have historical dimensions which retain the 'African-American' ethnic and racial identity. However John Updike views that the mystery, illusion and fantasy interwoven in Toni Morrison's fictional narratives are resolved through historical manifestations. The historical sensibility of the narrative of *Home* is proportional to the state of utopia and dystopia, and dream and fantasy manifested in the fictional writing with 'Black' subjectivism.

The horror of the Korean War in the narrative remains the source of the dystopian state of Frank Money. Toni Morrison writes:

> Battle is scary, yeah, but it's alive. Orders, gut-quickening, covering buddies, killing – clear, no deep thinking needed. Waiting is the hard part. Hours and hours pass while you are doing whatever you can to cut through the cold, flat days. Worst of all is solitary guard duty. Your eyes and ears are trained to see or hear

> movement. Is that sound the Mongolians? They are way worse than the North Koreans. The Mongols never quit, never stop. When you think they are dead they turn over and shoot you in the groin. Even if you're wrong and they're as dead as a dopehead's eyes it's worth the waste of ammo to make sure (2016: 93-94).

Frank defends the harshness of the adverse weather. He witnesses murder and death in cold blood. The brutality of the war develops his nervous breakdown. However the nervous break down of Frank reaches climax as he kills a Korean girl in the scavenge area of the camp who came there to lookup food. Toni Morrison writes:

> No it was a child's hand sticking out and patting the ground. I remember smiling. Reminded me of Cee. I didn't even try to run the girl off that first time, so she came back almost every day, pushing through bamboo to scavenge our trash. I saw her face only once. Mostly I just watched her hand moving between the stalks to paw garbage….Some times her hand was successful right away, and snatched a piece of garbage in a blink. Other times the fingers just stretched, patting, searching for something, anything, to eat (2016: 94-95).

At Korean border, Frank undergoes homesickness. Frank resembles the poor Korean girl with his younger sister Cee. He remains vulnerable to the violence of war. Frank is affected by the heavy cold in the surrounding. He is afflicted by the suffering of the childhood of his sister Cee which conditions his impression of the suffering of the Korean children under the danger of war. The Korean girls are sold in the market by their parents. He thought that killing of the girl would be the redemption of her suffering. Frank tempts to kill the poor Korean girl by a single gunshot. He lied to Cee about the Korean girl. The murder of the Korean girl contributes to his psychological break down. However Frank confesses to Cee that he has killed the innocent and poor Korean girl in cold blood. Frank reveals that by mourning over the death of his friends he could forget the murder of the little girl. Cee discloses that a baby girl smiles and moves around the house in Lotus.

Frank's internal shame for killing an innocent and poor Korean girl remains hypothetical in his occasional nervous breakdown, trauma and mental disorder. His redemption is partly achieved when he discloses the secret of the murder of the little girl. The ghost of the baby girl and the zoot-suited man who appear before Cee reminds the spatial displacement in the

narrative which may be seen as quest for ‘redemption’ of ‘African-American’ diaspora. It is achieved by manifestation of the state of dystopia and fantasy in literary fronts.

Frank Money emerges as a representative of the collective ‘African-American’ migrants who takes up a picaresque journey from the North towards the South in USA. He begins at Seattle and ends up at Lotus in Georgia. Frank Money achieves his redemption by changing perception towards Lotus and its people and surrounding. Cee’s redemption is carried out by breaking away the normative of the ‘Black’ and ‘White’ masculinity. She no more trusts any ‘White’ or ‘Coloured’ man. Cee appears emancipated within by charging her performance of the femininity. Frank and Cee feel the essence of the ‘Africanness’ as they believe in the solidarity of the community by developing belongingness to the ‘home’. The ‘home’ in Toni Morrison’s *Home* is a collective ethos of the solidarity of ‘African-American’ migrants and diaspora.

Notes:

1. ‘Integrated Army’ refers to the desegregation of the Armed Forces irrespective of colour, ethnicity, race, religion and class etc. in USA w.e.f. 26 July 1948. The ‘African-Americans’ joined ‘Armed Forces of USA’ in integrated military units during the Korean War (1950-1953) which identifies historical development in ‘coloured politics of race’.
2. CIB: Medals received from the Integrated Army
3. Green’s Travelers’ Book: An annual guide book for ‘African-American’ travelers by road across USA (1936-1967)
4. YMCA: Young Men’s Christian Association

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Chapter IV

Dream and Fantasy in Mexican-American Migrant Women: Imaginary Houses in Sandra Cisneros's *The House on Mango Street* (1983)

4.1 Introduction

Sandra Cisneros (b. 1954) is a bilingual Mexican-American author, essayist, poet, short story writer, and novelist, who writes in English and Spanish on her experiences of the Mexican-American diaspora in Chicago. Her long fictional narratives - *The House on Mango Street* (1983) received 'American Book Award' (1985) by 'Before Columbus Foundation'; *Caramelo*; *o, puro cuento* (2002) won the 'Premio Napoli award' (2005), selected as an important book of the year by *The New York Times* (2002), *The Los Angeles Times* (2002), the *San Francisco Chronicle* (2002), the *Chicago Tribune* (2002), and the *Seattle Times* (2002), short listed for the 'Dublin International IMPACT Award' (2004), and nominated for the 'Orange Prize for fiction' (2003); *Have You Seen Marie?* (2012), and *Martita, I Remember You* (2021) are semi-autobiographical fictional writings on Mexican-American Women migrants' experiences in and around Chicago, Mexico and outside. Sandra Cisnors's poetry collections - *Bad Boys* (1980); *Rodrigo Poems* (1985); *My Wicked Wicked Ways* (1987); *Loose Woman* (1994) received the 'Mountains and Plains Booksellers' Award' (1994); and *Woman Without Shame*: *Poems* (2022) identifies her feminist point of views.

Sandra Cisneros's short fictional narratives in *Woman Hollering Creek and Other Stories* (1991) is based on women's gender role, and function in a typical Mexican-American background which won the 'PEN-Center-West Award for Best Fiction' (1991), the 'Quality Paperback Book Club New Voices Award', the 'Anisfield-Wolf Book Award', the 'Lannan Foundation Literary Award', nominated as the 'Best Book of Fiction' by the *Los Angels Times*

(1991), and was selected as an important anthology of short fiction by the *New York Times* (1991) and *The American Library Journal* (1991). Her memoir - *A House of My Own: Stories from My Life* (2015) won 'PEN-Center-USA Literary Award for creative Non-Fiction' (2016). Sandra Cisneros authored a children's book – *Hairs / Pelitos* (1994).

Sandra Cisneros received the 'National Endowment for the Arts Fellowship' (1981, 1988); the 'Texas Institute of Letters Dobie-Paisano Fellowship' (1984); the 'Illinois Artists Fellowship' (1984); the 'Roberta Holloway Lectureship' at the University of California, Berkeley (1988); 'MacArthur Foundation Fellowship' (1995); the 'Texas Medal of the Arts Award' (2003); 'National Medal of Arts' (2015) by President of USA; the 'Fifth Star Award' presented by the Chicago Department of Cultural Affairs (2015); the 'Tia Chucha's Lifetime Achievement Award' (2016); the 'Fairfax Prize' (2016), the 'Ford Foundation Art of Change Fellowships' (2018), the 'PEN-Nabokov Award for Achievement in International Literature' (2019), and 'Ruth Lilly Poetry Prize' by Poetry Foundation (2022). Her fictional and non-fictional writings are translated into twenty five languages around the globe. She received multiple fellowships, honorary degrees and awards in USA. Sandra Cisneros founded the 'Macondo Foundation' and the 'Alfredo Cisneros Del Moral Foundation' which provides assistance of grants and residences to Latina-American writers for social causes.

The 'Mexican-American' vis-a`-vis the 'Latina/o-American' ethnic and racial identity which remain associated to the 'Chikana[1]' literature is considered as 'voiced' narrative of the displaced and underprivileged migrants of Mexican-American origin. The Postcolonial examination of the literary imagination in the 'Chikana' literature in this study is carried out by critical examination of the challenges of the Latino/a-American migrants in the fictional narrative of Daniel Alarcón's *Lost City Radio* (2007), Cristina Henríquez's *The Book of Unknown Americans* (2014), Alejandro Morales' *River of Angels* (2014), and Valeria Luiselli's *The Story of My Teeth* (2015) etc. These fictional narratives may be seen as the location of marginal writings with its function by 'ethnic,' 'racial' and 'interracial', and 'gendered' prospective of the marginal Latino-American migrants and diaspora which defends the internal and external displacements. Recent inclusion of the Latino/a-American Literature as a sub-genre in World Literature may be seen as the outcome of the geographical-political-economy-cultural movements carried out by the Latino/a-American artists, authors,

filmmakers, journalists and activists etc. in USA.

Narrative of Daniel Alarcón's *Lost City Radio* is set in the background of an unknown country which is affected by the post-war situations in South America. Norma is the host of 'Lost City Radio'. She announces reports about the missing people on airwaves regularly. Noma meets a young boy from the forest who provides information about her husband that changes the perception of people and circumstances. Cristina Henríquez's *The Book of Unknown Americans* is a tragedy of the 'Latino-American' migrants which depicts relationship in between a Panamanian boy Mayor Toro and a Mexican girl Maribel in the Redwood Apartments in Delaware. In the narrative of *The Book of Unknown Americans,* upward social mobility of the Latino-American migrants under the influence of the 'American Dream[2]' may be seen as internal and external displacement caused by violence and uncertainty.

Alejandro Morales' *River of Angels* is a narrative of mixed ethnic and racial groups of Native Americans, Latino-Americans, African-Americans, Asian-Americans, etc. The narrative of *River of Angels* is set on the background of the Southern California and history of Los Angels. It depicts the connectedness of the Rivers and the Keller family and their tragic victimization by ethnic discrimination, racism and eugenics. Valeria Luiselli's *The Story of My Teeth* is set in the suburb of the Mexico City. Gustavo "Highway" Sánchez Sánchez is an auctioneer who auctions his own teeth as he claims them as the teeth of elite historians and litterateurs. *The Story of My Teeth* is a disagreement in between old and new generations' perception of the traditional and modern value and belief systems.

The Latino/a-American authors' preoccupation to the history and tradition of the homeland and the challenges of the ethnic-racial, gendered-sexual and social-cultural displacements remain the central focus of the 'Chikana literature'. Emergence of the 'Latino/a-American Literary Canon' remains iconic as the projection of Latino/a-American voice(s) in literary and political fronts which is recognized in 'American Literature' and in 'World Literature' recently. W. Lawrence Hogue examines the historical dimension of the 'Chikana' literature which emerged as a sub-genre of American Literature and World Literature in 20th C. He notes:

> But it was the social movements of Cesar Chavez, Corky Gonzales, and Delores

> Huerta, who played key roles in the unionization of migrant workers, the Puerto Rican labor activist movement, and the Chicano/a Arts and The Nuyorican Arts intellectual and cultural movements that created the context for the production of certain 1960s and 1970s Latino/a classics such as John Rechy's *City of Night* (1963), Rudolfo Anaya's *Bless Me Ultima* (1972) and *Heart of Aztlan* (1976), Piri Thomas' *Down These Mean Streets* (1967), Tomas Rivera's *And the Earth Did Not Devour Him* (1971), which began to exhume repressed stories vibrating within the majority language. With the establishment of Chicano/a and Latino/a studies programs and departments throughout the country, the increase in the Latino/a population, and an emerging, diverse group of Latino/a scholars who taught and wrote about Latino/a history,culture, and literature, we had the emergence and visibility of Latino/a writers and Latino/a literature. In the 1980s, small presses such as Arte Publico Press and Bilingual Review Press produced works like Sandra Cisneros' *House On Mango Street* (1985), Gloria Anzaldua's *Borderlands/La Frontera: The New Mestiza* (1987), Ana Castillo's *Mixquiahuala Letters* (1986), Denise Chavez's *The Last of the Menu Girls* (1988), which revisited and reconfigured the legend La Llorona, the weeping mother who lost her children and cries as she looks for them near a river, the stereotyped La Malinchi, the translator and companion of Cortez, the Virgin of Guadalupe, the Aztec, and other cultural and historical events and figures, as a way of expanding, re-contextualizing, and re-territorializing contemporary Latina subjectivity and social reality beyond coded Mexican American and/or American identities (2018: 180-181).

The fictional writings of 'Chikana' literature which appeared as a distinct sub-genre of the 'American Literature' in 1970s and 1980s and later remained an outcome of the social-cultural movements carried out by the migrant workers and leaders by organizing of artistic and cultural mobilities led by the Latina/o-American intellectuals in USA in 1960s and later.

Fictional and non-fictional narratives of Sandra Cisneros are based on the experiences of the Mexican-American migrants in Chicago with her concern for the challenges faced by the 'Mexican-American' migrant women. However feminist approaches in her writings may be

seen as establishing of ‘femininity’ over existing code of ‘masculinity’ and patriarchy in the Mexican-American family and outside. Sandra Cisneros's fictional writings are semi-autobiographical which may be seen first as an inclusiveness of identity formation as she develops as literary persona in a process of establishing herself as an author of excellence among Latina/o-American authors in USA. Secondly, her struggle for survival as a community member within the Mexican-American family and community, and non-Mexican surrounding (2009: xi-xxvii).

Sandra Cisneros’s concern of the Chikana women in her writings remains a rare approach in the postcolonial diaspora narratives by Latina/o-American women authors. Her fictional accounts of the Mexican-American masculinity and femininity may be compared with the feminist perceptive of the postcolonial African-American diaspora narratives of Toni Morrison. Sandra Cisneros’s and Toni Morrison’s feminist approaches in the fictional narratives are set beyond the communal standards that challenges the norms of traditional codes of patriarchy and masculinity which controls the migrant women’s functionality. It is pertinent that in the writings of Sandra Cisneros and Toni Morrison, the migrant women subject(s) form roundness and wholeness of the femininity with a desire to overcome the supremacy of the masculinity. The external threat and violence received by African-American migrant women as displacement under racism and ‘White’ supremacy is a rare representation. Internal threat, violence of Mexican-American migrant women as displacement by Mexican-American patriarchy and masculinity remain the concern of Sandra Cisneros.

Sandra Cisneros's *Caramelo* is a semi-autobiographical fictional narrative based on the experience of a Mexican-American diaspora woman Celeya Lala Reyes and her family members’ belongingness to history and heritage of Mexico, and early life in Chicago. *Caramelo* has many narrators engaged in a dialogic mode of storytelling who participate in diverse family stories set up in the neighbourhood of Chicago, Illinois, and Mexico. Narrative of *Caramelo* has layers of family stories told in a Mexican city by the family members of Celeya Lala – the protagonist. The family members travel regularly from Chicago to Mexico to meet their grandparents during the summer vacation. The stories told in *Caramelo* are dividends of Mexican-American migrants which narrated personal experiences of both sides of the border. Whereas the homeland and the destination are divided by borders but bridged

by storytelling. However it is confirmed that the ‘family narratives’ of Celeya Lala Reyes and the family members are turned up as layers of stories and lies of everyday life. Celeya Lala confirms that the family stories remained as shifting stories vis-a`-vis transitional narratives that depend on the narrator who gives it a voice. Narrative of *Caramelo* is drawn over the dynamic family stories which are passed on to the family members of Celeya Lala Reyes by her grandmother. These narratives landed up as many versions of real and imaginary stories told by different narrators in the family during the period. Throughout storytelling, Celeya Lala participates and raises her voice by challenging the normative of the patriarchal Mexican-American diaspora family. The storytelling process in *Caramelo* remains essential for Celeya Lala Reyes which signifies formation of her persona over experiences of adolescent to adulthood.

Storytelling as an engaging and conscious method of reviving and a decentralizing activity in Sandra Cisneros's *Caramelo* remained social-cultural project of femininity with its protagonist’s desire of ‘voice-over’ across a Mexican-American male hegemonic, patriarchal and masculinity background which implies recognition by ‘internalization’. The narrative of *Caramelo* renders on the challenges of faith and religion, popular culture and social normative under changing circumstances of migration vis-a`-vis immigration from Mexico to USA that affected the third generation of Mexican-American migrants leading to recognize ‘identity conflict’ and ‘identity crisis’. However the passing over of the family stories over three generations of migrant women in *Caramelo* is symbolic of the ‘Reyes’ or Shawl that is traditionally handed over to women in a Mexican family as a matter of recognition and identity formation.

Sandra Cisneros's narrative of *Have You Seen Marie?* illustrated by Ester Hernández remains a moving tale of loneliness, friendship and love that depicts death, loss and grief, and communal association set in between Tacoma and San Antonio. The fictional narrative of *Have You Seen Marie?* is based on the missing of Marie – a black and white domestic cat who is missed in the streets of San Antonio. Sandra is a single woman in her fifties. She develops a feeling like an orphan due to death of her mother recently. She is interested in helping out her friend Roz to find out the missing cat. Sandra and Roz carried out poster exhibitions of Marie on the streets of San Antonio to find out its whereabouts. They move on

the streets asking Sandra's neighbours for the missing pets, and the squirrels of the neighbourhood of San Antonio. This signifies an internal journey which pacifies the profound loss of Sandra who dives deep in agony and grief. The loss of her mother objectifies the missing cat Marie, and the missing pets and the missing squirrels in the neighbourhood. *Have You Seen Marie?* is an animal fable and an orphan adventure of adults with its magical and mysterious storytelling in words and images that confirms individuals' association to the community and neighbourhood. In *Have You Seen Marie?*, Cisneros and Hernández provide a first hand information of the houses, streets and surroundings of the San Antonio – buildings and places are personified with humane feelings and sentiments which further assures the neighbours participation in common loss and grief as a desire for community support and recognition. The narrative of *Have You Seen Marie*? is semi-autobiographical as it laments upon the death of the mother of the central character of the narrative which resembles the death of the mother of Sandra Cisneros. Further the central character in *Have You Seen Marie*? is named after the author.

Narrative of Sandra Cisneros's *Martita, I Remember You* is based on the journey of three single immigrant women in their twenties who explore Paris in search of professional career. They arrive in the city of Paris as unaccompanied and penniless. Corina – the protagonist is depicted as a Mexican-American woman with her belongingness to Chicago. She desires to become a writer in the cafes of Paris. She meets Martita from Buenos Aires and Paola from Northern Italy. The three young women return to their 'home' in a brief period of time. However, back in Chicago, Corina recounts her friendship and several interactions with Martita and Paola in Paris as she discovers an old letter. Part of the narrative of *Martita, I Remember You* is told as a memory play. Corina, Martita and Paola share their experiences of transition in job, location and relationship over the years through letter writing which may be seen as the challenges of the younger generations of the migrants in USA, South America and Europe.

Narrative of Sandra Cisneros's *Martita, I Remember You* dwells on houses and roofs, attics and subways, dancing floors, locations and streets etc. in Paris which may be seen as an association of the migrants to the temporariness of a place that further signifies their denial for acceptance in a foreign land. However Corina, Martita and Paola affirm that the temporariness

of time is not important but their relationship and understanding as a family is vital which delimits temporariness of time and place in Paris. They remained failure in upward social mobility in Paris but through friendship they overcome ‘loneliness’ and ‘homelessness’. Similarly, the relationships and places shared by Corina in a Mexican-American neighbourhood in Chicago remain authentic due to her attachment to community, family and home.

Corina dejects her life in Chicago as she desires a career in writing in Paris. She thought of not to return back to the low circumstances offered to ‘Mexican-American’ migrant women in Chicago. However Corina accepts the changes came on her way. While narrating the life story at present, Corina discloses that she has gone through a second marriage with Richard. She is a mother of two girls. Corina and Richard bought a three room flat in Chicago. However Corina desires to live with Martita and Paola. She failed in pursuing her career as a writer in Paris. At present she loves reading which brings freshness to her life. Richard is tired, so Corina couldn’t pass the happiness of reading to him but enlightens herself. The shifting of personality and identity by attachment to the temporariness of a place of desire by a Mexican-American migrant woman may be seen as failure of the desire of upward social mobility as affected by the ‘American Dreams’ which leads to identity crisis, formation of multiple identity and desire for recognition. The narrative of *Martita, I Remember You* is semi-autobiographical as it resembles the life of its author. Sandra Cisneros took up writing as a challenge. She dreamed to establish herself among the illustrious authors and poets of Mexican-American origin in USA (2009: xi-xxvii). Joanne M. Braxton critically examines Sandra Cisneros’s contribution towards formation of Latino-American consciousness with her preoccupation on tradition and modernity. Braxton notes:

> Through her body of work embracing fiction, poetry, and essay, Sandra Cisneros symbolically becomes La Llorona, the weeping woman, a Tex-Mex avenger, signifying both tradition and continuity with her ancestral past (2009: viii).

Braxton mentions of the patriarchal Mexican traditions which is associated to the historical and social-cultural locations of the ‘Chikana’ migrants that appears as the fundamental controversy in Sandra Cisneros’s literary imagination.

4.2 *Bario*[3] of Real House(s) and Imaginary House(s): Displacement of Mexican-American Diaspora Women in Sandra Cisneros's *The House on Mango Street* (1984)

Narrative of Sandra Cisneros's *The House on Mango Street* remained a classic of the 'Chikana' literature for its critical projection of the ethnic-racial, and gendered-sexual identities of the Mexican-American migrant women in literary and political fronts with a focus on the internal displacement carried out by the effectiveness of the 'Mexican-American' masculinity vis-a`-vis Mexican traditional code of patriarchy. The fictional narrative portrays a number of stereotypical Mexican-American migrant 'home(s)', 'flats', 'tenements' or 'place(s)' set in an imaginary Mango Street in the suburb of Chicago which reminds the author-narrator's belongingness and un-belongingness to many liminal houses in the locality.

The narrative of *The House on Mango Street* is a manifestation of 'Mexican-American' collective ethnic and racial identity, local heritage and history, and ethnic and racial conflicts and differences etc. which is externally seized in between the Mexican and Anglo-American multiculturalism influenced by the effects of 'American Dream'. 'Self Representation' in the fictional narrative appears as an appeal for social justice and social mobility which defends inequalities caused by the effectiveness of colours, social-economy classes, poverty, unemployment, nervous breakdown, anxiety and loneliness etc. The desires of the Mexican-American migrant women are consummated by dream and fantasy by manifestation of the dystopian state of the places and circumstances in the Mango street and homeland. The 'American Dream' remains the co-factor of upward social mobility of the Latina/o-American or Mexican-American migrant women. Michelle M Tokarczyk compares the fictional narratives of Sandra Cisneros and Maxine Hong Kingston. Tokarczyk notes:

> *The House on Mango Street* combines a series of short narrative pieces that together tell the story of Esperanza Cordero, a Chikana growing up in Chicago, hoping for a better life. Essentially, this book can be viewed a Chikana

> *kunstlerroman*, but one that tells the story of girl living in her community rather than one separating from it. Cisneros constructed Esperanza's story in short vignettes resembling fragments of memory. She envisioned a series of stories a reader could open at any point (similar to *The Woman Warrior*); no vignette was dependent on those previous to or following it, although the vignettes could work as a cumulative narrative (2008: 115).

Tokarczyk contests that Sandra Cisneros and Maxine Hong Kingston represent similar narrative structures, motifs and themes where the protagonist's efforts to tell the story of the community are apparent. Miss Esperanza lives in the neighbourhood of the Mango Street. She remains attached to the Mexican-American community women of the neighbourhood.

In the first unit of the narrative of *The House on Mango Street*, the author has representation of real houses she lived at many locations during her childhood, adolescent and until she established herself as an author of repute among Latina/o-American authors and poets in USA. This section of autobiographical narrative remains complimentary to the fictional narrative as the experiences of the author of the autobiographical section signifies the journey of the protagonist-narrator of the fictional narrative. Robin Ganz finds that the first house owned by the family of 'Sandra Cisneros' at 'Puerto Rican' signifies the people, neighbourhood, and surrounding of the *The House on Mango Street*. He agrees with Binder.

> In 1966, Cisneros was eleven, the family somehow borrowed enough for a down payment on its first home which she describes as "an ugly little house, bright red as if holding its breath" (Binder 57). The Cisneroses's move into a permanent home ended their nomadic migration which had dominated Cisneros's early years. For Cisneros, the transition from the apartment on Roosevelt Road into the new house in a Puerto Rican neighborhood on the North Side called Humboldt Park also represented an important step in her development as a writer because, "it placed [her] in a neighborhood, a real one, with plenty of friends and neighbors that would evolve into the eccentric characters of The House on Mango Street" (57) (2009: 22-23).

Sandra Cisneros's autobiographical account of association to many houses is reciprocal to the connectedness to family members, neighbourhood, house owners, and professional

association to authors and publishers which is understood as the representation of Mexican-American migrant identity first as a community member, and secondly as a Mexican-American woman in association to other women in family and neighbourhood. This is understood as delineating her role as an aspiring and responsible Mexican-American author of repute under the influences of the upward social mobility offered by the post WW II 'American Dreams'. However the fictional account signifies her autobiographical version of the 'Self'.

Miss Esperanza – the protagonist of Sandra Cisneros's *The House on Mango Street* is the fictional manifestation of the 'Self' in imagination who emerges as a representative 'Subject' that identifies the 'Latina/o-American' or 'Mexican-American' migrant women's collective identity. A number of houses associated to the autobiographical and fictional accounts in the narrative may be understood as manifestation of 'Mexican-American' identity in reality and imagination from its gendered point of views. It is carried out by inventing of imagination, dream and fantasy to escape the Mango Street by the author-narrator and the women of the neighbourhood by transitional methods of shifting to another location. Under this background the 'Mango Street' remains an ideal temporary habitation. However the inhabitants fail in achieving dreams and fantasies as they are subject to the dystopian state. In the opening of the narrative, Sandra Cisneros provides a marginal autobiographical background of her career and collectiveness of the 'Bario' set in the neighbourhood of Pauline Street apartment. She writes:

> She teaches at a school in Pilsen, her mother's old neighbourhood on Chicago's south side, a Mexican neighbourhood where the rent is cheap and too many families live crowded together. Landlords and the city take no responsibility for the rats, trash that isn't collected often enough, porches that collapse, apartments without fire escapes, until a tragedy happens and several people die. Then they hold investigations for a little while, but the problems go on until the next death, the next investigation, the next bout of forgetting (2009: xviii).

The autobiographical narrative provides a firsthand experience of the author as a Mexican-American migrant woman who lived a considerable period of her life in the suburb of the Chicago in marginal and vulnerable tenements controlled by irresponsible landlords. Sandra Cisneros develops an ideal state of her femininity as she appears liberating herself beyond the

control of patriarchy and set codes of masculinity which is internalized as a challenge for upward social mobility. She writes:

> The father wants his daughter to be a weather girl on television, or to marry and have babies. She doesn't want to be a TV weather girl. Nor does she want to marry and have babies. Not yet. Maybe later, but there are so many other things she must do in her lifetime first. Travel. Learn how to dance the tango. Publish a book. Live in other cities. Win a National Endowment for the Arts award. See the Northern Lights. Jump out of a cake (2009: xv).

