

**People's Democratic Republic of Algeria**  
**Ministry of Higher Education and Scientific Research**  
**University of Tlemcen**



**Faculty of Letters and Languages**  
**Department of English**

**Identity Wanderings between Isolation and Closeness in  
Postcolonial Women's Writings**

*Thesis Submitted to the Department of English in Candidacy for the Degree of Doctorat*

**Presented by**

Mrs. Wafa Kheira LASRI/Eps MAHMOUDI

**Supervised by**

Dr. Wassila HAMZA REGUIG-MOURO

**Board of Examiners**

Ilhem SERIR	(Prof)	President	(University of Tlemcen)
Wassila MOURO	(M.C.A)	Supervisor	(University of Tlemcen)
Mohammed KHELADI	(M.C.A)	Internal Examiner	(University of Tlemcen)
Abbès BAHOUS	(Prof)	External Examiner	(University of Mostaganem)
Fewzia BEDJAOU	(Prof)	External Examiner	(University of Sidi Belabbes)
Yasmina DJAAFRI	(M.C.A)	External Examiner	(University of Mostaganem)

**Academic Year 2019/2020**

### **Statement of Originality**

I hereby declare that this submission is my own work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a University or other institution.

I also certify that the present work contains no plagiarism and is the result of my own investigation, except where otherwise stated.

Wafa Kheira LASRI

Date: ..../...../2020



# *Dedications*

Through those lines, I shall elucidate

How grateful I am towards the Almighty, and mother prayers,

For the paths they illuminate

For each goes searching after success in every selected ways,

I found strength in the eyes of my father; though his loss in the middle of this

challenge,

To his trust in me that will never decay

To the late night talks of my sisters and brother held beneath the sun,

To my family in law whose enthusiasm resides in my person,

To the most loving husband with whom my life began.

## Acknowledgments

---

*This research would have never been achieved without the immense support and patience of my dearest supervisor Dr. Wassila HAMZA REGUIG MOURO. I would like to express my sincere gratitude and appreciation for her invaluable guidance and encouragement.*

*Special thanks must go to the members of the jury; Prof Ilhem SERIR, Professor Fewzia BEDJAOUI, Professor Abbas BAHOUS, Dr Yasmina DJAAFRI and Dr Mohammed KHELADI, for their diligence and with whom my work is taken into consideration and whose comments are surely fruitful to make this work better and will help for further researches.*

*Special gratitude is indebted to all my colleagues and the staff of The University Centre of Maghnia for affording me time without which I would have never made it through my Doctorat degree.*

*Further thanks are dedicated to all women in the world, for the efforts they provide to be engaged for better conditions.*

# Abstract

---

Fragmentation and connexion are prevalent themes in this research. It is from this basis that this research attempts at providing an in-depth analysis of the two selected novels: the Jordanian novel Fadia Faqir's *The Cry of the Dove* (2007), in addition to the Haitian short story cycle of Edwidge Danticat's *The Dew Breaker* (2004). In this respect, the reader will figure out the way characters deal with sequels of alienation and attempts to belonging, since the diasporic divide and the awareness of being alienated are major effects of migration and migrated people. From this standpoint, the researcher makes a closer look at the narrative form that sheds light on people's migration away from trauma of being killed, as in the case of the two selected stories. In bringing this vision into fruition, how can an alienated identity manage to belong in a new society? Could one's identity remain steady while seeking refuge? Does this divide cause rifts over the self? This aims to afford a complete view of how to deal with atrocities of migration and the way characters cope with self alienation, and attempt to belonging, since the migrated identity is characterized by a sense entwined with both nostalgia and the desire to cope with the new land. The point is that both selected works are testimonies of Diaspora, thus, the analysis falls onto the untold upheavals that sway one's identity in the journey of mourning and healing. As the title of the dissertation suggests, and being faithful to the scope of postcolonialism, circumstances of marginalization are dealt with through characters, and investigating themes of alienation, belonging, nostalgia and Diaspora which connote the connection and disconnection between land and characters.

## Table of Contents

Statement of Originality.....	I
Dedication.....	II
Acknowledgments.....	III
Abstract.....	IV
Table of Content.....	V
<b>General Introduction.....</b>	<b>1</b>
<b>Chapter One: Postcolonial Ink</b>	
1.1. Introduction.....	18
1.2. Postcolonial Studies.....	18
1.3. Postcolonial Concepts.....	23
1.3.1. Identity.....	23
1.3.1.1. Cultural Identity.....	25
1.3.1.2. Self Construction.....	27
1.3.2. Otherness.....	30
1.3.2.1. Impact of Culture over Otherness.....	32
1.3.2.2. Hegemonic Subject towards the Oppressed.....	33
1.3.2.3. Subaltern in the Privileged Class.....	34
1.3.2.4. Second Sex in De Beauvoir.....	36
1.3.2.5. Alfred Addler’s View on Subaltern.....	36
1.3.3. Isolation.....	37
1.3.3.1. Alienation in the Victorian Era.....	41
1.3.3.2. Alienation and Shame.....	43
1.3.4. The Notion of Closeness in Postcolonial concerns.....	43
1.3.4.1. Cultural Connectedness with the Self.....	46
1.3.5. Representation of Women in Postcolonial Literature .....	54
1.3.5.1. Gender in the History of Representation.....	55

1.3.6. Breaking the Boundaries of Postcolonialism.....	62
1.3.7. Tradition vs. Modernity.....	68
1.4. Postcolonial Literature.....	71
1.4.1. Discourse in Postcolonial Novels.....	73
1.5. Conclusion.....	78

## **Chapter Two: Mapping the Lands**

2.1. Introduction.....	82
2.2. Middle East's War and its Impact on Arab Women.....	83
2.2.1. Basically Muslim.....	85
2.2.2. Tribal Culture.....	86
2.2.3. Women in Jordan.....	89
2.2.4. Honor Crimes.....	92
2.2.5. Women as Prey to Grief.....	98
2.2.6. Arab Isolated Echoes.....	104
2.2.7. Intricacy to Belonging.....	108
2.2.8. The Bleeding Pens .....	111
2.3. Emergence of a New Nation: Haitian Historiography .....	116
2.3.1. Slave's Revolt for Emancipation.....	119
2.3.2. Postcolonial Chaos.....	121
2.3.2.1. Papa Doc/ Baby Doc Eras.....	123
2.3.3. Haitian Nationhood. ....	127
2.3.4. Language.....	127
2.3.4.1. Haitian Creole.....	128
2.3.5. Social Structure.....	129
2.3.5.1. Alliance, Tribe and Genealogy.....	130
2.3.5.2. Voodoo Catholic.....	132
2.4. Haitian Literature.....	134
2.4.1. Gender Rites and Women's Rights.....	134
2.4.1.1. On Violence.....	134

2.4.2. Feast of Women’s Voices.....	137
2.5. Conclusion .....	143

**Chapter Three: Bodies Abroad**

3.1. Introduction.....	146
3.2. Abject Alienated Identities.....	149
3.2.1. <i>The Cry of the Dove</i> .....	149
3.2.2. Regaining Agency.....	151
3.2.3. Writing for Resistance.....	154
3.2.4. Body’s Expressions in Foreign Limitations.....	156
3.2.5. Lost in Escape.....	158
3.2.8. Identity Coping with the Surrounding.....	160
3.3. <i>The Dew Breaker: The Book of the Dead</i> .....	170
3.3.1. “Ka” in the Ancient Egypt.....	177
3.4. The Bridal Seamstress.....	178
3.4.1. The Process of Healing from Depth Damages.....	178
3.5. <i>The Funeral Singer</i> .....	184
3.5.3. Setting Vows to Repress Trauma.....	184
3.6. The Lucky Traditional Number in <i>Seven</i> .....	191
3.7. The Survivor’s Dilemma in <i>Water Child</i> .....	196
3.8. Conclusion .....	200

**Chapter Four: Memories of Home**

4.1. Introduction.....	205
4.2. Gendered Melancholia in <i>The Cry of the Dove</i> .....	206
4.2.1. Body Assimilation and Transcendent Acceptance.....	209
4.2.2. Breaking Social Codes and Cultural Mimicry.....	210
4.2.3. Linguistic Construction of Identity.....	212
4.2.4. Asylum Seekers.....	216



4.3. The Untold in <i>The Night Talkers</i> .....	220
4.3.1. The Process of Mourning in Dany's Nights.....	221
4.3.2. The Process of Healing in Claude's Daylights.....	228
4.4. Erasure and Repression in <i>The Book of Miracles</i> .....	232
4.4.1. Anne's Traumatic Past.....	232
4.4.2. Anne's Process of Mourning.....	236
4.5. Ka's Repression of Trauma in <i>The Book of the Dead</i> .....	240
4.6. The Assertion of Identity in <i>The Dew Breaker</i> .....	245
4.6.1. Redemption and Atonement in the Man behind <i>The Dew Breaker</i> .....	250
4.6.1.1. The Preacher's Commitment to Death .....	254
4.6.1.2. The Dew's Remedy and Engagement to Past Transgressions.....	254
4.7. Conclusion.....	257
<b>General Conclusion</b> .....	262
<b>Bibliography</b> .....	275

# **General Introduction**

## General Introduction

---

People migrate seeking for better life opportunities; it is not a recent phenomenon since it appeared in the era of primitives looking for shelter. This movement can be either voluntary or forced, taking whether a short or long time. Sometimes, the reason is behind political oppression or wars, traditional rituals or societal boundaries. Thinking about what divides and unites us leads the researcher to question the reason behind why things are the way they are.

Thinking about what it takes to get something done, realizing that it is more than what is written on a paper; there are softer issues and blanks, thus, there is a need to think about how one is going to make that achievement happen. But, why doesn't it completely happen? It is due to this, then, that the researcher calls it diasporic divide. It enables the way in which an identity is divided, since one is wholly aware that humans have been already alienated by colonialism over time, but beyond that, one owns a certain division from one another; whether choosing to see each other as being very different, or just reject the inter-connection and dives into melancholia. Thus, identity remains something to be owned.

Increasingly, in the modernist or globalist world, there are not only stories on migration, but on migrants as well. Those stories are about people who cross borders not intending to stay in one place, or dissolve their identities. They sometimes stay abroad or come back to their homes so; this new wave of literature examines identity from a position that is inside and outside, while living in The United States of America, but being not fully American, or British; in terms of identity. Thus, it is one of the most interesting new developments in the global novel.

Moreover, reasons of migration are facilitated by affordable modes of transportation. In this sense, people are gathered all over the world making it a global

## General Introduction

---

village where one can move easily from one place to another. However, displacement can expunge identities resulted from traumatic experiences swallowed in alienation, shatter and nostalgia. In this respect, since the appearance of literature and its development through centuries, one must know that literature is composed of different genres that are written either in prose or verse form. The most outstanding literary form that marked the centuries is verse with its poetry, ballads, epics and later drama. Prose is rather devoted to all what is philosophical and religious in the late seventeenth century. Then later, and during the eighteenth century, prose fiction has developed and given rise to a new genre; that is the novel.

Literature continues to enlarge its roots until it deals with issues of postcolonialism, writing to transmit heavy messages between the lines. Postcolonial literature, as a new movement, is the writing which knew several changes from the moment of colonization to the present day. This latter includes dramatic factors that colonized countries recite it as a response hoping to resist stereotypes, inaccuracies and generalizations which have touched many fields as education, legislation, politics and social texts and settings. In this respect, many authors collaborate within literature such as Arundhati Roy whose novels reflect indigenous modes of invention and creation, and many others who characterize postcolonial literature as a literature of change, invention of new words and styles in order to shed light on how a special behavior, in a sense, has been forced upon them.

Much of postcolonial literature attempts to restore the voices that have been silenced for a remarkable period of time. Literature justifies actions as violence against those who resist colonial rules. As an answer to this, a category of human being has been gathering its strengths, a voice from Africa, another from India and many others from colonized countries. Though postcolonial women literature is criticized, it still attempts to

## General Introduction

---

widen its roots to win a status among men. Among the best known writers are Leila Aboulela, Nawal al-Saadawi, Edna O'Brian, Fadia Faqir and Assia Djebar or Edwidge Danticat.

As mentioned above, literature widens its hive to gather migrated writers who left their countries and whose writings are about home under one umbrella called "Diaspora Literature". This literature has come from an integral part of the broader category of postcolonial literature. Now, diasporic is an adjective, which has its roots in Greek language and which means dispersion and scattering of seeds during the process of sowing. In its original form, it is related to a field of agriculture. However, today's primary understanding of Diaspora has been divided to relate the dispersion of people rather than seeds, which can be traced back to the *Book of Deuteronomy (Old Testament)* of the Bible that says, if the commandment of God is not followed, then God will cause the disobedient people to be defeated by their enemy and He will cause them to be dispersed from their homeland to be scattered from all the kingdoms of earth.

While looking at this earlier accuracy which means the dispersion of people, one needs to keep in mind that the idea of Diaspora is associated with the notion of exile or of being removed from one's homeland. This sense of exile within an identity in a given community is closely entwined with a sense of nostalgia for the lost homeland, and its desire to return to it. All those emotional associations shape the present understanding of the term Diaspora.

In bringing this into fruition, ultimately, colonialism connects the two distant pieces of metropolis and the colonial periphery through a constant traffic of goods, capital, but most importantly of people. Thereof, human dispersion or nations of the diasporic communities are integral to the process of colonialism itself. Herein, the category of

## General Introduction

---

diasporic literature refers to the literature written by those displaced writers who migrated from the colonial periphery and gather in the metropolitan centers abroad. These places include displaced conditions of its author; diasporic writing is expectedly informed by pangs and pain of exile.

Moreover, it is also informed by a nostalgic desire to reunite with the identity that has been lost during migration. Besides, aspects of alienation and nostalgia of belonging both form keynotes which unit mind belonging within a wide variety of diasporic literature produced in Britain, France, Spain or America, by people coming from different parts of the world.

Diaspora women writers identify themselves as writing from a position of marginality where limits of different cultures meet, or if they do not meet, they leave a very interesting gap from within one can look at these different cultures, and combine various elements then write about them. Nevertheless, one also needs to understand that this marginality, these interstices represent a gap, a sense of lack, a loss. Those senses can be understood by women writers who transmit issues related to displacement, characterized by double lens- as a woman or a man- and an immigrant. Their writings embody the state of mind of diasporic persona resulted from traumas of the past, through sharing the agency of displaced identity in a new land.

The point is that those writers are also testimonies of Diaspora for varied reasons, but mostly to set the identity free from swaying between past and present. Reasons vary; marriage, better life, seeking shelter or running away from punishment as in the case of the two selected novels *The Cry of the Dove* of Fadia Faqir, to get free from a traumatic past and heal from oppression as within characters in *The Dew Breaker* of Edwidge Danticat.

## General Introduction

---

What gathers the two novels, although they do not belong to the same lands is the aspect of memory that relates them to the past, recalling homeliness. The 1828<sup>th</sup> Merriam Webster Dictionary attributes to memory the store of things learned and retained from an organism's activity or experience as evidenced by modification of structure or behavior or by recall and recognition the fact or condition of being remembered.<sup>1</sup> Perhaps, it is not surprising to write about memory since it includes lots of reasons to retrace the itinerary of someone's identity that attempts to understand both internal and external changes.

The core of this literature alerts the untold upheavals that insult one's true identity, and takes into account the simultaneous critics and traumas that may follow one's persona, while flying away to relieve the past pains. To this sense, this literature gathers the distorted history and attempts to link them to interpret elements of memory which is a tool that manipulates sense of belongingness. Thereof, "Disapora Literature" derives from postcolonial one; it maps out historical negotiation with the present living, to trace a bound that meets with social desire, personal liberty freed from subjectively traumatic nostalgia that functions subjectively against one's perception or attitudes vis-à-vis states of mind.

The researcher's interest in these novels while each one belongs to different culture and language is: first, postcolonial novels written by women connect the status of immigrated people, struggling to belong through alienation that frequently hunts them. Thus, those writings are means to voice traumatic characters migrated in a colonial context. Besides, writing about migrated people who escape from trauma to seek a better life and establish an adequate identity communicates visible struggles that contain one's identity in the journey of mourning and healing. Both novelists are committed to afford refuge and voice denouncing the weight between home and alienation that affect people's sense of belonging and can sometimes be marginalizing, while trying to be and feel at

---

<sup>1</sup><https://www.merriam-webster.com/dictionary/memory>

## General Introduction

---

home. Thus, Faqir and Danticat's writings serve as means to raise awareness, shedding light on the problems and negotiating resistance, whether at home or abroad.

The next point concerns people's relationship with each other in a given society which particularly falls over migrated people coming from another country, and adopting a new one. Scientists and researchers in that scope have attempted to give life to a circle found between the motherland and the newly adopted lands. As the escape is to save life and assert a new persona, the importance of thinking of home and promoting highlights of resolution is to be taken into consideration. In this respect, the researcher depicts samples of Arabic British and Haitian American literatures; each swaying between two distinct cultures to expose important subjects for assertions of identity agendas in a postcolonial context, such as the atrocities and the way they respond to problems of forgetting or forgiving, as they are characters with burdened pasts.

As the title of the dissertation suggests, and being faithful to the scope of postcolonialism, the researcher's concern is embodied in taking into account themes of a literature that seeks to find refuge between alienation and belongingness in another country than the mother land. Reasons of immigration varied, thus, the researcher narrows the study to deal with consequences of immigration over one's identity. In this respect, circumstances of marginalization are dealt with through characters, and investigating themes of alienation, belonging, nostalgia and Diaspora which connote the connection and disconnection between land and characters.

The first selected novel is *The Cry of the Dove* written by Fadia Faqir, published in The United Kingdom in 2007. This novel contains issues related to home and identity, leading to a study of migrated characters in a context of Diaspora. In here, the protagonist Salma is dislocated from her motherland, Jordan, to live away from the trauma of being



## General Introduction

---

killed in the new host land, England. During her journey of identity transformation, the novel meets readers with the themes of experiences resulted in Diaspora, and relate them to the past memories that are interrelated with Salma's former traditions, culture and habits of the homeland. Seeking refuge in the host land, Faqir's protagonist finds herself alien in front of the struggles imposed by the British lifestyle, which pushes her to make of her body and look an object of belongingness.

*The Cry of the Dove* illustrates emotional melancholia that exceeds both individual and national limitations, in addition to the way the deep sadness catching the essence of one's relationship with his body in a given space or object, making injustice visible to the less fortunate ones. Thus, the novel portrays understandings of melancholia over migrants to negotiate the latter through a triangulation between body, object and space. The researcher argues that the protagonist is engaged with melancholia from the moment she breaks the tribal rules after wedlock with a man named Hamdane, who directly rejects her after he knows that she is pregnant: an act which puts her life into danger of being killed by her brother.

It is to this sense that the migrants are in position to uphold an anxious mood seen in the infrastructure through key themes of identity crisis. Moreover, Salma's assimilation of the new identity is demonstrated in the non-linear narrative which switches between past and present. Indeed, after Salma's attempt to adopt the new reforms, she goes back to her motherland to see her baby who not only was killed, but she ends up killed as well by her brother as soon as she gets back. Salma's experience shares suffering through the suggested process of healing.

What links Faqir's writing with the second selected novel of Danticat is that they are writers who left their country lands: Jordan and Haiti, to settle abroad in the United

## General Introduction

---

Kingdom and The United States. They use English language and transmit swaying identities between past and present in their non-linear texts. Witnessing atrocities from mother lands both, Fadia Faqir leaves Jordan divorced and without her baby in order to continue her life abroad. The same cause meets Edwidge Danticat who leaves Haiti to join her family in US; The New York culture invites her to write about Haitian people living in New York using English language that serves to construct both personal translation and creative collaboration with the new place. Indirectly, it is a strategy from Danticat to collaborate with the host land, thus, the use of language by both writers falls on the subjective imagination of diasporic state of minds and being, which underlay the author's ideas.

Extending and adding details to this, Edwidge Danticat's traumatic narratives deal with people who share communal emotions of trauma by one dew breaker: a torturer who enters houses at the dew and burns and kills without mercy; who himself flees from Haiti to move on with his life in New York. Her collections compels the reader to deepen into dilemmas lived by victims of trauma. She supervises herself to link the gaps between horrors and process of post-trauma consequences, realizing that it is fundamental to link between events and representation. Thus, her collection familiarizes the readers with the Macoute's oppression over Haitian citizen, which push them to flee from their country to New York.

The story as mentioned earlier switches places from happy moments shared between members who belong to one land, to revealing the untold stories, which gradually leads us to the hunter: the Dew Breaker whose past acts preoccupy the victims by topics of death, mourning and healing from trauma. Besides, she represents healing as a model to recovery, making the process of healing possible.

## General Introduction

---

Written in 2004, unlike *The Cry of the Dove*, the novel has nine short stories having different storytelling each. However, the story is related by one body that messages the plot characters going through the process of healing, memory and exposes the attempt to live a life free from demons of the past. The perpetrator is introduced in the first part of the novel in an opposite manner of his identity in the past.

At its most crude, each of the stories in the novel communicates traumatic experiences that damage in a way what is considered to be a normal life. Characters live with an alien sense of self and attempt to belong to their new lives. So, in order to uncover the complexity of such feelings of loss, memory, melancholia, isolation and belonging, the researcher builds up the given research based on the following main research question:

✿ What strategies do Fadia Faqir and Edwidge Danticat adopt to construct a mode of existence between belonging and discontinuity over migrants?

This leads, by the same token, to other questions which are as follows:

✿ Does immigration status affect people's sense of belonging between cultures?

✿ In which manner could a marginalized identity cope with the new social codes?

✿ To what extent can home be a problematic concept in the process of healing?

✿ How to deal with atrocities and respond to problems of forgetting or forgiving in the process of adaptation?

If one thinks about what would happen if one bridges that inner divide in the presence of a willingness to succeed in making this happen, perhaps the opportunity to

## General Introduction

---

accept oneself helps changing the story at the table of traumatic past in front of the process of healing. May be there is a lucky chance to divide the problem into pieces and conquer it effectively to avoid being divided from a given community as an effective strategy, or the possibility of sharing it within the surrounding. It is necessary to emphasize on the extent trauma hardens the possibility to voice silences and sufferings. Consequently, their identities are shaped by traumatic events that blind the chance to find ways they should act to understand their lives.

In actual fact, it would be more accurate to say that both authors communicate messages across their writings. The original work is necessarily limited in the scope of study that relates between the protagonists and the complex cultures, but to put the whole matter in a nutshell, they are both interested in exposing the voiceless, and traumatic experiences from which one's identity is formed. As literature serves at releasing the pain, both novels locate themselves in past histories of Jordan United Kingdom, and Haiti New York over their own personal history, too.

Such scars have been under focus since they unveil psychological formation of one's identity to give shape to the fragmented narratives. It would be reasonable to assume that in the two selected novels, the non-linearity may contain repeated acts and remembering that might block ones person to move on. In addition, there might be fragmentation in representing characters, since trauma probably leads to black holes that are either explained or left untold. Alongside the substances, and as writing echoes the aches, the researcher might find resolutions or attempts that blend between both past and present impositions from which one can heal from oppressive alienation, and then, forgive the atrocities, or may be the ending would result more atrocities.

## General Introduction

---

Being faithful to the title of the present research, we can suggest that “the cry” or “the breaker” include yearnings to find hope in the next analysis that aids for recovery, since “the dove” and “the dew” transmit calm ending. However, this serendipity may be translated either by forgiving oneself and moving with life, or the calm that is related to death.

In accordance with the latter view, postcolonial writers and critics resist the perspective trauma paradigm, vindicating the presence of narrative features, such as non-linearity and disruptive causality in oral narratives of the indigenous cultural traditions (Visser, 2001, p. 278). Thus, as the novels are not linear, the researcher estimates that there might be challenges faced by immigrated characters and that the process of dealing with the consequences may either coexist with the re-living of post-trauma or just emphasizes more on alienation by conditions of loss, ignorance or destitution.

Exploring articles of the way immigrated people adjust to new cultures, while at the same time fitting in the gap between motherlands and the host one enables resources about the field of research from the scope of adopted strategies that interfere in the attempt of belonging when swaying between times. In this respect, the novels under analysis will be studied from the angle of the way characters are represented in new countries, shedding light on their reactions towards the sense of alienation.

This will need some references that deal with wounds and scars of the past in present life. As the novels are about migrated people who share one main reason, which is fleeing from death, past traumas, in addition to the distinctive identification expected in the contribution of belonging patterns, the writers not only deal with circumstances of belonging, while tradition brings one character into marginalization. This is felt in both novels, but they also attempt to transmit a heavier influence over one’s identity.

## General Introduction

---

In this respect, the researcher selects an approach study that combines between the two novels. This needs deep analysis over the way characters behave in a given context of alienation or belonging, taking into consideration some critics that link between psychological impact over one's identity that explains the reason behind each decision-making or reaction of the characters in the distinct situations.

This work is about English "diasporic" novels as a literary genre since it is one of the vogue literature derived from postcolonial literature. Thereof, writers channel aspects of identity into their works and leave behind a documentation that reflect fact portrays and accurate images of the emotional and mental anguish left by the collective people whose damages had, perhaps, the most far reaching effects in history, submerging crisis among people, and causing them to denounce existing value system.

In bringing this vision into fruition, the researcher will extend its comprehension to deal with the shifting attitudes shaped by characters that lived traumatic experiences through critical discourses about history and memory imposed by Western ideologies. Using both novelists' perspectives, both revise shadows of the past, taking into consideration alternatives of memory that sways the identity between isolation and closeness that act both as search for the lost and refuge into agency, away from trauma.

At its most crude, this research highlights four chapters, respecting the shape of it, from general connections to specific ones. The first chapter; entitled "postcolonial ink" aims at focusing on the emergence of such literature as "postcolonial". It demonstrates postcolonial theories which value its emergence outside the metropolitan intellectual centers, bearing in mind the significance of such theory having particular issues of living in a given range of society. It is from this collection of information in this chapter that the varieties of concepts related to the scope of postcolonial themes are represented, since it is

## General Introduction

---

important to articulate and negotiate communication between writers. Moreover, the chapter includes a vast array of subjects that dictate variety which characterizes postcolonial writings. Instance to that is enumerated through women writers dealing with feminism, patriarchal cultures, using language of Diaspora to reflect a distorted identity that seek to be gathered under one person.

Next, in an attempt to map the lands of the two selected novelists in the second chapter, the researcher finds it important to communicate that, literally, postcolonial literature written by people living in formerly colonized countries, where people are struggling for freedom in oppressed nations that are more likely to draw implications from European enlightenment. Since this questions and reinvents the modes of cultural perceptions, consciously giving voice to the voiceless, the researcher deals in this part with both Jordanian and Haitian literatures as they witnessed numerous ways of transgression of borders, assuming the entire complex context within which they write.

As the promise holds, the chapter pictures both cultures if the readers have narrow knowledge about the lands. Then, hints from the novels are provided to reveal the complex stories and issues characters dealt with, either in a state of loneliness or belonging, happiness of melancholia, moving forward with life or putting an end to it. As in the case of Salma, Ka in “The Book of the Dead”, the woman refuses to marry, because of her trauma in “The Bridal Seamstress”, the girl who makes of her funeral singing a power and confronts the Macoutes in “The Funeral Singers”. Then the man who relates each of his facts with the number seven in “Seven”, beside the survivor’s dilemma of a girl who mourns the loss of her baby abroad and away from her parents in “The tare Child”.

It is from this basis of understanding that the researcher’s interest in chapter three, namely “Body abroad” that the analysis falls on the exploration of both novels trying to

## General Introduction

---

move deeper to the world of voices' representation that undoubtedly carry the weight of suffering of characters haunted by the past. Thus, the journey of the choice of accepting the past through immigration contributes to building a new identity, in addition to self confrontation that takes place. Thus, chapter three reveals the extent both occupation and factors of immigration affect the sense of alienation imposed by feelings of unhomeliness to exposing the ways the protagonist of each selected story.

Bringing this basis of understanding into focus, the researcher seeks to enumerate the three stages of alienated identity that transmits the circuit a person has to go through when there is a will to heal from traumas of being killed, or oppressed. This leads to voice the silence, and get into action to forgive oneself. In this respect, "memories of home" suggests that there is a choice between mourning and healing the entire life. But, since the chapters deal with immigration's affect over sense of belonging, the reader will find a focus on the ways traumatic pasts are dealt with by Salma, in addition to the selected characters in Danticat's novel; the untold truth in "The Night Talkers", erasure and repression of the protagonist's wife in "The Book of Miracles", the lost hope in "Water Child", the secrets in "Seven", moving to close truth in which the protagonist's daughter repress trauma, and later the core that unites all the sections of Danticat: "The Dew Breaker" where the main protagonist asserts his identity in the last section.

All in all, traumatic subjects, narrative histories, memories and nostalgia gather the complete dissertation in an identity wandering between isolation and closeness in postcolonial selected novels, where the eye of literature alerts the conflict of history and interprets the popular dynamics that bears the traces of writing subjects, grasping the rhythms of unfold identities.



# Chapter One

## **Chapter One: Postcolonial Ink**

1.1. Introduction.....	18
1.2. Postcolonial Studies.....	18
1.3. Postcolonial Concepts.....	23
1.3.1. Identity.....	23
1.3.1.1. Cultural Identity.....	25
1.3.1.2. Self Construction.....	27
1.3.2. Otherness.....	30
1.3.2.1. Impact of Culture over Otherness.....	32
1.3.2.2. Hegemonic Subject towards the Oppressed.....	33
1.3.2.3. Subaltern in the Privileged Class.....	34
1.3.2.4. Second Sex in De Beauvoir.....	36
1.3.2.5. Alfred Adddler’s View on Subaltern.....	36
1.3.3. Isolation.....	37
1.3.3.1. Alienation in the Victorian Era.....	41
1.3.3.2. Alienation and Shame.....	43
1.3.4. The Notion of Closeness in Postcolonial concerns.....	43
1.3.4.1. Cultural Connectedness with the Self.....	46
1.3.5. Representation of Women in Postcolonial Literature .....	54
1.3.5.1. Gender in the History of Representation.....	55
1.3.6. Breaking the Boundaries of Postcolonialism.....	62
1.3.7. Tradition vs. Modernity.....	68
1.4. Postcolonial Literature.....	71
1.4.1. Discourse in Postcolonial Novels.....	73
1.5. Conclusion.....	78

### **1.1.Introduction**

Postcolonial is a period which comes after colonialism, characterized by its opposition to the colonial. It discusses the victims of imperialism willing to achieve an identity, recording racism, slavery, oppression and the mass extinction of the peoples such as Aborigines in Australia. For Ashcroft and his colleagues, it is something that takes place after the phenomenon of Colonialism. It presumes that colonialism is, in fact, over.

A relationship between postcolonialism and feminism is drawn. It is exposed through female writers living in strong patriarchal cultures, having the ability to write and communicate. As a result, using English language with the ability to speak, write and publish becomes a means that enables postcolonial writers to speak through papers.

Postcolonialism holds an undeniable responsibility over current society, reflecting the power of the colonizer over the colonized. Postcolonialism contains large roots which narrate a story, whatever wars, demonstrate written articles, perpetuated through generations, to picture a better coming. So, could writers of that period succeed to realize their goals? And what are the concepts dealt with in postcolonial period?

### **1.2.Postcolonial Studies**

One of the most exciting features of English literature is the explosion of postcolonial literatures, those literatures written in English in formerly colonized societies. The coming part attempts at rising wide range of theoretical issues, concepts, problems and debates, and these have been highlighted in a great range of articles, essays, talks and books published or written from every continent.

Postcolonial is a concept which is far from being definitional. Despite problems and limitations in terminology, this notion may be defined with the issues attached to it of a more complete understanding. Such a term may have its roots in Western language used

customarily to apply a recent phenomenon that has now passed to a period which usually supposes British and French physical departure from former colonies i.e. Mali, India, and The Caribbean, etc.

However, postcolonial or post-colonial; hyphenated or not, seems to replace largely the outdated cognate terms of Commonwealth and Third World. Postcolonialism is known for being a tool that investigates, mostly through literature, what happens when two cultures clash, based upon one of the culture's assumptions of its superiority. Taking into consideration literally-the concept postcolonial literature- it seems to include literature written by people living in colonized countries by the leading nations.

The next paragraphs aim at focusing on the fact that such emergence demonstrates the value spread of Postcolonialism; the degree to which such theory is emerging outside the metropolitan intellectual centers, and the significance of such a theory has in the practical issues of living in such a range of society.

“Postcolonial”, as the writer defines, does not mean “post-independence” or “after colonialism”, for this would be to falsely ascribe and end the colonial process. Postcolonialism rather begins from the very first moment of colonial contact. “It is the discourse of opposition which colonialism brings into being” (Kwame, 1995, p.117).

In this sense, Postcolonial writings have a very long history, but it would be true to say that the intensification of theoretical interest in the postcolonial has coincided with the rise of postmodernism in Western society and this has led to both confusion and overlap between the two.

Postcoloniality is the condition of what we might ungenerously call a *comprador intelligentsia*; of relatively small, Western style, Western-trained, group of writers and thinkers, who mediate the trade in Cultural commodities of world Capitalism at the

periphery, he adds: “In the West, they are known through the West they present to Africa and through Africa, the invented for the world, for each other and for each Africa” (Kwame, 1995, p.119).

All aspects of contemporary African cultural life, including music and some sculpture and painting, even some writings with which the West is largely not familiar have been influenced- often powerfully-by the transition of African societies through colonialism, but they are not all in the relevant sense postcolonial, for the *post* in postcolonial, like the *post* in postmodern is the *post of space-clearing gesture...* and many areas of contemporary African-cultural life –what has to come to be theorized as popular culture-in particular are not in the way concerned with transcending, with going beyond-coloniality. Indeed, it might be said to be a mark of popular culture that its own borrowings from international cultural forms are remarkably insensitive to not so much dismissive of as blind to the issue of neocolonialism or “cultural imperialism”.

In addition, Kwame (1995) argues that:

This does not mean that they were like novels written in Western Europe at that time: for part of what was held to be obvious both by these writers and the high culture of Europe of the day was that new literatures in new nations should be anti-colonial and nationalist” (p.120).

Thus, the early novels seem to belong to the world of Eighteenth-and nineteenth-century literary nationalism, they are theorized as the imaginative recreation of a common cultural past, that is crafted into shared tradition by the writer, in addition to that, they are found in the tradition of Scott, whose *Minstrelsy of the Scottish border* was intended, as he says in the preface: “...to contribute to somewhat to history of my native country, the peculiar features of whose manners and character are daily melting and dissolving into

those of her sister and Ally.”(Scott, 1833, p.183)The novels of this first stage are, thus, realist legitimating of nationalism: they authorize a ‘return to tradition’ while at the same time recognizing the demands of weberian rationalized modernity.

From later sixties on, these celebratory novels of the first stage become rarer: Achebe, for example, moves from the creation of a usable past in *Things Fall Apart* to a cynical indictment of politics in the modern sphere in *A Man of the People*. This novel represents a challenge to the novels of this first stage: it identifies the realist novels as part of the nationalist legitimating and so –it is – if I may begin, a catalogue of its ways of being post realist.

The postcolonial desire is the want of colonized communities for an identity. It is closely connected to nationalism as assumed. Those communities are often, though not always, nations. In both literature and politics, the postcolonial drive towards identity centers on language. For postcolonial, to speak or write in the imperial tongues is to call for a problem of identity, to be thrown into mimicry and ambivalence. The question of language for Postcolonialism is political, cultural and literally, not in the transcended sense that the phrase as *defend* enables politics but in the material sense that a choice of language is a choice of identity.