Sandra Cisneros's desire of 'writing' remains a signifier of the dystopian state of the protagonist Miss Esperanza which forms the central cohesion in the autobiography and the fictional narrative. Miss Esperanza writes poems to liberate herself and the women of the neighbourhood in the Mango Street. Moving away from many houses in the neighbourhood of the Mango Street objectifies an ideal representation of the repressed desire of Miss Esperanza and the author-narrator. In narrative of the autobiographical section there are references to Sandra Cisneros's 'dream house' as she quits her parental house to put on a rented flat in the locality under own arrangement. She writes:

> Her father can't understand why she wants to live in a hundred-year-old building with big windows that let in the cold. She knows her apartment is clean, but the hallway is scuffed and scary, though she and the woman upstairs take turns mopping it regularly. The hall needs paint, and there's nothing they can do about that. When the father visits, he climbs up the stairs muttering with disgust. Inside, he looks at her books arranged in milk crates, at the futon on the floor in a bedroom with no door, and whispers, "Hippie," in the same way he looks at boys hanging out in his neighbourhood and says, "*Dorgas*." When he sees the space heater in the kitchen, the father shakes his head and sighs, "Why did I work so hard to buy a house with a furnace so she could go backwards and live like this (2009: xiii)?"

Sandra Cisneors's father has Mexican-American 'patriarchal' point of views of the rented house and life style of his daughter. The flat inhabits by Sandra Cisneros at present lacks modern amenities, cleanliness and comfort available at the house owned by her father.

However the ‘flat’ provides an immediate solution for freedom and space for driving Sandra Cisneros’s dreams towards upward social mobility. Hence the ‘flat’ remains an ideal association to her feminist point of views. Several houses, flats and tenements depicted in the fictional narrative remain an inspiration of her personal experiences of places and locations in and around Chicago. These geographical-spatial designs and real and imaginary locations are symbolic projection of the challenge and trauma, and desire and dream of the Mexican-American migrant women living in the neighbourhood of the Mango Street which reminds internal displacement and struggle for freedom. Henceforth the ‘House(s)’ in the fictional narrative may be seen as collective representation of ‘liminal space(s)’ which resembles the women inhabitants posed under the threat of patriarchy as vulnerable circumstances. The typical houses and flats in the background of the imaginary neighbourhood of the Mango Street are surrounded by the Chikana migrant women. The internal and external displacement of these migrant women organizes the central conflict in the fictional narrative.

Miss Esperanza is a teenager Mexican-American girl of twelve years who lives in the Mango Street with Papa and Mama, brothers Karlos and Kiki, and younger sister Nenny. The imaginary ‘Mango Street’ is depicted as a a heavily crowded neighbourhood of marginal, ethnic and racial, gendered and sexually discriminated ‘space’ with the poorly developed slums in the suburb of Chicago. Miss Esperanza does not like the house on the Mango Street as it is not adequate, and lacks normative of a ‘standard American house’. Miss Esperanza lives in a house which is smaller in size and suffers from deficiency of modern amenities with its disjointed neighbourhood and unwanted noises. However Miss Esperanza enjoys freedom of the Mango Street where she manages to write poetry for the elderly Chikana women. She feels that someday she shall manage to leave the Mango Street for a better house. She finds the absence of privacy in the neighbourhood. Miss Esperanza’s life and experiences with her neighbourhood is associated with the imaginary vis-a`-vis real house(s) in the surrounding. The fictional narrative recapitulates her (un)belongingness to many house(s) in the neighbourhood of Mango Street which forms a dystopian state by manifestation of dreams and fantasy. The narrative time is set on one year of Miss Esperanza’s association to the ‘Mango Street’ which suggests ‘temporariness’ of many ‘House(s)’ in the surrounding.

The fictional narrative opens up Miss Esperanza’s first person account of shifting to a

new house owned by her family in an imaginary location in the ‘Mango Street’ in Chicago. The family of Miss Esperanza lived in Loomis, Keeler and Paulina in rented flats and tenements before they arrive in the Mango Street. Miss Esperanza refers to the hierarchy of ownership and challenges faced in the houses in the past. Particular mention of the landlord of the tenement at Paulina who did not fix up a broken pipe line that later on forced the family to a new location in the neighbourhood of the Mango Street which appears a racial discrepancy faced by ‘Mexican-American’ migrants in Chicago. The ‘house’ on the Mango Street owned by Esperanza and her family members reminds the recollection of the ‘Dream House’ imagined by her parents in the past. The ‘House’ on Mango Street is affected by the attributions of the ‘American Dreams’ which appears first in the fantasy of the parents, then passed on to the children. However the family’s flat at the new location has deficiency. It does not match to the ‘Dream House’ imagined by the parents of Esperanza.

Representation of the ‘house’ in *The House in Mango Street* remains symbolic of the displacement of the Mexican-American migrant families. The identification of the defect in the structure and aesthetics of the house owned by the family of Miss Esperanza denotes subsequent failure of the Mexican-American migrant community members to achieve geographical-political-economy and social-cultural status at par with their ‘White’ neighbourhood.

The house on the mango street has a temporariness that the elders and children in the family of Miss Esperanza are convinced of its liminality. The idea of the ‘house’ remains ‘Dystopian’ which fails to achieve its desired structural and aesthetics goals in reality. The ‘house’ remains as a daydream of its inhabitants who are driven by the fantasy of upward mobility from ‘Brown’ to ‘White’ believing on their social ascending as parallel to its changing colour, texture and type. The family of Esperanza thought of shifting to a house which has many rooms and bathrooms, instead of one bed room and one bath room. The ‘house’ on the ‘Mango Street’ has many advantages over the ‘house’ at ‘Paulina’ as the family members are no more under the authoritarianism of the land lord. The neighbourhood of the Mango Street is a better location than the previous one as the majority of inhabitants belongs to the Mexican-American origin.

Miss Esperanza’s ‘loneliness’ and identity crisis in patriarchal set up of a traditional

Mexican-American family is identified as her internal displacement. She is allowed to speak to her brothers at home. They do not speak to her outside. Miss Esperanza finds that the boys and girls of the neighbourhood do not socialize with each other. Esperanza's younger sister is precisely young to be called as a friend; rather she posed as a responsibility of her. Miss Esperanza feels lonely in the neighbourhood. She is hopeful to find out close acquaintances in near future. Miss Esperanza is named after her great-grandmother. Miss Esperanza and her great-grandmother are born in the 'Chinese Year of Horse' which signifies strength. However in a Mexican-American family a woman born under the sign of horse is considered as doomed for ever. Miss Esperanza doesn't believe in the stereotypical gendered role offered to her by manifestation of the traditional myth of the 'horse'. She thinks that the Chinese and Mexicans being patriarchal didn't allow their women to be stronger. In her imagination Miss Esperanza fantasizes that her great-grand mother was a wild horse.

Miss Esperanza would not like to be treated as a stereotypical Mexican-American marginal migrant woman. She defines the meaning of her name. In Spanish it means 'too many letters', 'sadness' and 'waiting', and in English it means 'hope'. She likes to be called in Spanish in the school but does not like the way it is pronounced in English. Miss Esperanza describes the hair of her family members and its smell which imbibes their unique identity, solidarity and shared relationship. The autobiographical section of the narrative introduces the background of the first person narrator who prefers to be identified with her Mexican-American lineage. However she appears as an independent woman and determines to defend the displacement of the migrant Mexican-American women of the neighbourhood of the Mango Street. The narrative depicts interaction of Miss Esperanza with her family, neighbourhood girls and women, and non-Chikana men and women, and girls and boys.

Miss Esperanza meets Cathy in the neighbourhood of the Mango Street who narrates her lineage to the royal family of France and wishes to go there to claim an ancestral house. Cathy offered Esperanza to become a friend for a week as her family will shift to another location in Chicago in order to get rid of the neighbourhood of the Mango Street. Instead Miss Esperanza makes friendship with Lucy and Rachel – two Chikana sisters whose family is hailed from Texas. Miss Esperanza pitched in for bike ride in the neighbourhood with Lucy and Rachel as she has to wait until her sister Nenny grows up as an adolescent and would get

along as her friend. Lucy and Rachel who looks alike and thinks alike do not find anything peculiar with the name of Esperanza. However Miss Esperanza feels that Nenny does not look like her. When Miss Esperanza finds a house in the neighbourhood of the Mango Street which resembles their house in Mexico, Lucy and Rachel laugh at her. However Nenny says that she thinks the house in the neighbourhood resembles their house in Mexico. Miss Esperanza believes that though Nenny does not look like her, she thinks like her and laughs as loudly as her. The young Mexican-American girls have multiple identities which signify their identity crises.

Miss Esperanza's family buys a second hand refrigerator from a junk shop run by a Black man in the neighbourhood of the Mango Street. Nenny fails to buy a wonderful music box from the junk store as it is not for sale, whereas Miss Esperanza buys a little 'Statue of Liberty'. The 'Statue of Liberty' and 'American Music' identify the desire of the Mexican-American migrant women for upward social mobility as the attainment of equal status and freedom like the 'White' citizens under the effectiveness of the 'American Dream'.

The communal life of the Mexican-American migrants in the neighbourhood of the imaginary Mango Street remains the central focus of the narrative. Miss Esperanza narrates day to day affairs in regard to the challenges faced by the Mexican-American migrant girls and women. She is connected to her neighbourhood which remains ideal towards forming the sense of Mexican-American 'Bario'. The narrative opens up experiences of the Mexican-American migrant girls and women who are temporarily settled in the Mango Street.

Meme Ortiz's family rents to Louie's family - a Puerto Rican descendant when Cathy's family vacates the basement apartment. Louie becomes a friend of Miss Esperanza's brother. Marin is the cousin of Louie. She is an elderly girl. She sings songs about boy friends while babysitting Louie's sisters. She wears nylons and Avon make up. Marin prefers to sell in her free time. Another cousin of Louie arrives in his new Cadillac car who takes kids on a ride. His car meets a sudden accident in the neighbourhood. He is caught by the police. Rosa Vargas is a single mother of many children who lives in the Mango Street. Her husband left them unnoticed and penniless. Her children are noisy and careless, and never listen to their mother or anyone else in the neighbourhood. Her elder son Angel Vargas teaches the neighborhood girls how to whistle. He dies incidentally as he falls from an extended height

and nobody in the neighbourhood cares about it.

The people who do not know the Mango Street they think that the place is a dangerous zone. However Esperanza and the elderly girls never think that the neighbourhood is unsafe. They are never scared of the men of the neighbourhood. Miss Esperanza finds the danger of the non-Chikana surrounding than the Mango Street. Alicia and her siblings have lost their mother. They live with their father in the Mango Street. Alicia takes care of her siblings. She travels long distance in a public transport to the university and reads at home in the night. Her father who is hard about her studies thinks that women should get up in the morning and must end up in preparing meals for their younger siblings. Alicia is caught in the male hegemonic myth of a traditional Mexican-American family where the parents and elders in the family consider that elder girls must learn to parent their siblings. The imaginary location of the Mango Street is set in the inner part of the Chicago city which is depicted as a place full of sadness as the surrounding lacks visual aspects of happiness and beauty. Cisneros writes:

> You can never have too much sky. You can fall asleep and wake up drunk on sky, and sky can keep you safe when you are sad. Here there is too much sadness and not enough sky. Butterflies too are few and so are flowers and most things that are beautiful. Still, we take what we can get and make the best of it (2009: 33).

Miss Esperanza finds that her neighbourhood has no space for children. They have not enough sky, flowers and butterflies which may be seen as adverse to the imagination, dream and fantasy formed in a dystopian state. However the boys and girls in Mango Street make their life pleasant in the repulsiveness offered by its surroundings. The girls and boys of the Mango Street are drawn over the clouds in the sky. They recreate imaginary spaces through dream and fantasy. The elderly girls are engaged in imagined romantic relationships and sexual experiences.

When Esperanza insists to have lunch at the school canteen her mother writes a note to the school authorities to allow eating ‘rice sandwich’ in the canteen. She is not allowed by her Sister Superior. She discriminates Esperanza on pretext of living in a low area in the city nearby turndown apartment building. Miss Esperanza discovers humiliation at school. Esperanza dances with her uncle Nacho during the baptism of her cousin. She feels low in the

party as deprived of a pair of dancing shoes. Her school shoes look dull. She is admired by her relatives and family for dance. Esperanza finds that a boy watches her on the dance floor. One day, she allows another boy to push her inside the open water hydrant.

Esperanza joins her first job as a summer intern at a local photofinishing store. She has to show up to hide her age. Esperanza is uncomfortable at job as she doesn't know where to sit in the store. She eats her lunch in the bathroom and takes rest in the coatroom of the Photofinishing Store. She always feels uncomfortable in a non-Chikana surrounding.

There are deaths in the family of Esperanza, and in the neighbourhood of Mango Street. Miss Esperanza's father cries when her grandfather dies in Mexico. He explains Esperanza that her siblings must not go outside or play as their family observes death rituals. Esperanza imagines that what would happen when her father who wakes up in the morning and sets for work dies one day. She embraces her father in arms. Her father goes to Mexico to attend the funeral. Miss Esperanza's aunt Lupe who was sick and bed ridden over a period of time dies. Esperanza feels guilty of her death because she and girls of the neighbourhood played a game of fun on her the day before. Deaths in the family help Esperanza to realize the adult world.

Miss Esperanza meets Elenita – the woman who reads tarot cards to tell her fortune. Elenita foretells that she would not possess a real house but a house inside the heart in future which makes her unhappy. Marina meets Geraldo at a dance party and dances with him. When they leave the dance hall, a car strikes him. Marina spends some time with him in the hospital as he dies without medication. She faces police inquires about him. Marin is unable to answer anything about Geraldo, even his surname. Miss Esperanza imagines the life of a Mexican-American migrant Geraldo in the rundown apartments in Chicago who supports his family in Mexico. The family and relatives of Geraldo would never come to know about his death but would definitely wonder about his whereabouts.

Ruthie is an elderly married girl in the neighbourhood who befriends with Esperanza and other girls and boys. She lives with her mother Edna who is ruthless and exploits her tenants. Ruthie is unable to cope up with the adults especially with the friends of her mother. She has a word of praise for Esperanza's teeth as she listens to her recitation of poems. Ruthie is a talented girl but looks mysterious and lacks the maturity of an adult. Esperanza thinks that instead of marrying at young age Ruthie could have taken up a job. Ruthie waits for her

husband to come back and take her away of the Mango Street. Earl lives in the neighbourhood who repairs juke boxes in the night. He is seen in the staircase to ask the children to be quiet. Earl sometimes affords old juke boxes for the children. Some people in the neighbourhood claim that they have seen his wife who has never come down. However Earl brings in a number of women to his apartment for hurried visits. Miss Esperanza meets her first crush Sire in the neighbourhood of the Mango Street. Sire has a beautiful girl friend Lois. Esperanza fantasies as she desires for a relationship with Sire.

Mamacita's husband works hard, so that he can bring his family from Mexico. Mamacita is fat who sits near her window and listens to Spanish Radio. Miss Esperanza thinks that Mamacita is beautiful, but she cannot communicate in English and hence prefers to stay upstairs. Her son learns the language but she fails. Miss Esperanza's father describes his miserable condition while he did not know English upon his arrival from Mexico in USA. Rafaela is a beautiful Mexican-American woman whose husband locks her up in the third floor of the building when he goes out to play poker on Tuesday. Miss Esperanza makes friendship with Sally who is beautiful and wears Cleopatra, nylons and short skirts at school.

Minerva is two years elder than Miss Esperanza. She writes poems when her children go to bed. Minerva is married to a man who has left her. He returns sometime but leaves her lonely. On the weekends, Miss Esperanza and her family visit the houses with gardens where her Papa works. She hopes that one day she would shift to one of those houses on the hill top. But she is tired of looking at those beautiful houses which her family can not afford to buy at present. Sandra Cisneros writes:

> I want a house on a hill like the ones with the gardens where Papa works. We go on Sundays, Papa's day off. I used to go. I don't anymore. Getting too old? Getting too stuck-up, says Nenny. I don't tell them I am ashamed – all of us staring out the window like the hungry. I am tired of looking at what we can't have. When we win the lottery. Mama begins, and then I stop listening (2009: 86).

Miss Esperanza is hopeful that she would not forget her Chikana lineage. She will invite all the visitors passing by the house and ask them to stay for a while in the attic because she realizes the pain of 'homelessness'. The belongingness and unbelongingness to a house or a place remains an ideal situation of the Mexican-American migrant women as they fail to

break away the temporariness of the ‘house’ or ‘place’ that determines the internal displacement. Miss Esperanza insists on moving away from the neighbourhood of the Mango Street. However she is determined of her Mexican root.

Miss Esperanza finds herself ugly, whereas Nenny grows up as a beautiful woman who would never wait for a husband. Nenny says that she would enter a relationship by marriage not by having babies and moving away with a man without marriage like Minerva’s sister. Miss Esperanza thinks that Nenny is confident of her choice in relationship and marriage as she is pretty. Esperanza’s mother assures that she would be more beautiful as she gets older. Miss Esperanza’s mother is a homemaker who regrets that she missed her school as she lacked fine clothes. Her mother was a rebel in youth. She missed out to be on a vocation though she has multiple skills. She knows English and Spanish. However she remained dependent on her husband looking after his household and children. Her mother suggests to Esperanza not to rely on men but to be happier by transforming herself as an independent woman.

When a family moves away to Kentucky with their screaming monkey, the children of the neighbourhood occupy their garden. It appears as a magical place for boys and girls. Sally and Esperanza visit the garden for a game. They confront Tito and a group of boys who tricks Sally to kiss them behind a car. Esperanza reacts to it. She informs Sally’s mother who does not react. When Esperanza appears at the spot with a brick to save the girl, they laugh at her. Sally wills to kiss the boys. They ask Esperanza to leave the place. Miss Esperanza runs away. She hides under a tree out of shame. The monkey garden appears dull and ugly. She feels as if losing her familiarity with the garden. Miss Esperanza learns to internalize her shame.

Miss Esperanza is physically assaulted and sexually abused by a gang of non-Chikana boys when she goes out with Sally to the carnival of ‘Red Clowns’ in the evening. She calls out for help but Sally never appears for rescue. Miss Esperanza understands that Sally lies to her. Sally escapes from the wrath of her father by marrying to an elderly man who takes her away to another state where they receive legal marriage permission. Her husband gives money. He does not allow her to meet friends outside. He denies her to talk over the phone. He asks her not to look out in the window. He is upset and violent like her father. Sally

spends the whole day looking at the domestic objects in the house. Younger sister of Lucy and Rachel dies untimely. The neighbourhood of the Mango Street gathers at the house to see their younger sister before burial.

Miss Esperanza meets elderly aunts of Lucy and Rachel who appear mysterious and fascinating. The three women compliment Esperanza that she is special and will be successful in her life. They ask Esperanza to make a wish. Miss Esperanza wishes to leave the neighbourhood of the Mango Street and come back to take care of the elderly women. One of the aunts tells Esperanza that her departure from the neighbourhood of the Mango Street will be temporary as she will come back to serve the women. Miss Esperanza feels guilty of being selfish as she desires to leave the neighbourhood of the Mango Street. However her critical position is understood by one of the aunts who tells that Miss Esperanza would remain in the neighbourhood of the Mango Street for ever.

Miss Esperanza commits to be responsible towards the suffering Mexican-American migrant women of the neighbourhood in the Mango Street. Alicia desires to visit her home at Guadalajara. She is a confidant of Miss Esperanza and listens her carefully. Miss Esperanza is sad because she has no house of her own. Alicia revers her as the soul of the Mango Street. She affirms that one day Miss Esperanza would come back to the neighbourhood of the Mango Street. But Miss Esperanza is not sure about it. However Miss Esperanza imagines a space – a house owned by her. Miss Esperanza desires for a house for Mexican-American women beyond the control of the masculinity in family. She desires of an independent house beyond the control and possession of her father and brother, any landlord, a boy friend or a husband. She finds that writing and reading would keep her spirit align to the imaginary house.

At present Miss Esperanza is living somewhere as a writer of repute. Miss Esperanza expresses that the ‘house(s)’ and the neighbourhood of the Mango Street are fictional account of a story written by her. She narrates the experiences of the Mango Street in flashback. Miss Esperanza lives in a dichotomy of belongingness and unbelongingness.

Miss Esperanza recounts her long association to the Mango Street while she is not sure of her belongingness to the house in the neighbourhood. However Miss Esperanza desires to leave the Mango Street in future. The Mango Street may not be capable to occupy her forever.

At present the Mexican-American migrant women are unable to move out of the ‘Bario’. Henceforth Miss Esperanza decides that she will leave the Mango Street on behalf of the Mexican-American women who are subject to internal displacement at ‘home’. She will come back to take care of the elderly women. The women of the neighbourhood would never come to know about her departure and return.

The many house(s) on the Mango Street represent an ideal place of exhibition with it’s proximity to public gaze. Miss Esperanza desires to possess a geographic-spatial house with her captive and belongingness to its private and public space. Miss Esperanza does not agree to the normative of patriarchy that operates Chikana masculinity at ‘home’. She remains optimistic of her ‘house’ which is devoid of Mexican patriarchal social-cultural arrangements with it’s resemblance to the status-quo of the ‘White’ neighbourhood. Lorna L. Perez critically examines Esperanza’s politics of belongingness. She notes:

> At the heart of Miss Esperanza’s longings are foundational questions about what it means to belong to a place, a question that is heightened by Miss Esperanza’s status as a poor child of immigrant and ethnic parents. Given the specificities of Miss Esperanza’s subject position, the question of what it means to belong to a place, and the symbolic association of houses with belonging, takes on a more complicated meaning, as if speaks directly to the foundational assumptions that underlie the house and its relation to the American imaginary (2012: 53).

Perez advocates of the underlying current of the ‘American Dream’ and its influences on the Mexican-American migrant community. Miss Esperanza’s upward social mobility is driven by the principle of the American Dream. However her persona appears as a victim of the American imaginary as she fails to achieve her dream house.

Miss Esperanza’s association to the collectiveness of the ‘Mexican-American’ Bario appears as function and performance as a community member which is led by her choice of gender roles and femininity. The many house(s) in the narrative may be seen as symbolic of the internal displacement of the marginal ‘Mexican-American’ migrant women in the neighbourhood. Each location of the ‘Mango Street’ offers a hidden story of ‘loneliness’ and ‘homelessness’ which signifies the internal displacement of the ‘Mexican-American’ migrant women by patriarchy and male hegemony of the ‘home’.

4.3 Gender Role and Sexuality in Sandra Cisneros's *The House on Mango Street* (1984): Performance of Femininity vs Masculinity

Manifestation of the 'Self' in the fictional narrative of Sandra Cisneros's *The House on Mango Street* is carried out by representation of Mexican-American women migrants by a Mexican-American woman author. The 'Self' in the narrative remain ideal as the author's experience of the challenges faced by the marginal migrant women subject(s) who shifted from Mexico to Chicago by circumstances. The Mexican-American women subject(s) are forced to charge their ethnic, racial, gendered and sexual identities ceaselessly as they are subject to relocate under the patriarchal geographic-social-cultural-political-economy prospective offered by the family and outside. These 'Feminist' discourses form the point of views of the postcolonial diaspora narrative which may be examined to understand subjugation and internal and external displacement of Mexican-American migrant women.

Miss Esperanza and the Mexican-American women subject(s) in the narrative are depicted as double marginal as they are subject to discrimination and violence of male chauvinistic and patriarchal set up of the family, and neighbourhood of Mango Street which form their internal displacement. Similarly, these marginal women are subject to the ethnic and racial, gendered and sexual threats and violence imposed by the non-Mexican or non-Chikana communities which form their external displacement. However gender roles offered and forcefully imposed on the Mexican-American migrant women at home by male members of the family remain ambivalent which form their gender position as critical and vulnerable. The social-cultural, gendered and sexual identities of these women are constituted by stereotypical and mythical state of affairs which is handed down by the patriarchal hegemony to marginalize women through traditional custom, stigma, and code of conduct etc. Similarly, the idea of 'Chikana' girls and women remain stereotypical in 'non-Chikana' surrounding and circumstances which recreates public gaze of the marginal 'Mexican-American' women as poor, manual labourer, flirtatious, prostitute, illiterate and easily accessible for casual

relationship and sexual advances. On this background, the critical state of function and projection of the ethnic-racial and gendered-sexual identities of the 'Mexican-American' women which operate in the private and public spaces are examined in this study to understand the effectiveness of the 'Femininity' vs. 'Masculinity'.

Miss Esperanza develops physically and emotionally as a grown up girl in the neighbourhood of the Mango Street. Miss Esperanza identifies herself through changes in her body and her experiences of the adulthood. Physical and sexual changes in her body are identified in relation to the elderly girls and adult women in family and in the neighborhood. Her moral and philosophical understanding of the adulthood is achieved by the experience of death of her grandfather and aunt. Miss Esperanza befriends with teenager girls of the Mango Street, meets her first crush, and survives sexual assault by a group of non-Chikana boys in the carnival.

Miss Esperanza keeps up her relationship with the Chikana girls and women of the neighborhood. They remain her acquittances through shared experiences of the Mango Street. Miss Esperanza develops a stronger desire to leave the Mango Street in near future. However she has been emotionally associated to the vulnerability of the elderly women and feels that she can not leave them at present. She thinks that the women in the Mango Street are unsafe as they are vulnerable to physical, social-cultural and sexual exploitations and abuses at home. Miss Esperanza finds that the women of Mexican-American origin of the Mango Street are trapped in the traditional patriarchal set up of the family and surrounding. She writes poems to help them to achieve freedom.

Miss Esperanza's great-grandmother, mother, Nenny, Aunt Lupe, Elenita, Ruthie, Cathy, Lucy and Rachel, Marin, Rosa Vargas, Alicia, Lois, Mamacita, Rafaela, Sally, Minerva, Nenny, Aunts of Lucy and Rachel etc. who live in the neighbourhood of the Mango Street have a common lineage. They are rooted in the Latina/o vis-a`-vis Mexican traditions and customs which codes operate the social organization of the Mango Street and remain essential and integral through the patriarchal lineage of the homeland. There are myths and social-cultural constructions around Mexican or Spanish girls and women at home and at outside which are considered as stereotypical prejudices set against Mexican-American migrant women.

Miss Esperanza resembles her great-grandmother as they share similar birth signs. As per Mexican myth, the woman who is born in the 'Chinese Year of Horse' remains unlucky. However Miss Esperanza never accepts the stereotypical position offered to her great-grandmother. She would not like to sit near the window and look outside. Miss Esperanza's mother expresses that Mexican-American women must no fall trap to marriage under male hegemony. Miss Esperanza's mother who lived in Chicago believes in the freedom of the Chikana women. Her Mexican-American background remained an obstruction in pursuing a successful career. She discontinued her school because of the lack of nice clothes. She feels shame about it. She encourages Esperanza to go to school with courage and to study hard to make a difference in future.

Aunt Lupe was a strong and wonderful swimmer. She likes Esperanza's storytelling and recitations. She encourages her to write poems. Aunt Lupe thought that writing poems would free Esperanza from her liminal position as a Chikana woman. Miss Esperanza's younger sister Nenny grows up beautiful and confident. She remains indifferent to Mexican-American women's idea of entering into relationship and marriage. Nenny sets her choice for marriage as she would not wait for a husband. Nenny decides not to intimate with a man before she marries him legally.

Marin wishes to marry her boy friend in Puerto Rico. However her boy friend and his parents find Marin as troublesome in the relationship. Marin is deserted by her boy friend. Marin educates the girls of the neighbourhood in the Mango Street about pregnancy, removing of facial hair and superstitions about relationship. Marin desires to get a job and to marry a rich man in Chicago. She is desperate to leave the Mango Street. She listens to radio and smokes cigarette in the night. She sings and dances outside. Marin takes chance in inviting neighbourhood boys. Marin is never afraid of them. Marin keeps on dancing under the street light. She waits for her lover to appear and to ask her for marriage. Marin knows every dancing bar in Chicago. She is confident of the boys and men around. Sandra Cisneors writes:

> An accident, don't you know. Hit-and-run. Marin, she goes to all those dances. Uptown. Logan. Embassy. Palmer. Aragon. Fontana. The Manor. She likes to dance. She knows how to do cumbias and salsas and rancheras even. And he was

> just someone she danced with. Somebody she met that night. That's right (2009: 65).