Besides, the link between Postcolonialism and language has got a history. In his recent book, *Imagined Communities*, Benedict Anderson has argued that nationalism has always been grounded in Babel, that is to say, nationalism is a product of what he calls ‘print-capitalism’. He writes: “The convergence of capitalism and print technology on the fatal diversity of human languages created the possibility of a new form of imagined community which in its basic morphology set the stage for modern nation” (Anderson 49). On the other hand, Ngũgĩ, who places language at the heart of his Postcolonialism, is arrested for co-writing plays, although no doubt his crime was to aid

Gikuyu's transformation into print language. It is estimated that he is not troubled by the sense that an identity given in print language is given as a death warrant. Thus, he, or someone like him enters a novel by a postcolonial writer who is distributed by such questions, the mode of encounter is predictable.

Near the beginning of Salmane Rushdie's novel "*Shame*", the narrator is interrupted by such a speaker, disputing his authority to tell the tale:

I know, nobody ever arrested me, nor they ever likely to. [Preacher! Pirate! We reject your authority...] I reply with more questions: Is history to be considered the property of the participants solely? In what courts are such claims staked? What boundary commissions ma out the territories? Can only the dead speak?(Rushdie, 1983, p.23)

This is a dialogue across the bar which internally divides the postcolonial:in which the division separates what one can call the postcolonial from the post-colonizers. If they do not identify with imperialism, at least cannot jettison the culture and tongue of the imperialist nations. As mentioned, there is not always a choice here. This is not just true in the various postcolonial nationsthat were largely unrecognized.

Categorizing a range of literatures as postcolonial literature is rather incoherent, and to understand the message of postcolonial writers, one must identify the treatments of the definition of the concept concerned. Some writers, such as Achebe and Soyinka, started writing to expound the deeds of corrupt officials and dictators in Nigeria as to express many other concepts with women as feminine writers in which oppression or freedom walk between the lines of Fadia Faqir, Edwidge Danticat, Amy Tan, or Edward Said; postcolonial oriental writers.

Postcolonial studies attempts, too, to explain the most important terms and concepts in English since they are, first, sensitive to language that has itself played such a leading role in colonization, and second, in postcolonial theory by providing an insight into their genesis and by offering an account of the range of meanings with which they have been deployed.

### **1.3. Postcolonial Concepts**

Each anthology struggles with its question of inclusiveness. It is to this collection that in its very structuring, representation of a variety of concepts that are seen as an important way to articulate and negotiate communication between writers. Moreover, postcolonialism includes a vast array of subjects that dictate a variety in the nature of postcolonial writing. Some women colonial writers write about feminism, for example, and for those who live in strong patriarchal cultures, the language of Diaspora, identity, and other concepts are transmitted in English. Thus, women's writings have become an enabling tool for postcolonial authors.

#### **1.3.1. Identity**

Literature can play an important role in the formation of various forms of social identity, including national, ethnic and religious identity. This is often related to a fixation, formal or informal, of literary traditions, in other words, the establishment of a canon of literary works. Besides, one of the fashionable literary terms nowadays is "persona" which is the Latin word for the mask that actors used to wear in the Greek and Roman theatres. The currency of the term suggests that the identity of the author and characters, and the distinction between them has become a concern. When critics may either mean that the characters are masks through which the authors speak, they may mean that the characters have nothing to do with the author, but are masks utilized for the action may be played



out. Therefore, like most technical terminology, the word “persona” is seen as a weapon in a campaign against the autobiographical or confessional style of much nineteenth century literature.

Definitions have varied due to the distinct studies and analysis that have touched the term identity from different points and circumstances:

As a starter, Identity refers to the collective aspect of the set of characteristics by which a thing is definitely recognizable or known<sup>1</sup>. Identity is a theme that may be considered as a somewhat problematic concept for authors and poets since writers construct complex characters that perform a false identity such as Shakespeare’s *Iago*. Self- conception can determine a person’s identity as well as their social presentation: how they behave within civilization. Thus, it is crucial to be aware of the contextual background of a literary text, since it is this that determines the causes related to the influence over the norms of behaviour and therefore, a strong indication of why an author, poet or a playwright would construct each character in the way that they do. Besides, the stereotypical views of character’s gender or culture, for instance, can influence the construction of identity, and writers often choose to complicate their plot-lines by transforming a character’s identity over the course of the text.

Dorothy Holland in “Identity and Agency in Cultural Worlds” defines identity as:

a concept that figuratively combines the intimate or personal world which the collective space of cultural forms and social relations...identities are lived in and through activity and so must be conceptualized as they develop in social practice... identities are a key means through which people care about and care for what is going on

---

<sup>1</sup><http://www.thefreedictionary.com/identity>

around them. They are important bases, from which people create new activities, new worlds...” (Holand, 2001, p.5).

In this respect, identity invites the one to see persons taking form in the flow of historically, culturally, socially and materially shaped lies.

### **1.3.1.1. Cultural Identity**

From the viewpoint of literary studies, cultural identity is primarily with the reference to Bakhtin’s argumentation that:

Literature is an inseparable part of the totality of culture and cannot be studied outside the cultural context. It cannot be served from the rest of culture and related directly (by passing culture) to socio-economic or other factors. These factors influence culture as a whole and only through it and in conjunction with it do they affect literature. The literary process is a part of the cultural process and cannot be torn away from it”(Bakhtin, 1986, p.140)

This cannot be a relevant interpretation of literary identity at the end of the nineteenth century since it reveals a concept of identity implying characteristics unacceptably finite and self-referential. Jola Skulj (2000)affirms that:

This understanding of identity was a result of the romantic interpretation of the self as an absolute and autonomous being and denied any decisive or obligatory references outside itself. It denied transcendence outside oneself and identified itself only with its immanent reality or with its own immanent validity... being was recognized to be authentic while comprehensible only as interior consciousness (p.4).

This means that culture, as well, should be understood as a concrete totality; as something open, non-finite, inconclusive in its character. Bakhtin, in his turn explains the study of literature and cultural identity as follows:

In order better to understand foreign culture, one must enter into it, forgetting one's own, and view the world through the eyes of this foreign culture... in the realm of culture, outsidersness is a most powerful factor in understanding...Each retains its own unity and open totality, but they are mutually enriched(Bakhtin, 1986, p.6-7).

On the other hand, in order to successfully destabilize the determinacy of identity, it is a must to define identity and then understand how that definition does and does not work in an analysis of “passing”. Identity is a possession of a sense of self, or a sense of belonging with a certain culture or people, and a rarely changing personality. Therefore, identity is seen as the condition of being oneself and not someone else. The woman in “*Passing*”, for example, do not adhere to other characteristics as they remain detached and isolated from their race and gender, even they try to sustain identities appointed to them by society<sup>2</sup>.

Sex, French historian Michel Foucault tells us, has a history and gender has rhetoric, thus, the interdisciplinary nature of this anthology reminds us of the importance of defining this concept. From literary perspective, the depending of gender and sexual identity upon tropes has availability for representing experiences. Tropes are figures of speech which once repeated in cultural narratives and across disciplines can easily become “naturalized” so that the figure becomes the “ground”. Or, as Foucault (2010) mentions:

---

<sup>2</sup>Clare, by overtly passing from black to white across the colour line, attempts to remain white when in her husband's company, and Irene, by covertly passing from heterosexuality to homosexuality, attempts to remain straight when in superior Clare's company. Both, eventually, fail; Clare falls to her death, and Irene destroys the one person she desires most. Thus, Larsen shows that passing, while useful to some in order to gain momentary coherence, ultimately restricts a person's individuality to the extent of death, or psychological suicide.

“what we assume to be the origin or “real thing” is an *effect* produced by discourse (specialized knowledge)”(154). He continues:

Sex is a complex idea that is produced by a range of social and discursive practices... the notion of sex made it possible to group together, in an artificial unity, anatomical elements, biological functions, conducts, sensations, pleasures, and it enabled one to make use of this fictitious unity as a casual principle, an omnipresent meaning, a secret to be discovered everywhere (Foucault, 2010, p.154).

From this perspective, it is noticeable that Foucault does not deny biological sex and sexual organs; rather, he is referring that in the nineteenth century, a range of very different things were grouped together under the category of “sex”, biological distinction, body parts, psychological reactions and social meanings. He acknowledges that certain biological sexual identities and sex organs appear predominantly in some forms more than others. More importantly, sex is highlighted in Foucault’s as fundamental to the identity of the individual, and then it becomes the cause for the things that had been grouped together to create the concept in the first place. Something posited becomes the secret to uncover, the key to identity or behaviour (Caughie, 2010, p.2).

### **1.3.1.2. Self Construction**

Another perspective of examination of identity appears when writers themselves are usually not tied down to one, linear interpretation of distinct factors, means that they do have a role in constructing a narrative that can influence the general perception of what certain terms means, and how they were significant in the context that they were meant.

To this sense, writers channel this aspect into their works and leave behind a documentation that reflects fact, portrays an accurate image of the emotional and mental

anguish left by the collective population of that period of World War I whose damages had, perhaps, the most far reaching effects in the history, submerging crisis among people and causing them to denounce existing value systems.

Dealing with the same issue of War effect over identity, those value systems were enlightened by R.G Dixon (2003) who speaks of this generation formed by the war: “I have been painfully aware of how I am different from many of my compatriots. It has always been difficult for me to be wholly with those men who have not been through the experience of war”(p.174). Hence, it can be declared that the work of these writers were a reflection to their struggle to look for meaning and purpose in a place rocked by destruction, when, at the same time, revealing the changing identity structures in society including evolving gender role and the new notions of masculinity.

Across several forms of identities, *Silas Marner*, a nineteenth century realist novel, George Eliot explored the theme of identity in a different manner: the protagonist lives a social recluse for he does not conform to the idyllic identity which the community constructed and, therefore, Eliot focuses her novel on Silas Marner reconstructing his identity as an outsider.

Indeed, some writers utilize their writings to express their varying social concerns as demonstrated in William Blake’s one of the poems entitled “Infant Joy” where he not only focuses on the child but also deals with the lack of identity that comes with a new-born child who could be seen, metaphorically, as a blank canvas because of its lack of experience. Thus, Blake has the power to construct an identity purely of his ideals, rather than something which has been influenced by its encounters. In this respect, Blake allows the baby to construct its own identity expressed in his phrase “Joy is my name” (Blake 1953)

Another instance is reflected in *post-racial* writing: a literary study that examines identity in terms of “colour”: “In this country, American means white. Everybody else has to hyphenate”. Toni Morrison sheds light from this quote on whiteness and American identity in her *Playing in the Dark: Whiteness and the Literary Imagination* through classic literary works such as Mark Twain’s *Huckleberry Finn* and Ernest Hemingway’s *To have and to Have not*, arguing that whiteness and American identity is a construction made possible only in opposition to an African presence- an imagined identity that forms the back-drops to it.

What Morrison precisely does in *Playing in the Dark*, is to have a close look at, and to reread the American literary canon. She analysed the construction of whiteness seen through classic literary works which show that black people were used to create an American identity. Morrison explains:

What became transparent were the self-evident ways that Americans choose to talk about themselves through and within a sometimes allegorical, sometimes metaphorical, but always choked representation of an Africanist presence. Blackness is there even if you think you do not see it. (Morrison,2019).

Here, she describes whiteness more as an absence rather than anything else: an identity that emerges as the result of not being African or Black.

As a deduction, identity is an ambiguous and slippery term. The latter has been used in many different contexts as well as for many different purposes. Across several forms of literature, identity as a theme is prominent since characters work as the basis to a text and shape the plot. No matter what point in history a text has dealt with, it remains important for readers to scrutinize a character’s identity and consider why they are the way

they are and why they behave the way they do. Thus, from the standpoint of comparative literature, identity exists only through its own deconstruction and permanent multiplication of several cultural relations. The identity principle of individual cultures is in fact established through the principle of “Otherness” which will be discussed in the next part, or –to use Bakhtin’s terminology – through the principle of dialogism. As any individuality, identity is perceived as meeting point of several cross-cultural implications of a complex plurivocal character, open to its own changes in order to preserve its own being in a new content of interest, so, permanently re-interpreted undoubtedly to refer to the field of research as a concept of identity pre-eminently belonged to an expanded field of comparative studies.

### **1.3.2. Otherness**

History is not an exact truth, but rather a collection of souvenirs and memories-may be perpetuated through ancient generations-experiences and interpretations. So, here comes the job of the historian to travel back to the past exploring it from distinct perspectives taking into consideration historical episodes that have shaped its memory. To understand who is capable to utter words as subaltern, one has to go back to what is meant by those ranks of people living in a specific period of time, having a specific characterization.

Writers of “symbolic” texts are more aware of the inevitable necessity of using the native as a mediator of European desires. Grounded more firmly and securely in the egalitarian imperatives of Western societies, authors are more or less open to modifying dialectic self and “Other”, willing to examine the specific individual and cultural differences between Europeans and natives. Postcolonial texts thematize the problem of colonialist mentality and its encounter with the racial “Other”.

Otherness as a concept is relatively new to sociology, being discussed widely in the arenas of philosophy (de Beauvoir, Sartre, Levinas). In America, immigrants, social minorities, ethnic groups, homosexuals, women and the disabled are “Others”. Arguably, the only group that is not designated “Other” in America are white, middle class, educated, heterosexual males. Of course, Otherness depends on how far the individual diverges from this standard. From the same reference, it is enumerated that the term “Otherness” simply means quality of being not alike: distinct or different from that which is otherwise experienced or known. Otherness is most of the time interpreted by referring to special qualities of each group that make them different or unique in relation to other.

This experience can be expressed in many ways, mainly age, ethnicity, sex, physical ability, race, sexual orientation, social economic class and other demographical factors for an individual or a society to be levelled or identified as being of a certain kind (Gallos & Ramsey, 1997, p.45). Selcen Dogan explains that although the sources of otherness are multiple and extremely different in their types, it is mainly related with the “terms of identity and difference” (Dogan, 2000, p.16). He further argues that the field of feminism, cultural studies and sociology, “difference” increasingly replaces the concept of “otherness”. This leads us to the essential meaning making process of human beings based on their differences.

Therefore, the central idea of otherness lies just on the divide, like normal and abnormal, insiders, and is generally the issue of “us” and “them”, and this division usually leads to stereotyping, which is part of the maintenance of social and symbolic order. As illustrated by Dogan, “stereotype” sets up a symbolic frontier between the normal and the deviant, the normal and the pathological, the acceptable and the unacceptable, what belongs and what does not or is Other, between insiders and outsiders, “Us” and “Them” (18).



Moreover, Otherness can be explained as the result of construction of identity through interactions of human being. Thus, it is more related with the construction of the individual and groups/ or groups' identities. Hence, it can be constructed or reconstructed through social interactions and value exchanges. Besides, there are many agents for the process of constructing otherness. Those agents include social interaction, media, Literature, art (music, drama, theatre and films), folklore, etc. In addition, education plays the dominant role in many ways since it has the ability to construct or deconstruct one's identity at individual or group levels.

### 1.3.2.1. Impact of Culture over Otherness

In Ancient Greece, the geographical form of otherness opposed Greek speakers and Barbarians for the latter was a person who did not speak Greek and had not mastered the *logos*. However, in the West, the distinction between Christians and heathens serves as the main boundary between self and others. The enlightenment introduced romantic preoccupation with the unknown in its ambivalent character of attraction and repulsion. Increasingly, the 'Other' has been a narrow and static notion. Jacques Derrida rephrases the question of otherness in terms of identity and difference.

In feminism, cultural studies and sociology, *Difference* increasingly takes the place of otherness (Dogan, 2000, p.263). As Saussure puts it, it is *difference* between white and black which carries the meaning. Difference matters because it is important to meaning, without it, meaning could not exist. We know what is to be British, not only because of certain national characteristics, but also because we can mark its difference from its 'Others'. One of the arguments of Said would explain more here: "the Orient has helped to define Europe (Or the West) as it's constructing image, idea, personality, and experience" (Said, 1978, p.12).

In addition to that, culture is one of the criteria that mark the difference because one must establish a clear distinction between things in order to classify them. As a result, boundaries are central to all cultures. Berger and Hill, however, declared that the question of ‘difference’ and ‘otherness’ has come to play a significant role, which can be positive or negative:

There can be no concept of ‘Self’ without a concept of Other, that which Self is not. Although it often appears that a group of people has a clear idea of who belongs and who does not...The definition of membership is always both relational and situational; in other words, who is insider and who can be defined only against who is outsider...Other and Other’s culture becomes the symbolic marker of boundaries and of difference.  
(Burger & Hill, 2009, p.7)

Said adds to refer to division, like men into “us”(Westerners) and “they” (Orientals): “When one uses categories like Oriental and Western as both the starting and end points of analysis, research, policy, the result is usually to polarise the distinction-the Oriental becomes more Oriental, the Westerner more Western- and limit the human encounter between different cultures, traditions and societies” (Said 2011, pp 45-6).

### **1.3.2.2. Hegemonic Subject towards the Oppressed**

Theorists have particularly committed to opposing binary oppositions where one side is considered as privilege against an-often capitalized- Other. Another literary study is reflected in ‘othering’ and ‘worlding’, two terms developed by Gayatri Spivak where he points that when one is talking about colonial occupation, the European subject ‘worlds’ or violently recreates the already inscribed or meaningful world of the native subject, thus, making him “other” and that act occurs at all levels off society:

What I am trying to insist on here is that the agents of this cartographic transformation in the narrow sense are not only great names like Vincent Van Gogh, but small unimportant folk like Geoffrey Birch, as well as the police makers I am also suggesting that the necessary yet-contradictory assumption of an inscribed earth which is the condition of possibility of the worlding of a world generates the force to make the ‘native’ see himself as ‘other’”(Spivak, 2017, pp.253-4).

On the same balance, the demand for space in the Afro-American literary traditions was a move, often strongly articulated through the autobiographical statements of its writers and directly attributed to the political upheavals of the 1960’s. In this respect, Braxton’s *Black Women Writing Autobiography* is one of the contributions for move of the ‘Other’ voices to be heard. *Black Women Writing Autobiography* traces the development of “self defining identity” as subject much more with the problems of *I*, the *Subject*, the *Voice*.

### 1.3.2.3. Subaltern in the Privileged Class

In the long run, Subaltern is a term known as a technical term for a certain kind of non-oppressed person. It is a person who fits with the model of the oppression/ oppressed, so marginalized as to not even have the voice of the ‘oppressed’. It is a term adopted by Antonio Gramsci to refer to those groups in society who are –inferior – subject to the hegemony of the ruling classes, even if they rebel, as well as having less access to cultural and societal institutions.

In the Southern Asian society, *Subaltern Studies* are framed by group of Rangit Gutha, Shahid Amin, David Arnold, Partha Chatterjee. David Hardiman and Gyan Pandey, producing essays that have relations with the history, politics, economics and sociology of

“subalterneity” as well as ideologies and belief system. All in all, those are concerned with the culture that sheds light on those conditions.

This group have stemmed from the belief that the history of Indian nationalism, for instance, is dominated by the consequences of the British colonialism, i.e. colonialist elitism and bourgeois-nationalist elitism. Subaltern mobilizations are achieved through adaptation of the British parliamentary institutions. So, clearly, the concept of subaltern is meant to cut across distinct kinds of political and cultural expression; thus, overlooking studies of political and cultural change, differentiating between subaltern and elite. All of these people deal with the concept of Other/ Otherness.

The term “Subaltern” is used by the Italian Marxist Theorist Antonio Gramsci to unrecognized masses that must be politicized for the workers’ revolution to succeed. “Subalterns” in Indian context are defined as those who do not comprise the colonial elite. As way of mounting her critique of the scholars’ assumption concerning the subaltern in colonial texts, Spivak starts by turning first to the work of post-structuralism thinkers such as Michael Foucault, and Gilles Deleuze who challenge the notion that human individuals are sovereign subjects with autonomous agency over their consciousness. She articulates her worries in the first part of the essay: “...but what if that particular redefinition was only a part of the narrative of history in Europe as well as in the colonies? What if the two projects of epistemic overhaul worked as dislocated and unacknowledged parts of a vast two-handed engine?” (Foucault, 1988, p.82).

Foucault views intellectual power as functioning discursively to produce the very subject over the exercises mastery. The belief of the subaltern becomes an issue in postcolonial theory when Gayatri Spivak criticizes the assumptions of the subaltern studies groups in the essay “Can the Subaltern Speak?” she argues that the attempt to retrieve the voices of the subaltern is futile because: “The “subaltern” cannot appear without thought

of the “elite””(Spivak, 1988, p.203). The society is generally ruled by men of elite from privileged class, how about the others?

#### 1.3.2.4. Second Sex in De Beauvoir

The publication of Beauvoir’s *The Second Sex* in 1949 is remarkable through her presentation of the idea of “Women as Other” in which she asserts that the category of women is defined by everything man is not. According to Beauvoir, man is “the one” and woman is “the other”. This is because “man can think of himself without woman, she cannot think of herself without man” (Beauvoir, 1968, xiii). There are reasons behind her acceptance of this role.

De Beauvoir’s primary thesis is that men oppress women in every context, so, men are to occupy the role of the self, or subject, while women are unessential and incomplete. In her quotation: “One is not born but rather becomes a woman”(Beauvoir, 1968, p.39), Beauvoir attempts at exposing the fact that femininity does not arise from biological differences, psychology or intellect, but femininity has some relation with civilization. It is stated that a woman learns her role from man and others from society. Here, one can deduce that women are not born passive, secondary or unessential, but the impact of the external forces has comprised to make her so. She adds in the final pages of *The Second Sex*: “[w]oman enjoys that incomparable privilege: “irresponsibility” It is argued that women rely on men for shelter, sustenance, opinions, hobbies and conversations topics” (Beauvoir, 1968, p.464).

#### 1.3.2.5. Alfred’s Addler’s View on Subaltern

In addition to this, Alfred Addler, develops a branch of psychoanalysis termed “individual psychology” that states men are driven by the desire to attain superiority; in another perspective, De Beauvoir thinks that while it is natural for humans to understand

themselves in opposition to her humanity, women must be subjects: “through exploits or projects that serve as a mode of transcendence” (Beauvoir, 1968, p.464). She uses this term to refer to the active role of man in the world.

In societies where gender ideas are deeply rooted, female sex strives against major cognitive challenges in order to overcome “othering” as a first example of such concept-patriarchal prism- is needed to be addressed and it is concerned with prioritisation of public sphere activities over the private realm and the basis of a power relationship between the two. Women need to feel united against patriarchal society to make any substantial movement towards equality. In addition to this, the West cannot react blindly to the cultural variations of gender norms but similarly categorizing women any further will only affirm the status of the Third World Woman as the ‘Other’

As a final point, lots of debates turn around female gender just to prove that women are not born to be oppressed or hidden, occupied with housekeeping-though it is for some a joyful job-for others, societal conditions may urge women to go outside for work or find appropriate jobs to afford an non-promised tomorrow, thus, winning a voice between the dominance of men.

### 1.3.3. Isolation

Literature, from its birth until now has been a nexus due to the conceptions, the birth, toddling, growth, development and popularisation of it; if not a dialectics with their history that reflects realities as the genre itself guarded by literary ideals and traditions of consciousness found in the history of diasporic experiences. Literature of the 18<sup>th</sup> and 19<sup>th</sup> centuries is perceived difficult and confusing with its recognisable multitude of terms and movements: Decadence, Symbolism, Impressionism, Naturalism, Modernism, and a lot of other Isms.

The concept of isolation has a prominent place in both history and sociology in terms of thoughts, and in contemporary studies of human relations. Also called alienation, this concept has a concern with the responsiveness of society to its member needs. Many social scientists have begun to view widespread alienation as a major development in modern life.

Different definitions varied from writers to dictionaries; First, According to Oxford dictionary; alienation: “is the action of estranging or state of estrangement of a feeling or affection”. Moreover, the term alienation is a reference to minorities, the poor, the unemployed and other groups with limited power for change in society. In The American Heritage New Dictionary, the concept is defined as a feeling of separation or isolation, which results problems stemmed from rapid social changes, such as industrialization and urbanization, which has broken down traditional relationships among individuals and groups, and services they produce. In addition to that, alienation knew a wide use in contemporary literature, sociology and psychology. Hegel claims that through self analysis and contemplation: “the human moves from an immature sense of universality to a powerful sense of his/her own individuality, but as universality is essential to all things spiritual, this process leads to an acute sense of self-alienation from one’s inner nature and the extremity of discord”(Tas,2011, Vol 1).

From another perspective, Bill Ashcroft et.al (1989) argues that:

A major feature of post-colonial literature is the concern with place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development of recovery of an effective identifying relationship between self and place (p.9).

Thus, alienation appears due to displacement, “resulting from migration, the experience of enslavement, transportation, or voluntary removal for indentured labour” (Ashcroft et.al (1989, p.9). In addition, Homi Bhabha, as one of the other theorists of postcolonial concepts, used a term of “Unhomeliness” as a designation of feeling an “inbetweeness” of two or more cultures. Lois Tyson’s *Critical Theory Today* “defines someone “unhomed” as: “to feel not at home even in one’s own home because you are not in yourself; that is, your cultural identity crisis has made you a psychological refugee”(Cited in Tas, 2011, p13). Here, the existence of tradition is undermined by colonialism, i.e. in postcolonial writings, cultural alienation dominated the lines since-for instance-African and Asian cultures knew an impact by the Western colonialism-although seen as an economic project-but set up norms and rejected the native system of beliefs.

Besides, Sidney Finkelstein defines alienation as: “a psychological phenomenon, an internal conflict, a hostility felt towards something seemingly outside oneself which is linked to oneself, a barrier erected which is actually not defence but an impoverishment of oneself”(Sidney, 1965, p.24). Additionally, alienation is linked to existence by Sartre, and is seen as a basic principle from which everything comes together after, as he states: “... we mean that man first of all exists, encounters himself, surges up... and defines himself afterwards”(Sartre, 2015) He adds that there is another perspective that appeared due to the chaos of the World War I and II resulting fear, disorder, annihilation and frustration in addition to the ill traditional values and ancient world views. Thus, those factors of alienation and loneliness changed the lives of the colonized countries.

Borge’s poem *Boast of Quietness* calls a voice of powerless and alienated man who is victim of the assaults of the dominant authority, he articulates:

Time is leaving me



More silent than my shadows, I pass through the loftily covetous  
multitude

They are indispensable, singular, worthy of tomorrow

My name is someone and anyone

I walk slowly like one who comes from so far away he doesn't expect to  
arrive (Borge, 2011)

This poem reflects a man feeling alienated and more silent than his shadow.

There were multiple attempts by scientists who tried to generalise how the term alienation functions within different contexts in which it is employed, its various uses and common features. In this respect, Arnold Kaufman for instance, affords the following general analysis: "To claim that a person is alienated is to claim that his relation to something else has certain features which result in avoidable discontent or loss of satisfaction".<sup>3</sup>

On the other hand, Hegel is directly concerned with the theme of alienation as an attempt to define the development of the human spirit. He declares; "This world is a spiritual reality; it is essentially the fusion of individuality with being. This existence is the work of self-consciousness, but likewise an actuality immediately present and alien to it" (Hegel, 2018, p.42). He goes to suggest that the entire phenomenal world is spiritual: "... consciousness... must have taken up a relation to the object in all its aspects and phrases, and have grasped its meaning from the point of view of each of them. This totality of its determinant characteristics makes the object inherently a spiritual reality".<sup>4</sup> Thus, this is

---

<sup>3</sup> "Hardy's Use of Setting and *Jude the Obscure*" by Ward Hellstrom, Victorian Newsletter, 25(1964), P. 11, proposes that the shift from one location to another throughout the novel dramatizes "the modern vice of unrest". This underestimates the situation for Jude's alienation in an absurd and indifferent society is far more than "unrest"

<sup>4</sup> "*Jude the Obscure, Introd*" by Irby Eagleton

regarded by Hegel as an objectification of human spirit in which the latter finds the objective from that is essential to its actualization.

Alienation, concerning Erich Fromm, is related to nature. He frequently speaks of society and culture as alienated, and speaks of alienation when the person is “out of himself”.

### 1.3.3.1. Alienation in the Victorian Era

The Victorian Era’s novels are examples of alienation as exposed in Mathew Arnold’s analysis where it explicitly defines that sense of alienation since his protagonists are invariably lonely and isolated from themselves and from their environment. In his poems, nostalgia and hope are transcended and lived deeply in it. The story of Sohrab and Rustum reflects the sense of human hearts belonging for union and finally brought together only in the moment of death. Sohrab’s acknowledgement of the enigma of man’s by saying:

For we are all, like swimmers in the sea  
Poised on the top of a huge wave of fate  
Which hangs uncertain to which side to fall  
And whether it will have us up to land,  
Or whether it will roll us out to sea,  
Back out to sea, and no search will make us know,  
Only the event will teach us in its hour. (Skeoch et.al, 2009, pp.390-397)

Another instance is portrayed in Victor Frankenstein’s character where the protagonist lives with his parents first, but his fascinating adoption for science eagerly locks him in his room studying, and subsequently, the experiment of creating a monster

forces him to be alienated from society and his family although he was the only child in a “perfect” family.

Because of its appearance, unlike his creature, the creature is alienated, not because it chose to, rather, others isolated it although it attempted to fit in society. With its feeling of marginalisation, it declares; “Should I feel kindness towards my enemies? No, from that moment, I declared ever-lasting war against the spices, and more than all, against him who had formed me and sent me forth to this unstoppable misery”(Shelley, 2003, chap 16).In this respect, MaryShelly sheds light on the fact of being alienated is resulted from poverty and weakness through the persona of the monster in the novel. Thus, Shelly ends up questioning what is meant to be human-being, and that nobody chooses by themselves to stand alone to meet the world’s possibilities and setbacks.

Moreover, in chapter 34 of *Middlemarch*’s George Eliot<sup>5</sup>, Dorothea Brook looks from her upper window at a funeral, and, this-as told-has become one of the scenes that defines for Dorothea a turning point in her history:

The dream-like association of something alien and ill- understood with the deepest secrets of her experience seemed to mirror that sense of gentry of old time I lived in a rarefied social air: dotted apart on their stations up the mountain they looked down with imperfect discrimination on the belts of thicker below. And Dorothea was not at ease in the perspective and chillness of that height. (Eliot, 2007, p.42)

Here, in terms of action, the struggle of Dorothea in an attempt to reach her identity constitutes the major theme in *Middlemarch* since her needs didnt meet with the outer life and her urgent need for connection with the world is repressed by her marriage,

---

<sup>5</sup>Visit:”The Theme of Alienation in major novels of Thomas Hardy” PhD by Ahmad Elsayyad Ahmad Abuzeid

which becomes the means which alienated her. It is mentioned in chapter 28 that Dorothea has recently returned from her honeymoon, and that she is seeing at her bow-window experiencing the full meaning of alienation:

“Her blooming full-pulsed youth stood in a moral imprisonment which made itself one with the chill, colourless, narrowed landscape, with the shrunken furniture, the never-read books, and the ghostly stag in a pale fantastic world that seemed to be vanishing from the daylight” (Eliot, 2007, p.42)

### **1.3.3.2. Alienation and Shame**

Lastly, Kafka links alienation with shame; he portrays Gregor as a character who accepts what others perceive of him. The perceptions of others about himself affect his relationship with other people as well as his actions. In relation to Sartre’s theory, Gregor’s portrayal illustrates how an individual experience the feeling of shame that eventually results in alienation. Shame causes Gregor to see himself the way others see him, which leads to alienation because what others see is only a part of the possibilities of the self.(Kafla, 2017, Vol. V N°2)

Alienation involves some sort of separation, some relationship or connection that once existed, is natural, desirable, or good, and which has been lost. The subject of separation is not always a person, and separation can be either of a person from something or of something from something else. Thus, home has a crucial impact of one’s life, and that is to be studied in the next part.

### **1.3.4. The Notion of Closeness in Postcolonial Concerns**

Postcolonial literature can be seen as the writing which has arisen out of experiences resulted from the contact with Western empire and reflects the effects of

colonialism which is a cultural project of control. It-postcolonial literature-includes diverse areas of focus and involves discussion that sheds light on difference, race, gender, place and responses to the influential master discourse of Imperial Europe.

Migrants have left their homes for adventures, or because they were urged to do so, or they simply had no choice or because they were kidnapped by metropolis powers and enslavement (the case of most Africans), while others migrated because they were looking for high education, or they were political exiles and war refugees.

Writers of migration are increasingly regarded as representative of postcolonial writings since the latter lead to the emergence of the exile's problems of self and home. Boehmer argues that "Postcolonial migrant literature is literature written by elites, defined and canonized by elites." (Boehmer, 2005, p. 232) Furthermore, he has observed this group and declares:

In post-independence literature, the result has been that the cosmopolitan rootlessness which developed in urban pockets at the time of early twentieth-century modernism has in sense "gone global" ... ranging from professional choice to political exile, writers from a medley of once-colonized nations have participated in the twentieth century condition of migrancy...than a national...cosmopolitan in almost every other way, he or she works within the Western metropolis while at the same time retaining thematic and / or political connections with national background (Boehmer, 2005, p. 233-9)

The writers explain and analyse the personal and social experiences of imperial subjugation of having endured the imposed identity as in the case of Chinua Achebe's *Things Fall Apart* where a Nigerian experience is a part of the British Empire. Thus,

belonging to a particular identity group brings about an accusation. The notion of belonging is a complex combination defined by class, gender, ethnic origin, geographical position and religion. Consequently, these aspects are the cause forming an identity depending on historical and political factors.

Home has a crucial function in one's life. Thinking of home is to associate it with notions like shelter and comfort. In modern ages, the existence conundrum of belonging and identity has plagued many times in the literary world. Both aspects are seen as complex issues that have multifarious interpellation of race, religion and politics. In "*Beginning Postcolonialism*", John McLeod emphasises: "to be 'at home' is to occupy a location where we are welcome, where we can be with people very much like ourselves" and he goes on questioning: "but what happens to the *idea* of 'home' for migrants who live far from the lands of their births? How might their travels impact upon the ways 'home' is considered?" (McLeod, 2000, p.210).

So, if one takes this remark as applicable to other acts of migration, it can be assumed that migrants occupy displaced position as in the case of Salman Rushdie's "*Imaginary Homelands*"; an essay exposing the moving of Salman in England after he was born in Bombay, where he spent his childhood. In his essay, Salman reflects upon the process of writing his novel "*Midnight Children*" (1981) which is between India and Pakistan while living in London. In this respect, John McLeod (1981) furthers:

He [Salman] records that on the wall of his London study was a black-and-white photograph of his childhood home in Bombay. Rushdie reveals that one of the reasons which motivated his writing of the novel was an attempt to restore the world of his childhood home, distant both in time and space, to the present (p.210).

This disjunction, Rushdie –Mc Leod claims- between past and present, between here and there, makes home seen far-removed in time and space, available for return only through an act of the imagination.

#### 1.3.4.1. Cultural Connectedness with the Self

In this formulation, home becomes primarily a mental construct built from the incomplete and ends of memory that survives from the past existing in a fractured, discontinuous relationship with the present. It can be argued that migrants occupy a *displaced* position since their imagination becomes more and more the primary location of home, but the mind is notoriously unreliable and precious. Rushdie, for instance, recalls only fragmentary, partial memories, often of small, mundane occurrences when he was thinking back to his Bombay.

In *The International Journal of Literature*, where the exploration of sense of belonging is explored using Naipaul's novel *Half a Life* and *Magic Seeds* as a reference, Naipaul himself is perceived as a postcolonial writer with a complicated life experience and multicultural background that lead him to lose his own identity, and this loss, leads him to lack his self-recognition in cultural aspect as well as the sense of belonging. This is reflected in his writings. In this respect, examples of belonging are enumerated in his novel *Half a Life*, where the protagonist Willie loses his home as a reason to look after his sense of belonging by going to England, Africa, Berlin and then returns to India, then unfortunately comes back to England.