Marin is depicted as a carefree Spanish young girl as desirable due to her exposure to 'public gaze'. Her association to the dancing bars in Chicago and particularly to the Mexican dance forms may be seen as a stereotypical representation of the gender and sexuality of Mexican-American migrant women. Marin has a casual affair with Gerald whom he meets in a dance bar. Gerald dies in a car accident. Rosa Vargas is a single mother. Rosa Vargas's husband left her without a dollar or a note of explanation in a flat in the Mango Street. Alicia studies in the university. She has lost her mother. Her father asks her to sleep early so that she can wake up early with the tortilla star. Sandra Cisneros writes:

> Alicia, whose mama died, is sorry there is no one older to rise and make the lunchbox tortillas. Alicia, who inherited her mama's rolling pin and sleepiness, is young and smart and studies for the first time at the university. Two trains and a bus, because she doesn't want to spend her whole life in a factory or behind a rolling pin (2009: 31-32).

Alicia finds that education can liberate her from the traditional gender roles offered in the family. She despises to spend her life in the factory or to marry to a dominant Mexican-American husband who would control her.

Ruthie is friendly, beautiful, educated and married but remains in the Mango Street. Ruthie is dominated by her mother Edna who is ruthless and violent on her tenants. Miss Esperanza buys candies for Ruthie from the store. She takes her to shopping. She tells jokes and reads books to her. Ruthie remains forgetful to all the actions that goes around. She is scared to go out in a car with the friends of her mother who play bingo. She acts strangely, and speaks unidentifiable things and feelings. She waits for her husband who never arrives in the Mango Street. The Mexican-American women are depicted as vulnerable to the psychological disorders due to internal displacement caused by failure of relationship and marraige.

Mamacita is a fat woman who lives with her husband and child in the neighbourhood of the Mango Street. She is unable to walk down the stair cases. Mamacita never go out of her house. Mamacita fails to communicate in the neighbourhood as she does not know English.

She fails to connect herself to the neighbourhood of the Mango Street. Mamacita's challenges are contrary to her desire. As a Mexican-American migrant woman she has no choice left but suffers 'homelessness'. She rejects her son's attempts in learning English as she feels isolation in the foreign language. Mamacita is rooted in her homeland.

Rafaela is a beautiful Mexican-American migrant woman who is captivated by her husband as he locks up her inside the flat while going out to play poker. Rafaela wishes to go to the dance at the bar down the street. While Rafaela spends the whole day leaning over the window, she looks old. She drops a dollar from her window towards Miss Esperanza and her friends who fetch coconut and papaya juice for her. Elderly Mexican-American migrant women of the neighbourhood are allowed to dance and flirt at the bar. However these women grow up 'male phobia' as they are driven by the idea of being locked up by their husbands at home like Rafaela.

Miss Esperanza makes lines under her eye to impress Sally as she wishes to win her friendship. Miss Esperanza thinks that Sally would not be interested to go back home after school as she worries about her father, male gossips, and unbelongingness to the place. Sally's father believes that it is dangerous to send her away from home. Sally is regularly beaten up by him as he thinks that she would bring shame to the family by running away with a man like her sisters. One evening she left her home to stay with Esperanza and her family. Her father comes back and cries. He begs sorry and takes away her to home. However one day Sally's father finds her speaking to a boy. He beats her at home. Sally doesn't come to school for two days. Sally leans against the fence in the school while the boys remark on her. Sally appears as a victim of the male gaze at home and at school.

Minerva's husband does not stay at home. He arrives from nowhere and beats up her. He leaves Minerva back in the Bario in a state of loneliness and sorrowfulness. Minerva writes poems when her children go to bed. She reads poems to Miss Esperanza and shares her misery. Minerva forgives her husband. One night she meets Esperanza and complaints about physical abuse by her husband. But Esperanza is not sure about Minerva. She did not find any solution for her. Minerva writes poems to liberate her suffering. Minerva is not capable of physical dislocation from the neighbourhood at present but she dislocates herself from the circumstances by writing poems.

The body and sexuality of the Mexican-American migrant women are objectified under the male 'gaze' at home and at outside. The Mexican-American migrant women are depicted as vulnerable to physical and sexual assault by the male members of Chikana and non-Chikana community. Marin is deserted by her boy friend at Porte Rico. She is confident of casual relationship with the boys. She looks out to meet a rich man who can marry her. She remains fanciful in a brief affair with Gerald who dies in a car accident. Projection of her sexuality delimits traditional gender position and gender role(s). Sexuality of Marin is portrayed as adventurous which signifies the stereotypical identity of Mexican-American migrant women. Marin appears as suffering from postcolonial multiple identity crises as subject to internal and external displacement.

Lucy, Rachel and Miss Esperanza build up fantasy as they put up magic shoes and develop long legs in imagination which charges male gaze. The magic shoes are associated to desire of body and sexuality of adolescent girls of the Mango Street. Lucy, Rachel and Miss Esperanza take a fancy of the coloured shoes. They put on shoes and socks for an adventure. Their legs seem sexually vulnerable for which they are threatened to be called by the police. They face sexual abuse by the elderly men of the neighbourhood due to the 'gaze' of the legs. Lucy, Rachel and Miss Esperanza experience biological developments which signify repressed desire and sexuality of elderly girls and women in the neighbourhood. Sandra Cisneros writes:

> What I'm saying is who here is ready? You gotta be able to know what to do with hips when you get them, I say making it up as I go. You gotta know how to walk with hips, practice you know – like if half of you wanted to go one way and the other half the other. That's to lullaby it, Nenny says, that's to rock the baby asleep inside you. And then she begins singing *seashells*, *copper bells*, *eevy*, *ivy*, *o-ver* (2009: 50).

Lucy, Rachel, Nenny and Miss Esperanza are undergone biological developments as they enter adolescent. They take a fancy on their 'hips' which signifies grown up body and desire, and drive of sexuality in teenager girls. The 'Mexican-American' girls navigate their body and 'sexuality' that charges the desire of seeking 'male gaze' like the elderly girls and women. The 'sexuality' of the 'Mexican-American' women remain vulnerable to

stereotypical representation that signifies the sexual orientation and participation in public space which further may be seen as a process of objectification of the body and sexuality of the marginal 'Mexican-American' migrant women subject(s).

Miss Esperanza encounters social-cultural, physical and sexual displacement at school and at job. Miss Esperanza encounters sexual abuses as molested inside the store. She befriends with an elderly man in the store who asks her to kiss on his cheek as it remains his birthday. She leans forward and kisses on his cheek. In return the man holds her face and kisses forcefully on the lips. Miss Esperanza is sexually abused by a group of non-Chikana boys when she goes out to a carnival accompanied by Sally. Her reaction of the forceful and vulnerable 'male touch' of private parts at the carnival appears as shock and trauma. Sandra Cisneros writes:

> Why didn't you hear me when I called? Why didn't you tell them to leave me alone? The one who grabbed me by the arm, he wouldn't let me go. He said I love you, Spanish girl. I love you, and pressed his sour mouth to mine. I couldn't make them go away. I couldn't do anything but cry. I don't remember. Please don't make make me tell it all (2009: 100)

Sally lies. She never appears to rescue Miss Esperanza. 'Mexican-American' vis-a`-vis Spanish ethnic and racial female body and sexuality remains marginal and vulnerable. Miss Esperanza desires to discharge her 'femininity' and 'womanhood' against male hegemony, patriarchy and masculinity in the neighbourhood and outside. Sandra Cisneros writes:

> My mother says when I get older my dusty hair will settle and my blouse will learn to stay clean, but I have decided not to grow up tame like the others who lay their necks on the threshold waiting for the ball and chain. Simple. Sure. I am one who leaves the table like a man, without putting back the chair or picking up the plate (2009: 88-89).

Miss Esperanza appears as a victim of her circumstances like the Mexican-American women of the Mango Street. However she decides to overcome the internal and external displacement caused by the male chauvinistic and patriarchal codes. She determines to defend the traditional and stereotypical gender role(s) offered to Mexican-American migrant women. Miss Esperanza's femininity transcends the Chikana and non-Chikana masculinity. She

prefers to adapt functions of the ‘masculinity’ over ‘femininity’ by changing her gender orientation and gender role(s). The radicalism in the transition of gender roles and preference of the ‘cardinals of gender orientation’ by Miss Esperanza in the narrative of *The House on Mango Street* remains an extraordinary representation of feminist view points and perceptive in postcolonial diaspora narrative.

The Chikana women are portrayed as double marginal categories. First, they are assigned gender roles at home which delimit their function and projection of ‘femininity’ as controlled by the brother, father, husband and boyfriend etc. in the patriarchal family and the ‘Bario’. Second, they are vulnerable to the physical and sexual abuses, and social-cultural and geographical-political-economy exploitations caused by the oppressiveness of the ‘non-Chikana’ masculinity set externally. However the Chikana women believe in the performance of the femininity and look out for recreation of gender awareness among generations of Mexican-American migrant women by gender solidarity and gender cohesion.

The Chikana women understand their marginalization in the family and outside. Henceforth the elderly women would seek the freedom of the younger women from the victimization and exploitation under control of the patriarchy and effectiveness of ‘Chikana’ masculinity. Majority of the vulnerable women of the Mango Street desires to go away from the neighbourhood to release the ‘Femininity’ from the control of the traditional ‘Mexican’ patriarchal codes. However Miss Esperanza finds that her ‘writings’ would be a resolution of the challenges of the ‘Mexican-American’ migrant women.

The perceptive of the gender role and sexuality of the ‘Mexican-American’ women in ‘Latin-American’ literature addressed by Sandra Cisneros may be seen as distinct to the feminist and gendered dimensions of the mainstream ‘White’ and ‘African-American’ feminist discourses in literary imagination. Jacqueline Doyle agrees to the critical feminist outlook examined by Yarbro-Bejarano. She cites Yarbro-Bejarano’s comparative Chikana feminist and mainstream feminist point of views. Doyle notes:

> Yarbro-Bejarano points out that while a Chikana feminist perspective shares “with the feminist perspective an analysis of questions of gender and sexuality, there are important differences between a Chikana perspective and the mainstream feminist one with regard to issues of race, culture and class” (140) (1994: 06).

Henceforth the issues of race, culture and class in the mainstream 'White' feminist and 'African-American' feminist discourses differ from the 'Latino-American' feminist principles which remain a distinct approach in addressing the internal displacement of migrant Mexican-American women subject(s).

Felicia J Cruz's observation of Gloria Anzaldua's *Borderland* (1987) and Rosaura Sanchez's "Ethnicity, Ideology and Academia" (1987) brings forth the Mexican-American authors' struggle and persuasion of casting of the ethnic and racial identity in the literary canon of the America. She notes:

> At this point, in order to underline Cisneros's and some Chikana/o writers' simultaneous inclusion and exclusion in both main stream and ethnic (for lack of a better term) cultures, it might be useful to emphasize what Gloria Anzaldua referred to in 1987 as the "bordered" condition or "interstitial" (20) situation of enunciation that Chikanas, women of color, and other groups embody and occupy. As Rosaura Sanchez points out, "[various] ethnic groups in this country [...] suffer both inclusion and exclusion. Ideologically, thanks to the media and to our educational system, [Chicanos] will probably all have swallowed the same myths and yet, materially, be excluded from the lifestyle, goods and services that characterize the life of middle classes in the US" (81) (2001: 919).

The efforts of the Mexican-American authors that establish '*Chikana*/o' identity in American Literature by representation of ethnic identity of the Mexican origin may be seen as maintaining of the traditions of the past, while it remain a call for defending the identity crisis at political-economy forefront. However the 'Chikana' identity remain distinct in literary representation which may not be seen as a similar case of the 'White' or 'Black' middle class vis-a`-vis working class identity. The 'White' and 'Black' middle class being the forerunner of the 'American Dream' appeared as a new hybrid class of immediacy in the geographical-political-economy of the USA affirming the upward social mobility in the later part of the 20th century. Joanne M. Braxton finds Sandra Cisneros's concern towards the 'Chikana' women in her literary pursuits. Braxton notes:

> A maker and keeper of promises, Cisneros presents a Postcolonial jeremiad that is at once lamentation and celebration. This is work that afflicts the comfortable and

> comforts the afflicted, strengthening the weary for struggle in an often oppressive environment of blue-eyed Barbie doll "normalcy," where Yanqui imperialism, sexism, heterosexism, racism, and classism are most often still firmly entrenched. Together with her literary sistren, Cisneros is comadre, maccomere, or comother, birthing a r/evolution of the human spirit in a never ending, always extending spiral of recognition and self-conscious growth. She challenges the politics of domination at every turn, no matter whether it presents itself as racial, class, or sexual oppression. With words and images, she creates a psychic geography or sanctuary some might even call holy ground, ground a next generation of women of color writers can claim as home. It need only be re-visited, not reinvented. This is art, yes; it is also education for liberation (2009: viii).

The interaction of the 'Femininity' vs. 'Masculinity' of Mexican-American migrants form the 'functional cardinals' of the feminist point of views in the narrative. Whereas patriarchal ethnic codes and racism, gender roles and sexism remain persistent as critical manifestation of the Mexican-American migrant women. Braxton's findings of the dystopian state in *The House in Mango Street* appear as a postcolonial dilemma of the author-narrator that implies the commitment towards the liberation of the 'Self' and the 'Bario'. Ideologically the 'Bario' remains the 'home' of the 'Mexican-American' migrant women of the Mango Street which is built on the basis of the communal-gendered solidarity of the margins within the margin affected by shared experiences of violence and internal displacement. Braxton emphasizes on the 'transitions' occurred at home which aims at 'liberation' of marginal women of Mexican-American origin.

4.4 Conclusion

Dream and Fantasy of Dislocation Place and Time: Dystopian Houses and Streets in Sandra Cisneros's *The House on Mango Street* (1984)

The Mexican-American ethos are depicted in the fictional narrative as the aspiration and hope of Miss Esperanza and her family, and the neighbourhood of the imaginary Mango Street set in the inner city of Chicago. The fictional narrative has temporariness of place and time. However the temporariness remains ideal site of disembodied body of utopian and dystopian states, and dreams and fantasies of the Mexican-American women of the Mango Street. It is an ongoing process of postcolonial identity crisis of the protagonist and the major and minor subject(s) of Mexican-American origin. The narrative and the meta narratives, structures, symbols and images in *The House on Mango Street* may be seen as forming of a 'stream of consciousness' set in the background of the young adult, fantasy and sci-fi narratives. The dreams, fantasies and dystopian states employed in the fictional narrative may be idealized as social-cultural, geographical-political-economy, ethnic-racial, and gendered-sexual displacement of the Mexican-American migrant women. The dreams and fantasies are employed in the fictional narrative of the postcolonial 'Latino-American' literature which remains an inclusive idea of shared communion vis-a`-vis the manifestation of the 'Bario'. Gerardo Rodriguez Salas examines the modernist trend in the Latino-American literature. He notes:

> This new trend heralded by Nancy, Blanchot et al. - the so-called *Utopianism* – defends a community that is temporary and always in process. Indeed, this utopian community contrasts with traditional notions of organic, operative communities that crave for the immanence of a shared communion and substantiate themselves in the essentialist tropes of nation, class, race, and/or gender (2014: 48).

Postcolonial representation of the 'Latina/o' identity by organizing of the ethnic and racial unity and solidarity have been seen as persuasion of the Latin-American diaspora authors' emphasis on deconstruction of the stereotypes of the collective ethnic, racial, gendered, and transnational identity in literary and political-economy forefronts in USA. Gerardo Rodriguez Salas refers to the fictional states vis-a`-vis dystopian states of the 'Chikana' solidarity in the newly found 'Chikana/o Literature'.

In the narrative of *The House on Mango Street*, dreams, imagination, fantasies and dystopian states are manifested to address the ethnic, racial, gendered and sexual challenges and displacements faced by the Mexican-American migrant women of the neighbourhood of

the Mango Street. The dreams, imagination and fantasies as recreation of dystopian states are expressed in the fictional narrative by manifestation of personal narratives, family stories, poetry, fables and myths, description of landscapes and designs etc. as releasing of the desire of the 'Mexican-American' migrant women. This is carried out by charging of the ethnic-racial-gendered persona suppressed under patriarchy, and further looking out for opportunity for upward social mobility.

Marin can look straight into the eyes of the boys. Marin fantasizes of a new job, new clothes and a new lover who would marry her. She ends up flirting with Gerald who dies in a car accident. Marin is unable to response to police interrogation in the hospital. She has no clue of Gerald as it remains the first date. Alicia who desires to release herself from the stereotypical career and odd relationship offered to the Mexican-American migrant women goes to the university in the day and studies all night at home. Alicia visualizes furred mice in her room in the night. However her father denies the presence of any mice in the house. Alicia develops phobic disorder as she perceives threat by her father in pursuing higher studies.

Darius does not like school. He is stupid and fool. He chases girls with firecrackers or a stick. He finds the clouds look like popcorn and sometime like God. Miss Esperanza, Lucy, Rachel and Nenny give imaginary names to the clouds by mapping out their shapes and attributions, feelings and moods. They name the clouds by names of the cousins, schoolmates, and boys and girls of the Mango Street. The clouds are personified in the imagination of Darius, Lucy, Rachel, Miss Esperanza and Nenny signifies the desire of relocation to imaginary places set beyond the captive of the Mango Street.

Miss Esperanza, Lucy and Rachel imagine about a family of dwarfs who have small feet and little arms and little hands. The mother of the family offered them a bag of lemon shoes, red shoes, and pale blue dancing shoes. Sandra Cisneros writes:

> Hurray! Today we are Cinderella because our feet fit exactly, and we laugh at Rachel's one foot with a girl's grey sock and lady's high heel. But the truth is it is scary to look down at your foot that is no longer yours and see attached a long long leg (2009: 40).

As the girls put on the magical shoes, they develop long legs like the elderly girls and women of the neighbourhood. Lucy, Rachel and Miss Esperanza are teenagers girls experience sexual

awareness through biological changes. They desire to live like grown up girls of the Mango Street. The repressed sexual desire is manifested by imagination and fantasy of the magic shoes. The young school girls desire to look as beautiful and desirable in the neighbourhood and outside. The girls will be rescued from the neighbourhood in future if they can attract the attention of the male 'gaze'. The 'magic shoes' are symbolic and remain a motif in the narrative. Beth L. Brunk finds that the shoes in the narrative are signifier of 'walking away' from the Mango Street in future. She notes:

> Even though shoes typically symbolize walking and transportation, most of the observed shoes really get the owners nowhere. Rosa Vargas is confined to her "shoe" full of children and missing a father/husband. Mamacita never ventures down the stairs despite her collection, and the shoes the girls teeter in for one afternoon are thrown away. Esperanza is the only one who ends up using her shoes to walk away from Mango Street - and she hated them for so long (2001: 142-143).

Manifestation of shoes in the narrative lands the imaginary and real owner of the shoes in a dystopian state. Ironically, they fail to undertake any trip outside the Mango Street. The 'magic shoes' are put back in the shoes cases, or thrown away later which implies denial of freedom and choice.

Miss Esperanza meets her first crush Sire in the neighbourhood of the Mango Street. Sire has a girl friend Lois who rides his bike around the block. Sire and Lois drink beer and laugh. They take a walk together. Lois holds Sire's hands while he stops to tie her shoes. Miss Esperanza watches them. She knows that Sire looks at her. Miss Esperanza imagines her romantic affair with Sire. Miss Esperanza desires for a lover in the neighbourhood of the Mango Street with whom she can fall in love. She knows that her first crush Sire has a girlfriend. However she falls in love with Sire in her imagination and fantasy (2009: 73).

The narrative has symbolic houses on Mango Street which identifies Miss Esperanza's coexistence with the neighbouring Mexican society and her liberating of the 'Self' emotionally, intellectually, philosophically, physically, psychologically and sexually as she comes up her age. 'Writing' in the fictional narrative may be seen as an imaginative and invented production of desires and hopes, dreams and fantasies which liberates the 'Self' and

‘Other’ from the circumstances in the neighbourhood. At time ‘Writing’ has distanced Miss Esperanza emotionally from her situation in the Mango Street. Jacqueline Doyle observes that Sandra Cisneros's obsession with ‘Writing’ is inspired by Virginia Woolf’s “A Room of One’s Own” (1929) (1994: 24). ‘Writing’ and attending of university education remain as emancipation of the ‘Mexican-American’ women of the Mango Street.

Miss Esperanza expresses herself by ‘Writing’ poems in the neighbourhood of the Mango Street. Mexican-American migrant Women who survives by ‘Writing’ may be considered as transforming themselves from the stigma and stereotypical conditions which remain a means of escaping the ‘Chikana/o’ neighbourhood in future. Miss Esperanza secretly writes poems for the older women of the Mango Street whom she trusts. Minerva writes poems when her children go to bed. Ruthie and Aunt Lupe, and women of the ‘Bario’ read and appreciate the poems of Miss Esperanza. Miss Esperanza is unable to pronounce her name out of shame in the school. Similarly, her preoccupation with the ‘Chikana/o’ identity, remains a problem at the store. She is humiliated and abused outside. Miss Esperanza remains a poor and marginal girl who is haunted by the Chikana lineage in private and public life. ‘Writing’ helps her to liberate from internal and external displacement and shame.

Miss Esperanza is hopeful that writing shall help her to escape physically from the Mango Street in future. Henceforth ‘Writing’ for Miss Esperanza is not only mechanical reproduction of words but psychological relief and emotional escape from reality to a dystopian space. In reality, Esperanza begins at Mango Street and ends up there as she grows up as an adult who has a stronger desire to leave the Mango Street in near future. By means of ‘Writing’ Esperanza remains responsible towards the elderly Chikana women of the Mango Street. This may be seen as the dichotomy in her point of views of ethnic and racial interactions through creative assignment of ‘Writing’ poetry for the elderly women secretly.

Carmen Haydée Rivera observes that Sandra Cisneros’s literary imagination is influenced by the Latino-American’s age old struggle for achieving geographical-political-economy and social-cultural equality, social justice and opportunities in USA. Rivera notes:

> Writing, then, becomes a means through which Latinas insert themselves and their concerns into militant platforms that call for radical change and, consequently, into Latino/a and Anglo American social contexts. Sandra Cisneros, one of the

most prominent Chikana writers to date, exemplifies this militancy (2009: 2).

Carmen Haydée Rivera finds Sandra Cisneros's authorship and political by means of 'literary radicalism' which calls for change for a better world. Sandra Cisneros is rooted in the traditional homeland with a concern of the challenges, desires and hopes of the Mexican-American migrant communities in and around Chicago. However Sandra Cisneros's feminist outlook is seen as a concern of the Mexican-American migrant women with a demand for transitions of the 'Chikana/o' traditional patriarchal point of views to cease internal displacement at 'home'.

Notes

1. 'Chikana' is a collective racial identity of the Mexican-American ethnic community member. It defines a Mexican Diaspora who lives in USA. The 'Chikana' could establish a distinct identity by their distinct contribution to the popular art, literature, music etc. in the USA.
2. Post-World War II 'American Dream' (1950s) emerged as a democratic scope of materialism in USA which organized parallel geographical-political-economy and social-cultural manifestation(s) and movements of citizenship historically. The 'American Dream' remains an ideal theme and motif in postcolonial American literature which emphasizes on equality, opportunity and social justice for citizens of America. The 'American Dream' states that by virtue of citizenship, every American has equal opportunity to achieve success and prosperity through hard work, determination and initiative.
3. 'Bario' is a colloquial 'Spanish' word which stands for 'quarter' or 'neighbourhood' in a locality.

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Chapter V

Racism, Multiculturalism and Radicalism in Age of Transnationalism : 'Home' as Dystopia of 'Third World' in Zadie Smith's *White Teeth* (2000), Monica Ali's *Brick Lane* (2003) and Kamila Shamsie's *Home Fire* (2017)

5.1 Introduction

Monica Ali (b. 1967), Zadie Smith (b. 1975) and Kamila Shamsie (b. 1973) are second generation diaspora women authors based at London (UK) who had been engaged in critical thinking, creative writing, teaching at universities, and founding and supporting charity work for minority migrant and diaspora community members for freedom, equality, social justice, and sustainability with an interest on the social-economy empowerment of migrant women and children. This study compares selected works of Monica Ali, Zadie Smith and Kamila Shamsie on the basis of the challenges faced by Jamaican-British, Bangladeshi-British and Pakistani-British migrant parents and their offspring – second generation of young men and women settled in London (UK). This study focuses on the internal displacement of the young 'Muslim' married women of Bangladesh and Pakistan origin who are forced to migrate vis-a`-vis immigrate to UK and USA under unavoidable circumstances. This study identifies pan-national and transnational transitions of second generation of young Muslim migrants and diaspora members of Bangladesh and Pakistan origin on the basis of rising of Islamic fundamentalism as evolution of the postcolonial radical diaspora writing.

The selected postcolonial diaspora narratives in Zadie Smith's *White Teeth* (2000), Monica Ali's *Brick Lane* (2003), and Kamila Shamsie's *Home Fire* (2017) with diverse geographical-political-economy and social-cultural-religious backgrounds are set over internal and external displacements of Jamaican-British, Bangladeshi-British and Pakistani-British

migrants. The identity crisis and displacement of the migrants remain effective under coloured politics[1] and racism, and infiltration of Islamic religious fundamentalism as threat of terrorism[2] and Islamophobia in the West. Its effectiveness may be understood as threat of and globalization and capitalism, transnationalism, pan-nationalism, multiculturalism, trans-culturalism, religious fundamentalism, inter-racialism, elitism, etc. in 1990s and later. This study examines representation of 'Home', and 'Street' as an alternative space of geographical-spatial arrangement that remains parallel to the ideology of shifting nationalism and citizenship under the effectiveness of the post '9/11'[3]. The migrant subject(s) of Jamaican-British and South Asian-British origin are seen as victims of transnationalism vis-a`-vis anti-nationalism which is addressed by the state of dystopia and fantasy to counter the belongingness and unbelongingness to the 'Third World' and destination.

Monica Ali (b. 1967) is a Bangladeshi-British diaspora woman author of long and short fictional narratives, an essayist and a patron of NGO in UK. Her major long fictional narratives are *Brick Lane* (2003), *Alentejo Blue* (2006), *In the Kitchen* (2009), *Untold Story* (2011) and *Love Marriage* (2022). Her short stories published in edited anthologies of *The Weekenders*: *Adventures in Calcutta* (2004), and *Closure*: *Contemporary Black British Short Stories* (2015). Monica Ali's non-fictional writings appeared in *The End of the Affair* (Introduction, 2004), *Free Expression is No Offence* (2005), *The Painter of Signs* (Introduction, 2006), *Dangerous Edges of Graham Greene* (Afterword, 2011) and *Refugee Tales III* (2019). Monica Ali is a Fellow of the Royal Society of Literature (2003). Monica Ali received the title 'Granta's Best of Young British Novelists' (2003). She was nominated, and was shortlisted and longlisted for 'Man Booker Prize for Fiction' (2003), and nominated for 'WH Smith People's Choice Award' (2003), 'George Orwell Prize' (2003), and 'Commonwealth Writers' Prize' (2003). Monica Ali was a finalist for 'National Book Critics Circle Award' (2003) and 'Los Angeles Times Book Prize' (2003), winner of 'Discover Award for Fiction' (2003) and 'New York Times Editors' Choice Book' (2003). Monica Ali received 'British Book Awards' - 'Literary Fiction Award' (2003) and 'British Book Awards' - 'Newcomer of the Year' (2003), and was longlisted for 'Guardian First Book Award' (2003). Monica Ali's major fictional narratives are translated into twenty six languages. Narrative of Monica Ali's *Brick Lane* is adapted into a feature film, and *Love Marriage* is adapted as a

television production. Monica Ali is the patron of a non government organization 'Hopscotch Women's Centre' at London which carries out charity work for the ethnic minority children and women who came to England to join their families, and provides extension services for the empowerment of women against global challenges of women's slavery and women's trafficking etc.