In this respect, it remains important to refer to the famous psychologist Abraham Maslow who proposed this 'Hierarchy of Needs Theory' in 1943, focusing on the need of the sense of belonging. It is important to refer to the psychologist Abraham Maslow who proposed this Hierarchy of Needs theory in 1943, focusing on the need of the sense of

belonging. It is mentioned that belonging is a sense of vital importance in people's daily life, not only Willie but every human being. According to Maslow's Psychology of Needs, psychological needs, love, safety needs and belonging consist of personal need for belonging, in addition to esteem and self-actualization (Maslow, 1970, p74).

From the same reference, it is assumed that Spinoza (2010) declares that everything in this world is trying to maintain its existence and that every human being is seeking for one's sense of belonging that is linked with family, a hometown, a school etc... there is an enumeration of people of China when people of different ages take part in dancing, not only to exist, but also to find a sense of belonging to a group or people, so that they do not feel lonely. An instance would be the protagonist Willie in *Magic Seeds* where he participated in the underground movement while he settled in his sister's house in Berlin although he knew that it was a wrong movement but still became part of this group. Thus, the protagonist remains one of the characters who seek for a sense of belonging in distinct places as an immigrant who claim their best for their identity and sense of belonging.

From another perspective, it is assumed that identity crisis is lead eventually by themes and displacement and that in any postcolonial literature, the notion of 'self' and 'home' are frequently discussed. In *House for*, the protagonist-named Biswas- looks for his own place in so-called hostile universe and it is perceived, by East Indians, difficult to have a sense of place and self. Naipaul-the author of *House for*- sheds light on alienated Indian uprooted in Trinidad and in search for identity. Thus, "Unhomeliness" as termed by Homi Bhabha is coined in the journey of Biswas since its reference to the sense of adopting a situation in between two or more cultures. Biswas's swaying between tragedies and finding difficulties to set his own home after getting married and lives with his in-laws, finally succeeds to have a house of his own, and this could be clarified in the following:



How terrible it would have been, at this time, to be without it; to have died among the Tulsis; amid of the squalor of that large, disintegrating and indifferent family; to have left Shama and the children among them, in one room; worse, to have lived without even attempting to lay claim to one's portion of the heart; to have lived and died as one had been born, unnecessary and unaccommodated.(Naipaul, 1994, p.14)

Moreover, it is necessary to shed light on “beyond” as reflected in the mimic person of Ralph Singh when, once in England, decides to hide his reality and becomes the person people expect him to be. So, he becomes a nomad, a new being, living between two spaces: the first one remained in his memory, while the new one becomes to heterogenize him and his past. Homi Bhabha defines this as follows:

The ‘beyond’ is neither a new horizon, nor a living behind of the past...Beginnings and endings may be the sustaining myths of the middle years, but in the fin de siècle, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present... From there is a sense of disorientation... in the beyond, an exploratory, restless movement caught so well in the French rendition of the words an – au delà- here and there on all sides...back and forth(Bhabha, 1994, p.3)

In this respect, ‘beyond’ seems similar to the ‘in-between’ that generates the conflict and displacement of various domains. As a consequence, this in-betweenness blocks any access to a normal identity or acquires traditions and it has connection with fluid places and identities. In an interview dealt with Homi Bhabha, he declares that in a state of ‘misfit’:

To fit the different bits or parts of a particular cultural apparatus or experience together always creates a problem because the parts do not necessarily form a whole. And people regret that... but it seems to me that the most interesting and most important ethical and political problems have emerged precisely because cultures are not a seamless whole. There are discordant elements; there are divisive elements; there are divergent elements.<sup>6</sup>

Emphasizing that the ‘misfit’ occurs on the one hand because of the political terms and often affect the minority groups and societies that produce structure of alterity; sometimes it is a structure of minoritization. He also goes further to use Walter Benjamin’s opinion in his essay on translation quoting that:

The pieces of a broken vessel fit together not because they are the same as each other but they fit into each other in all their differences. It is that which gives the vessel its strength and thereof. I would say to you that what you have described as cultural “misfit” is always the problem of translation.<sup>7</sup>

This means that reality is translated by culture, and in this respect, the moving parts are the cause, whether with its contradiction, asymmetrical moving parts or its strength, and it can be a condition of different contingencies and interventions.

Besides, and from the same reference, the terms “hereness” and “thereness” are terms used by Bhabha as basics of the state of being “home”. On one hand, “home” is related with the ability of understanding the landscape, the people and the language. On the other hand, there can be two moments of narrative temporality based on Conrad’s idea that

---

<sup>6</sup>This interview was conducted at SchlossWilkinghege, Münster, Germany, on September 22, 2013

<sup>7</sup>This interview was conducted at SchlossWilkinghege, Münster, Germany, on September 22, 2013

home is what you return to, i.e. allowing oneself to imagine- when coming out of home- whether someone can or cannot go back: “so emergence and return are complicit with the concept of home.” (2013) Theorists of migration, like Homi Bhabha, match their writings not with what has already been named but what has not been named: something that could be missed or left invisible, and somehow by putting a frame around it, so, their writings gain importance.

The feeling of belonging to a certain place and having a process of self formation are mutually associated and it is not activated in a discursive resource for drawing boundaries (Antonish, 2014) of social inclusion/ exclusion, but as personal, intimate, existential dimension which narrates and is narrated by the self. It is interesting to observe that the sense of belonging ‘at home’ is rooted by five factors in which the first factor insists on the attachment of a particular person to a given place (onto biographical factor), including childhood memories as well as the continuous presence of ancestors.

The second factor refers to the ties that relates personal and social actions which contributes to enriching the life of an individual in a given place like friends as Buofino and Thomson (2007, p.16) call “Weak ties” i.e. interactions with strangers with whom to share public spaces. Besides, language is perceived as one factor of connectedness since language contributes to construction and conveying meaning an attempt to interpret and define situations. Language may include tacit codes, signs, and gesture remained understood by those who share the same semiotic universe, evoking a sense of community, a “warm sensation” to be among people who approximately understand what is said and what the one means.

A similar feeling of belonging can generate other forms of cultural expressions, traditions and habits, thus, this can have relation with marital link, habits, religion and food. In addition, Economy is among the factor of the state of belonging since its helps at

affording safe and stable material conditions for the individual and the family. In *"In Search of Belonging: an analytical framework"*, Yuval Davis and Kaptani (2004) suggest that a sense of belonging to the British society was stronger among those refugees who, rather being engaged in casual labour, had built a professional life.

Although not sufficient, the condition of being fully and successfully integrated into a given economy seems nevertheless a necessary factor in the process of generating a sense of place-belongingness. In this respect, security remains a crucial factor since whenever there is safety there is belongingness. It is, in fact, an element which does not fit in any of the above categories, but which sociologists and environmental psychologists consider relevant to generate a sense of place-belonging among incomers is length of residence.

Additionally, other authors have called for new metaphors of belonging, putting forward the idea that people belong neither to a territory nor to a cultural or ethnic group, but to a situation, means everyday life encounters. Moreover, few scholars put their emphasis on linguistic commonality of immigrants and their children, believing that belonging is: "a desire for becoming-other, a longing for something someone else." (Probyn, 1996, p.5)

In another reference<sup>8</sup>, Qaisra Shabraz, a Muslim Pakistani woman migrated to England focuses on the multiple identities she adopted during her migration from Pakistan to England. She sheds light on her adjusting of her identity the moment she finds herself in Pakistan declaring that: "I become absorbed into the local Pakistani way of life and culture, I adjust myself accordingly including what kind of clothes I wear, what language I speak... When I am in Britain, Western values and ideas dominate my world"

---

<sup>8</sup>Sense of Belonging in a Diverse Britain, published in Great Britain

(Qaisra,2014,p.60).There are factors<sup>9</sup> with the host community that make the vision of migrants different in experience, and as a consequence,the sense of identity of migrants, in addition to their state of belonging change:

Some, like me, have found that their multiple identities have enriched their lives, thus, enhancing their self-esteem, and enabling them to integrate well into the wider world of mainstream life in Britain. This positive and enriching scenario allows people like me to weave in and out of our different identities with such ease, and little thought once daily basis.(Meena, 1996, p.60)

*“Anita and Me”* is a novel reference since the protagonist Meena reflects an example of one who begins to understand the culture of the other once she learnt what is appropriate and what is not, which shapes one’s personality. Indeed, thanks to the daily contact with customs and habits of people of a foreign culture. In Meena’s postcolonial family, English education remains an economic commodity and a perquisite to find employment in England, as a ticket to a successful career and therefore life. Meena’s Indian parents are conscious of the role that education and the educated ones are to play in the English society.

The hope for their daughter’s well-being and financial security as well as her adhesion to English cultural customs, depends on her successful performance in English schooling: “I knew how much was riding on this paper- my parents hope for my future, the justification for their departure from India, our possible move out of Tollington.” (Syal, 1996,p.306). Meenais modulated and affected by specific socio-cultural setting within which she lives. She identifies with those aspects of development which remain constant

---

<sup>9</sup> Home, environment, geographical location, class, education, employment, cultural affiliation, age and level of engagement

irrespective of her Indian socio-cultural context and those aspects which vary as function of context, particularly an emotional attachment to her native land and people, i.e. Anita and the youngsters of the village. *Anita* ... the way she made me feel taller and sharper and ready to try anything (53).

To sum up all what is said, one can deduce that marginalized people express their cultural conflicts, crisis, sense of belonging through postcolonial literature. In “Beginning Colonialism”, Bhabha declares that:

Living at the border, at the edge, requires a new ‘art of the present’ this depends upon embracing the contrary logic of the border and using it to rethink the dominant ways we represent things like history, identity and community... the ‘beyond’ is neither a new horizon, nor a leaving behind of the past... we find ourselves in the moment of transit where space and time cross to produce complex figures. (Cited in McLeod, 2000, pp.227-231)

As a result, these “in-between” spaces are providing the space for elaborating strategies of selfhood that is seen as discursive product.

In addition, people with different ages seek to form their own groups in an attempt to discuss the same topic, to feel needed, to be understood and so on. This is a representation of a sense of belonging since life remains a process, and in each step, the feeling of belonging can be different, as a harbour to people’s hearts. Literature becomes, then, a means to someone’s wisdom and benefit. However, the wisdom of book remains little in front of the wisdom of life.

Identity, through political and cultural upheavals, occurs across Europe and has transited in the early part of the nineteenth century. In modern Europe, it remains important

to consider what is meant by “to belong”. The trans-historical cross-cultural engagement cultures reveal the discursive struggle between writers while articulating the sense of belonging. Some present a dominant discourse of belonging through the self-representation and others may refer to cultural tradition.

By contrast, the writers who belong to the margins of European culture overcome the state of otherness through the presented travels when challenging ethnocentric depictions of identity. Ever since human beings could write, they have been telling one the story of themselves and, therefore, oneself. The very purpose of stories or myths is certainly to satisfy one’s immediate need to understand who one is. Probably the storytellers invoke in their narratives the symbols and archetypes that illustrate one’s daily lives and the journey of the protagonist. In this respect, representation will be discussed in the following part.

### **1.3.5. Representation of Women in Postcolonial Literature**

There are many more women authors than they used to be, and most of them write under their own, or at least a female name. This was not the case even as late as the nineteenth century, since female writers wrote anonymously or under a male name. An instance to that is Mary Shelley’s novel “*Frankenstein*”, first published anonymously and it seemed written by a man, and once discovered that it was written by a woman, society expressed their shock that a woman could have had such “dreadful” imagination. Now, these types of facts do not happen often so much lately although the author of “Harry Potter” films, J.K. Rowling chose to use initials instead of her first name, partially to the respect shown to women’s writings and women’s contribution to culture and society.

Now, it is important to be aware or to point out that women studies tend to have different approaches that look specifically at women in history, women in culture and

women in literature in general, but specifically from a female perspective. In the 20<sup>th</sup> century, women activists supposedly declared that the history of literature was heavily male based. So, by looking at women's history, we can give a more balanced and alternative kind of history, as well as those basic assumptions can be exposed as means to look on the male's writing is tended to be downgraded and somehow treated as not so important as male's writings.

So, by having the appearance of women's writings highlighting the quality of writing, and again, looking at the depiction of women in works produced by men, it is remarkable that it was a useful way to examine the different ways which men have presented and understood women, which of course is generally tied up with the prevailing ideologies of culture at that time.

### **1.3.5.1. Gender in the History of Representation**

Of course, there are many positive things one can say about the explosion of these ways of women's contribution to culture, but also women's perspectives over the culture that has emerged. Initially, with the movement of Renaissance, unlike being co-independent and waiting eagerly someone to 'rescue' her, weakened in character, they were pointed out as creatures of many desires; hatred, lust, sexuality and beauty in some forms. In this respect, women took another road by taking form in literature, thus, studies of women took place in society. Female characters started to speak for themselves in the late 18<sup>th</sup> and 19<sup>th</sup> centuries as more independent, and this gave some curiosity for other women, and of course, slowly became detached from specific roles, literally in the era of post-modernism.

Fewzia Bedjaoui, when dealing with representation, affirms that, for Indian women:



The only way to be considered is to become a mother and thus women's sole ambition must be marriage. For ages, she [Indian woman] had been told that her strength resides in her calm, servitude, self-sacrifice, suffering and forgiving nature. But if she feels different desires, it is condemned as a betrayal of her biological and functional role (Bedjaoui,2005,p.75)

Over the years, literature has allowed its reader a glimpse of what societal expectations, especially towards genders were similar as the time of literary work, more specifically female. An instance to that is the literature written by women and published between the 19<sup>th</sup> and 21<sup>st</sup> centuries. In this respect, the 19<sup>th</sup> century Charlotte Bronte's *Jane Eyre* exposed female representations as follows:

Women are supposed to be very calm generally, but women feel just as men: they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid restraints, too absolute stagnation, precisely as men would suffer, and it is narrow-minded in their more privileged fellow creatures to say that they ought to confine themselves to making pudding and knitting stockings...It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex (Bronte, 1847, p.115)

From the same reference, the 19<sup>th</sup> century Louisa May's *Little Women* published in 1868 in America declares: "...a woman's happiest kingdom is home; her highest honor the art of ruling it, not as a queen, but as a wise wife and mother." (Alcott, 2001, p.616) She added:

It's bad enough to be a girl, anyway, when I like boys' games and work and manners! I can't get over my disappointment in not being a boy, and it's worse than even now, for I'm dying to go and fight with papa, and I can only stay at home and knit, like a poky old woman" and directly questions: "What could be harder for a restless, ambitious girl than to give up her own hopes, plans, and desires, and cheerfully live for others."

(Alcott,2001, p.617)

From this, another perspective and ideology occurred in the 20<sup>th</sup> century. Sylvia Path's *Bell Jar* published in America in 1963 is another instance –from the same previous reference-where the protagonist Esther admits: "I hated the idea of serving men in any way" (Path 1963, p.76), in a way that women are not obliged to have a single life while men have the ability to have a double life: "one pure and one not."(Path,1963,p.81) Besides, Esther "knew that in spite of all the roses and kisses and restaurant dinners a man showered on a woman before he married her, what he secretly wanted when the wedding service ended was for her to flatten out underneath his feet like Mrs. Willard's kitchen mat" (Path, 1963,p.85). That explains that the majority of women looked for better positions in a male-dominated society and asked to be acknowledged. Bella in Stephanie Meyer's *Twilight* goes to admit: "I can't be Lois Lane...I want to be superman, too" or when Katniss declares in Susanne Collin's *Hunger Games*: "Besides, it isn't in my nature to go down without a fight, even when things seem insurmountable." (Collins, 2009, p.44)

It is of a crucial opinion to mention that women were often represented with frequent appearance during the Victorian era, since they were referred to as angels, innocent and no more than household commodities. For instance, women's rights were highlighted in the poetry of Edward, emphasizing on the fact that females got out of their homes during World War times. The Victorian era portrayed the involvement of women to

higher education and knowledge: this latter was perceived by men as if women lost their sense of womanhood they were proud of. The Victorian literary context took another lane, unlike the previous era, since-for instance- protagonists were exposed as independent women, professional and personal coming of age. According to Anita Nair,

Literature has always been ambivalent in its representation of women. Good women as in ones who accepted societal norms were rewarded with happily ever after. Even Feisty heroines eventually go onto find content and life's purpose in a good man's arms, be it Elizabeth Bennett (*Pride and Prejudice*) or Charlotte Bronte (*Jane Eyre*). (Nair, 2016)

The portrayal of women-in the same respect- has changed along with society, which means that literature mirrors the depiction of women in books. The Indian poetry reflected a type of women fighting for freedom in addition to education. More than that, women were glorified in Jai Shankar Prasad's verse, which sites: "Nari! Tum kewal shraddaho, sun darsam talmein(Oh woman! You are honour personified, Under the silver mountain of faith, Flow you, like a river of ambrosia, On this beautiful earth)."<sup>10</sup>

Long ago, sexuality became a freedom of body and both men and women are equally treated. This aspect is found in the best selling writer Ladies Coupe. Another portrayal is found in "A textual analysis of the role of women in historical fiction for young people" (2006),when recreating and redefining woman's role. It is mentioned that Marx (1818-1883) and Engles (1820-1895) both spoke of freedom of women that lead to freedom of society. For both of them:

---

<sup>10</sup><https://www.outlookindia.com/newswire/story/dec-16-gangrape-hc-quotes-jai-shankar-prasad/832575>

Women's liberation could be achieved by bringing women into the domain of the social where history is made, where social relations are constructed, and nature is transformed. By controlling and transforming nature, by going beyond the domain of necessity, men made history, and in doing, emancipated women to freedoms enjoyed by men (Youngblut & Gassman, 2001, p.21)

John Stuart Mill (1806-1873) in his turn enlightened the term of "The perfect equality" and this latter's view was summarized:

This would simply result in women developing the same crippling values and characteristics is of the tyrant, since men, in Mill's view, were as corrupted by their power over women as women were oppressed by that power. Rather, the social, legal and political basis for men's power should be removed so that the relations between the sexes in marriages should be a school of sympathy in equality of living together in love. (Youngblut & Gassman, 2001, p.21)

Jose did not argue with Mill's perception toward women's equality with men concluding that although there have been significant gains in towards the development of feminist theory; he admits that the recognition remains incomplete. In 1960's, women marked their presence in works of marriages, families, and other social affairs, but this was not sufficient to be part of society as equal as men, therefore, to study the social framework completely was to analyse feminist writings on history, in addition to identify the numerous attempts to build a conceptual framework that suits feminists' goals.