Monica Ali's *Brick Lane* (2003) is set in the background of two parallel sites of 'First World' and 'Third World'. *Brick Lane* is a multicultural space in the suburb of East London which appears as liminal representation due to its association to the 'Third World' as the majority of population in the neighbourhood is inhabited by the Bangladeshi-British migrants. Narrative of *Brick Lane* opens up challenges of Bangladeshi-British migrants with a focus on displacement of young Muslim women in homeland and in London set in the post 1970s. Nazneen – the protagonist in *Brick Lane* is depicted as a young Bangladeshi-Muslim migrant woman in London who steps away in marriage with her elderly migrant husband Chanu. Nazneen breaks up an extra martial affair with a Bangladeshi-British youth Karim under circumstances. Denial of masculinity by Nazneen establishes her femininity against traditional gender roles offered to migrant Muslim women in UK. The sub-plot of the narrative depicts displacement of Muslim women at home as internal displacement due to complex relationship and failure of marriage, family lies, homelessness, unemployment, physical and sexual abuse etc. organized by patriarchy and masculinity.

Monica Ali's *Alentejo Blue* (2006) is set in the background of an imaginary village of Mamarrosa in Alentejo in southern rural Portugal. The narrative has engaging storytelling by the villagers, migrants, settlers and travelers which form a community of storytellers in alienation. Narrative of *Alentejo Blue* provides first hand experience of each storyteller/ subject down the memory lane with their belongingness and unbelongingness to Mamarrosa and its neighbourhood that defines critical apprehension of transition of place and time set in past and present. The dichotomy of 'home' and 'homelessness', and 'belongingness' and 'unbelongingness' remain ideal conditions for the native inhabitants who fantasize to escape Mamarrosa but remain attached to it. Whereas the foreigners fail to achieve romantic association to Mamarrosa as they do not belong to the place.

Narrative of Monica Ali's *In the Kitchen* is based on the interethnic and interracial, multi-

racial, multicultural, gendered and sexual displacement of culinary migrant workers of Imperial Hotel in London under exploitation of geographical-political-economy and corruption due to illegal immigration and fear of labour deportation by European immigrants and native labourers of the settlement of Northern England. In the narrative of *In the Kitchen*, the protagonist Gabriel Lightfoot's nervous breakdown and failure in relationship and in career remain ambivalent of his upward social mobility in the culinary business in London.

Narrative of Monica Ali's *Untold Story* is set in USA with its background of the Royal family in London. Lydia works in an animal shelter. She dates Carson. Lydia fakes death by a crash. She deserts her two young sons. Lydia is depicted as an escapist and a run away mother who belongs to the Royal British family. Lydia escapes from her past as she is unable to face the burdens of life in London. Lydia follows up media updates to know about the life of her sons. However she fails to meet them in real life. Narrative of *Untold Story* provides state of physical and psychological displacement of an individual in exile.

Monica Ali's *Love Marraige* is set in the background of multiculturalism and racism with its challenges of ethnicity, race, gender and sexuality affecting human relationship. The narrative opens up conflict in between a traditional, migrant Bengali 'Indian-British' family and an English family which looks at the problems of relationship and marriage retained by the second generation of youths in London. Yasmin belongs to the Gharomi family and Joe is the son of an English feminist author Harriet. They are engaged for marriage. However preoccupation of their parents' state of mind and revelation of their relationships, family lies and betrayals etc. in the past bring forth uncertainty and malignancy in between the families of Yasmin and Joe which redefines complications and contradictions in relationship affecting their desire for love, sexuality and marriage.

Zadie Smith (b. 1975) is a second generation Jamaican-British author of long and short fictional narratives, children's book, playwright, essayist and editor of anthologies. Her major fictional narratives are *White Teeth* (2000), *The Autograph Man* (2002), *On Beauty* (2005), *NW* (2012), *The Embassy of Cambodia* (2013), and *Swing Time* (2016). She contributed and edited short story anthologies *Speaking with the Angel* (2000), *A Piece of Flesh* (2001), *The Book of Other People* (2007), and authored a short story collection *Grand Union*: *Stories* (2019). Her critical essay collections include *Changing My Mind* : *Occasional Essays* (2009),

Feel Free : *Essays* (2018), and *Intimations* (2020). Zadie Smith co-authored a children's book *Weirdo* (2021) with Nick Laird (b. 1975) and wrote the introduction of the short story collection *The Burned Children of America* (2003). Zadie Smith received 'Whitbread First Novel Award' (2000), 'James-Tait-Black-Memorial Prize for Fiction' (2000), 'Guardian First Book Award' (2000), 'Commonwealth Writers Prize for Overall Winner as Best First Book' (2001), 'Authors' Club First Novel Award' (2001), 'WH Smith Award for Best New Talent' (2001) for her first novel '*White Teeth*'. She was shortlisted for the 'Mail on Sunday/John Llewellyn Rhys Prize' (2000) and 'Orange Prize for Fiction' (2001), and was a finalist of 'National Book Critics Circle Award' (2000). She received 'EMMA (BT Ethnic and Multicultural Media Award) for Best Book/Novel' (2000) and 'EMMA (BT Ethnic and Multicultural Media Award) for the Best Female Media Newcomer' (2000) for *White Teeth*. Zadie Smith's *The Autograph Man* received 'Sunday-Times 'Young Writer' of the Year Award' (2003), 'Jewish Quarterly Literary Prize for Fiction' (2003), and was shortlisted for 'Orange Prize for Fiction' (2003). Zadie Smith's *On Beauty* was shortlisted for 'Man Booker Prize for Fiction' (2005), and received 'Orange Prize for Fiction' (2006), 'Somerset Maugham Award' (2006), 'Commonwealth Writers Prize' (Eurasia Region, Best Book) (2006), 'British Book Awards-Decibel Writer of the Year' (2006), and 'Bollinger Everyman Wodehouse Prize' (2006). Her *NW* was shortlisted for 'Royal Society of Literature Ondaatje Prize' (2013), and was shortlisted for 'Women's Prize for Fiction' (2013). Zadie Smith was longlisted for 'Man Booker Prize for Fiction' (2017), and received 'City College of New York's Langston Hughes Medal' (2017). She is a fellow of the 'Royal Society of Literature' and was twice listed as 'Granta's 20 Best Young British Novelists'.

Zadie Smith's *NW* is set in 'North West' London. Narrative of *NW* has interethnic and interracial background which depicts the failure of four 'lost generation' Londoners who struggle to survive under the effectiveness of racism, class divergence and upward social mobility. Leah, Natalie, Felix and Nathan – four childhood friends who discover their adult life as vulnerable and devastating as they remain failure in career and relationship which ends up in drug addiction, 'homelessness', sexual intimation, nervous breakdown, physical abuse and murder etc.

Narrative of Zadie Smith's *The Embassy of Cambodia* is a series of inter-continental

encounters by a young African-British maidservant Fatou. The central thematic of the narrative is set in the Embassy of Cambodia in Willesden in North West London which brings forth the debate of freedom, racism and slavery, and 'homelessness' with its focus on the 'Africanness' in concern to the challenges of the African-British 'immigrants' in London.

Zadie Smith's *Swing Time* is set in the North West London, New York and West Africa on the background of racism and postmodernism where 'pop music' and 'tap dance' remain symbolic of the ethnic and racial, gendered and sexual identity of the new generation Jamaican-British migrants in London. Narrative of *Swing Time* debates over interracial and class struggle of the 'lost generation' where the 'Black Body' and 'Black Music' are depicted as integral in identifying upward social mobility, freedom, discrimination, sexual orientation, violence and poverty etc. leading to multiple postcolonial identity crisis. The fictional narrative of *Swing Time* depicts an intimate relationship of two childhood friends of mixed race who meet in a 'tap dance' class in the North West London and begin idealizing the 'African-American' and 'Australian' pop stars in their youth. Their obsession with the 'White' supremacy remain a loss with increasing differences and opinions as they undergo internal and external displacements at home and at outside.

Narrative of Zadie Smith's *White Teeth* has background of interracial and inter-religious conflicts with rising of Muslim fundamentalism and threatening of bio-technological inventions set in the background of the post WW II in London. The conflict in *White Teeth* is built upon the post-war fundamental religious, scientific and social institutions and organizations and their effectiveness on the second generation of Bangladeshi-British, Jamaican-British and Jewish-British migrants, and British citizen in London. The first generation migrants Samad Iqbal, Clara, Chalfens, and British citizen Archie Jones are depicted as sympathetic towards the transitions and threats in post-war London. The young migrant subject(s) Irie, Magid, Millat and Joshua in *White Teeth* are victimized and survived 'identity crisis' caused by transnationalism, religious and scientific fundamentalism as external displacement under the threat of the post-war transitions in London which is affected by their belongingness to the homeland vis-a`-vis 'Third World'.

Zadie Smith's *The Autograph Man* is a symbolic abstraction of the postcolonial identity crisis of a Chinese-Jewish-British migrant Alex-Li Tandem who turns up his childhood hobby

of collecting of autographs of elite and celebrities as a successful business in London. However Alex-Li's postcolonial identity crisis by intellectual and moral degradation is drawn over his desire for establishing himself as the most renowned person on the globe. He betrays his girl friend Esther and his friends. He is ambivalent of the division of religion on the ground of separation of the world as 'Jewish' and 'non-Jewish' which remains obscure and self pity.

Narrative of Zadie Smith's *On Beauty* is set in Wellington in Boston which opens up an interethnic, interracial, multicultural and religious conflict in between the families of Belseys and Kipps. Howard Belsey is a British-American professor at the Wellington College whose scholarship receives threat by the arrival of Monty Kipps from London - an African-British professor at Wellington. The children of Howard and Monty are seen as suffering the challenges of multiculturalism, transnationalism, moral and religious doubts, failure in relationship, interethnic and interracial transitions. However a growing friendship and trust in between Howard's wife Kiki and Monty's wife Carlene appear as the underlying 'beauty' against the distrust, lies and humiliation felt by the two families.

Kamila Shamsie (b. 1973) is a Pakistani-British author of long fictional narratives, poet, author of children's literature, translator, reviewer, essayist, columnist and trustee based at London (UK), New York (USA) and Karachi (Pakistan). A third generation Pakistani women author, Kamila Shamsie is a professor of creative writing at University of Manchester. Her major long fictional narratives are *Best of Friends* (2022); *Home Fire* (2017) was longlisted for 'Man Booker Prize' (2017) and was shortlisted for 'Costa Prize for Best Novel' (2017), and won 'London Hellenic Prize' (2017) and 'Women's Prize for Fiction' (2018); *A God in Every Stone* (2014) was shortlisted for 'Women's Baileys Prize' (2015) and 'Walter Scott Prize' (2015); *Burnt Shadows* (2009) was longlisted for 'Orange Prize for Fiction' (2009), and received 'Muslim Writers Award' (2009) and 'The Anisfield-Wolf Book Award' (USA, 2010); *Broken Verses* (2005) received 'Patras Bokhari Award' from the Academy of Letters (Pakistan, 2005); *Kartography* (2002) received 'Patras Bokhari Award' from the Academy of Letters (Pakistan, 2002), and shortlisted for 'Mail on Sunday/ John Llewellyn Rhys Prize' (2002); *Salt and Saffron* (2000); *In the City by the Sea* (1998) was shortlisted for 'Mail on Sunday/ John Llewellyn Rhys Prize' (1998), and received 'Prime Minister's Award for

Literature' (Pakistan, 1999). She contributed non-fictional critical writings in an edited volume *This is not a Border: Reportage & Reflection from the Palestine Festival of Literature* (2017), and authored a graphic novel for children - *Duckling: A Fairy Tale Revolution* (2020). Kamila Shamsie listed as 'Orange's 'Twenty One Writers' of the 21st Century' for her novel *Salt and Saffron* (2000). She was recognized as 'BBC's 100 Women' (2013) and was named a '*Granta* Best of English Novelists' (2013). Kamila Shamsie is a fellow and president of 'Royal Society of Literature', London (UK), a trustee of English PEN, and a patron of the 'Manchester Literary Festival'. Her fictional writings are translated into thirty major languages.

Kamila Shamsie is an authentic diaspora voice of Pakistan and United Kingdom. She is considered as an eminent author of the 'New Wave'[4] of Pakistani authors in UK which includes British-Pakistani novelists and authors Mohsin Hamid (b. 1971) and Nadeem Aslam (b. 1966). Kamila Shamsie in her long fictional narratives critically evaluates the burden of the cultural history of nation by mapping of the post-independent class structure, cross-cultural-multiple ethnic and religious identities, and relationships of Muslim men and women of Pakistan and Pakistani-British diaspora at homeland and in UK.

Fictional narrative of *In the City by the Sea* depicts effects of the political upheaval and military rule in Pakistan. In Kamila Shamsie's *In the City by the Sea*, Hasan - an eleven year old boy grows up in an upper class and wealthy Muslim family with luxury and safety in Karachi. Hasan is taken over by the fantasy of an imaginary world of 'Shakespearean Characters' and 'Arthurian Legends' contrary to the reality of the ongoing turmoil caused by the political chaos and military and religious fundamentalism in Pakistan. He is fascinated about a young boy of his age who was trapped in an untimely death while flying a kite. Hasan witnesses the arrest of his uncle Salman Mamoo due to charges of treason. These incidents bring shift in Hasan's perception of the secured and beautiful world offered to him earlier. He finds that his world of reality is collapsed and needs immediate attention. In the narrative of *In the City by the Sea*, Hasan tends to move away from reality to fantasy by recreating and adapting to a make-belief situation which is constituted of fictional characters borrowed from Western literature and legends. Narrative of *In the City by the Sea* portrays Hasan as an able protagonist who is no more an escapist but a survivor of the tragedy of displacement and

identity crisis at forefront of the nation-state.

The autobiographical fictional narrative of *Salt and Saffron* depicts Aliya - a Muslim young woman who has returns to Pakistan after completing higher education in USA. Aliya finds a dichotomy of perception in between the traditional normative set for Muslim women in her family and a shifting point of views shaped by her experiences while receiving higher education in USA. She belongs to a family of Nawab[5] in Pakistan. On her arrival, she begins to doubt on the ancestral values inherited in the past. *Salt and Saffron* sets a historical and pan-national dimension of the nation-state in *Salt and Saffron* which depicts the Delhi Sultanate, Mughal Dynasty and Partition of India and Pakistan by engaging in storytelling. Aliya finds that the social-cultural hierarchy is rigid which appears as a burden of the nation. She denies its prolonged values when she falls in a relationship with a man of lower class. In the narrative of *Salt and Saffron*, Aliya is seen reconciling in between the tradition and modernity in cost of her family identity, Aliya is able to address the identity crisis while being hopeful of shifting values in upper class Muslim families in Pakistan.

Fictional narrative of *Kartography* remains a recurrent theme of the collapse of the upper class which is portrayed in the background of the Civil War[6] (1971) in Pakistan. Set in the turbulent 1970s in Karachi, the fictional narrative of *Kartography* depicts the internal and external displacement of Kareem and Raheen - two young adults who trace their childhood and family values and beliefs through a series of flashbacks. The psychological, sexual and social-cultural trauma of Kareem and Raheen is depicted under impression of the collapsing of the upper class system in Pakistan which is identical of the collapse of the nation-state during the Civil War (1971). Kareem is able to find a solution to the ongoing identity crisis of 1970s by fulfilling his desire to recreate a map of Karachi while away in a foreign land. Whereas Raheen fails to understand the topographical transitions suggested by Kareem who draws a map to interpret his concern for the city. He recreates engaging magnitude of Karachi by incorporating wider views of the cityscape.

Fictional narrative of *Broken Verses* is set in the background of the geographical-political turmoil in Karachi which portrays an interplay of political ambitions and of political ideology with personal grief that focuses on the generation gap felt in modern Pakistan. Aasmani Inqalab is an educated Muslim young woman based at Karachi. She is trapped in between the

political belief systems and political motifs of her disappeared mother and her mother's benevolent lover - a national poet of Pakistan who is believed to be killed during high political corruption, uprise and protest. In *Broken Verse* Aasmani's political vision remains ideological of the historical background of Pakistan which is partly shaped by her mother's ambitious sacrifices. However Aasmani fails to break up with the past but remains attached to its fringes. She decides to produce a documentary cinema on her activist mother which may be seen as her commitment towards the political views of the past.

Fictional narrative of Kamila Shamsie's *Burnt Shadows* is based on debates of rising Terrorism and Muslim fundamentalism in the West especially highlighting the 'Post-9/11' situation in USA, and its connection to Atomic Warfare of World War II. The fictional narrative of *Burnt Shadows* is set on the background of 'Post-9/11' situation. An unnamed, naked and chained subject is depicted as lost in the oblivion as he fails to identify his whereabouts in a prison cell in Guantanamo Bay. The narrative takes captive of the WW II set in Nagasaki in Japan in 1945. Hiroko Tanaka is a Japanese national whose lover and fiance Konrad Weiss – a German national is killed by an explosion of atom bomb in Nagasaki during WW II. Hiroko moves to British India to find the sister of Konrad Weiss who is undergoing an unsuccessful marriage with a colonial officer James Burton. However in India Hiroko falls in love with Sajjad Ashraf – a Muslim young man who lives in New Delhi. Hiroko and Sajjad face the unsolicited conditions of partition of British India into India and Pakistan. They are forced to move to Pakistan with their son Raza leaving behind the ancestral house of Sajjad in New Delhi. During the period, Burton's son Harry appears as a CIA agent, whereas Sajjad's son Raza turns up to a militant camp in Afghanistan. Narrative of *Burnt Shadows* is a saga of two generations of Pakistani citizens which critically analyze the dilemma of finding personal, geographical-political-economy, religious and pan-national identities interwoven in the colonial past and in 'Post 9/11'. The narrative portrays multiple identities of the major characters which is based on the cross-cultural relationship of the families, individuals and their association to intercontinental locations and historical places. The place(s) are set as location(s) of geographical-political, ethnic and racial, religious and social-cultural sites in modern history under the effectiveness of the British colonialism and European Imperialism. These 'location(s)' and 'place(s)' may be seen as dynamic and radical representation of

transnationalism which is carried out by manifestation of critical relationships under the pressure of partition and displacement, nationalism and citizenship, Islamic religious fundamentalism and terrorism, and atomic war initiated by the West etc. over a period of fifty five years.

Fictional narrative of *A God in Every Stone* is set in a colonial coalition project of India and Britain set in the background of the WW I. Vivian Rose Spencer is a British archaeologist who returns back to Brighton from Turkey to serve as a VAD[7] Nurse in an aid camp during WW I. Meanwhile a Pashtun soldier Lance-Naik[8] Qayyum Gul moves to Flanders (France) with the 40th Pathans Regiment to fight on the front as an aid of the British Army. Qayyum Gul fights bravely in WW – I, but suffered casualties during the second battle of Ypres. He is relocated to the military aid camp in Brighton. However the fictional narrative of *A God in Every Stone* shifts the narrative focus when Vivian returns to British occupied Peshawar in India after facing betrayal as a VAD Nurse. Najeeb – the younger brother of Qayyum Gul becomes a disciple of Vivian. He grows up as an archaeologist and a nationalist under the mentorship of Vivian. Najeeb supports demand for freedom of India and Britain by decolonization of the British Empire. In *A God in Every Stone*, the colonial history of nation is portrayed as internal and external violence which subsequently gives birth to non-violence during the protest for freedom of India against the British Raj. The external violence and displacement in the narrative is portrayed as the effects and consequences of the participation of the Indian soldiers in WW I. The internal violence is depicted as the Massacre of Qissa Khawani Bazar[9] (The Storytellers Market, 23 April 1930) by the British Army in Peshawar (Now in Pakistan). The narrative depicts an in-depth historical sketch of invasion of the Indian sub-continent since historical time period of Darius and clash of the Mauryan Empire with Alexander until the rise of the Muslim fundamentalism and recent development of Islamic terrorism of the Taliban[10] in Afghanistan. The fictional narrative of *A God in Every Stone* may be seen as a classic of place and time with its geographical-political-historical sensibility set in cross-cultural sites of the ‘Middle-East’, ‘Far-East’, ‘Europe’, and ‘Indian sub-continent’ in remote past until the formation of the united India under the British Raj in 19th C and 20th C.

Narrative of *Best of Friends* is a parallel drawn on two best friends Maryam and Zahra

with their difference of class, social background, perception of life and occupation in Karachi and in London. The fictional narrative focuses on the challenges of friendship and relationship maintained among the Pakistani-British Muslim migrant women in London as their belongingness to the homeland is associated with their social-cultural and religious identity which builds and guides the collective and gendered solidarity instead of the diverse social-political-economy background at home and at destination. Maryam and Zahra have gone to the same public school in Karachi, shared similar interests of the American pop music, and were attracted to the same boy in school as their first crush. In London, Zahra established herself as an elite social leader. She is divorced and lives with the family of Maryam at present, while Maryam begins as an ordinary startup investor in London. She has successful married life, and attained motherhood. Narrative of *Best of Friends* may be seen as challenges of Pakistani-British Muslim migrant women set in past and present. Instead of the differences of class and social-political-economy position, Maryam and Zahra remain as a collective whole in London by projection of collective ethnic-racial-gendered identity.

Narrative of *Best of Friends* deliberates on a critical gendered space which is seen as an emphasis on Pakistani-British Muslim migrant women's trauma of sexual abuse and sexual harassment during adolescent in Karachi and in adulthood in London. Maryam and Zahra believe that Karachi and London are unsafe for Muslim girls and women as the public spaces controlled by masculinity are haunting and abusing. Islamic fundamentalism affecting geographical-political issues in Pakistan and Afghanistan, and in UK remain central to the narrative of *Best of Friends*. Critical issues of religious fundamentalism and global terrorism act as ideological point of references that defends the challenges of relationship and postcolonial identity crisis. It appears as the geographical-political-economy and social-religious stigma of the Pakistani-British Muslim migrant men and women.

Irene Pérez Fernández examines the women writers of British literary canon with focus on the ethnic women authors of the 'South Asian' and 'Caribbean' origin who settled in London. She notes:

> Andrea Levy's *Small Island*, Monica Ali's *Brick Lane* and Zadie Smith's *White Teeth* are contemporary novels by recognised women writers in the British literary panorama who, even though born in England, are linked to ethnic groups from

> South Asia and the Caribbean. Accordingly, these novels have been studied in relation to postcolonial writing and tradition. Yet, I shall argue that they address issues that go beyond the logic of Postcolonialism, question categories such as *insiders* and *outsiders* and offer a contesting view of Britain. I shall put forward that these novels depict the plurality of ways in which ethnically diverse people live, narrate and make sense of their multicultural experiences. By so doing, they problematize a homogeneous view of British identity, they celebrate the 'third space' and they provide a dynamic representation of contemporary British society. In such a setting, identities are presented as fluid and space (s) as continuously negotiated (2009: 1).

The writings of Andrea Levy, Monica Ali and Zadie Smith depict multicultural experiences and ethnic world views rooted in the ‘Third World’. However the ethnic women authors of the ‘Third World’ are haunted by the threat of ‘representation’ of the multi-ethnic and multi-racial identity of homeland and destination in literary and political-economy fronts to problematize the postcolonial ‘space’ and ‘time’ as they are driven by the desire of establishing of legitimate British citizenship of the Caribbean and South-Asian migrants and diaspora in United Kingdom.

5.2 Bangladeshi–British, Jamaican–British and Pakistani–British Migrants in Literary Imagination: Contesting ‘Home’ and ‘Homelessness’ in Monica Ali’s *Brick Lane* (2003), Zadie Smith’s *White Teeth* (2000) and Kamila Shamsie’s *Home Fire* (2017)

The ‘Third World’ of Africa, Asia, Caribbean and Latin America in the geographical-political-economy of the West remain ideal location(s) of displacement. Manifestation of the migrants and diaspora subject(s) of the ‘Third World’ in literary imagination by diaspora authors in 20th C. and later may be seen as relocating the diaspora identity under the threat of ‘Multiculturalism’ and ‘interethnic’ and ‘interracial’ challenges with a rising threat of

religious, social and scientific fundamentalism. On this background, the literature of the 'Third World' by British diaspora authors may be seen as the projection of on going identity crises under complexity of ethnicity and race, gender and sexuality, and radicalism in science and religion as a response to global terrorism, atomic war and scientific-biological-technological evolution etc. However these debates are manifested as hybridization of the British literary canon by manifestation of inter-racism, multiculturalism, transnationalism and pan-nationalism etc. Mindi McMann examines the postcolonial and multi-ethnic approaches in Zadie Smith's *White Teeth*. McMann is of the view that postcolonial contours in Zadie Smith's fictional narrative may be compared with Salman Rushdie as they shaped the hybridization of the British fictional narratives in 20th C. Mindi McMann writes:

> Much of the critical reception of *White Teeth* has understandably attempted to position the novel within a postcolonial or multiethnic context. Many critics compare Smith to Rushdie and pair the as writers producing a new, hybrid form of British literature.[1] Tracy Walters argues that Smith's novel presents "an alternative discourse to address questions of identity and nationhood" ("We're All English Now" 315) that allows us to reimagine the British novel as a designation that cannot escape the cultural hybridization of the twentieth century (2012: 617).

Narrative of *White Teeth* portrays Jamaican-British Clara Bowden and English Alfred Arcibald Jones, and Bangladeshi-British Samad Miah Iqbal and Alsana Begum in a multi-ethnic, interracial, multicultural, and inter-religious set up in postcolonial London. British born Archie Jones is married to Jamaican-British Clara Bowden in a chance meeting. Samad Iqbal and Alsana Begum are British-Bangladeshi migrants who relocated to London from East Pakistan. Archie and Samad are war veterans of WW II. The families of Jones and Samads are associated to the family of Chalfens - a Jewish-Catholic migrant family in London. The head of the Chalfens family is Marcus Chalfens who is a genetic engineer. Narrative of *White Teeth* dealt with the challenges faced by the second generation of migrants set in the background of emerging fundamentalism in religion, science and society.

Bangladeshi-British Magid and Millat – son of Samad and Alsana, Jamaican-British Irie – daughter of Archie and Clara, and Jewish-British Joshua – son of Marcus and Joyce are depicted as victims and survivors of postcolonial place and time. These second generation

young migrants are seen under the proximity of the radical scientific and social institutions, and fundamental religious organizations set in the post WW II period which remains ideal to their internal and external displacements. In *White Teeth,* Irie and Joshua shift to Jamaica, whereas the families of Jones, Samads and Chalfens survive in London.

Narrative of *White Teeth* is set in the postcolonial locations in Bangladesh (East Pakistan), Jamaica and London (UK) that spans over twenty five years (1970s - 1999) with a historical reference to the WW II and birth of Bangladesh. In *White Teeth* migrant subjects are affected by isolation, decaying of relationships, multiculturalism, colour politics, racism, rising of Islamic fundamentalism and effectiveness of radicalism in society, science and technology.