From this standpoint, the analysis of Greta Lerner's writings deduced: "Women became the singular guardians of home and family but in consequence lost their productive

role and the status and authority it had previously conferred upon them.”(Youngblut & Gassman, 2001,p.23)

On the other hand, the International edition “The Guardian”declared that there have been numerous examinations over 104,000 books launched between the years 1780 and 2007 in addition to works of fiction done at the universities of California and Illinois. Here, one of the bestselling historical fictions, Kate Moss, points that:

A sea change from the enlightenment throughout Victorian values, so women are freer in the time of Jane Austen or Mary Shelly or Ann Radcliff, but their Victorian values –the idea of the angel in the home– take over. And then criticism becomes surprising to me that women as writers lose their positions, because it’s men’s writing about male writers, and it starts to inch out women. (Moss, 2018)

The reason behind this is the different language use between male writers and female ones, i.e. men utilized the term “house” whereas women “chamber” or “room”, words like “tears” “feel” “spirits” were of a female genders while men were to “get” things or “grin and chuckle” (Tuft, 2012)

In Arab novels, women were generally represented as silhouettes under traditions summed up in tribes or kinship rules. Trying to free themselves from fears, they tackled issues that focus mainly on the body as a profound concept but not as a medium of pornography to attract readers. Miral al-Tahawy in “*Writing the Body and the Rhetoric of Protest in ArabWomen’s Literature*” echoes:

That conditioned association between the body in female writing and obscenity and scandal led many Arab women to deny their physicality in their writing for many years and to focus only on the purity of the body and maternity...they attempted to avoid the risk of expressing their sexual identity by denying it or obscuring it... However, conservative writing was definitely not the only trend in women's writing.(al-Tahawy,2017, Vol. 7.1)

This explains that the writing of body was characterized by terminologies to praise the feminine texts with sensual, or flirting adjectives such as daring, beautiful freshly bloomed. Arab history seems to be connected with female writers with shamelessness, and writing of body was an instrument of protest.

To sum up, women writers tried to be part of culture in general as well as being part of female's culture in particular by negotiating with loyal division and doubled consciousness, be it with or without social agreement. Blau Duplessis (1985) explains that: "This approach is not mutually exclusive with other definitions, but it offers one way of seeing a group that is at least partially marginal or excluded from the dominant system of meaning and values"(Lessing, 2009, p.12). Furthermore, in one of the references<sup>11</sup> there is an articulation which sites that female literature has noticed a growing development after its struggle with male-centred discourse in 1950's and 1960's, however, a new generation of women was witnessed due to their talents and education, having a highly perspective of present social classes.

Emergence of female writing representing women has come to relate between the reader and society. The truth is that, whenever male's discourse reviles or oppresses women's writings, women respond using language as an instrument to protest, in ways that

---

<sup>11</sup>Korean Women's Literature And Representations Of Femininity

the world has never seen before. As writers, they have power to yield words to sway someone, to share themselves with someone, and writing about oppression is one of the frequent themes found in the eras between 18<sup>th</sup> and 19<sup>th</sup> centuries. And this will be detailed in the next part of this research.

### **1.3.6. Breaking the Boundaries of Postcolonialism**

Postcolonial literature has known a variety of fructified movements since it has been an era of moving forward, and by this, I mean that not only men were on the front, but there have been women striking, as well, for equal rights and more freedom. Although transgression seems to be unauthorized in postcolonial literature (Sohn, Suk Joo 2013), the transgressive desire became a tool enabling the abject characters to become “bodies that matter”. By arguing the importance of this strategy used, this part sheds light on the transgression as a rebellious act to sort out from the male boundaries.

No doubt that various disciplines from theorists like Bhabha, Mikhail Bakhtin, Gayatri Spivak, Edward Said and Jacques Lacan explored how those boundaries are expanded and redefined. Hence, the use of transgression territorializes the natural relation between culture, place and identity of people who are displaced or in “the wrong place”. And by bringing this relation into focus, it is where transgression is aimed to subdue.

Thereof, with no doubts, the term transgression rhymes unconsciously with doing something illicit, breaking a law as well as rebelling against societal norms. However, this term runs with deeper roots that constitute our identity as a pulse of stability.

One passage in *“Introduction, transgressions or beyond the obvious”* is an attempt to explain that the term transgression is simply in case of some laws adapted by the human being, it says:

What should be clear so far is that in order for there [character's identity] to be transgression, there has to be a law of some sort, there must be axioms by which an institution-society, a university, a religious sect or faith- asserts, defines, and qualifies its identity and limits. These statements of purpose and self-identification are designed in a double fashion... On the other hand, such statements, rules...in order that members or potential members of whatever the institution in question can measure the extent to which they belong, how they might belong, to what extent they are excluded or can never belong. (Wolfreys,2011)

From this basis, the term transgression can be seen as an act of defiance or rebellion or non-acceptance. Extending and adding details to this, one might say that if transgression appears on sex or sexual preferences, nudity or horror movies will feel urged to stop writing here and hope to be published with a cover. And how could someone follow words that “somehow” excoriate some behaviour onto an image according to someone’s personal point of view? At its most crude, would it be appropriate for a written book to stray identities authoritatively? To be more enumerating, the term or the act of transgressing is more about showing than merely telling. This means, for instance, a book carrying distinct stylistics, an act here, a different voice there, dealing with refusal to conform to –not all- but certain standards and what seems to be transgressive is seen in some age is not carrying the same perception in another age.

From another angle, where transgression goes hand in hand with culture, depicted from “Cultural Hybridity: Communication or Creative Transgression”, Frello refers to Bhabha’s point of view of hybridity, she utters:

Transgression concepts, however, are also employed to group positions, which *fall* beside the notion of a world of bounded cultures. That is,



positions, which are ‘on the margins’- neither completely inside, nor completely outside. It [transgression] is the attempts at grasping these deviant positions, which have brought about further conceptualizations, such as the in-between and the third space” (Bhabha, 1994, p02).

What is meant to be is that migration or the recent media are the only factors of transgression, to the self-understanding of the West, to discrimination and exclusions resulted from the legacy of imperialism. Frello furthers;

The application of transgression concepts therefore, has a clear critical dimensions... that concept of hybridity ...has been used to indicate on the one hand an emancipating position and on the other hand something which is supposed to have a critical edge to it per se, that is, simply by virtue of *being hybrid* or by virtue of possessing an ambivalent position somehow (Frello & Brigitta, 2006, p.03).

The point is that transgression appears when there is a mixture of cultural elements carrying distinct origins in addition to the aspect of unbelonging; i.e: being at home but in mixed cultural settings.

Following the same reference, Friedman makes a conclusion by shedding light on the way identity is diagnosed in cosmopolitan elite. He goes to dictate:

In a world full of multiplying diasporas, one of the things that is not happening is that boundaries are disappearing. Rather, they seem to be erected on every new street corner of every declining neighbourhood of our world. It is true that a little bit of this and a little bit of that are flowing across all sorts of boundaries, but they are not being used to celebrate hybridity. Quite the contrary, they are incorporated and

naturalized by group formation that strives to homogenize and maintain social order within its own boundaries(Friedman, 1999, p.241)

The meaning hidden behind this is that the feeling of hybridity appears only when cultures are not blended and boundaries are constructed when least expected. Adding detail to this, Ulf Hannerz characterizes transgression with the person having the capacity to “fit” in another culture while keeping a distance vis-à-vis his innate cultural background, occupied by the very migrants and refugees, whose position, according to Hannerz is too vulnerable for them to be able to form the basis of cosmopolitan outlook.”(Frello & Brigitta, 2006). Hence, there is a small distinction between Friedman and Hall.

The former clearly speaks of transgression in relation with mixture and “blending”while the latter represented it not as a mixture but links it to displacement because he is clear in saying: “You have to be sufficiently outside it [the centre] so you can examine and critically interrogate it... the double consciousness of the exile of the migrant, of the stranger who moves to another place, who has this double way of seeing it, from inside and outside” (Hall and Sakai, 1998, pp363-4).

In literary contexts, transgression appears in different kinds of subaltern characters, the marginalized who are ready to negotiate the norms of society or a family by occupying a kind of divergent position from which new energies could be created. The power of language, too, plays an important role when it comes to characterize and define human experience.

The highlighting of the next passage will be starting from this quotation, where Chris Jenks explains that ‘Transgression’ is a means to exceed boundaries and that those transgressed boundaries, help to reaffirm social order:

Transgressive behaviour therefore does not deny limits of boundaries, rather it exceeds them and completes them... the transgression is a component of the rule... it ensures stability by reaffirming the rule. Transgression is not the same as disorder, it opens up echoes and reminds us of the necessity of order (Jenks, 2017, p7).

In “*Echo Twins*”, from the point of view of Jenks, the crossing of boundaries is what dresses up transgression but at the same time separating the self and the other. From this point of view, a third space is illustrated and it gathers desire, love, femininity where the body and the self are the only things reclaimed by women, i.e. no patriarchal tradition or taboos.

This part is, then, highlighted where Hayat falls in love with the British man Alexander who kept following her in the streets while she walked over the raised threshold and kept the door ajar, daring him to go further (p43). In Roy’s story, the setting is near the river where Velutha is being wanted by Ammu, as though her life depended on getting there in time, as though she knew he would be there (Jenks, 2017, p.314).

By bringing these two examples into focus, one can declare that both females brought their males where the former felt comfort, away from social divisions. Hayat breaks the mechanism of domination since she is the one dominating Alexander (usually the opposite); hence, there has been a challenge of gender roles rather than sexual role by being the centre while the masculine characters were serving as tools for the subversive acts. More than that, both protagonists had twins who suffered from the loss of one parent later. Alexander, seen as the *Otheris* beaten just like Velutha as symbol of putting back social order and hegemonic norms as an attempt to correct transgression of love affair. In a position of questioning the self, it can be said that what has happened to both female

protagonists pushed them to reclaim the lost land, their lost identity and resisting having agency.

In Kuwait, women were forbidden the outside society, no work, only domestic sphere and female markets. In addition, they were also regulated by wearing the long black cloak and leaving the house without it is a part of transgression. Hayat refuses to obey the social norms and subverts with Alexander. Yet, both Hayat and Ammu launched a new resistance by uprising their acts of love and desire.

More than that, by breaking those social boundaries where women were inferior by nature of race and sex, there has been a revolt over different geographies. In this respect, the 19<sup>th</sup> century knew a new get-into action by women; rebellion, and it depicted in “A Doll’s House” by Henrik Ibsen in which the protagonist Nora, is put in a situation whether she had to follow the societal norms, or to choose what she feels it can be moral and just.

The transgression of Nora appears when she starts to work to afford vacation in order for her husband to recover from his illness. Although the authority of her husband, she could get a loan and seems to enjoy her place in society while working. Meanwhile, she plays the fool and naive woman in front of her husband by protecting her doll-like existence at the same time when she is liking the woman she is becoming. Here, one can say that Nora is a person who is starting to see her own abilities and wants more out of life than what she is being offered.<sup>12</sup>

To satire, it can be said that protagonists who have dealt with transgression encountered different reasons for rebelling against society and triumphed in many ways, whether they are aware of staying alone at the end or dead, but the greedy want for justice

---

<sup>12</sup>See more on "Women Society Rebellion." "Women Society Rebellion." UKEssays.com. 11 2018. All Answers Ltd. 02 2019

and rebelliousness are too attaching and profound for them to abandon. There is no doubt that crossing the boundaries opened new gates all over the literatures of the world to other daily life factors that seemed to be over the norms of the restricted society.<sup>13</sup> One can resume that there have been shifts from traditional norms into modern ones, and this will be discussed in the following part.

### 1.3.7. Tradition vs. Modernity

Recently, literature has walked through centuries to go beyond the limit of time and space since distanced audience from their innate environments read literatures written by migrated authors away from their lands. As a result, heterogeneous cultural flow, beside the local reality, frame literature. Here, tradition and modernity are major themes of literature since there has been variation of change on the level of power, culture and politics. Now, the new literatures attempt to change focus from particular or local to universal and global.

Herein, it is of a great importance to establish a fair relation between tradition and modernity. Tradition reflects an olden act or thoughts of previous days. Anything olden is called tradition. In order to understand the concept of modernity, on the other hand, it is necessary to have a clear image about what tradition generates.

In every new society, some olden matters are neglected when new facts are added, i.e. the coming generation will not get the same behaviour like the previous ones. Thus, there is a continuous process of change. However, tradition is the act of someone providing for the second providing for the third and so on. Besides, traditions donot have to be linked to the past; the aspect of tradition is important since theories and facts are transmitted through this aspect. It is well known that postcolonial era rhymes with the look for identity.

---

<sup>13</sup>Like abortion, rebellion against rape, marginalization, pederasty.

Here, tradition serves as assistance to some group having the same characteristics and shared values.

Along the years, there has been a conflict between tradition and modernity since they both play a significant role towards human beings, even though modernity is suppressed by tradition, or when traditions are criticized by champions of modernity. Nevertheless, philosophy suggests that there is inadequacy if one of the aspects stands alone in one's life. Therefore, it is necessary to combine the two in society. In "Nation and Narration", Homi Bhabha (1990) talks about transition and ambivalence:

That haunts the idea of the nation, the language of those who write of it and the lives of those who live it. It is an ambivalence that emerges from a growing awareness that, despite the certainty which historians speak of the "origins" of nations as a sign of the "modernity" of society, the cultural temporality of the nation inscribes a much more traditional social reality. (p.04)

The truth is that, there is not an exact time to say when modernity began. However, one can say that modernism combines revolutionary ideologies of thinkers like Freud or Darwin who examined and deconstructed traditional-already existing- standards like religion, ethics, sexuality and even identity. Modernist movement appeared when themes of alienation and dislocation were taken into consideration after the World War I, when people felt the need to move forward and change.

In addition, and since ages, the roots of Indian society were traditional; women were victims of changing circumstances and it was believed that a good woman is only the meek one, docile, passive obedient and virtuous, while a "bad" woman is active,

adventurous, articulate and intelligent. Thus, those characteristics are not welcomed in a male-dominated society leaving down the norms of behaviours.

Along this line, colonized people witnessed a pressure by the West, but this did not forbid the former to keep attached to the “self”, not to the present “powerless” self. Thus, the Western pressure reconsolidated the ties of the colonized that used it as means of resistance as Foucault refers to it: “where there is power, there is resistance.” (Foucault, 1978, pp 95-96) Indeed, this resistance lead to a cultural heritage left by ancestors, and as a result, traditional conditions entered into dilemma with modern conditions imposed by the colonizers. This struggle existed before the period of colonialism, especially between new innovations imposed by the colonizer over the local customary laws of the colonized.

In this respect, Arab countries carry the first seeds of this struggle as it reflects an example of an ex-colonized country marked by constrictions between modernity and tradition. Nowadays, modernity is settled in everyday life while traditions of this country are demonstrated in the perilous problematic of *Turath* (Arab-Islamic cultural heritage). On the level of intellectuals, one can venture to say that no one could associate from tradition while writing in actual modernity at its most crude. Abdullah Laroui, although calling to disconnect with tradition and a break with Arab-Islamic heritage, one can say that is impossible to divorce with vehement critique of revivalism, which means the Western paradigm is highlighted as superior. Laroui usually puts side by side the two notions applied in some of his writings: “*Tradition et Reforme*”, “*Islam et Modernité*”, “*Islamism, Modernism, et Liberalism*”. The point is that Laroui’s stands are because of what happens in Morocco during colonialism.

From this basis of understanding, one can say that the modern movement was about breaking boundaries with an aim to uncover invisible systems and unconscious

political codes, using a personalized style of expression in writing, painting and all artistic performances. To satire, James Joyce is one of the references of modernist period.

Joyce was considered as rebellious among his Catholic family since he rejected his father's wish to become a priest while he studied languages and philosophy. The name Joyce is derived from the French word "joyeux", and James was supposed to hold the holly spirit of joy. He mostly referred to himself as "joyceless", a joy of evil and as "Joyce in the Wilderness." (Ellman, 2017, p.12)

Joyce's *Dubliners* is his collection where he tried to portray the changing lifestyle of an individual by letting go some of the traditions and adopting modern behaviour. Nothing would explain his purpose of writing *Dubliners* more than his words:

My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because the city seemed to me the centre of the paralysis. I have tried to present it to the indifferent public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness and with the conviction that he is a very bold man who dares to alter in the presentment, still more to deform whatever he has seen and heard.(Heller, 1954 p.11)

One can deduce that when the origins of traditions are fertile from meaning, it begs the question: is it very necessary to follow a tradition just because it is tradition? Thus one can presume that when tradition is unknown-though it is a wondrous part of any culture- it is, then, needless to be followed.

The novels of the 19<sup>th</sup> century tackled issues of the external world while the modernist period extracted what was in the inner self. The modern epoch was a mirror that reflected not only engagement with the world, but reformed it as well. Thus, English



writers of literature are torn between loyalty of global culture and postcolonial ideals of native culture and values. Herein, tradition and modernity, although used as main theme of most writers remain relentless. Respecting the main theme of the period following colonialism, one will attempt to shed light on postcolonial literature below.