The racial, scientific and religious challenges of the migrants remain the central conflict in *White Teeth*. Urszula Terentowicz-Fotyga finds that the city of London with its multicultural set up remain the obsession in the narrative of *White Teeth* that depicts the multicultural and interracial challenges of the Londoners as obsessed with the post WW II circumstances (2009: 307). The narrative portrays the multi-ethnic, interracial, multicultural and multi-religious world views of the migrant subject(s) as contested against the post-war fundamental religious, social-cultural, and scientific organizations and institutions affecting the private and public life. The racial challenges in *White Teeth* may be seen in the manifestation of relationships, faiths and beliefs of the migrants and English people. Captain Charlie Durham - an English man had an affair with an young African servant Ambrosia. Out of the shame of mixed race, their daughter Hortense marries to an African Darcus Bowden. Hortense remains a strict follower of Jehovah while her daughter Clara is affected by liberal religious views. When Clara marries a white man Archibald, Hortense rejects her.

The narrative in *White Teeth* opens up the psychological and physical crisis of Archibald Jones - a middle aged English man who served the British Army in WW II. He is agitated and frustrated. He suffers ‘loneliness’ as divorced by his Italian wife. Archibald Jones attempts suicide. His life is saved by Mohamed Hussein-Ishmael. He meets Clara Bowden – a young and beautiful Jamaican-British migrant woman in a party. Clara and Archie marry within six weeks time. Their marriage remains ideal to the inter-racial conflict.

Samad Iqbal served in the British Army in WW II. He has arranged marriage with Alsana

Begum in Bangladesh. Archibald and Samad live in the neighbourhood of Willesden Green in North London with their families and children since 1973. Archibald and Samad remained best friends as they fought together in WW II. After retirement, Archibald works at Morgan Hero Printers and Samad works as a waiter in his brother's restaurant in London. The central conflict in *White Teeth* builds up on the challenges and threats received by Clara, Millat, Magid and Irie during emerging of the racial, religious, social and scientific transitions as a postcolonial global order.

Irie, Millat and Magid attended the same school as they grew up together in the North London. Samad Iqbal is haunted by the cultural differences and fundamental values of Islam. He sends away Magid to Bangladesh to study Islam who turns up anti-religious and develops interest in science. He joins Marcus in his project of 'FutureMouse' in London. Millat joins KEVIN with his commitment to the Islamic fundamentalism. Joshua – son of Marcus Chalfen and Joyce joins the FATE. The second generation of migrants emerge as representative of the post-war organizations and institutions. Irie experiences casual sexual affair with Millat and Magid as she is confident of her marriage with either of the twins. She becomes pregnant but not sure about the father of her baby. Irie fails to develop relationship with Millat and Magid.

Marcus Chalfen - the genetic engineer who works at the Perret institute develops a unique genetic engineering project of 'FutureMouse'. Marcus Chalfen is appointed as the private tutor of Irie and Millat. He appoints Irie as his secretary. Meanwhile, Joyce is attracted towards Millat. The 'FutureMouse' emerges as a genetic evolution which remains a dominant conflict in *White Teeth*. Marcus and Magid plan to display the 'FutureMouse' in public in London. However they are defended by the Jehovah's Witnesses, KEVIN, FATE and fundamental groups and individuals. Millat fires a shot towards Dr Marc Perret – director of the Perret Institute who is saved by Archibald. Subsequently Archibald destroys the glass chamber of the 'FutureMouse' which disappears into the air. Irie falls in love with Joshua. They marry and shift to Jamaica. Millat and Magid stay back in London with their parents, and neighbours Clara and Archibald.

In *White Teeth* the migrant subject(s) endures psychological, biological, social, religious and sexual turmoils as they undergo multi-ethnic and multi-racial transitions in London. The narrative of *White Teeth* has critical world view of the interethnic and interracial, and inter-

faith challenges of the Bangladeshi–British and Jamaican–British migrants and native English. The interracial prejudices against 'Coloured' migrants by 'White' supremacy remain a debate. At the Hero Morgan, Archibald is seen with contempt. As a British citizen he develops acquaintances with the Indian and African origin migrants. He marries to a Jamaican-British woman.

In *White Teeth*, the 'homelessness' is manifested as affected by the desire to revisit the primal location of the 'home'. The second generation migrants are identified by their rootedness to the homeland. Zadie Smith writes:

> She found pictures of her great-grandfather Ambrosia – a tall, beautiful woman with large eyes – and one Charlie "Whitey" Durham. She found pictures of Clara in school uniform with her missing front teeth, and she read about Jamaica. The more she read about it, the more interested she became. And now, when she stared at the garden in the early-morning sun, she did not see Ryan Topps picking Italian tomatoes, but Jamaican sugar. So *this* was where she came from. This all belonged to her (2020: 81).

Irie finds the family secrets of her mother and grandmother in Jamaica. Irie identifies herself with the 'place' that develops 'belongingness' to the homeland.

Multi-ethnic and interracial transitions remain associated to the South Asian-British migrants historically which may be seen as an advantage of addressing the ongoing postcolonial identity crisis. Alistair Cormack examines the effectiveness and challenges of 'Multiculturalism'. He notes:

> Monica Ali's 2003 novel of Bangladesh immigrants in London, *Brick Lane,* has been a huge success on both sides of the Atlantic. Because it is a realist narrative with a postcolonial story, it offers an excellent opportunity to examine the relationship between the formal strategies of mimetic fiction and the historical contexts of multiculturalism and immigration (2006: 695).

Alistair Cormack finds migration and diaspora issues in Monica Ali's *Brick Lane* as an authentic version of the Bangladeshi-British migrant and diaspora identity under the challenges of multiculturalism. Narrative of *Brick Lane* is set in two locations in United Kingdom and Bangladesh in 1980s until 2001 with a reference to the historical background

of the East Pakistan in 1960s and 1970s. In *Brick Lane*, the dichotomy of 'home' and 'homelessness' is depicted in association to the neighborhood of the street(s) of East London in UK with its temporary transitions to the rural and urban spaces in Bangladesh set in remote past and in present.

The 'Brick Lane' in the suburb of the East London (UK) remains signifies an imaginary and real space cohabited by the Bangladeshi Muslim migrants. However the 'Brick Lane' is recognized as a multicultural suburb in East London which is inhabited by a large number of Bengali speaking migrants, European settlers, Jews, Irish and English citizens etc.

The narrative of *Brick Lane* opens up a brief introduction to the background of the protagonist Nazneen set in Bangladesh. Nazneen is an young and poor Muslim girl in Bangladesh (East Pakistan). Nazneen's identity may be compared with her nation 'Bangladesh' as they suffer from internal shame of birth and adolescent. At eighteen Nazneen has no other choice than shifting to East London (UK) by an arrange marriage with Chanu Ahmed. Chanu is a forty years old English literature graduate from Dhaka University. He has been settled as a migrant Muslim Bangladeshi-British citizen in the suburbs of the East London. Chanu in *Brick Lane* is depicted as failure in career and in relationship as he suffers from 'homelessness' and depression due to lack of opportunity for upward social mobility in London.

The main plot of the narrative of *Brick Lane* portrays Nazneen's encounter of the streets of 'Brick Lane' in East London – a multicultural space occupied by majority of the Bangladeshi-British migrants. However the dichotomy in the fictional narrative may be seen in the sub-plot which is based on an epistolary communication in the form of personal letters that brings forth home truths and family lies to forefront.

The subplot in *Brick Lane* lacks 'homing' as it suffers 'homelessness' which remains a parallel of the main plot. Hasina is the younger sister on Nazneen. At the age of sixteen she runs away with a young boy Malek from her 'home' to the town of Khulna in Bangladesh. Whereas in the narrative, several personal letters written by Hasina to Nazneen may be seen as reminding of the 'homeland' as hostile against the (un)belongingness to the 'Brick Lane'. Hasina reconciles to the temporariness of the house(s) in 'Khulna' and 'Dhaka'. Monica Ali writes:

> Can you believe? We live in block of flat is three storey high. Our place have two room. No veranda but I go up on roof. There is brown stone floor it cool your feet. We have bed with metal spring a cabinet and two chairs in bedroom. I fold saris and put in box under bed. In living room we have three cane chair a rug one stool (Malek like to put foot on) a crate is only temporary before we getting table. Also paraffin stove I keep under shawl for making tidy. My pot and pans is keep inside the crate. Hardly any cockroach only one may be two I see time to time (2004: 25).

Hasina in personal writings expresses her temporary association to the house in Khulna. Ironically Hasina suffers 'homelessness' in Khulna and Dhaka in Bangladesh as she appears as a victim of internal and external displacement. She attempts to break away the traditional patriarchal and religious code of conduct that operates the gender role(s) and sexuality of the Bangladeshi Muslim woman. Hasina suffers as a marginal, homeless and poor Muslim woman at 'homeland'.

Narrative of Monica Ali's *Brick Lane* depicts Chanu and Nazneen as inhabitants of the 'Tower Hamlets' in an 'imaginary' East End Council Estate of 'Brick Lane' which is occupied by French Huguenot, Irish, and Jew migrants and a large number of Bangladeshi-British migrants of the Sylhet[3] region in Bangladesh. Chanu is a Bangladeshi-British migrant in East London. He remains unsuccessful in his career for past two decades. He fails in relationship with Nazneen. Chanu's failure is partly shaped by his personality as he is not proactive to action. He impresses Nazneen with his collection of certificates, books, television, furniture etc. but fails to win her trust in relationship. Chanu is obsessed with narrow vision of Nazneen's femininity partly contributed by the ideology of Muslim patriarchy and his masculinity. Chanu is depicted as suffering from postcolonial identity crisis as he lacks of intimate relationship and success in London. Garrett Ziegler examines the bildungsroman narratives of *Brick Lane*. Garrett Ziegler notes:

> Unlike nineteenth-century novels, However Brick Lane is also a story about globalization, about the massive and rapid re-placements of people and cultures that have been and are still occurring in the capitalist world-system. The significance of the city and its place in narratives of personal development is both

> highly traditional and shockingly new, and the processes and consequences of this new dimension are being negotiated every day (2007: 145).

Chanu appears as a victim of the capitalist economy affected by racism and globalization.

In the opening of the narrative in *Brick Lane*, Nazneen is depicted as a passive migrant woman as she fails to adjust with the multicultural space of the neighbourhood of Brick Lane. However Nazneen's circumstances encourage her tendency of inter-cultural communication. Unlike Chanu she acts on time which places her persona as a potential Muslim Bengali migrant woman in East London. Nazneen is connected to the 'Estate Community' of the 'Tower Hamlets' and earns her recognition and trust among the migrant Bengali Muslim community in 'Brick Lane'. She develops friendship with Mrs Razia Iqbal which remains a pathway of her redemption. Razia stands with Nazneen and encourages to fulfill her desire that remains central to her shifting of gender role by function of femininity. Nazneen comes in contact with Dr Azad and Mrs Islam in estate colony and wins their trust and friendship. Nazneen and Chanu host dinner party for the Bengali Muslim guests. Nazneen wishes to join ice-skating in future which she learns from a television show at home. She transforms her traditional gender roles and functions as a successful entrepreneur with the help of the Bangladeshi-British migrant women.

Nazneen and Chanu have their first baby in 'Tower Hamlets' – Raqib a male child who passes away in infancy. They have two grown up daughters, Shahana and Bibi who fail to accept 'Bangladesh' as their homeland. Nazneen and Chanu begin to worry about the misleading of the second and third generation of the migrant Muslim Bengali youth who are trapped by drugs and alcohol, and culturally contradictory English life style in London. They decide to relocate to Bangladesh to save their children. Chanu and Nazneen suffer from 'homelessness'. Their association to the 'Bangladesh' may be seen from contradictory point of views. Chanu as a Bangladeshi-British Muslim migrant had been unsuccessful in improving his career as a low grade civil servant in London. He is haunted by racism and 'White' supremacy while Nazneen is suffering from her survival in the multicultural circumstances in East London. Her persona is deeply affected by 'loneliness' and 'homelessness' in Brick Lane. Nazneen takes up sewing occupation at home and Chanu accepts the job of a cab driver in London for social-economic transformation of their family.

Chanu assures to Nazneen that they may begin a fresh in Bangladesh.

Karim is a British born Sylheti young man settled in East London. He supplies clothes for Nazneen's sewing machine. Nazneen falls in a brief and intimate relationship with Karim. They find their rootedness to Bangladesh by sharing of similar pan-national, linguistic, religious and social-cultural identities which built up Bangladeshi-Bengali-Muslim communal solidarity and pan-nationalism. Chanu is an elderly man who lacks the personality and charm of Karim. However Karim's Islamic fundamentalism remains adversary to the religious and cultural tolerance displayed by Nazneen. Karim operates a Muslim fundamental group called 'Bengal Tigers' to defend the 'Lion Hearts' which is critical of the '9/11' terrorist attack on USA.

Nazneen discovers Karim as the victim of 'homelessness'. Nazneen ensures that Karim's crisis is identical to Chanu. Karim fails to raise an Islamic fundamental movement in London. He withdraws and travels to an unknown zone. Meanwhile Chanu and Nazneen are looted by Mrs Islam who usurps their savings. Chanu finds Bangladesh as his authentic 'home'. He prefers to relocate to his root to overcome the challenges of 'homelessness' in East London. Chanu and Karim move to known and unknown destinations as they fail to survive in the 'Brick Lane'. Nazneen's challenges are seen as correlative to her survival in East London. Nazneen functions as a changing persona which defends her 'home' in Brick Lane. Chanu continues to call over phone to Nazneen and his daughters from Bangladesh.

Kamila Shamsie's *Home Fire* is set in a transnational geographical-political-economy in London in UK, Amherst and Massachusetts in USA, Istanbul in Turkey, Raqqa in Syria, and in Karachi in Pakistan. The fictional narrative depicts dilemma and identity crisis of the second generation Pakistani-British Muslim migrants Isma, Aneeka, Parvaiz and Eamonn in London who are portrayed as victims of the adversary circumstances of transnationalism and pan-nationalism under the threat of Islamic fundamentalism and global terrorism as affected by the 'Post-9/11' in USA.

Narrative of *Home Fire* opens up the past and present of the Pashas – a Pakistani Muslim migrant family of three siblings who lives in Preston Road in Wembley in North West London with a police record of a deceased Jihadi[11] father. The elder daughter Isma parents twin siblings Aneeka and Parvaiz as the family lost their father, mother and grandmother by

circumstances. Isma moves to Amherst, MA in USA to pursue PhD in Sociology under the guidance of her former tutor in London Dr Hira Shah. Isma Pasha is interrogated by the special police squad at Heathrow International Airport in London. Isma comes out of the police inquiry and sustains her journey. She joins her mentor at Massachusetts.

Eamonn Lone is the son of Karamat Lone - a prospective Pakistani-British Muslim migrant turned political leader who turns up as the Home Secretary in UK. Karamat Lone's political and upward social mobility is partly drawn by his wife Terry's 'Irish-American' ethnic and racial descending which remains a privileged position to align with the White 'Supremacy' in London. Karamat Lone lives with his wife Terry and daughter Emily at Holland Park in London. However he has rooted-ness to the 'Pakistani-British' Muslim descendants in Preston Road in Wembley in North West London. The Pashas and the Lones are distant relatives.

Isma meets Eamonn Lone in Boston. Eamonn takes interest in Isma though they differ in beliefs, values and life styles shaped up by unlike migrant backgrounds of their families in London. Eamonn is a liberal Muslim youth. Eamonn is not aware of the circumstances in London as he belongs to a powerful Muslim migrant family. Isma is a believer of Islam with her choice of career, relationship and life style. She has a problematical past which puts her critical marginal position as a typical Pakistani-British Muslim migrant woman as posed under the effects of low political-economy. Isma and Eamonn find their lineage as they confirm the common connection and rootedness of their families to Pakistan and to Preston Road in London. Eamonn becomes friendly with Isma as he develops a tendency for relationship. However Isma respects Eamonn but differs with him due to the political prospect of his father. She is critical of Karamat Lone's denial to bring the dead body of his Jihadi father to London in the past. Eamonn takes interest in Aneeka. Isma insists Eamonn to meet her sister in London. Meanwhile in London, Eamonn and Aneeka develop relationship at first sight. They meet regularly at Eamonn's flat in Notting Hill in London.

Mr. Karamat Lone is posed as a threat among the Pakistani-British Muslim migrants in London. He is a powerful Pakistani-British Muslim migrant who became MP in the British parliament by the political support of the Pakistani-Muslim vote bank but lost a second turn due to anti-Muslim agenda. Karamat Lone by support of the 'English' vis-a`-vis 'White'

supremacy plays a key role in the displacement and destabilization of the marginal Pakistani-Muslim migrants in London. Asim Karim finds the stereotypical representation of 'Muslim' identity in post '9/11' period. He notes:

> The same conditions apply to the immigrant Muslim as represented in Shamsie's *Home Fire* (2017). Shamsie is a prolific Pakistani diaspora writer of international acclaim for her insightful account of multicultural, religious and conventional Pakistani lives in her fictions like *Broken Verses*, *Cartography*, *Burnt Shadows*, *A God in Every Stone*. Mainly, she represents influential Muslim diaspora voices on plenty of cultural and political issues related to the Muslim in London. The novel explicitly demonstrates how post 9/11 has developed the 'Othering' of the Muslim communities in the west (2019: 34).

Narrative of *Home Fire* provides a contesting manifestation of the terror attack of the '9/11' in USA. The background of the Islamic fundamentalism remains a threat to the British-Pakistani Muslim migrants as they are victimized under the threat of 'anti-British' nationalism. Their integrity to British pan-nationalism and transnationalism remains as uncertain and questionable due to the global effect of the post '9/11' in USA. Kamila Shamsie writes:

> 'Do you consider yourself British?' the man said. 'I am British.' 'But do you consider yourself British?' 'I have lived here all my life.' She meant there was no other country of which she could feel herself part, but the words came out sounding evasive. The interrogation continued for nearly two hours. He wanted to know her thoughts on Shias, homosexuals, the Queen, democracy, the *Great British Bake Off*, the invasion of Iraq, Israel, suicide bombers, dating websites (2018: 05).

Isma Pasha is twenty eight years old. She has graduated from the London School of Economics. Isma Pasha faces interrogation at Heathrow Airport in London during her flight to Logan Airport near Massachusetts. She is held up in the airport by the British police who interrogate her on beliefs, taboos and stereotypical retention of Muslim ethnic-racial identity, and asks to prove her loyalty to British nation which is antithetical of her 'Pakistani-British' migrant identity in UK. Finally Isma is allowed to depart to USA to join higher studies in Amherst in Massachusetts.

Isma Pasha is the daughter of Zainab and Adil Pasha who are Pakistani-British Muslim migrants settled in the Preston Road in North West London. Adil Pasha was a Jihadi who joined terrorist camp in Bosnia. Adil Pasha lost conventional affinity with his family in UK and died unknown while imprisoned. However the fundamental Islamic background of Adil Pasha remains haunting for Isma, Aneeka and Parvaiz. Isma remains responsible for the twin siblings Aneeka and Parvaiz. She raises them after the death of her mother and grandmother. Aneeka is an undergraduate student of Law at the London School of Economics. Parvaiz has interest in Sound Engineering and Music. Parvaiz has no trace for a brief period. He has left home without intimation to Isma. However Parvaiz and Aneeka remain connected. Aneeka is aware of Parvaiz's new move to Syria.

Parvaiz has been tricked to join the media unit of ISIS[12] in Syria. He is appointed as a sound engineer by an Islamic fundamentalist Farooq. Parvaiz has regular contact with Aneeka who remains his close aid over Skype. When Isma comes to know from Aneeka that Parvaiz has joined the ISIS in Syria, she informs the British police about his whereabouts which brings a conflict in between Aneeka and Isma. Isma thinks that informing the police about Parvaiz might be helpful in bringing him back. It would ensure safety of Aneeka in London. Whereas, Aneeka thinks that revealing to police about Parvaiz by Isma would prevent his chance of returning back to London. Meanwhile Parvaiz understands the situation in the militant camp. He is deserted by Farooq. Parvaiz goes to Istanbul from where he contacts Aneeka and reveals that he wants to go back to London. She promises him to take to the British Consulate Office in Istanbul. Aneeka informs Eamonn about Parvaiz who agrees to help her. Karamat Lone is assertive of Parvaiz's association to ISIS. He is critical of the growing relationship in between Aneeka and Eamonn. Karamat Lone asks Eamonn not to meet Aneeka. He deploys his guards to confine Aneeka in UK. He does not allow her to travel to Istanbul. However Parvaiz manages to go to the British Consulate office in Istanbul as he receives a threat message from Farooq. He is shot dead by the ISIS outside the office of the British Consulate. The print and electronic media in UK manipulate the identity of Parvaiz as an anti-nationalist and terrorist who belongs to ISIS.

Aneeka and Eamonn appeals Karamat Lone to bring back the body of Parvaiz for burial in London. However Karamat Lone does not allow them to bring the body back to London. He

sends it to Pakistan. Aneeka flies to British Embassy in Pakistan to receive the body of Parvaiz. She is joined by the media and people of Pakistan. Isma returns back to London. She appeals Karamat Lone to bring the body of Parvaiz to UK. She appeals him to permit her to join Aneeka in Pakistan. She reveals that Karamat Lone always underestimated Eamonn. Karamat Lone's wife Terry suggests reconsidering the appeal. Karamat Lone thinks of changing his decision. Meanwhile Eamonn goes to join Aneeka at the Office of the British Embassy in Pakistan. He is attacked with a suicide bomb at the lawn of the British Embassy in Karachi. Aneeka attempts to save the life of Eamonn as she rushes out to hold him. Aneeka and Eamonn face untimely death in Pakistan.

In *Home Fire*, the 'Home' and 'Homelessness' of the second generation migrant subject(s) are affected by 'transnationalism' and 'pan-nationalism' under the effectiveness of the Islamic fundamentalism and global terrorism. The migrant subject(s) are ceaselessly haunted by the Islamic fundamental ethnic-racial-religious identities which are seen as antagonistic of the transnationalism and pan-nationalism. The prospective of the 'home' in *Home Fire* is broken by Parvaiz's as he accepts the Islamic fundamentalism by joining the ISIS in Syria. Kamila Shamsie writes:

> Something was squeezing his voice box, making the words come out funny. The American was giving him the look again, that shake of the head. Aneeka's face was unfamiliar to him – an expression there he hadn't seen before and didn't know how to interpret. Her mouth a strange shape, pursed, as though she were eating something awful that she could neither spit out nor swallow. Then she vanished and Isma was there. 'You selfish idiot,' she said. This was easier to contend with – he rolled his eyes at Farooq, placed two fingers against his temples to mime a gun firing into his brain. 'Watch your manners, brother. We have company.' She swivelled the phone, and to men were standing in their living room, everything surrounding them as familiar as his own heartbeat. 'Say hello to the men from the Met.' Isma's voice continued, conversational. 'They're going to turn our house and our lives upside down (2018: 162)?'

Isma is hurt by Parvaiz's decision to join the ISIS in Syria. The family members of Isma are blamed as anti-national due to Adil Pasha's association to Jihad in the past. Isma, Aneeka and

Parvaiz face the brutality of identity crisis as affected by the past of their father. Isma as the head of the Pasha family wouldn't let the 'home' destroyed by the fundamental Islamic war. Isma defends the twins Aneeka and Parvaiz. Ideologically Isma considers the twin Aneeka and Parvaiz as her 'home'. However Isma fails to safeguard her home as it is antagonist of her desire for upward social mobility. She deserts the twins vis-a`-vis 'home' in London by shifting to Amherst, MA.

In *Home Fire,* Parvaiz's 'homelessness' is depicted as passive by manifestation of temporary geographical-spatial images of Istanbul. Kamila Shamsie writes:

> Panic was a familiar companion, months later, of the man who sat at the back of the cafe` where the bright light of the June afternoon couldn't reach. Every so often he reminded himself to look down at the tourist guidebook, sip the apple-flavoured tea. .. The tray on the table provided a reflective surface, allowing him to see the slight, unremarkable boy from Preston Road whom the barber a few streets away had shared back into existence. He ran his hand along the clean-shaven chin, its contrast to the rest of his skin tone worrying him, pulled the baseball cap lower over his close-cropped hair, hunched. 'Take me somewhere far from here where I can buy clothes,' he'd said to the cab driver he'd frantically hailed after running away from the electronics shop. Then he'd phoned Aneeka (2018: 163-164).

Isma and Parvaiz suffer 'homelessness' and 'loneliness' under circumstances which are operated through lack of interpersonal communication leading to their internal displacement. Furthermore, 'Homelessness' in *Home Fire* remains associated to transnationalism and pan-nationalism of the 'Pakistani-British' migrant subject(s) which remain stigma of their ethnic, racial and religious identities.

5.3 Masculinity vs. Femininity in Monica Ali's *Brick Lane* (2003), Zadie Smith's *White Teeth* (2000) and Kamila Shamsie's *Home Fire* (2017) : Projection of Gender Role and Sexuality of 'Third World' Migrant Women

In Zadie Smith's *White Teeth*, Jamaican-British migrant women subject(s) are portrayed as independent persona who control their gender role(s), body and sexuality by choice and performance devoid of the effectiveness of the 'Masculinity', 'Patriarchy' and 'Matriarchy' and effects of 'Inter-Racism' and Radicalism in 'Religion' and 'Science'. Clara Bowden in *White Teeth* is depicted as an independent Jamaican-British migrant woman who has a choice in defining her religious views and to decide over relationships. Zadie Smith Writes:

> Clara was like any other teenager girl. She imagined herself holding the dying Ryan in her arms and hearing him finally telling her he loved her. Over the months she spend with Ryan, her mind slowly changed and her clothes slowly changed, and she forgot about Jehovah, sinning (2020: 16).

Clara falls in love with Ryan. When Clara finds that he is influenced by the Jehovah's Witnesses, she moves away from him. She marries to Archibald Jones who is an elderly British citizen and a veteran of WW II. Clara takes charge of her religious views, and opinions. She moves away from the religious ideology and beliefs of her mother Hortense Bowden. Zadie Smith writes:

> So when New Year's Eve came in 1974, Hortense and Ryan were at home praying for Clara while Darcus watched TV. And Clara went to the squat where Merlin, Wan-Si and others were holding ...Party (her idea). They had all laughed and patted her on the back to say "well done" for leaving Jehovah and the church behind her. But quickly Clara felt sad about losing the comfort of religion. She still wanted to be saved. So what now? So perhaps it is not so difficult to understand what was in Clara Bowden's mind when she met Archie Jones the following morning. She did not see a dull, middle-aged man in a grey suit. Instead she saw, through him, everything that she had lost. Archie had become, quite by accident, a hero to her. He was the last man on earth (2020: 18-19).

Hortense Bowden rejects Clara for being non-confirmed to the Jehovah's Witnesses. Hortense is in disagreement with Clara as she marries a 'White' man Archibald Jones against her will. However Hortense is sure of her femininity. She challenges the Church and the Masculinity. Zadie Smith writes:

> "What do you know about reasons?" asked Hortense, quickly. "I belong to the Witness church. Let me tell you something. I'm not one of those Witnesses who is just scared of dying. I have different ideas. I want to achieve something, even if I am a woman. I want to be there with God making the decisions. I am tired of the Church always telling me that I'm a woman or I'm not educated enough. Everybody is always trying to educate you about this and about that. That's always been the problem with the women with this family (2020: 83-84).

Hortense Bowden expresses to Irie that the authority of Church and the elite institutions are always trying to educate women as they think that women are marginal and underdeveloped and needs redemption by belief in God. However Hortense is interested in pursuing education. Hortense is an independent woman with her mixed race experiences. Irie in *White Teeth* is depicted as a self-reliant mixed race girl who has choice in career, relationship and sexuality. Zadie Smith writes:

> She'd had enough. She was tired of not hearing the whole truth, and she going back to where she began. She thought about the Chalfens for half a second, but she already knew there the Chalfens for half a second, but she already knew there were no answers there, only more places to escape. Irie knew where she had to go, where N17 bus would take her through forty-seven bus stops before she reached it (2020: 75-76).

At sixteen Irie wants to study dentistry. But she wants a year's brake from the study and would like to visit Africa and India on vacation. She wants to join the military. Clara is not interested to send her to Africa. Irie leaves her 'home' and shifts to the Chalfens house to pursue her dream. At time Irie takes the charge of her sexuality. Irie plays a key role in reconciling in between the twins Millat and Magid, and Millat and Marcus. She likes Millat and Magid. She has a desire to be loved by anyone of the twins. She approaches Millat for relationship. She intimates with Milat. She finds that he is devoid of desire and love for her. She moves to Magid. He fails to return her love but ends up in intimacy. Irie is pregnant. She is not sure of the father of her child. Irie marries Joshua as they fall in love. They move to Jamaica after marriage.

Narrative of *Brick Lane* remains a parallel journey of two young Muslim women

Nazneen and Hasina whose stereotypical depiction under the patriarchal fundamental Muslim 'tradition' and male hegemony remains the central conflict. The narrative of *Brick Lane* is set on the background of the suburbs of the East London in UK, and Gouripur, Khulna and Dhaka in Bangladesh. Nazneen – the protagonist is depicted as a traditional and orthodox Muslim woman who follows the patriarchal and fundamental codes set by her family members.

In *Brick Lane*, Nazneen and Hasina believe on the fate of the human beings in general, and the fate of Muslim women in particular. Nazneen's make beliefs are reared by the preaching of her mother since childhood which is passed on as continuity of the code of conduct in a fundamental patriarchal set up of the Muslim household in rural Bangladesh. Hasina emerges as a rebel of the patriarchal Islamic traditions and values. Unlike Nazneen, she runs away to marry a Muslim boy Malek against patriarchal codes of 'home'. Hasina has the choice in relationship and marriage than the odd arranged marriage of her elder sister Nazneen which further puts her gendered position with an advantage within a fundamentally set background in Bangladesh. She mentions her temporary feelings in personal letter. Monica Ali writes:

> Everything good between us now. I do not let my tongue make trouble for it as my husband say. Just because man is kind to wife it do not mean she can she can say what she like. If women understanding this no one will beat. Malek have First Class job. I pray for son. I pray Maleks mother forgive the 'crime' of our marriage (2004: 25).

Hasina who lands in Khulna from her village Gouripur subsequently fails to display her authority and gender role(s) as she would lack a 'home' of her own during the course of transition within the 'homeland'. Hasina is ill treated by Malek. He beats her severely. Hasina leaves Malek to work in a garment factory in Dhaka. Hasina stays under the protection of her land lord Mr Chowdhury. In *Brick Lane*, Bangladeshi Muslim women are subject to the protection and safety provided by masculinity. Monica Ali writes:

> He tell me 'You are my daughter. I like to bring you to my house. But what people will say? We are not related. I have no wife. Then he sigh and the eyes. 'If a girl comes to a man's house as servant there is no trouble. She must come as servant. Or as wife. Then all is well (2004: 163).

Mr Chaudhury appears as a benevolent of Hasina and allows her to stay at his rented household with low rent. In return Hasina offers him cooked food and foot message. A rich and influential personality, Mr Chowdhury is an widower in his middle ages. He appears as the stakeholder of the Bengali Muslim masculinity. He is depicted as more powerful than Hasina's father and husband. Hasina is fired by her employer as rumours spread out that she has illicit affair with the land lord and a male colleague in the factory. Monica Ali writes:

> 'You know why you are here.' Yes say Abdul. I say yes as well. I know I there for the sack. You have behave in lewd manner. You have show no regard for reputation of the factory. I am not running a brothel. Do I look like brothel keeper to you? He is looking at me. No I say. Not a brothel keeper. Then he stands up. Get out. You are finished in garment business (2004: 161).

Mr Abdul is the manager of the garment factory in Dhaka. He believes that Hasina has illicit affair with a co-worker and with her land lord. He does not investigate but dismisses her. Being a marginal worker in the garment factory Hasina fails to protect her dignity and employment. Her landlord takes the opportunity of the incident. Monica Ali writes:

> I not expecting he have come last week. I sleeping on my mat in underclothes and a knock coming on the door. I call out and he reply then bang with his stick. Just a minute I tell him I getting dressed. But he kick the door and break catch. Light the bloody lamp. He yelling like hell. I get up from bed I still undress. 'Let me see her. Let me see the whore.' And I cannot light it my hand is frighten. He take the lamp and do it. Then I see his face look. He marching up and down room with the lamp. I moving out of way. I trying to climb inside the dark. His cane find me. My legs afraid. He shout again. 'What you have done to me? You screwing every motherfucker working in the factory! Did they put roof over your head? Did they treat you like daughter? What did they give you? What did I get? All I thinking that everyone can hear. He still going on. 'I am a fool.' He screaming it really. He put lamp down and he starting to take off shirt. He quiet and I glad for it. Then he take off trousers. I say nothing I do nothing and then it done and he sit in the chair. He ask me rub feet and I do it. He tell me not to cry and I stop. He ask it is he who taking care of me and I say yes it him (2004: 165-166).

Mr Chowdhury mutilates the dignity of Hasina'a body. He rapes her in the darkness. He provides her accommodation and safety in the compound. Mr Chowdhury judges that he has every right to Hasina's body and sexuality. However the private and public space in Dhaka remains unsafe for Hasina. She feels 'shamefulness', 'homelessness' and runs away from her shame and 'temporariness' vis-a`-vis 'unbelongingness'. Hasina functions as a prostitute to survive in Dhaka. She marries to Ahmed who is a regular customer. Ahmed deserts her. Hasina moves to an asylum for destitute women. She joins James and Lovely as a maid servant who offers her accommodation. She becomes friendly with the neighbourhood women. She looses interest in everyday life at James and Lovely. Hasina runs away to an unknown address.

The patriarchal Muslim male hegemony remains the central conflict in *Brick Lane*. It appears as critical of homeland and destination of the Muslim women subject(s). Nazneen is primarily given the gender role of a house maid and worker in Brick Lane. Despite her belief in traditional values of the family and faith, Nazneen is not allowed as a partner of the household in 'Brick Lane'. She is treated with contempt by Chanu as she lacks English education.

Nazneen's 'chastity' and rural background remain ideal for function of the Muslim masculinity against her femininity. In Karim's romantic vision Nazneen appears as an ideal Bengali wife, Bengali mother and an ideal 'home'. Ironically it signifies Karim's idea of Islamic fundamentalist Bengali pan-nationalism that harvests the idea of 'Bangladesh' as an ideal 'motherland' in absentia. Karim offers Nazneen difficult gender role(s) by shifting the responsibility of the Islamic pan-nationalism. Ironically, Karim exploits Nazneen's body and sexuality by extramarital affair and demands for re-marriage.

Chanu's interest in discovering the unspoiled female body of Nazneen remains an ideal extension and passage to his household and married life which may be seen under the effectiveness of the Islamic make beliefs and patriarchal code of conduct, morality and religiosity. Chanu is not a wife beater like the Muslim men. He compensates with the posture and charm of Nazneen as he fails to marry an educated and beautiful Bengali woman. However he thinks that Nazneen is a good worker who does manual work to keep up his household. She can be the prospective mother of his children.

Gendered position of Nazneen is delimited by stereotypical representation of her ‘labour’ at ‘home’. Her function is delimited that signifies her role in biological ‘production’ which may be examined from the Marxist gendered mode of production. This is seen as critical of Muslim migrant women’s internal displacement caused by patriarchy and masculinity at ‘home’.

Nazneen’s husband and lover appreciate her as a ‘real’ woman, a ‘real’ woman who is not spoiled by contamination of ‘body’ and ‘thought’ before marriage. Nazneen appears as a stereotypical marginal Bengali Muslim woman burdened with a characteristically ‘real’ woman who is subject of representation as ‘nation’. Her traditional gender roles remain ideologically correct under the ‘patriarchal fundamentalist Muslim nationalism’. Nazneen lacks authority in private and public spaces as she fails to charge her ‘Femininity’ vs. ‘Masculinity’. She appears as a victim of ‘male’ subjugation. Ironically, she survives in the multicultural space of the East London, whereas the powerful Muslim ‘Masculinity’ of ‘home’ represented by Chanu and Karim perish to the ‘Third World’ and to ‘nowhere’.

Nazneen is dominated by the patriarchal fundamental Muslim religious and social-cultural codes set in the background of Gouripur which further remains a parallel to her marginal position in East London. The hegemony of patriarchal Bengali Muslim men forms a ‘masculine space’ which is seen as antagonist of the existence of Nazneen as a daughter, wife and lover, and subsequently puts her in a marginal position as a marginal Bangladeshi-British Muslim migrant woman who suffers and survives as a victim of her circumstances. Despite her incapability to adopt the newly offered gender role(s) as an illiterate Muslim South Asian migrant woman in East London, Nazneen triumphs her femininity over the set codes of masculinity.

Nazneen faces nervous breakdown due to burden of debt and usurp by Mrs Islam, turmoil at home in between Shahana and Chanu, and guilty over her extramarital affairs with Karim as she is ceaselessly haunted by ‘homelessness’. She remains bed ridden for a considerable period. However she receives a letter from Hasina which exposes the family secrets. Monica Ali writes:

> Amma always say we are women what can we do? If she here now I know what she say I know it too well. But I am not like her. Waiting around. Suffering

> around. She wrong. So many ways. At the end only she act. She who think all path is closed for her. She the only one forbidden (2004: 434).

Hasina's letter discloses that their mother's death was not an accident but a suicide. Rupban finds fidelity as Hamid remains unfaithful in marriage. Rupban appears as an advocacy of 'fate'. Ironically she goes against the 'fate' to kill herself by suicide. Nazneen recovers from her breakdown. She appears as a transformed woman. Nazneen functions her femininity. She charges herself. Monica Ali writes:

> "We can't get married.' 'Not straight away,' said Karim. He shivered as well. Or perhaps it was just a yawn. 'Not ever.' 'What do you mean "not ever"?' He sounded irritated. He kicked his boot against the ground. 'I don't want to marry you.' said Nazneen, looking at the juggler. "That's what I mean (2004: 451).'

Nazneen breaks away from Karim by denying extra-marital relationship and proposal of re-marriage. She decides to remain at East London with her daughters as Chanu shifts to Bangladesh for ever. Monica Ali writes:

> He rested his forehead on her shoulder. A sigh shook his body. She pulled him in a little closer. ... It pressed everything out of her and filled the hollows of her bones. 'You're coming with me, then? You'll come?' 'No,' she breathed. She lifted his head and looked into his face. It was dented and swollen, almost out of recognition. 'I can't go with you,' she said. 'I can't stay,' said Chanu,... (2004: 477-478).

Chanu leaves for his homeland without Nazneen and children. They stay back in East London. Nazneen and Razia begin an independent garment business in Brick Lane. Nazneen charges her 'Femininity' against patriarchy and 'Masculinity'. She releases herself by innovation of the state of 'social-economy' in East London. Nazneen finds her dream coming true. She is able to charge her femininity by performance. She cherishes ice-skating with Bibi, Shahana and Razia. Mrinalini Chakravorty debates upon the vision of Razia ('This is England,' she said.). She writes:

> Like so much of Nazneen's journey, the fulfillment of the final promise of the novel is left to the realm of fantasy. Razia's claim captures a certain belief in the possibilities enabled by assimilation, but the novel itself fails to confirm Razia's

> faith. The novel ends on an optimistic note, but it does not bring Razia's vision into reality (2012: 505).

Nazneen brakes away from the set codes of the masculinity by releasing herself from the patriarchal and fundamental Muslim ideologies and values caste by her father, husband and lover in the past. Ironically, United Kingdom fails to provide the Muslim Bangladeshi-British migrant women the autonomy to recharge her 'self' alike the 'White' women.

In Kamila Shamsie's *Home Fire* the gender roles offered to the Muslim migrant women remain dominated by Muslim migrant men, 'British' men and 'British' system. The Muslim migrant women in *Home Fire* are flat characters who are devoid of evolution. However within the limited scope and opportunity, the Muslim migrant women appear as responsible towards each other. Kamila Shamsie writes:

> And then, as she walked out of the arrivals area there was Dr Shah, mentor and saviour, unchanged since Isma's undergraduate days except for a few silver strands threaded through her cropped dark hair. Seeing her raise a hand in welcome, Isma understood how it might have felt in another age to step out on deck and see the outstretched arm of the Statue of Liberty and know you had made it, you are going to be all right (2018: 8).

Isma meets Dr Hira Shah at Boston Airport immediately after her interrogation in Heathrow Airport by the British authorities. She finds shelter and safety by meeting Dr Hira Shah in USA.

In *Home Fire,* gender and sexuality of Isma Pasha and Aneeka Pasha remain ambivalent of the second generation Muslim Pakistani-British migrant women. They are depicted as religious and traditional but modern in their choice and performance of gender role(s) and sexuality. Dr Hira Shah along with Isma and Aneeka are portrayed as independent and highly educated Pakistani-British migrant women in UK and USA. Isma and Aneeka are in relationship with Eamonn. However Isma is able to judge her relationship with Eamonn. She denies physical intimacy with him or other men before marriage. Kamila Shamsie writes:

> 'You know the Quran tells us to enjoy sex at one of God's blessings?' Hira said. 'Within marriage!' 'We all have our version of selective reading when it comes to the Holy book.' Isma laughed, and stood to clear the plates. From her great-

> hearted vantage point Hira Shah saw Isma clearly – so careworn, so blemished by all the circumstances of her life that certain opinion had simply crossed their arms and turned away from her (2018: 40-41).

In *Home Fire* Dr Hira Shah appears as a mother figure to Isma. She reconciles with Isma on her relationship with Eamonn. She argues that Islam has ever encouraged sex among men and women. Isma is a believer of the traditional values and ethics of Islam. She has the opinion that sex before marriage is not allowed in Islam. However the sexuality of the second generation British-Pakistani Muslim migrant women may be seen as releasing of their choice as they perform gender roles by charging of the femininity and desire. Kamila Shamsie writes:

> She unpinned the hijab, folded it carefully and placed it between the two of them on the kitchen counter, and then pulled off the tight-fitting cap beneath it. She downed the rest of the coffee in a gulp, wiped the back of her hand across her mouth, which slightly smeared her lipstick, and placed the hand on his wrist. Coffee foam and lipstick on her skin. He was conscious of the hammering of his heart, the pulse leaping out at her. She smiled then, finally. Taking his other hand, she placed it on her breast but over her shirt (2018: 68-69).

In *Home Fire*, the sexuality of Aneeka remains contrary to Isma. Aneeka falls in love with Eamonn in the first sight. She moves to his apartment in Notting Hill. She intimates with him. She washes her body and binds her hair. Aneeka prays to Allah as soon as she withdraws herself from Eamonn. Asim Karim is critical of the sexuality of the Muslim women as depicted in the narrative of Kamila Shamsie's *Home Fire*. He notes:

> It mainly deals with a Pakistani migrant family to England. The family consists of Isma (elder sister) and the adolescent twins, Aneeka and Pervaiz. Aneeka here exposes some of the problems as mentioned above in the Muslim girl's propensity to sexuality and the religious indicator of do's and don'ts. Born in a religious family (her father was charged with supporting militant Jihadism), Aneeka is split between bodily desires and religious/cultural prohibitions, her "covered head, and the naked body" (Shamsie, 2017: p. 88) amply signify the female body as a site of the cultural inscriptions as Butler says. From the transgressive sexualities perspectives, Aneeka's inclination to sexual relationships outside marriage is an

> abortive attempt to exercise her right to individuation and expressions. Eamonn, the son of liberal British Home secretary, Karamat Lone, finds her ways too strange to be comprehended and perturbed to think about duality in Aneeka's mindful division between the pursuit of desires and religious inhibitions (2019: 34).

Asim Karim views that the sexuality of the Muslim women of Pakistan origin is depicted as a repressed desire which is tricked in between the Islamic religious fundamentalism and masculinity. Asim Karim's argument over the 'sexuality' of Pakistan origin Muslim women in *Home Fire* may be seen as subjugation of the desire and sexuality of Muslim migrant women.

5.4 Displacement and Identity Crisis of 'Third World' : Dream and Fantasy as Dystopian State in Monica Ali's *Brick Lane* (2003), Zadie Smith's *White Teeth* (2000) and Kamila Shamsie's *Home Fire* (2017)

The repressed desire of the migrants of the 'Third World' in the narrative of *Brick Lane*, *White Teeth* and *Home Fire* may be mapped under the effectiveness of WW II, Islamic fundamentalism and terrorism, inter-racism, multiculturalism, biological and scientific experiments, and coming of the age of information technology, effectiveness of the print and electronic media and social media etc. in West. Dream and fantasy are manifested in selected fictional narrative to rationalize interethnic and interracial challenges, religious stigma, quest for interpersonal communication, attainment of upward social mobility and to destabilize 'homelessness' etc. Under the said conditions, the dystopian state of the migrants of the 'Third World' is examined to map the internal and external displacements.

Narrative of *White Teeth* opens up dystopian challenges faced by Archibald Jones. 'Loneliness' and 'Death Wish' of Archibald is an outcome of the post-war traumatic situation which remains internal displacement. Zadie Smith writes:

> Early in the morning on New Year's Day 1975, a man dressed in grey sat in his car in Cricklewood. Archibald Jones – known as "Archie" to his friends – had his head

> on the **steering wheel**. As the car slowly filled with engine **fumes**, he was hoping that death would not be too painful. In his left hand, he held his army **medals**, and in his right hand he held his marriage certificate, because he planned to take his mistakes with him. Archie had **flipped** a coin, and he was ready for death. In fact, he had planned it. He also knew that Cricklewood was not a place that a man usually came to die – it was more like a place that a man came through to go to other places in London. But, for Archie, it was right that he should die on his horrible city street where he now lived alone at the age of forty-seven in a one-bedroom flat above a fish-and-chip shop. He has not written a note to explain why he was doing this – and right now all he wanted was a bit of silence, a bit of *shush*, so that he could think (2020: 1).

Archibald is divorced by his Italian wife. Archibald feels 'loneliness' as he has no friends and relatives in Cricklewood. Ironically, he never loved his first wife but wished her presence in his life. Archibald's dystopian state is the outcome of his repressed desire for interpersonal communication and relationship. Archibald may be suffering from dementia caused by the trauma of post WW II.

In *White Teeth* manifestation of dystopia and fantasy is carried out by emerging religious, social and scientific organizations and institutions of Jehovah's Witnesses, KEVIN (Keepers of the Eternal and Victorious Islamic Nation), FATE (Fighting Animal Torture and Exploitation), Perret Institute's 'FutureMouse' and their influence upon the second generation of the migrants in London. Zadie Smith writes:

> But that would be all be a lie. The past was never simple, and the future was always perfect. And, as Archie knew, it was not like that. It had never been like that. But, all the same, it would be interesting to know how many people this evening had chosen to watch a bleeding man fall across a table, and how many instead had chosen to watch a small brown mouse running away. Archie watched the mouse. It stood very still with a look of joy on its tiny face. Then it ran over his wrist and along the table, through the hands of those who were trying to catch it. He saw it jump off the end of the table and disappear under a door (2020: 104).

The collapse of the project of the 'FutureMouse' in *White Teeth* appears as symbolic of the

failure of the postcolonial scientific ‘Dystopia’ and ‘Utopia’ in the new millennium. In “The Ambiguous Necessity of Utopia”, Bill Ashcroft examines the function of future in association to present under the effectiveness of utopias. He notes:

> The function of utopias to offer critique means that the concern with the future is a concern with the present and with sketching our ways out of it. Vision and critique are deeply implicated. The issue is not what is imagined, the *product* of utopia so to speak, the imagined state or utopian place, but the *process* of imagining itself (2017: 67).

Bill Ashcroft points out that the product of the postcolonial utopia is ambivalent. He cites that the process of imagination is the concern of the function in utopias. The ‘Jehovah's Witnesses’, ‘KEVIN’, ‘FATE’ and ‘FutureMouse’ in *White Teeth* remained unsuccessful, however their imaginary manifestation provides an ideal utopian vis-a`-vis dystopian state.

In *Brick Lane*, the upward social mobility is denied to the Bangladeshi-British migrants in London. The state of dystopia in the narrative may be seen as manifestation of external inventiveness by migrant subject(s) through dreams and fantasy for survival in the destination. The Bangladeshi-British Muslim migrant men and women are portrayed as underprivileged. They are depicted as deprive of opportunity and scope for destabilizing their marginal geographical-political-economy position and social-cultural-religious stereotypes.

The external displacement of the Bangladeshi-British migrants is offered by derogative citizenship, menial occupation and employment upon arrival in United Kingdom. The belongingness of the Bangladeshi-British migrants to the geographical-political-economy division of the ‘Third World’ remains problematic. However the internal displacement and internal mobilization are carried out within the domain of the private and domestic space.

Nazneen is introduced to the domestic space of the ‘Brick Lane’ by Chanu. Nazneen has a liminal position as a stereotypical Bengali, Muslim, illiterate, ‘coloured’, and migrant woman. Nazneen is portrayed as a lonely wife who feels ‘homelessness’. She operates herself through external visuals available in the electronic media and in the surroundings of the neighbourhood of the ‘Brick Lane’.

Nazneen is fascinated to the ice-skating show in the television. She watches a woman maneuvering and releasing herself through ice-skating. Nazneen develops an interest in the

ice-skating woman in the television as she imagines of charging herself through action in ice-skating. Nazneen is curious of the tattoo lady in the neighbourhood. She watches her movements carefully. The freedom of the tattoo lady remains an inspiration to release herself from the domestic compartment of the Brick Lane.

Nazneen's desire for interpersonal communication with Chanu and with the inhabitants of the surrounding of the 'Brick Lane' is apparent as she is dislocated at a cosmopolitan and multicultural space in East London. The ice-skating woman in the television and the tattoo lady in the neighbourhood of the 'Brick Lane' signify Nazneen's dystopian state of 'loneliness' and 'homelessness'. The body language and action of these women in reality and in virtual state nourishes hope in Nazneen's state of affairs in East London.

Hasina shares 'loneliness' and 'homelessness' with Nazneen through a series of personal letters. She expresses herself by writing personal letters. She desires to meet her sister Nazneen. Hasina imagines the face of Nazneen by identifying the moon. The image of the moon appears as a symbolic span of space and time in between Dhaka and London. Hasina knows that in reality she cannot meet Nazneen. She stimulates to meet her sister to counter 'loneliness' and 'homelessness' by recreating fantasy.

However Nazneen remains protective of her sister. She dreams of the impending troubles on Hasina in the garment factory in Dhaka. Monica Ali writes:

> She woke from a dream. Hasina, in the garment factory, ironing collars in place laughing with the girls. Hasina laughing with the girls, ironing her own hand. Hasina, laughing on her own, ironing her face (2004: 115).

Ironically, the heat of the iron box is felt on Nazneen's baby. The baby boy of Nazneen dies of high fever. Hasina's difficulties are apparent in the garment factory in Dhaka. She suffers internal and external displacement by physical assault, rape and unemployment.

Chanu is portrayed as a passive migrant subject. Chanu fails in his career, personal life and relationship. He is haunted by the threat of 'homelessness'. His threat is partly contributed by external displacement due to racism and 'White' supremacy in London. He is a victim of 'homelessness'. Chanu's state of dystopia remains reciprocal to his complex personality. Monica Ali writes:

> Chanu was thinking. His mouth twitched. It slid over to the left. Back over to the

> right, high this time pushing up the check, twisting the nostril, closing the eye. For a second, the lips relaxed, and then parted, stretched, rejected a word. The eyes took over. They narrowed in concentration, parted in surprise, squinted in evaluation. They made the eyebrows work, and they gathered the marching lines at the temples to do their part (2004: 74).

Chanu lacks action and appears in 'speech'. Despite his university degree Chanu is failed to qualify for the upward social mobility which is denied to Bangladeshi-British migrants due to their belongingness to the 'Third World'. The liminal space of the 'Third World' is offered globally to the colonized people in Asia, Africa, Caribbean and Latin-America etc. who failed to achieve significant geographical-political-economy status of the nation-state in postcolonial world.

Narrative of *Home Fire* depicts identity crisis and geographical-political unrest of Pakistani-British Muslim migrants who faced internal and external displacement due to their association to the Islam. The loyalty of 'Pakistani-British' Muslim migrants to the British nation is entrusted partly by association to the British nationalism as seen under the effectiveness of British colonialism in the past. However the migrant subjects appear vulnerable under postcolonial threat of transnationalism and pan-nationalism caused by Islamic fundamentalism. The transnationalism displayed by the second generation of Pakistani British migrants Isma, Aneeka, Parvaiz and Eamonn remain a threat in United Kingdom. Their 'homelessness' is reinvented as a 'geographical-political' debate by external displacement brought forth by Islamic fundamentalism and terrorism. Narrative of *Home Fire* provides a passage to the cyber space, social media, print and television news etc. which may be seen as ensuing the dystopian state of the transnational migrants in transition. The cyber space, artificial intelligence and social media in the narrative are integrated with dream and fantasy which causes dystopian state. It caters to interpersonal communication in a transnational space and time. Kamila Shamsie writes:

> Isma awoke into light to see two figures leaving the sky and falling towards her, bright colour billowing above their heads. How slowly the parachutists move seemed to move, trailing golds and reds. In almost all of human history, figures descending from the sky would have been angels or gods or demons – or Icarus

> hurling down, his father, Daedalus, following too slowly to catch the vainglorious boy (2018: 9).

The figures of the parachutists visualized by Isma signify the fall of Adil Shah and Parvaiz Shah – her father and younger brother who are trapped in the Islamic fundamentalism and global terrorism. Parvaiz has joined ISIS in Syria. He is definitely going to fall like his deceased father.

Isma, Aneeka and Parvaiz are never separated since childhood. However departure of Isma to USA interrupts their physical associations. They remain connected over the cyber space. Isma appears as a mother figure to the twins. She imagines Aneeka goes to sleep while listening to childhood nightmares over Skype. Kamila Shamsie writes:

> She was asleep before Isma was done telling the childhood story which their mother had invented for her firstborn and Isma had modified for the twins, but Isma stayed on the line, listening to their breath rise and fall together as in all those times when Aneeka would crawl into Isma's bed, awakened from or into some night terror, and only the older sister's steady heartbeat could teach the younger one's frantic heart how to quiet until there was no sound except their breath in unison, the universe still around them (2018: 27).

Isma, Aneeka and Parvaiz share intimacy of relationship with each other through the cyber space as they are placed in three separate geographical-political locations of UK, USA and the Middle East. There transnational spaces are connected through internet and social media. The cyber space and information technology in *Home Fire* remain an authentic source of dystopia and fantasy. Kamila Shamsie writes:

> The siblings watched one another, and watched one another watching one another. Existing in another world entirely from the one she now inhabited for these few seconds each morning at 11 a.m. Her brother had always been a creature of habit, and that at least was something to be grateful for, else hours of every day might go like this: watching Aneeka waiting for Parvaiz to come online, and then that moment when the green checkmark appeared next to his name, Isma wondering, …, but every day it was only a few seconds before his name moved into offline column again (2018: 30-31).