#### **1.4. Postcolonial Literature**

Postcolonial period is concerned with challenges that revived the native culture dealt with self-representation and rejected the Western norms. Postcolonial literature is a text that opposes the colonial perspective and single-voiced authority. Yet, numerous definitions of the term have been put onto light and all of them still include the same spectrum of postcolonial studies.

Nonetheless, theories of postcolonialism appeared in societies formerly colonized by a European power, and as a response to the European discourse, using focal points of postcolonial theories like subjects of migration, race, resistance, the theoretical body of postcolonialism came into appearance. As a result, writers equipped their autonomous identities using novels as an attempt to restore national resistance with symbols to voice colonized people.

The point is that using novels to mirror political activities emerged after a need to distort the form of community, in addition to the devastating impact of colonial system. From this perspective, postcolonial novels were identified by its vivid touch, and therefore, it took prominent role since the writing assents the fluency of identity and systematizes the anti-imperial movements and political consciousness.

Different genres appeared during the era of colonialism, before the contemporary writers of postcolonial conditions which one will come back to it below. In 1961, there was a text that dealt with the struggle of Algeria against France. *The Wretched of the Earth* written by Frantz Fanon examined the different types of violence in the region. His themes

were about struggles and race. Edward Said, in his turn, dealt with the relation between the Western and the East in his book *Orientalism* in 1979, a book which knew a huge effect over postcolonial novelists in the late 1970s and early 1980s; when postcolonial studies started to take form. Next, *Burger's Daughter* (1979) and *July's people* (1981) are works in which Nadine Gordimer arose issues of decolonization and institution of apartheid.

Bringing these examples into focus, one can say that postcolonial genres were attempts to find a way to identify a previous ancient heritage and the power of the dominating culture imposed by the Western domination. Novels are varied and depict difficulties in order to establish one's own identification beside the cultural confusion and flux of economy. In here, the migrant experiences have been with us for the last forty years, they have been including aspirations and actions of women relying on literatures coming from writers living British ex-colonies or in Britain or The United States, but were born in colonized countries. This highlights two writers: Fadia Ahmed Faqir, born in Jordan, famous of her novel *The Cry of the Dove* living in Britain and Edwidge Danticat's *The Dew Breaker* a novelist born in Haiti and migrated to The United States of America.

The presentation of identity and its crisis in the novel is open for reading in many levels, it is

An important novel describing the manifestations of colonial policies and the way in which these policies have become embodied by those who have studied in Western systems and education and thus have been under the tutelage of a specific type of power and knowledge (Hughes, 2011, p. 4)

As a postcolonial branch of study, there has been a great deal of representations dealing with colonized cultures, as well as colonial discourse in general, in addition to production of new literary genres in particular. Postcolonial literary genre attributed

remarkable importance when dealing with expressions that justified colonialism and enhanced a large spectrum of the colonial ethos. It is also referred to as an epistemological colonial tool that helps create new mindsets and articulate the self.

#### **1.4.1. Discourse in Postcolonial Novels**

Literature is considered as art, and through this perspective, man has been experiencing his society, and thus, he represents it through this art which is literature that tends to capture the aesthetic traditions of a given people, and humans in this way, have the capacity to contact other cultures, science, language, and have to redefine its present existence to the contemporary and prevailing issues at hand.

As a result, literature comes to mirror the society through language as a medium of expression. The role of literature, thus, is captured to reflect nature: to show virtue of its own features, scorn the image and the very age and body of the time. This latter could therefore afford written or oral materials that employ language to achieve a desired effect of reflecting the socio-cultural outlook of people. In another sense, it is assumed that there cannot be a society without literature, history or even language. The idea of literature, as the Europeans claim, is bequeathed to Africa because of their contact with the Western world and question how can the illiterate African read and write when they have no written document.

In his view, Gabriel Marquez in *One Hundred Years of Solitude* is quick in responding the above claim of these Europeans that: “It was that way the boys ended up learning that in the Southern extremes of Africa there were men so intelligent and peaceful that their only pastime was to sit and sit and sit” (Marquez, 2002, p.24).

African generations and colonized societies seemed to be successful through words of mouths and in their writing; what was to become significant in postcolonial

discourse, and here, literature attempts at documenting the lived experience of a people. So far, national literatures sprung up as a response to dehumanizing effect of colonialism. And this is on what today is known as African Literatures in addition to Caribbean Literatures, Canadian Literatures, Australian Literatures and equally regional literatures like Indian ones.

These literatures are often engaged in showing the legacies of colonial conquest and equally rewriting the histories of their societies that have been trained through such dominance, the pretext that colonialism affected their societies economically, socially and politically. Therefore, those regions manifest themselves in literatures. As a result, the postcolonial discourse comes up as a literary practice and ideology to question Western epistemology about the postcolonial world.

The Twentieth century's colonialism dismantled and has raised some critical questions within various academic fields like Anthropology, Sociology, History and Cultural studies. As an outcome, questions raise around why marginal and subordinate races are grouped as 'other' and how colonialism and its after effect permit all spheres of life of the colonized. And here, postcolonial Discourse force Western readers to re-negotiate the relationship of the history of colonialism, and to re-examine the sequences between the colonial and postcolonial eras. This is because colonialism deals with destroying a person's culture, language, history and is total humanity such that when victims of colonialism fight; they do so to humanize themselves in the light of imperial uprooting.

Using Michel Foucault's analysis of power, Edward Said in his *Orientalism* suggests that:

Every discourse, particularly discourses about ‘Other’ countries is inherently ideological. Edward Said contends that Europe dominated Asia politically, that even the most outwardly objective Western texts on the East were permeated with a bias. The level of analysis to Said must, first, starts from the consciousness of what one really is, and knows thyself as a product of historical process to date, which has deposited in you an affinity of traces without leaving an inventory... therefore, it is imperative at the outset to take an inventory (Said, 1978, p. 25).

Postcolonial Discourse has also gained its reference into architectural designs. The changing policies of colonial rules has somewhat the story of architecture and urbanism and develops into narrative of adapted strategies. Drawing instances from both French and British colonies, Thomas Metcalf and Gwendolyn Wright opine that there is a gradual move from buildings in a style imported directly from the metropolis to the adoption of elements from local colonial period, says Wright: “Administrators hoped that preserving traditional status-hierarchies would buttress their own superimposed colonial order. Architects, I, turn, acknowledging the resistance to new forms, are often based on affections for familiar places... with the local past in their design” (Wright, 1991,p.9)

Postcolonial Discourse has also been felt in the area of music, affecting Western musical culture during the colony. Musical elements were drawn together through colonialism producing what Homi Bhabha calls *hybridization* that demonstrates a new world sound that cannot be divided according to the land, language and political borders, and in most postcolonial societies, a touch of Western music is found whether in rhyme or rap, in terms of his sounds.

The recent field of critical-discourse postcolonial feminism is gradually challenging the phallogocentric nature of postcolonial text in discourse. In contradiction to

what is mentioned, as George Lamming once remarked, over three quarters of the contemporary world have been directly and profoundly affected by imperialism and colonialism. Postcolonial cultures are inevitably hybridized, involving a dialectical relationship between European ontology and epistemology and the impulse to create and recreate independent local identity.

As a response, the rereading and rewriting of the European historical and records are known as vital as inescapable tasks. So, these subversive maneuvers, rather than the construction or reconstruction of the essentially national or regional, are what are characteristics of postcolonial texts, as subversive is the characteristic of postcolonial discourse in general.

Models that insist on the shared language and shared circumstances of colonialism recognizing vast difference in the expressions of British imperialism from place to place allow for counter-discursive strategies, but unless their stress is on counter-discursive fields of activity, such models run the risk of becoming colonizers in their turn.

The counter discursive nature of novels is grounded on its historical and cultural commitments. Historically, the writers took their pen to set to score right as an attempt to redefine the past of their countries challenging the minds of their people who have been victims of historical manipulation. This deep-seated commitment of novelist leads to condemnation of certain groups occasionally. A committed writer uses his pen to further the cause he believes in. When his society struggles against forces of oppression, the writer cannot remain whatever weapon is handy. In this case, it is the pen which he has every right to use; Elechi Amadi defends the committed artist:

The committed writer is not out to make a general statement; he is out to change a particular situation to initiate, reverse, or modify a mode of

thinking: His preoccupation is intense and his subject looms so large in his field of view that he sees little else. So he comes up with distorted, if powerfully drawn images. (Amadi, 2000, p.218)

As a committed artist, the writer tends to negate Europe and its values with zeal on to xenophobia. The particular counter-discourse which sees it as a strategy based through texts like Jean Rhy's *Wide Sargasso Sea* in which the writer takes up a character or characters as well as the basic assumptions of a British colonial purposes unveiling such assumptions and subverting a text for postcolonial purposes.

If a text like *Wide Sargasso Sea*:

directly contexts British sovereign of persons, of place, of culture, of language, it does so only, Tiffin claims, by means of personally authoritative perspective, ... one... deliberately constructed as provisional since the novel is at pains to demonstrate the subjective nature of point of view and hence, the cultural construction of meaning... Such writers are not "simply" writing back to an English canonical text, but the whole of the discursive field within which such a text operated and continues to operate in post-colonial words(Rhy, 1987, p.23).

From this quotation, one can come with the idea that not all texts are postcolonial, merely because they are written by colonized or ex-colonized; which is because they are written by an African or an Indian. Thus, wishing to represent the experiences of man and his society in all works, to mirror the surrounding through his language, s/he uses the medium of expression to hold the story as it is.

Curiously, one of the sharpest points comes to shed light precisely on the literature written by women, since whenever sentiments are mentioned, it refers to the fact

that this part of self-expression is shown under the pen of a woman depicting a new soul of literature between her lines.

### 1.5. Conclusion

In a nutshell, postcolonialism gives shape to history through a set of stages a long time from the *pre* to the *post*. It may include the entire concepts, which define postcolonialism, shedding light between colonizing and colonized people, as well as the recurrences left on human sciences and arts, especially literature.

Postcolonial literature's concern deals with race and gender and language that precisely focus on colonized countries of Africa, South Asia and Middle East and West Indies. Literally talking, postcolonial literature would seem to label literature written by people living in countries formerly colonized nations. People struggling for freedom in oppressed nations are more likely to draw implications from European enlightenment. It questions and reinvents the modes of cultural perception. In other words, it examines the literatures that have the ability to voice the voiceless.

Jordanian and Haitian literatures have witnessed numerous forms of crossing and transgressing kind of borders, including cultural, sexual, and linguistic one. The special relationships of women writers to culture, to complex contexts within which they write are described in postcolonial literature itself. Indeed, female writers have succeeded to portray women and even men as victims or oppressed (the case of *The Dew Breaker*). They attempt to be important and sophisticated novels to the attention of Anglophone readers. That said, things have improved recently with "Bookers" in addition to migrated authors, and those are gradually studied more seriously, to some extent, in the following chapters concerned.



# Chapter Two

## **Chapter Two: Mapping the lands**

2.1. Introduction. ....	82
2.2. Middle East War and its Impact on Arab Women.....	83
2.2.1. Basically Muslim.....	85
2.2.2. Tribal Culture.....	86
2.2.3. Women in Jordan.....	89
2.2.4. Honor Crimes.....	92
2.2.5. Women as Prey to Grief.....	98
2.2.6. Arab Isolated Echoes.....	104
2.2.7. Intricacy to Belonging.....	108
2.2.8. The Bleeding Pens.....	111
2.3. Emergence of a New Nation: Haitian Historiography.....	116
2.3.1. Slave’s Revolt for Emancipation.....	119
2.3.2. Postcolonial Chaos .....	121
2.3.2.1. Papa Doc/ Baby Doc Eras .....	123
2.3.3. Haitian Nationhood .....	127
2.3.4. Language .....	127
2.3.4.1. Haitian Creole .....	128
2.3.5. Social Structure .....	129
2.3.5.1. Alliance, Tribe and Genealogy.....	130
2.3.5.2. Voodoo Catholic.....	132
2.4. Haitian Literature .....	134
2.4.1. Gender Rites and Women’s Rights .....	134
2.4.1.1. On Violence.....	134
2.4.2. Feast of Women’s Voices.....	137
2.5. Conclusion .....	143

### 2.1. Introduction

In this chapter, picturing the Middle East in addition to Haiti to students and readers is of necessity since its concern analyzes its peoples and their literatures in order to picture homeland as a place of belonging, contrary to Western countries, in which its cultural impositions alienate the identities in some ways. The first part will fall on Jordanian Background reflected in Fadia Faqir's novel *The Cry of the Dove*, then, the following part will shed light on how Haiti dealt with colonization in the novel of Edwidge Danticat's *The Dew Breaker*.

First, Middle East describes a geographical area extending from Egypt to Afghanistan, in which Islam arises and develops. History belongs to all of us; when we talk about something that we encounter, to our friends, to our family, our community or our country, it is related to events that occurred in the past. It covers different fields like beliefs, works of literature or art, incidents we remember and even lifestyles.

Besides, history waits upon geography. The Middle East is a land of seven seas and contributes to the diversity of its inhabitants. The interaction between human beings and their surroundings is a fascinating subject; they express and relate past acts or feelings through articles, journals, books, tackling topics that already existed in the country, whether sexuality, politics, wars reflected in Houda Barakat's *The Stone of Laughter*, about women like Assia Djebbar, Nawal Al-Saadawi or Fadia Faqir.

In discussion of general matters facing women in the Middle East, the life styles and conditions are often lost. Westerners are told that Middle Eastern people are passive, weak and always veiled. The oddness that might occur here turns around the type of causes women

are put into, and to the kind of literature that occurs in that era. Jordan, as a subject matter to study, demands answers about its context as a Middle East society.

Next, it remains important to shed light on Haiti, which played an important role vis-à-vis the Western hemisphere, Haiti. However, ideas about Haiti are sometimes paradoxical for when one tries to depict a historical background from the wars and facts on Hispaniola, questions if it is rather a land of oppression or a minaret by successful slave revolution; it is a citadel of religion or devilish practices, and whether its independence gives a lesson to teach about postcolonialism or a lesson of failure. In this respect, this part of the chapter will put emphasis on the influence of Haiti over Hispaniola, the way Haiti is represented through literary works to shape its history.

## 2.2. Middle East's War and its Impact on Arab Women

Arab world has witnessed many wars for the most of the twentieth century. For varied reasons, Western colonial projects have had an impact on regions in Ottoman Empire at the end of the World War I; English, French, and Italian troops have covered the period between 1918 and 1944. The War culminated until 1948. This period-according to every Arab in the region- marks the beginning of the reign of terror and unsettlement, characterized by displacement, geographically and spiritually.

As a starter, the Lebanese Civil War made its appearance in April 1975, settled finally in 1989 under a heavy fighting. The Civil War is imposed over men and women, whether victim ones, or unwilling participants, and in this respect, political literature was outlined by interpretation of legacy of pain and displacement. Instance to that is *adab al-naksa*( literature of defeat) which exposes the Arab defeat in 1967 Arab-Israeli War, and *adab al-harb al-ahlîyyah al-lubnâniyyah* embodying the period between 1975 and 1991.

The Western invasion continues to enlarge its power on more Arab countries; Jordan was viewed as the most affected country by the war. Local farmers and city dwellers are joined with Palestinians and offered Jordanian nationality. Among them are subsistence farmers, lawyers, teachers, merchants, bureaucrats and few monarchists. Arthur Goldschmidt JR and Lawrence Davidson (1994) mention that: “The Palestinians might have lost their homes and accepted refuge in Jordan, but they could block any attempt to bury their claims by a peace settlement” (p.300) when referring to the continued subsidization of Britain over Jordan’s government though becoming independent in 1946.

The attitude of the mandate powers was to differ in that the French saw their role as consisting of a more moral obligation with the protection of Christians and the spreading of French culture. This extension can be examined through the expansion of Franco-Muslim secondary schools and the creation of institutions such as the Jesuit University St-Joseph in Beirut. This perceived obligation of extending education and promoting French culture cannot be understated, with their efforts resulting in the number of primary and secondary school students in Syria doubling between 1924 and 1934.(Payne, 2011)

Britain did not have the attitude of any such moral or cultural obligation towards her mandated territories outside those outlined by the United Nations. However, historians such as Okkenhaug argued that supporting Zionist immigration could be seen as ‘*an extension of Western Civilization*’(Payne, 2011) which the researcher finds insufficient given that the 1930 white paper put a cap on immigration of 75,000 over the proceeding five years. Thus, one would agree with Sluglett who writes that the British government had no particular feeling of moral purpose and that, initially, the establishing of a Jewish settlement in Palestine was not grounded in an attitude of extending western culture but rather to create something ‘*secular and modern*’. (Payne, 2011)

Following an academic discipline, despite the fact that historians picture what has happened in the past, the focus is turning around the fact that Arabs are still failing to gather its countries under one unity. By evaluating past events, the researcher can relate historical facts with what is still happening now, which comes out that no solution has appeared yet. What historians mention, Jordan is the country most affected by terrorists of the West. So, our deep concerns in this research are about Jordanian context as responsible for transgression of crimes, especially honor.

### 2.2.1. Basically Muslim

Jordan is wealthy of religious history, characterized by its religious variation in spite of the knowledge that Islam is noted as the state religion, and that having a Muslim king to reign is a must. The Islamic role is given priority by the government, the no discrimination in the rights and duties shall be violated. However, the applications of Shariaa over the government goes beyond the religious rights and freedoms stipulated in the constitution through preventing conversion from Islam, and discriminating against religious minorities when concerned with issues related to family law.

The “*Jordan Country Study Guide*” reports more than 90 percent of Jordanians adhered to Sunni Islam in the late 1980s. Although observance was not always orthodox, devotion to and identification with the faith was high. Islam was the established religion, and as such its institutions received government support. The 1952 Constitution stipulates that the king and his successors must be Muslims and sons of Muslim parents. Religious minorities included Christians of various denominations, a few Shia Muslims, and even fewer adherents of other faiths. (2013, p.91)

As Jordan is an Islamic state, one may explore the principles of Islam through direct interaction with the people of this monotheistic religion. Islam is based on five pillars that are as

important as faith in defining Islamic identity and strengthening the common bond that ties all Muslims together. They are the Confession of Faith, Daily Prayers (five times per day facing the holy city of Mecca), fasting during the Islamic holy month of Ramadan, Alms giving, and Pilgrimage to Mecca.