Memory play in *Home Fire* remains the background of relationship within the family and further plays as the root to the homeland. In *Home Fire*, memories of the past are associated to the childhood. The collectiveness of the memory play is brought into action by association to the social-cultural fabrics and historical sites of Pakistan. Kamila Shamsie writes:

> 'There was a song to which my cousins used to sing to my little sister when the adults weren't around. I've had a line of it stuck in my head for years. Drives me crazy that I can't remember the rest, and my sister has no memory of it. Do you know it?' Unexpectedly he broke into a Pakistani pop song that predates his year of birth – he was four years her junior, she'd discovered. She recognised the song by the tune more than the words, which came out as a gibberish tinged with Urdu. He sang two lines, softly, face turning red – a self – consciousness that she wouldn't have expected, particularly given how pretty his voice was (2018: 28-29).

Eamonn and Isma trace the Pakistani-Muslim cultural lineage down the memory lane which is ideal of the beliefs and cultural traditions fabricated in the song that draws attention for realizing their pan-national association to homeland. However Eamonn and Isma reconciles as brother and sister as they develop respect and trust.

The violence and murder in cold blood under Islamic terrorism sets up a ground for dystopian state in *Home Fire*. Kamila Shamsie writes:

> He heard Abu Raes calling the name he'd learnt to answer to, and pulled a cloth out of the glove compartment. The sand shifted beneath his feet as he trudged back, hands fisted in pockets. The executioner lifted his blade, brought it down onto the kneeling man's neck. Abu Raes, headphones on, was checking the DAT levels. The executioner pointed off to the side and Abu Raes walked in the direction he was gesturing, just a few feet away. They were anticipating the trajectory of the man's head when it left his shoulders (2018: 168).

The dystopian state of Parvaiz during the execution of a victim by the ISIS leaders remains a brutal image in the narrative of *Home Fire* which depicts effectiveness of Islamic fundamentalism and global terrorism. Kamila Shamsie writes:

> He did as commanded, lay sealed up in the back of the car, imagining it again and again: the blade cutting through air, cutting through flesh and bone, the body

> slumping, the head bouncing on the sand, rolling to a stop. The eyes still open, not afraid but accusing (2018: 169).

Parvaiz's follow up of the image of the murdered man by ISIS leaders reminds his distressed psychological state of mind. Parvaiz is tricked to join 'Islamic terrorism' by Farooq. He is innocent and seeks help of Aneeka to release him from the ISIS. He develops a traumatic mental disorder in the terrorist camp.

Notes

1. Ethnic, Gendered, Racial and Religious background of the 'Black' Jamaican-British and 'Brown' South Asian-British as non-White citizen in UK.
2. September 11, 2001 attacks by terrorist group al-Qaeda in the USA remains as a global phenomenon of '9/11'. The Post '9/11' attack on USA remains a problematic religious and geographical-political-economic and social-cultural-religious marker in the history of civilization affecting Muslim migrants-immigrants and diaspora in the UK and USA and in Europe.
3. Sylhet is a major city of pilgrimage and center of trade and commerce in Eastern Bangladesh with its historical and cultural significance.
4. 'New Wave' of Pakistani Authors in UK is an elite formation of young authors based at London who remained attached to their homeland but recreation of global attention on the challenges faced by the Diaspora of Pakistan origin.
5. High class Muslim family in Pakistan who belongs to the powerful and aristocratic class during the Muslim rule in mediaeval India.
6. Partition of Pakistan and Birth of East Pakistan as Bangladesh during the Civil War of 1971 which remained a geographical-political change in Pakistan and South Asia.
7. Voluntary Aid Detachment
8. Lance-Naik is a subordinate rank of a soldier in British Indian Army.
9. Massacre of Qissa Khawani Bazar (23 April 1930)
10. Taliban is an Afghan based Islamic militant group.
11. Jihadi – A practitioner of Jihad. 'Jihad' in postcolonial contour(s) is seen as a form of extremism on the basis of defending Islam. Jihadi denotes an Islamic militant and Islamic fundamentalism. Adil Pasha joins as a Jihadi in Bosnia.
12. ISIS is a fundamentalist militant group that defends the 'Sunni Islam'. Parvaiz joins ISIS camp in Syria.

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Chapter VI

Conclusion

6.1 Introduction

Representation of imaginary and real ‘House(s)’, ‘Home(s)’, ‘Street(s)’, ‘Lane(s), ‘Place(s)’, and post WW II radical institutions etc., and their critical coexistence with the human-beings in the postcolonial literary imagination in V.S. Naipaul’s *A House for Mr. Biswas* (1961), Toni Morrison’s *Home* (2012), Sandra Cisneros’ *The House on Mango Street* (1983), Monica Ali’s *Brick Lane* (2003), Zadie Smith’s *White Teeth* (2000), and Kamila Shamsie’s *Home Fire* (2017) is carried out by manifestation of dystopia in the form of dream and fantasy which remain as the mode of survival, and counters the repressed desire of the migrants for upward social mobility in colonial and postcolonial sites. Primarily the dystopia is invented by imagination, dream and fantasy which are idealized in the selected fictional narratives to address the displacement and identity crisis of migrant subject(s) whereas the desire of upward social mobility of the migrants in the destination remain affected by the transnational identity. The manifestation of postcolonial dystopia and fantasy by the migrant subject(s) of the ‘Third World’ is depicted as a mode of survival in new geographical-political-economy and social-cultural circumstances as they are denied of upward social mobility. The migrant subjects’ rootedness to the colonial and postcolonial site(s) of real and imaginary house(s), and place(s), and post WW II fundamental institutions and organizations of the nation-state are depicted as liminal place of inquiry and cohabitation with hope and possibility for a better world.

Symbolic depiction of the ‘House(s)’, ‘Home(s)’, ‘Lane(s)’, ‘Street(s)’, ‘Location(s)’, and ‘Site(s)’ etc. in the selected postcolonial diaspora narratives in this study signifies ‘belongingness’ and ‘unbelongingness’ of the migrants to an objective ‘Place’ of desire under

colonial and postcolonial regresses. The diaspora identities brings forth rational competencies to fore front which counter addresses the liminality of the ‘House(s)’ or ‘Place(s)’ etc. as marginal ‘geographical-political-economy-cultural’ site(s) of imperfection and sub-standard. They are posed as ‘imaginary’ locations as void of authentic representation. The marginality, and displacement of the migrant subject(s) in regard to the imaginary and real ‘House(s)’ or ‘Home(s)’, ‘Street(s)’, ‘Lane(s)’ or ‘Place(s)’ etc. in the selected fictional narratives are compensated by manifestation of the dystopian state(s). This is identified as a method of postcolonial deconstruction vis-a`-vis reconstruction that counter measures postcolonial identity crisis of the migrants in the destination by accumulation of dream and fantasy.

The recreation of the collectiveness of the Indian-Trinidadian, African-American, Jamaican-British, Mexican-American, Bangladeshi-British, Pakistani-British and Irish-American ethnic, racial, gendered, sexual, and religious identities in this study are considered as novel approaches within the scope of the new world humanism. These shifting of identities through manifestation of dystopian states and fantasies are seen under postcolonial theoretical frameworks with a seminal focus in Bill Ashcroft's “*Utopia and Dystopia in Postcolonial Literature*” (2016), Homi Bhaba’s “*Nation and Narration*” (1990), “*World and Home*” (1992), and “*The Location of Culture*” (1994); Edward W. Said’s “*Orientalism*” (1978), “*Culture and Imperialism*” (1993), and “*Reflection on Exile*” (2000); Jacques Derrida’s “*Deconstruction*” (1967, 1972, 1976); Benedict Anderson’s “*Imagined Community*” (1983); Stuart Hall’s “*Cultural Identity and Diaspora*” (1990); James Clifford’s “*Diasporas*” (1994); Avtar Brah’s “*Cartographies of Diaspora*” (1996); and Robin Cohen’s “*Global Diaspora*” (1997). This study applies postcolonial feminist theoretical framework postulated in Judith Butler’s “*Gender as a Performative*” (1990), and “*Bodies that Matter*” (1993) to examine the gendered role(s), sexuality, and ‘femininity’ of the diaspora women subject(s).

6.2 Dystopia and Fantasy in Postcolonial Diaspora Narratives: A Comparative Study of Select Postcolonial Diaspora Fictional

Narratives in V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie

Bill Ashcroft in his essay "Introduction: Spaces of Utopia" examines the principles of the 'Utopian' and 'Dystopian' states as it functions within the mass society. He is of the opinion that 'Utopia' remaining a socialist idea which is built upon the serious consequence on the individual aspiration and desire. He notes:

> The relation between the individual and the collective continues to be one of the most vexed issues in utopian thinking because while the equality of the individuals in the collective is a fundamental principle of utopian thought, the collective is always inimical to individual fulfillment. The mobilization of society for the betterment of all, for the 'common good' is virtually indistinguishable in utopias and dystopias. In utopias it is assumed that the improvement in life will automatically ensure the cooperation of the individual in the perfection of society. In dystopias the fulfillment of the individual is always denied as a condition of a collective utopian dream. Individuality seems an unlikely player in visions of socialist utopias because it is so evocative of the kind of bourgeois self-fashioning nurtured by capitalism. However the danger inherent in the destruction of individuality occupies a very prominent place in nineteenth century thought, one extended by Ernst Bloch in his allusions to Marx (2012: 10).

Bill Ashcroft in "Utopia and Dystopia (2016)" critically analyzes the historiography of the 'Utopian' vs. 'Dystopian' fictional narratives. He proposes that the dystopian states in the postcolonial fictional narratives are manifested as a withdrawal from the Marxist values of mass production as it fails to convey individual hopes and aspirations. Bill Ashcroft notes:

> One of the more interesting features of the early period of the twentieth century was the sudden proliferation of dystopias, which captured something of the fear of the growth of totalitarian states and perhaps an even greater fear of mass production epitomized by Fordism and Taylorism. But what becomes most characteristic of the best dystopian writing is the ways in which they pivot upon

> the ambivalence of utopias themselves. Although E.M. Forster's short story "The Machine Stops" tied eugenics to other forms of oppressive state control, it was Yevgeny Zamyatin's We (2006) that paved the way for a small but extremely influential series of dystopias of which Aldous Huxley's Brave New World (1932) and George Orwell's 1984 (2003) are the best known, but joined by Katherine Burdekin's less well-known critique of Nazism, Swastika Night (1937) (2016: 3).

The mass society [Marxist] which remains the call of the 'Utopia' may not be appropriate for the survival and upward social mobility of the individual. However the individual desire(s) are denied in a state of dystopia as it is necessary to release the migrant subject(s) from the repressed state of affairs by application of external stimulation. Under the postcolonial Marxist background of 'Utopia' and 'Dystopia', the manifestation of the 'House(s), 'Home(s)', 'Street(s)', 'Place(s)' and post WW II radical institutions etc. in the selected postcolonial diaspora narratives appear as 'external stimuli' which are reciprocal to the identity crisis and displacement of the migrant subject(s). Henceforth the selected postcolonial diaspora narratives in this study are looked upon as the 'Agency' of the author-narrator which assimilates the state of 'Dystopia' by manifestation of 'Dream', 'Fantasy', 'Memory Play', 'Cyber Space', 'Artificial Intelligence', 'Social Media' and 'Virtual Reality' etc. to identify the migrant subject's rootedness to 'Home' vis-a`-vis 'Homelessness'.

Robin Cohen is of the view that diaspora's association to the homeland through shared memory, family stories, trauma, failure and success etc. remain a point of departure to the homeland in absentia. Robin Cohen notes:

> It was common in many diasporas to attribute their ancestors' need to leave to the despoilation of their homeland. The English, the Irish abroad said, caused the potato famine, the wicked slavers caused underdevelopment in Africa, the Euphrates River ran red with the blood of the Armenians slaughtered by the Turks. To echo the eschatological words of the poet John Milton (1934), paradise was lost and Satan had raised an impious war in heaven. Allied to the thread of idealization, there is thus a commemoration of the traumatic events that propelled a dispersal. Retaining a folk memory of a great historic injustice binds the group together, while conscious attempts to preserve and propagate a collective memory

> about shared suffering underpins the orature and literature describing the location, history and achievements of the people in an ancestral home (2023: 5-6).

The postcolonial diaspora narratives in V.S. Naipaul's *A House for Mr. Biswas* (1961), Toni Morrison's *Home* (2012), Sandra Cisneros' *The House on Mango Street* (1983), Monica Ali's *Brick Lane* (2003), Zadie Smith's *White Teeth* (2000), and Kamila Shamsie's *Home Fire* (2017) have retention of the memory of the homeland which are manifested by storytelling, dream, fantasy, letter writing, revealing of family lies and secrets, songs and music, and social-cultural-religious traditions of the 'Home'. Robin Cohen finds the 'homeland' of the diaspora as the 'natal homeland' which may be seen as an authentic 'place' of rejoice that initiates romantic representation in literary and political fronts. Robin Cohen writes:

> Members of diaspora communities often idealize their supposed ancestral home. Nostalgic narratives insist on a common origin and frequently point to a particular territory as a natal homeland, while highly romantic fantasies of the 'old country' are fabulated and avowed. The 'promised land' of the Jews flowed with milk and honey. The imposing stone ruins near Masvingo, Zimbabwe, stood as a testament to the fact that Africans once had great empires: a direct refutation of their often low social status in the diaspora. The Assyrians in London and Chicago talked of their link to their long-gone but impressive civilization in Mesopotamia, while their arch rivals, the Armenians, spoke of Mount Ararat and mounted expensive archaeological expeditions to uncover their own palaces and shrines. I will later show that in some cases homeland has given way to a looser, deterritorialized, notion of 'home', with a similar tendency to venerate and romanticize such social constructions of ethnogenesis. Generally, the idealization of homeland and home were ways of coping with the alienation, loneliness, hostility and imperfect integration found in many countries of settlement (2023: 6).

The 'North Indian' tradition and custom retained by the 'Hanuman House' in Arwacas in V.S. Naipaul's *A House for Mr Biswas;* the 'Mexico' in Sandra Cisneros's *The House on Mango Street;* the 'Lotus' in 'Georgia' in Toni Morrison's *Home;* 'Gouripur', 'Khulna' and 'Dhaka' in Monica Ali's *Brick Lane*; 'Pakistani Pop Songs' in Kamila Shamsie's *Home Fire*; the 'House' in 'Lambeth' in Jamaica in Zadie Smith's *White Teeth* are represented as authentic

'place(s)' or ideas of 'Home' of the migrants. The 'Hanuman House' in Arwacas, the neighbourhood of the 'Mango Street' in Chicago, the 'Money House' of Leonore in Lotus, the neighbourhood of the 'Preston Road' in Wembley in North West London, the 'East End Council Estate' in 'Brick Lane' in East London, and the 'Willesden Green' in North London remain substitution of the 'Home' or 'Homeland' in the 'destination' which have been seen as idealizing of 'homelessness', 'loneliness' and 'alienation' caused by internal and external displacement of the migrants.

The 'Postcolonial Diaspora Writings' in selected fictional narratives in this study has seminal references to the colonial background of migration in South Asia, Jamaica, Latin America and Caribbean which remain central to the postcolonial idea of 'Deconstruction'. However the 'Deconstruction' vis-a`-vis 'Reconstruction' remain ideologically correct as the select 'Postcolonial Diaspora Writings' in this study are engaged in depiction of the tradition, custom, myth, family stories, memory, heritage and history etc. of the homeland by personal association. Further the idea of 'home' is introduced by the migrants' firsthand experiences of the past which have been authenticated by autobiographical and semi-autobiographical account of the 'Self' and 'Family'. On this background the 'Autobiographical Writings' in *A House for Mr Biswas*, and in *The House on Mango Street* are found as authentic representation of the 'Indian-Trinidadian' and 'Mexican-American' migrants.

V.S. Naipaul's *The House for Mr Biswas* is a semi-autobiographical fictional narrative which renders on the life long struggle of his father set in the background of the colonial and postcolonial Trinidad. V.S. Naipaul in "Afterward" in *A House for Mr Biswas* has mention of the autobiographical account in the fictional narrative. He writes:

> I was often asked later whether what I had written was autobiographical. The answer was: not as much as it might appear. The novelist Richard Hughes, a senior literary figure at the time, became a friend of the book. He liked it all but the end. And the reason he gave was interesting to me. He thought that at the end I had relied too much on memory and real events; he preferred the simpler fabrication of what had gone before. It was a flaw – destructive of the unity of the work, as I recognized, but one which I had no means of correcting memory was too close to the writer. As I have said elsewhere, I don't wish to claim that the book was created

> out of nothing: the fabrication that came easily rested on the profound knowledge of the social structure I had grown up with. The schematic idea I had begun with damaged the book in a certain way. The schematic idea too me back to the far past, which I could deal with only as a form of pastoral, which put some people off. I was born in 1932, and the pastoral with which the book begins was very far away to me. I used all kinds of hints from the past to dramatize this period: I couldn't do anything else. So I can say that the book, though autobiographical in one way, is, in the profoundest way, a work of the imagination, as Richard Hughes had seen (2016: 627).

Leon Gottfried has examined the background of the portrayal of the migrant subject(s) in *A House for Mr Biswas*. He finds that the fictional accounts of the failure and success of the protagonist Mr Mohun Biswas is inspired by the personal life and career of V. S. Naipaul's father in Trinidad. Leon Gottfried notes:

> It is with A House for Mr Biswas, Naipaul's fourth book of fiction, published in 1961, that Naipaul may be said to have achieved an assured place among the novelists of the century. The novel's fairly simple plot is inspired by the life of the author's father, and, indeed, the novel may be considered a loving act of homage from son to father (1984: 440-441).

Sandra Cisneros's fictional narrative in *The House on Mango Street* is an autobiographical account of her life set in the background of the Bucktwon neighbourhood in Chicago in 1980. In the opening of the narrative in "Introduction: A House of My Own" (2009), Sandra Cisneros writes:

> She's posed as if she's just looked up from her work for a moment, but in real life she never writes in this office. She writes in the kitchen, the only room with a heater. It's Chicago, 1980, in the down-at-the-heels Bucktwon neighbourhood before it's discovered by folks with money. The young woman lives at 1814 N. Paulina Street second floor front. Nelson Algren once wandered these streets. Saul Bellow's turf was over on Division Street, walking distance away. It's neighbourhood that reeks of beer and urine, of sausage and beans (2009: xi-xii).

Sandra Cisneros in the “Introduction” of the narrative mentions her acquaintances to the imaginary ‘Mango Street’ and its neighbourhood. Sandra Cisneros’s autobiographical account reminds her dream as a ‘Latina/o author of repute in USA’ which remains an essential agency of the fictional narrative. In the autobiographical and fictional accounts of the narrative, the Mexican-American migrant women’s ethnic-racial and gendered-sexual identities are contested as suffering under the subjugation of the Mexican and ‘Non-Mexican’ patriarchal hegemony which remain associated to the internal and external displacement of the migrant women subject(s). However identification of the imperfection and liminality of ‘private flat’ owned by the family of Sandra Cisneros at Bucktwon is identical to the liminal representation of the patriarchal house of the protagonist Miss Esperanza, which further caters to the recreation of many under represented houses in the neighbourhood of the imaginary Mango Street which is inhabited by the victimized Mexican-American migrant women under the threat of patriarchy and masculinity.

The autobiographical states in Toni Morrison’s *Home*, Zadie Smith’s *White Teeth*, Monica Ali’s *Brick Lane* and Kamila Shamsie's *Home Fire* are inspired by the authors’ ethnic-racial-religious-gendered background which defines their collective pan-national and transnational identities in fictional accounts as rooted in homeland and destination. Whereas, V.S. Naipaul and Sandra Cisneros exploit their personal accounts along with their pan-national and transnational ethnic-racial-gendered backgrounds by a seminal representation of the ‘Self’ and ‘Family’. The autobiographical accounts in select postcolonial diaspora narratives in this study are seen as authentic of the authorship and agency of the fictional narrative which representation are considered as legitimate in literary and political fronts.

This study finds that the ‘Dystopia’ and ‘Fantasy’ in select fictional narrative are associated with the geographical-spatial figures. The structures, designs and images of the ‘houses’ or ‘homes’, and ‘streets’ and ‘places’ in the narrative of V.S. Naipaul’s *A House for Mr Biswas*, Toni Morrison’s *Home*, Sandra Cisneros’s *The House on Mango Street*, Monica Ali’s *Brick Lane*, Zadie Smith’s *White Teeth* and Kamila Shamsie’s *Home Fire* remain ideal representation of the cohabitation of the human beings with ‘geographical-spatial’ spaces which implies ‘transition(s)’ of the migrants in post WW II geographical-political-economy of the nation-state that remain responsible in recreation of the ‘temporariness’ of coexistence in a

postcolonial set up. Vivien Greene in his argument in "Utopia/Dystopia" has examined the association of the 'Utopia' vis-a`-vis 'Dystopia' with images, architectural spaces, designs, structures etc. Vivien Greene notes:

> Utopias are based on a tenuous paradigm (for this is a word from the Greek that, after all, means "no place") and, when implemented, rarely last for a sustained period of time, but they can during their brief lives be places of creative ferment—of inventiveness—that generate ideas for further experiment. As we see in the short essays that follow, individuals may also use visual imagery, architectural spaces, design processes, and urban land to create "utopias" that provide respite from or alternatives to the demands or structures of contemporary life (2011: 2).

The select postcolonial diaspora narratives in this study have cohabitation of human beings with geographical-spatial spaces of images, architectural spaces, designs, structures and locations etc. The cohabitation of migrant subject(s) to the liminal spaces of 'houses', 'homes', 'streets', 'lanes', and 'places' and 'locations' etc. in V.S. Naipaul's *A House for Mr. Biswas* (1961), Toni Morrison's *Home* (2012), Sandra Cisneros' *The House on Mango Street* (1983), Monica Ali's *Brick Lane* (2003), Zadie Smith's *White Teeth* (2000), and Kamila Shamsie's *Home Fire* (2017) which provide transnational and pan-national identity with historical sensibility to the migrants and to their off springs. However coexistence of the migrant subject(s) and the objective 'houses', 'homes', 'streets', 'lanes' or 'places' in the selected fictional narratives appear as their 'temporary' cohabitation which remain problematic. The temporariness is seen as an outcome of the manifestation of the 'homelessness', 'loneliness', 'nervous breakdown' and 'trauma' etc. imposed on the migrant subject(s) that suffers internal and external displacement in the destination. This study finds that the state of dystopia of the migrant subject(s) is built up by external associations to the structures, designs, images etc. which are further supplemented by imagination, dream and fantasy leading to the postcolonial identity crisis and displacement.

The 'Hanuman House' in *The House for Mr Biswas* is rooted in colonial past which is portrayed as a majestic 'Home' away of 'Home' of the 'Indian-Trinidadian' migrant subject(s) as it has successfully overcome the 'temporariness' due to recreation of 'Diaspora Collectiveness' over the period. However its subsequent falling remains V.S. Naipaul's

manifestation of postcolonial ‘Pessimism’ which prepares ground for an alternative modern location devoid of ‘Tradition’ vis-à-vis ‘Home’ at ‘Port of Spain’. Further the temporariness of Mr Mohun Biswas’s association to the ‘place(s)’ and ‘house(s) at his ‘Paternal House’, the ‘Tara’s Estate’ in Pagotes, ‘Traditional House’ of Pundit Jairam, ‘Bottling Room’ of Ajodha and Bhandat, the ‘Hanuman House’ at Arwacas, the ‘Rooms adjacent to the Food Store’ in Chase, the ‘Barrack of Plantation Workers’ in Green Vale, the ‘Tulsi Property’ at Port of Spain, the ‘Tulsi Estate’ at Shorthills, the ‘Slum’ in ‘Port of Spain’ etc. remain ideal in establishing of failure in relationship and career, emerging of multiple personality, nervous breakdown, and identity crisis in a postcolonial background decides his internal and external displacements. Mr Mohun Biswas and his family overcome the effectiveness of ‘temporariness’ by buying the ‘House’ at the Port of Spain.

The idea of ‘home’ and ‘homelessness’ in Toni Morrison’s *Home* has been depicted as the desire for preoccupation and rootedness of the African-American diaspora identity that suffered the forced migration and slavery in the past. Frank Money and his family struggle to find out a place of dignity in Texas and Georgia which is identical of the collective displacement of the ‘African-American’ migrants. Frank Money and his sister Cee are displaced physically, sexually and medically. Frank and Cee are maltreated by hunger, failure, ‘homelessness’, ‘loneliness’, trauma and emotional break down, and threat of life by external ‘White’ agencies before they settled in Lotus. The wretchedness of the ‘home’ of the ‘African-American’ diaspora is substituted by the refugee shelter home, Church, military base, asylum, hospital, hotel, guest house, railway compartment and transports, medical clinic etc. These temporary arrangements as the substitute of ‘Home’ in Toni Morrison’s *Home* have been seen as a methodological discrimination leading to internal and external displacement of the African-American migrants and diaspora in USA.

The ‘Mexican-American’ migrants in *The House in Mango Street* are depicted via the ‘temporary’ association to the tenements and flats in the neighbourhood. The Mexican-American migrant women subject(s) are constantly haunted by the ‘temporariness’ of their habitats as they desire to return back to Mexico. However their temporariness is caused by internal displacement by the family members at home. They idealize ‘Mexico’ as point of survival of the internal displacement.

The ‘temporariness’ of the places and locations in the fictional narrative of *White Teeth* is depicted as releasing the repressed desire of re-visiting the ‘homeland’ of the migrant subject(s) which appears as an alternative arrangement of the postcolonial space and time set in the destination to rationalize the challenges of ‘homelessness’. Zadie Smith writes:

> The only time that Hortense’s flat was not dark was between six and seven in the morning in autumn. Then, just for a short time, the sun shone in through the windows and turned the sitting room yellow. It lit up the long, thin vegetable garden outside, and, just for a minute, somewhere else in Europe, in Spain or Italy perhaps. Irie thought this now as she held a large cup of tea and stared out at a handsome Italian man picking fruit. Then the sun went behind a cloud, and she was back in Lambeth again, staring at a thin red-headed man shaking a tomato from his boot (2020: 78).

Irie’s fantasy of moving away from the multicultural space of London to Europe, Spain or Italy remains the projection of her desire to find out rootedness as solution to the suffering of ‘loneliness’ which is objectified by representation of symbolic flat, beautiful garden, handsome young man, and beverage and fruit. However Irie’s ‘temporariness’ vis-a`-vis fantasy is short lived as she is compelled to come back to her reality set in the background of her grandmother’s flat in Lambeth in Jamaica.

The tendency of ‘re-visiting’ the ‘home’ vis-à-vis ‘homeland’ remains a fundamental principle in selected narrative of Toni Morrison’s *Home*, Sandra Cisneros's *The House on Mango Street*, Zadie Smith’s *White Teeth*, Monica Ali’s *Brick Lane* and Kamila Shamsie’s *Home Fire* which remains correlative in manifestation of multiple identity, fantasy and dream etc. guiding the dichotomy of ‘home’ and ‘homelessness’, and ‘belongingness’ and ‘unbelongingness’ of the migrant subject(s). However Mr Mohun Biswas in V.S. Naipaul’s *A House for Mr Biswas* is constantly looking out for an authentic transition from his ancestral ethnic-racial-religious identity to acquire modernity by establishing of colonial identity for ‘Self’ and ‘Family’. He is devoid of ‘home’ and ‘belongingness’ as he opts out ‘homing’.

Narrative of *Brick Lane* reminds the social history of the effectiveness of the British colonialism set in London in the post WW II transitional period. ‘Brick Lane’ in *Brick Lane* appears as a collective identity of multi-ethnic and interracial space which may be seen as a

new settlement of the ‘city space’ in London with its legitimacy of colonial control over the marginal Bangladeshi-British Muslim migrants.

The ‘Brick Lane’ in *Brick Lane* is defended by its temporary association to the homeland. This is carried out by manifestation of epistolary and interpersonal communication which reveals personal accounts and family stories via a series of private letters written by Hasina in Khulna, Dhaka and Gouripur in Bangladesh. The obsession of the ‘homelessness’ vis-a`-vis failure of Chanu recreates temporary association to the ‘homeland’. The ethnic-racial and Islamic-Radical, and Bengali pan-nationalism displayed by Karim in East London caters to the temporariness of his association to Bangladesh.

In *Home Fire*, the second generation of migrants traces the rootedness to the homeland by their association to the Urdu language, family get together, cricket match, and Pakistani pop songs etc. These cultural markers in *Home Fire* remain temporary arrangements to stimulate diaspora identity. However it fails to address the rootedness of the second generation of the British-Pakistani migrants as they are threatened by the association to the Islamic fundamentalism and global terrorism.

Homi Bhaba in “The World and Home” examines the private and public space as social-cultural aspects of ‘home’ and ‘homelessness’. He notes:

> To be unhomed is not to be homeless, nor can the “unhomely” be easily accommodated in that familiar division of social life into the private and the public spheres. … In a feverish stillness, the intimate recesses of the domestic space become sites for history’s most intricate invasions. In that displacement the border between home and world becomes confused; and, uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting (1992: 141, cited in Perez 2012: 56).

Homi Bhaba advocates that the private and public space is not divided but becomes complimentary in the new world. The private and public space exhibited in V.S. Naipaul’s *A House for Mr. Biswas* (1961), Toni Morrison’s *Home* (2012), Sandra Cisneros’ *The House on Mango Street* (1983), Monica Ali’s *Brick Lane* (2003), Zadie Smith’s *White Teeth* (2000), and Kamila Shamsie’s *Home Fire* (2017) are composite spaces. However the study finds that

these shared spaces are equally responsible for internal and external displacement of the migrant subject(s) as subjugated by the effectiveness of ‘Masculinity’ at home, and threats of ‘Racism’ vis-a`-vis ‘White’ supremacy externally.

The evolution of the modern European nation-state and nationalism has been seen as critical of the postcolonial canon and nation. Edward W. Said has examined the association of nationalism and exile in his essay “Reflections on Exile (2000)”. Said justifies how nationalism, national spaces and exile are associated with the geographical-political-economy of the postcolonial nation-state which retains the homeland of the migrants and exiles etc. Edward W. Said notes:

> We come to nationalism and its essential association with exile. Nationalism is an association of belonging in and to a place, a people, a heritage. It affirms the home created by a community of language, culture and customs; and, by so doing, it fends off exile, fights to prevent its ravages (2000: 176).

Nationalism defends the state of collectiveness against physical borders set beyond the lines of the homeland. As per Said, ‘nationalism’, and forced or voluntarily exiles are correlative factors which recreate idea of the ‘home’ and ‘homelessness’ by retention of the experiences of the homeland in the destination which may be seen as critical of the cohabitation of ‘Home’ vis-a`-vis ‘Nation’ in defining the collectiveness of the postcolonial diaspora identity in literary and political fronts.

Said’s principle of forced and voluntary exile remains fundamental in the study of ethnic-racial-religious identity of the ‘Pakistani-British’ and ‘Bangladeshi-British’ Muslim migrants in Monica Ali’s *Brick Lane* (2003), Zadie Smith’s *White Teeth* (2000), and Kamila Shamsie’s *Home Fire* (2017). The South-Asian Muslim migrants are posed as double marginal categories. First as the belongingness to the host nation as a migrant subject, second as subjugated by the geographical-political-economy of the West which categorically disjointed the migrants under the tag of the ‘Third World’. The ‘Bangladeshi-British’ and ‘Pakistani-British’ migrants are victimized as they are associated to the Islamic fundamentalism and global terrorism. The second generation of the ‘British-Bangladeshi’ and ‘British-Pakistani’ migrants in *White Teeth*, *Brick Lane* and *Home Fire* are portrayed as anti-British nationals. However in the narrative of *Home Fire*, there is evidence of Jihadism and failure of

transnationalism of the generation(s) of the 'British-Pakistani' migrants which has been seen as initiating of 'Radicalism' in literary and political-economy fronts. Avtar Brah has critical observation of the political-economy of the United Kingdom in 1970s. She notes:

> Britain during the 1970s was in the throes of Left politics. There had been major demonstrations against the Industrial Bill and the 1971 Immigration Act. Edward Heath's Conservative government was brought down by the striking miners. Margaret Thatcher, the then Minister of Education, was denounced by the Left in the slogan 'Margaret Thatcher, Milk Snatcher', for abolishing free milk for children in schools. The Women's Liberation Movement was getting under way and posing serious challenges to all manner of orthodoxies (2005: 8).

Narrative time period of Monica Ali's *Brick Lane* (2003), Zadie Smith's *White Teeth* (2000), and Kamila Shamsie's *Home Fire* (2017) are set under the effectiveness of the post WW II fundamental religious and political, multi-ethnic, interracial, feminist, socialist, and scientific radical movements in the turbulent UK in 1970s and until 1990s. The transnationalism and pan-nationalism of the Jamaican-British, Bangladeshi-British and Pakistani-British, and Irish-American migrants and their offspring remain problematic of the British nationalism.

The dystopian state in the select fictional narratives in this study is reciprocal of the multiple, passive and haunted personality of the postcolonial subject(s). Mr Mohun Biswas in *A House for Mr Biswas,* Frank Money in *Home*, Mr Archie Jones in *White Teeth*, Mr Chanu in *Brick Lane*, and Parvaiz in *Home Fire* suffer the postcolonial identity crisis as a major setback of their personality. Furthermore the multiculturalism contributes towards postcolonial identity crisis of the migrants. Monica Ali identifies that the failure of assimilation of cultural normative of Bangladeshi-British offspring in London is antithetical of the 'homeland'. She writes:

> 'I am talking about the clash between Western values and our own. I'm talking about the struggle to assimilate and the need to preserve one's identity and heritage. I'm talking about children who don't know what their identity is. I'm talking about the feelings of alienation engendered by a society where racism is prevalent. I'm talking about the terrific struggle to preserve one's sanity while striving to achieve the best for one's family. I'm talking -' (2004: 113).

Chanu's questioning of the identity crisis faced by their children is a 'self reflection' on the multiple identities of the Bangladeshi-British migrants in London. Generation gap of the migrants addressed by Chanu remain appealing to Dr Azad, Mrs Azad and Nazneen which is a collective call for belongingness to the 'Bangladeshi' Muslim identity; ruling out its solidarity by the diaspora offspring remain identical of the postcolonial identity crisis in London. Similar postcolonial crisis are contested by the second generation of migrants in Zadie Smith's *White Teeth* and Kamila Shamsie's *Home Fire* which posed as a threat as internal and external displacement.

6.3 Gender Role and Sexuality of Migrant Women Subject(s): Masculinity vs. Femininity in Selected Fictional Narratives of V.S. Naipaul, Toni Morrison, Sandra Cisneros, Monica Ali, Zadie Smith and Kamila Shamsie

The postcolonial diaspora narrative in V.S. Naipaul's *A House for Mr. Biswas* (1961), Toni Morrison's *Home* (2012), Sandra Cisneros' *The House on Mango Street* (1983), Monica Ali's *Brick Lane* (2003), Zadie Smith's *White Teeth* (2000), and Kamila Shamsie's *Home Fire* (2017) have critical representation of the 'gender role(s)' and 'sexuality' of the migrant women subject(s). This is carried out by the 'Coloured' and White 'Masculinity' as manifestation of agency of 'Patriarchy' and Racism vis-à-vis 'White' supremacy by induction of the set codes of 'gender roles' and 'sexual orientations' of the migrant women subject(s) at 'home' and outside. The projection and orientation of the 'gender role(s)' and 'sexuality' of the migrant women subject(s) in postcolonial diaspora fictional narratives by men and women authors form contrasting point of views. Toni Morrison and Sandra Cisneros being postcolonial feminist authors have dynamic projection of the 'Femininity' of the migrant women subject(s) against set codes of 'Masculinity' vis-à-vis Patriarchy at home and at outside. Katrina Harack examines the position of Toni Morrison as an African-American woman author of colours. She notes:

> These remarks are indicative of Morrison's consistent position that male and female gender roles are interdependent and intertwined, and in her novel *Home* (2012) she focuses on the need for black men and women to become aware of how such roles are formed and maintained, knowledge of which might allow for change (2023: 371).

As per Katrina Harack, the traditional gender role(s) offered to the African-American migrant women are suspended by Toni Morrison in portrayal of 'African-American' migrant women subject(s) in *Home*. Toni Morrison has manifestation of the collective gender identity of the 'African-American' women in *Home*. Morrison being a feminist author empowers women subject(s) by assimilation of gender roles of African-American men and women which may be seen as attainment of the 'Africanness' by defending of the 'White' supremacy and racism in USA.

Sandra Cisneros depicts deep concern of the marginal Chikana women in *The House on Mango Street.* She remains aware of the internal threat of the traditional gender role(s) offered to Chikana women at 'home'. Sandra Cisneros writes:

> She never had to worry about feeding her babies before she went tot class. She never had a father or boy friend who beat her at night and left her bruised in the morning. She didn't have to plan an alternative route to avoid gangs in the school hallway. Her parents didn't plead with her to drop out of school so she could help them earn money (2009: xviii)

Sandra Cisneros depicts Mexican-American migrant women subject(s) as suffering under male hegemony and controlled by 'Masculinities'. The two fold displacements of Mexican-American migrant women by traditional Mexican patriarchal codes of the family, and by effectiveness of racism remain ideal of the double marginal position as migrant women subject(s) in literary imagination and in geographical-political-economy fronts. The migrant women subject(s) of Sandra Cisneros in *The House in Mango Street* are depicted as victims of patriarchal exploitation and as contesting of interracial conflicts. They are depicted as vulnerable at home and at outside.

Narrative of *The House for Mr Biswas* has contrast point of views of the women subject(s). V.S. Naipaul's migrant women subject(s) appear as passive who operate within the

domestic spaces offered by the traditional Hindu family codes and values. The migrant women subject(s) in *The House for Mr Biswas* are depicted as marginal and vulnerable under the threat of the 'Masculinity'. However their 'submissiveness' and 'attentiveness' towards 'Masculinity' are operated by the normative of the traditional Hindu patriarchal household rooted in the homeland.

The Tulsi daughters are associated to the household of the majestic Hanuman House in Arwacas which remain their social-cultural identity marker set within a liminal gendered space that lacks political-economy authority. While majority of the women subject(s) in *The House for Mr Biswas* suffer from the male hegemony and are subordinated to Hindu 'Masculinity', Mrs Tulsi and Mrs Tara appear powerful in the patriarchal Brahmin Hindu migrant household. The rich and traditional 'Tara's House' in Pagotes and the 'Hanuman House' in Arwacas, the 'Tulsi Estate in Port of Spain', the 'Tulsi Estate in Shorthills' are operated as controlled by migrant women ownerships and authorities. However the fictional narrative in *The House for Mr Biswas* focuses on a series of physical, psychological and social displacements of Mr Mohun Biswas; whereas it fails to justify the internal and external displacements suffered by the migrant women subject(s).

Narrative of Zadie Smith's *White Teeth*, Monica Ali's *Brick Lane*, and Kamila Shamsie's *Home Fire* depict migrant women subject(s) as defending 'Femininity' against 'Masculinity' for survival in male hegemonic multicultural, and interracial background. Hortense, Clara and Irie in *White Teeth* represent three generations of Jamaican-British migrant women in London. However they remain passive and fail to display extended gender role(s) as affected by limited scope for upward social mobility.

Nazneen and Hasina in *Brick Lane* are set as two opposites – while the former endures displacement by accepting the traditional Muslim patriarchal family values, the later suffers by breach of the set values of the community and family. Nazneen and Hasina are depicted as victims of internal and external displacement. They are attributed with exploitation and violence caused by internal and external agencies operated by the male members at home and outside. They lack modest gender role(s) but perform to survive in London and in Dhaka. However Hasina perishes to an unknown destination as she fails to charge her femininity under adverse circumstances.

Isma and Aneeka in *Home Fire* are portrayed as fighting against the marginality imposed by 'Nation-State' on Pakistani-British migrant women. Their defending of 'Masculinity' has two fold resistances. Isma and Aneeka defend the internalization of 'Jihad' at home as their father and brother are tricked into it. Furthermore, their father and brother are denigrated as anti-national citizen and terrorist by British authorities including Home Secretary Mr Karamat Lone who is a high class British-Pakistani Muslim migrant in London. The association to British nationalism and subsequent upward social mobility of Isma and Aneeka are threatened due to their marginal, gendered, transnational, and migrant Muslim background which deny social justice, freedom and sustainability of migrant women of the South Asian origin.

Judith Butler in "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory" redefines the dramatization of the cultural normative of individual and collectiveness in formation of ideal gender cohesion. She notes:

> Just as within feminist theory the very category of the personal is expanded to include political structures, so there a theatrically-based and, indeed, less individually-oriented view of acts that goes some of the way in defusing the criticism of act theory as 'too existentialist.' The act that gender is, the act that embodied agents *are* inasmuch as they dramatically and actively embody and, indeed, *wear* certain cultural significations, is clearly not one's act alone. Surely, there are nuanced and individual ways of *doing* one's gender, but *that* one does it, and that one does it *in accord with* certain sanctions and proscriptions, is clearly not a fully individual matter (1988: 525-526).

Judith Butler views that establishing of the 'political structures' by dramatization of the gender collectiveness remain a methodological release of femininity over masculinity. The gender role(s) offered to the migrant women in selected postcolonial diaspora narrative are effectively put them in fictional imagination by dramatic implying of 'Collectiveness as Gender Performance'. Under this complex background the 'Community' and 'Individual' are seen as engaged in recreating and managing their gender role(s) vis-à-vis resources effectively. The 'Collectiveness' of the migrant women subject(s) are correlative to their 'Femininity' as it emancipates gender empowerment by breaking away the normative of 'Masculinity' which acts as safeguarding against internal and external displacement.

Furthermore, the 'Community' and 'Individual' are portrayed as integral in the postcolonial feminist diaspora writings in Toni Morrison's *Home,* Sandra Cisneros's *The House on Mango Street* and Monica Ali's *Brick Lane*.

In *Home*, Cee is victimized by a 'White' doctor who carries out illegal medical experiment on her body and sexuality. She is rescued by Frank. He hands over Cee to Mrs Ethel Fordham and other community women for treatment by indigenous methods of healing in Lotus. Toni Morrison writes:

> Now they brought their embroidery and crocheting, and finally they used Ethel Fordham's house as their quilting center. Ignoring those who preferred new, soft blankets, they practiced what they had been taught by their mothers during the period that rich people called the Depression and they called life. Surrounded by their comings and goings, listening to their talk, their songs, following their instructions, Cee had nothing to do but pay them the attention she had never given them before. They were nothing like Lenore, who'd driven Salem hard, and now, suffering a minor stroke, did nothing at all. Although each of her nurses was markedly different from the others in looks, dress, manner of speech, food and medical preferences, their similarities were glaring (2012: 122-123).

Toni Morrison's depiction of the solidarity of the African-American women migrants signifies acceptance of the challenges of 'White' racism. The resources of the community are shared among the migrant women of the neighbourhood which remain adversary of the internal slavery of Cee which was affected by the 'Masculinity' as overpowered by Frank and the 'White' doctor in the past. Cee appears as an independent woman when she comes out of the house of Mrs Ethel Fordham. Cee is affected by community healing and sharing displayed by the African-American migrant women that emphasizes 'gendered diaspora solidarity' vis-a`-vis 'Gendered Africanness' with its feminist prospective of hosting of sustainable society.

Miss Esperanza in Sandra Cisneros's *The House on Mango Street* develops her acquaintances with the young and elderly women of the Mango Street. She understands the subjugation by male hegemony vis-à-vis patriarchy in Mexican-American households of the neighbourhood. Miss Esperanza thinks that writing poetry would heal the sufferings of the women at present. However she decides to leave the Mango Street in near future and come

back as she takes responsibility towards the suffering of the Mexican-American migrant women of the Mango Street. Sandra Cisneros's writes:

> One day I will pack my bags of books and paper. One day I will say goodbye to Mango. I am too strong for her to keep me here forever. One day I will go away. Friends and neighbors will say, What happened to that Esperanza? Where did she go with all those books and paper? Why did she march so far away? They will not know I have gone away to come back. For the ones I left behind. For the ones who cannot out (2009: 110).

Miss Esperanza finds that the Mexican-American women of the Mango Street are unable to leave the neighbourhood. She takes the responsibility to move away from the Mango Street and to come back there to rescue the vulnerable Chikana women. Her commitment towards the 'Collectiveness' of the 'Chikana' women who are victimized under the oppression of the 'Masculinity' in family and outside set as a 'dystopian principle of gendered solidarity' that defends the idea of the patriarchy and masculinity at 'home'.

The Bangladeshi-British migrant Muslim women in Monica Ali's *Brick Lane* are depicted as establishing of 'Communal Solidarity' by assimilation of creative industry to defend 'loneliness' vis-a`-vis 'homelessness' which aims at their survival under threats of social-political-economy in the new culture. Nazneen, Hanufa and Razia open up a modern fashion enterprise collectively which signifies the collective skillfulness and artistic association to the Bangladeshi beading and embroidery art work as cardinal function of the gendered solidarity in East London. Monica Ali writes:

> Razia had been the one to set it up. Walked into Fusion Fashions, bold as a mynah bird, and asked for work. She cleared out the sweat shop, She got on the bus and went to distant lands: Tooting, Ealing, Southall, Wembley. She came back with orders, swatches, samples, patterns, beads, laces, feather trims, leather trims, fake fur, rubber and crystals. 'Those young girls' – she sucked in her lips and sprayed her words like lead shot – 'they'll put anything on a piece of cloth and call it an outfit. They'll be sewing kettles on their pants before you can say "lengha".' She laughed and her laugh clattered around the room like a couple of saucepans dropped from a great height (2004: 481).

The joint beading and embroidery art work organized by Razia remain the source of income for Nazneen. She recharges her 'social-economy' by self emancipation as Karim fails to bring orders for the sewing machine from the factory and Chanu deserts her and the children by shifting permanently to Bangladesh. Furthermore, the new venture in East London provides solidarity and collectiveness to Nazneen, Razia and Hanufa to build up gender cohesion on the basis of defending of 'Home' and 'Homelessness'.

Asim Karim and Zakia Nasir have critical analysis of representation of the multiculturalism and 'South Asian-Muslim' feminism in the diaspora writings of Monica Ali and Nadeem Aslam. They propose on the 'non-gendered' way of looking into the gender and sexuality of 'Pakistani' and 'Bangladeshi' Muslim migrant women in Western society. Asim Karim and Zakia Nasir examine the multiculturalism and feminist point of views in literary manifestation. They note:

> Both Ali and Aslam have drawn attention to the inherent conflict in the inherent conflict in the multicultural discourse. The plight of diaspora women in their respective works draw attention to the fact that women are doubly marginalized in the cosmopolitan centre of the liberal west. It appears in their works that the two terms feminism and multiculturalism are in conflict with each other because the disparity which exists between the two always differentiate women considering them sub ordinate to men. To achieve the feminists' rights, the circumstances need be changed; which does not mean the elimination of different ethnic cultures, but working out a way to redefine it in a non-gendered way. It would be best if a gender egalitarian society is formed in which women are granted protection through a supportive feminist discourse. It would be pertinent to refer to her to their specific Muslim identity. It needs to be stressed that religion as such has nothing to do with how men exploit women or manipulate their conditions to their advantage (2014: 132-133).

However the suggestions by Asim Karim and Zakia Nasir to realize a 'non-gendered' way would be a loss of ethnic and gendered identity of the 'South Asian-British' Muslim migrant women in literary and political fronts. Further the manifestation of the 'Gender Egalitarian Society' in the West to assimilate the differences of the feminist ethnic cultures which appear

as a myth as assimilation of the ethnic-gendered-religious-cultural identities would be a process of re-construction of the diaspora identity that would cater to the emergence of the marginal, cosmopolitan, multicultural and global site of contestation of the postcolonial identity crisis.

Judith Butler in *Bodies that Matter* (1993) debates over the normative of formation of the 'Subject' by choice and selection of 'Sexual' orientation. Judith Butler argues that lack of the 'sexual orientation' of the women subject(s) would fail in emerging of the dynamic women subject(s). She notes:

> "The forming of a subject requires an identification with the normative phantasm of "sex," and this identification takes place through a repudiation which produces a domain of abjection, a repudiation without which the subject cannot emerge. This is a repudiation which creates the valence of "abjection" and its status for the subject as a threatening spectre. Further, the materialization of a given sex will centrally concern the regulation of identificatory practices such that the identification with the abjection of sex will be persistently disavowed. And yet, this disavowed abjection will threaten to expose the self-grounding presumptions of the sexed subject, grounded as that subject is in a repudiation whose consequences it cannot fully control. The task will be to consider this threat and disruption not as a permanent contestation of social norms condemned to the pathos of perpetual failure, but rather as a critical resource in the struggle to rearticulate the very terms of symbolic legitimacy and intelligibility (1993: 3)".

As per Judith Butler's argument, the manifestation of the 'sexual orientation' of the diaspora women subject(s) in selected postcolonial diaspora narratives in this study are found as authentic and legitimate. This study finds that the representation of the 'sexual orientation' of the migrant women subjects - 'Lilly' in Toni Morrison's *Home*, 'Marin' in Sandra Cisneors's *The House on Mango Street*, 'Clara' and 'Irie' in Zadie Smith's *White Teeth*, 'Nazneen' and 'Hasina' in Monica Ali's *Brick Lane*, 'Isma' and 'Aneeka' in Kamila Shamsie's *Home Fire* are regulated by the choice and selection of sexual orientation of the subject which charge the 'femininity' as authentic and legal for survival and upward social mobility in postcolonial sites in UK and USA. V.S. Naipaul's women diaspora subject(s) are void of the charge of

their ‘sexual orientation’. Shama in V.S. Naipaul’s *The House for Mr Biswas* remains a passive and traditional migrant woman subject. She is not able to perform her sexual orientation which may be seen as her marginal representation in private sphere leading to the complex relationship in marriage. The depiction of passiveness of V.S. Naipaul’s migrant women subject(s) in *The House for Mr Biswas* is considered as absence vis-a`-vis silencing of the migrant women’s voice(s) in postcolonial diaspora narrative.

6.4 Conclusion

Bill Ashcroft in “*Heimat*, Anticipation and Postcolonial Literatures” emphasizes on the utopian function in postcolonial art and literature as advocated by Ernst Bloch (1880-1959). He notes:

> Imagination forms the basis of the utopian in literature and the process of imagining is the key to the utopian in postcolonial transformation. The idea that literature has a utopian function is nevertheless open to confusion: it does not mean that literary works themselves are always utopian, nor even necessarily hopeful, but rather that the imaging of a different world in literature is the most consistent expression of the anticipatory consciousness that characterizes future thinking (2016: 37).

As per Bill Ashcroft, the utopian vis-à-vis dystopian imagination in the selected postcolonial diaspora narratives in this study are exercises of capacity building for a sustainable and better world for co-existence. Bill Ashcroft emphasizes that the postcolonial transformations are carried out by manifestation of the ‘act of imagining’ as the ‘postcolonial resistance’ in literary and political forefronts of canon and nation (2016: 37-38).

The selected postcolonial diaspora narratives in this study are depicted as transformation of the Post WW II geographical-political-economy affecting the social-cultural-religious transitions of the migrant subject(s) historically. However the artistic, social and cultural movements associated to the production of the postcolonial diaspora narratives remain ideal for establishing of ‘radicalism’ in literary and political fronts. W.L. Hogue has examined the

‘Chikana Literature’ as a sub-genre of American Literature. W.L. Hogue notes:

> But with the transformative Civil Rights movements of the 1960s and early 1970s — including the Chicano movement and the groundbreaking work of the Chicano/a Arts movement, the Puerto Rican labor activist movement and the Nuyorican Arts movement, American Indian Movement (AIM) and the American Indian literary renaissance, the nationalist/Black Power and Black Arts movements, the Asian American movement, and the Women’s movement, the 1970s and 1980s were renaissance periods for the literatures of American Indians, Latinos/as, African Americans, and Asian Americans. Thus, by the late 1980s, 1990s and early 2000s the literature of writers of color in the U.S. had grown and matured, successfully challenging and transforming American literature, which continues until today (2018: 174).

Similarly the African-American Literature, African-British Literature, South Asian-British and South Asian-American Writings etc. remain radical pathway in establishing of the global diaspora identity by manifestation of the artistic, social and cultural ethos and values under postcolonial hegemony. On this background the postcolonial diaspora narratives may be considered as ‘Radical Literature’ of change.

The ‘Radicalism’ in new diaspora writings emerges as a re-vision of the ‘South Asian-British’ and ‘South Asian-American’ diaspora identity at present. The depiction of the ‘South Asian’ diaspora in Anita Desai (b. 1937), Bapsi Sidhwa (b. 1938), Bharati Mukherjee (1940-2017), Rohinton Mistry (b. 1952), Meena Alexander (b. 1951), Chitra Banerjee Divakaruni (b. 1956), Jhumpa Lahiri (b. 1967), and in Kiran Desai (b. 1971) are drawn on the problem and prospective of the South Asian migrants under the effectiveness of ‘multiculturalism’. Whereas diaspora writings of the second generation of South Asian diaspora Muslim authors Monica Ali, Nadeem Aslam, and Kamila Shamsie etc. are drawn on the transnationalism, pan-nationalism, inter ethnic-racial-religious challenges with a concern on feminist diaspora ‘Radicalism’ in literary and geographical-political-economy fronts. The new generation of South Asian-British and South Asian-American diaspora authors highlights the eminent challenges of transnationalism and pan-nationalism caused by the post ‘9/11’ in USA which remains pathway of reestablishing of the ‘South Asian’ radicalism in global literary and

political forefronts at present. The new generation of the ‘South Asian’ diaspora authors are inspired by the social realism and radicalism depicted in the postcolonial fictional narratives of Salman Rushdie (b. 1947) which remain an ideal site of addressing of the ‘South Asian’ geographical-political-economy challenges at the global forefronts.

The study suggests further readings and examinations in the emerging of the ‘Radicalism’ in ‘Postcolonial Diaspora Narratives’ on the basis of the transnational and interethnic and interracial complexities with an emphasis on the gendered and sexual orientation of the migrant subject(s) in Latina/o-American, African-American, African-British, South Asian-British, South Asian-Canadian and South Asian-American diaspora writings etc. Research in this study suggests postcolonial examination of the rising of the ‘Ukrainian-Pan-European’ and ‘other’ migrant and diaspora identities as novel marginal categories under the effectiveness of the ongoing intercontinental war and invasion in Europe, Russia, Ukraine and Asia etc. Furthermore the study suggests the emerging of the interdisciplinary and trans-disciplinary research in the area study of ‘transnationalism’, ‘post-humanism’, ‘new historicism’, ‘medical humanism’, ‘memory and trauma study’, ‘ecological criticism’, and ‘psychoanalysis’ as integral to the ‘Postcolonial Diaspora Narrative’ and ‘Migration and Diaspora Studies’ under the effectiveness of the postcolonial view points.

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