Moreover, there is no change in the importance of respect for religious groups and religious converts from Islam. Non-Muslims are prohibited from proselytizing Muslims by the government. The commonly kind relationship between religions in the society contributes to religious openness. Relations between Muslims and Christians in the nation are usually friendly, but, supporters of unrecognized religions face some societal discrimination, threatened mentally and physically by their families, government, and country members, though the peaceful relation which exists between Christians and Muslims (Jacobson, 2011, p.159)

### **2.2.2. Tribal Culture**

In the Arab world, especially all Jordanians, speak Arabic as the official language. Arabic language, reportedly, exists in three forms: “The classical Arabic of the Quran, the literary language developed from the classical and known as Modern Standard Arabic, and the local form of the spoken language” (Nyrop et.al, 1973, p76).

In Jordan, the use of Arabic dialect is frequent. Its dialect is common to Syria, Lebanon, and parts of Iraq, but they rather agree that: “the written form of Modern Standard Arabic is superior to the spoken form because it is closer to the perfection of the Quranic language” (Nyrop et.al, 1973, p.79). She opts for an agreement on language seen by Western country as “highly valued, and the speaker and writer traditionally sought an elaboration and circumlocutions in both spoken and written forms that Westerners might find flowery or verbose” (Nyrop et.al, 1973, p. 80).

On the other hand, in some period, the basic form of social organization in Jordan is tribal, that is to say people live in tribes-one of the best known groups from Jordan's population. These tribes endure the desert, though exposed to harsh climate, but learning how to survive. All throughout the South and the East of the country, they are marked by tents of the black goat hair, known as *beit el sha-aror* "house of hair". This social system in Jordan is still largely based on Tribalism and kinship relations, particularly in rural areas. It is a must to know that "tribe" refers to group of people claiming to be descent from the same ancestor. "Ashir" is the term used to refer to these contemporary sources. Local clans are collectively referred to as "*ushrân*" which embodies peasants, herdsmen, villagers, nomads and any combination of these. (Abu Jaber et.al, 2020)

A tribe is described by Maurice Godlier as

A form of society that arises when groups of men and women who recognize each other as being related by birth or by marriage come together to act in concert to control a territory and appropriate its resources, which they exploit-together or separately- and which they are ready to defend by armed forces(Godlier, 2009, p.13)

That is in Jordan, the political power is hereditary, men are superior to women and the social system is based on equality between the distinct segments of the tribe. More than that, the leader, or Sheikh is a hereditary position who must be the most powerful of a group clans. The tribal system in Jordan has appeared long before Islam, or even Christianity. What makes a tribe unique from another is that they differ according to their political nature and the organization of tribe people is socially and politically organized. (Rowland, 2009)

There has been another influential change over the tribes during the reign of King Hussein. As a result, Bedouins are turned into stationary agriculturalists and it becomes easier



to control landownership, install systems of education and enforce laws. Consequently, the tribal system is still used in Jordan officially to “smooth things over” and in an unofficial way just as a form of social identification.(Kark, 2012, p.43)

Jordanians’ social life lies on the family; Richard F Nyrop details its importance:

The household is composed of Kinsman, and family ties ramify into the structure of clans and tribes. In principle and usually in practice the individual’s loyalty to his family . . . overrides other obligations . . . often outweighs personal achievements in regulating social relationships (Nyrop et.al, 1974, p.82).

Nyrop refers to the idea that a good reputation of kinsmen is a must, especially when it concerns women sayings:

One’s honor and dignity are tied to the good repute of his kin group and especially to that of the group’s women, and the status of women in good part reflects the significance of the concept of honor in Jordanian as well as in Middle Eastern society in general(Nyrop et.al, 1974, p.83).

Family is important in Jordanian social life, as much as kinsmen are important, so are households “based on blood ties between men” (83). The family contains a man, a wife or wives, . . . his married sons with their wives and children” (83). Besides, it might consist of unmarried sons and other relatives as a divorced mother or widowed one, or a sister. Because men are given high and more powerful status than women, the ‘married’ son of the family can take the governance right after the death of his father: “At the death of his father, each married son ideally establishes his own households to begin the cycle again” (Nyrop et al, 1974, p83).

Nyrop mentions polygamy as not being highly practiced, but in minority of cases for the aim to extend family household, sharing the same concern inside the household, and he – Nyrop- reports: “A common purse to which all members contribute . . . disbursed solely by the oldest male adult who is the head of the family” (p.83). He adds: “within the household, a nuclear family is a unit that eats from the same common plate” (p.83). In ancient times, a member being away from his family is a rare situation, unless he or she is an emigrant worker, or a student.

Because the family is central to social life, marriage is a family rather than personal affair. Because the sexes ordinarily do not mix socially, young men and women have few or no acquaintances among the opposite sex, although among Bedouin, a limited courtship is permitted. Parents arrange marriage for their children, finding a mate through either the family or their social contexts.

All in all, Jordanian society, as a Muslim country, basically relies on their men who behave freely in, and outside the society. Women in their turn are to help their men, whether husbands, brothers or fathers through performing wide tasks in the households and in distinct fields. During Post-colonial Era, Arab women were not given any voice or importance as they are seen as creatures that cook and raise children. This intrigues the researcher about the way women are viewed in Jordanian society, and whether they have gained any voice among their men. In this respect, the following part will attempt to highlight the status of women in such a male-dominated society.

### **2.2.3. Women in Jordan**

As previously stated, Jordanian society is characterized by the deep roots in patriarchal tradition, which creates a deep fissure between men and women. Due to time restriction and scope of this paper, it is necessary to limit the dynamic feminine background.

Hence, this section will maintain a focus on the educational system and the occupation kept by women in order to mirror the status of women in Jordan.

In the long-established roles within households, Jordanian society incites women to attain certain occupations, especially among lower and middle classes who are maintaining the role of housewives and mothers. Deduced from an interview with Dr. Quawas, it is remarked that rarely

the mother and the father adopt the Western trend of sharing equal child learning responsibilities and household duties...Stereotypical jobs for women in Jordanian society range from housewives, teachers, nurses, dental assistants, secretaries, receptionists and employees of the government (Miller, 2004,p.67)

Despite that they are low paid and are not granted much power in the work place, they are allowed to maintain their traditional household responsibilities, but their money is totally controlled by the husbands, and in rare occasion is used towards any means that can empower them. In some cases, there are crimes practiced over women who are not highly paid. Most of them are victims because they find themselves dependent on their husbands. Lately, women are favored with some liberating movements towards the male domination and authority, but are futile, perhaps because of political representation of women in the Lower House of the Parliament.

Promoted seats in the Lower House of the Parliament, women pocket six seats reserved for their elections and thus, are given power. While the law has retained some important qualities, such as the example of the inclusion of women in powerful positions, it has also been rather fruitless in its attempt to change many of the traditional notions set forth in Jordan (Miller, 1974, p.67).

Besides, many scholars remark that “the quota system, in some ways, does not work to facilitate social change in Jordan at all, in that it does not revolutionize the mindsets of the people or their voting styles, but only forces the results desired”(Miller, 1974, p.71). In another sense, the elected women still stick to reacting traditionally then men in the government just to obtain favor rightness by the male chum.

From another perspective, and due to the Western influence over Jordanian women, many of them demonstrate their movements through gaining place among men by establishing organizations for protesting against issues related to discrimination against them. This organization pushes the government to adopt the UN’s Convention on the Elimination of All forms of Discrimination against Women (CEDAW), giving result to two articles. Article 9 concerns citizenship and the Article 16 is concerned with equal rights in marriage, divorce and parenthood. In addition to that, they ask for increasing women’s participation in the labor market, even in financial independence too. However, issues like honor-based violence, sexual harassment are issues with no solution that women keep skeptical about once being outside home.

Last, but not least, female representation in politics is such a challenge since women are still facing severe forms of discrimination:

The government is still not willing to address the issue of violence against women in any depth”, since it is arguable that the principal motive is ‘to look good’ at the regional and international level, and to look ‘modern’...democracy is ‘promoted’ through the adoption of gender quotas, a substantive discussion on women’s right in being-by passed rights that if guaranteed would challenge the status quo. (Pietrobelli,2013, p.89)

It can be said that the resistance of male-dominated political establishment is one of the challenges facing female revolutionary fighters, which the former attempts by breaking out of gender-assigned domains. Hanadi Al-Samman, in her article explains: “Full participation in the public political arena is often sought, yet, never attained unless it is defined in combative masculine trends” (2012, p.312). In addition to that, female fighters struggle almost for their personal rather than national purposes because national commitments have not erased the personal transgression as far as family and society is concerned.

As a deduction, women continue to be politically active in different ways, because they still face social discrimination and the government has not pronounced a word about it. Since Jordan as an Arab Muslim country, favoring male domination and decision-making, whatever women attempt to do, there will always be a sense of inferiority and difference between both genders. Though the latter is given the chance to work, violence and honor issues still cooperate with women’s social life, be it inside or outside home.

Women fail in competing with men in legislative and municipal elections because of the idea that women are not trusted in Jordanian society when concerning their abilities in political work, so, men are better placed in such domain. According to Walid Owemer: “Because women lack the support of official and unofficial leaderships that affect the process of political participation, who do not aspire to the development of modernization due to the weak cultural, social, and religious pretexts” (Owemer, 2012, p.187). All in all, Political participation of women is an issue affecting not only Jordan but nearly the whole Arab world as well, but it is crucial in Jordan because women constitute half of the population in there.

#### **2.2.4. Honor Crimes**

Honor killing is a practice whereby male members kill a female relative perceived having damaged family honor. Her death restores the honor family. Hillary Mayell in her

article *Thousands of Women Killed for Family "Honor"* says that: "So called crimes occur in society in which there is interplay between discriminatory tribal traditions of justice and statutory law" (Mayell, 2002).

Fadia Faqir, as a Jordanian writer, defines honor killing as:

The killing of women for derivation from sexual norms imposed by society.  
. . . A man's honour is closely related to the behavior of his female relatives, not only in Muslim or Arab societies, but in Western societies such as Spain and Portugal (Faqir, 2001, pp.65-82).

Faqir furthers that family, too, is one factor that comes after societal traditional ritual, "One of the first entities linked with honour is the family". Alex Miller, in *A Sociological Analysis of Crimes of Honour: Examining the Effects of Higher Education on the Concepts of Honour and Notions of Gender Equality of Jordan*, points that crimes of honour: "typically occur in traditional and patriarchal societies and transpire when a woman infringes upon the reputation of her parental family (or rarely, her husband) by violating a female sexual codes of ethics, with its legitimacy resting in tribal customs"(Miller, 2009, p.52). He furthers: "Once the honor of a family has been compromised, it becomes incumbent upon the personal family to restore it"(Miller, 2009, p.52)

Patriarchal law and societal normalization of these traditional societies has dictated that "the only accepted technique for restoring such honor is by way of physical abuse frequently involving the bloodshed and murder of the "culpable" female (and only female) involved" (Miller, 2009, p.87).

The scope of this particular research is concerned with Jordan. Thus, there is an attempt to figure out the perceptions of the concept known as "honor", the latter is generally

used as a 'blanket'.<sup>1</sup> The goal is to discover whether it is important that this imposition of killing related to honor is crucial or not. By this, each culture is regarded differently, and it should be mentioned that this particular part is only as significant as practiced over Jordan. It is imperative, thus, to note that each culture is unique when regarding its location and one cannot be permitted to make global research about all cultures by evidence of one particular study.

It is noted in *Honoring the Killers: Justice Denied for "Honor" Crimes in Jordan in 2004* that in 2003, a daughter has been stabbed by her father twenty five times because of her refusal to tell him where she has been after three-weeks absence. More than that, in 2002, a girl killed by her brother because he saw her talking to a strange man during a wedding party and another one killed his sister after seeing a man leaving her house. Reported from the same reference, *The Jordan Times* quoted that in December 2002, an unnamed nineteen-year-old woman, after being held in prison for alleged immoral behavior, was bailed out on her uncle's promise not to harm her, her brother killed her as soon as she arrived home, and relatives were quoted as thanking God they got "rid of her"(Peratis, 2012, p.10). Similarly, in August 2003, *The Jordan Times* reported the case of sixteen-year-old girl from Amman suburb who, released from administrative detention on her father's promise that she wouldnot be harmed, was murdered by her brother just minutes after returning to the family's house(Peratis, 2012, p.10)

Furthermore, in her 2001's article, Faqir articulates: "In Arab societies, women should remain *mastura* (hidden, low-profile), a term which implies physical and psychological confinement in the private and public space"(Sinclair, 2012, p.30).In this way, feminine respect is: "socially and culturally constructed to apply those who maintain passivity, selflessness, and submissiveness, especially in their relationships with

---

<sup>1</sup> Generally describes and undefined concept in the Jordanian society.

men”(Sinclair, 2012, p.30), and with reference to Abu Odeh’s assertion: “The hymen, in this context, becomes the socio-physical sign that both assures and guarantees virginity as well as gives the woman a stamp of respectability and virtue”.(Sinclair, 2012, p.32).

Alex Miller, as a similar idea, furthers that “the penalty for the woman is usually carried out by a close male relative and, if the punishment is death, usually a brother, or cousin for the sake light sentencing on the part of the judiciary” (Miller, 2009, p34).He ends his point of view with “... these punishments are conceived free of state or institutional invention, and seemingly serve to reiterate the power of familial and tribal influence in Jordan, without due press or judicial review” (Miller, 2009, p.35). Fadia Faqir in her own words says:

The head of FPU stated that many reported suicides among women were in fact crimes of honor where “the victims were forced to commit suicide”. Another possible explanation for the dark figure is that some killings never get reported or are registered or mislabeled as other types of crimes (Cited in Moghissi, 2005, p.110).

Dividing men from women, Faqir explains that men are given too much importance in society that they go beyond the limits of their behaviour towards women, admitting that:

The notion of honour is divided along feminine and masculine lines, with different meaning for each gender. . . Popular culture is full of saying signals and proverbs which glorify men. . . Femininity, on the other hand, is socially constructed in such a way as to favour good sweet minds’. . . They must be passive, selfless and ‘above all sexually pure or chaste’. . . She is delivered over unconditionally to the power of the husband; if he kills her, he is only exercising his rights (Hussein, 2005, p76).



Moving from concepts to penal codes in Jordan, there are laws used by the judiciary to reduce penalties in “honour” as a crime case. Beginning with the most discussed one which focuses upon legal justification or excuse for crimes of honour. Article 340, contrary to article 06 of the Jordanian Constitution of 1953 guaranteeing the rights of all Jordanian citizens regardless of their gender-states that: “he who discovers his wife or one of his female relatives committing adultery with another, and he kills, wounds or injures one or both of them, is exempt from any penalty”(1991, p.60).

The second paragraph of the same article states that “he who discovers his wife, or one of his female ascendants or descendants or sisters with another in an unlawful bed, and he kills, wounds or injures one or both of them, benefits from a reduction of penalty”(Mac Kinnon, 2006 p.296). Fadia Faqir points: “Significantly, in the reverse situation, a woman who finds her husband with another woman has no resource in law. If she kills her husband, she would not benefit from any reduction of penalty and would receive a minimum of three years” (Faqir, 2001, p.74).

Next, Rana Husseini, a journalist in *The Jordan Times*, starts to report crimes involving “honour” which keeps enlarging until attracting the international attention and increasing domestic and international pressure on the government to address the problem. All that thanks to women lawyers who were allowed some political liberalization in 1990s and due to the establishment of Jordanian Women’s Union who hotline “violence” in 1994 (Swanson, 2010). From another perspective, honour killing is often wrongly regarded to the Islamic practice since it often occurs in Muslim-majority societies. In fact, killing is forbidden in Islam and it is not mentioned of this practice in the Quran or in the Hadith (2011, Vol 31)

In Alex Miller’s *Sociological Analysis of Crimes of Honour*, there is a reference to the wrong image, that Western societies have over the practice of Islam or honour killing;

arguing that “Most Western cities of Arab societies retain strong tendencies to fault Islamic law for the societal ills and norms surrounding honor killing; however, the application of such Western literature is based on unfounded and misinterpreted texts” (Miller, 2009, p 90).

Miller’s critical analysis mentions that Islamic law does not condone murder, especially in the name of honour or without judicial review. He justifies that punishment should be practiced over unmarried adulterers through the Quranic Verse 2, Sura 24 which states:

The adulterer and the adulteress scourge ye each one of them (with) a hundred stripes. And let not pity for the twain withhold you from obedience to Allah, if ye believe Allah and the last day. And let a party of believers witness their punishment” (Sūrat l-nūr,chapter24, v2).

In this respect, Miller points out that: “Islamic law in no way states that adultery has any effect on the honour of the woman or her family, and does not propagate the idea that physical punishment retains “restorative” capabilities for a family’s honor” (Miller, 2009, p.94).

In addition to that, the Holy Quran, not only punishes the woman witnessed by four persons but also those who attempt to accuse their wives without the right assurance of four witnesses: “And those who accuse their wives but have not four witnesses, scourge them eighty stripes and never afterward accept their testimony, for they are indeed evildoers” (Sūrat l-nūr,chapter24, v2)

Last, but not least, women, with reference to Quran also can defend themselves accused guilty, her testimony is sufficient to make her free from accusation. Both verses 6 and 9 from Sura 24 state that:

As for those who accuse their wives but have no witnesses except themselves; the testimony of one of them be four testimonies (swearing) by Allah that he is of those who speak the truth, and yet, a fifth involving the curse of Allah on him if he is of those who lie. And it shall avert the punishment from her if she bear witness before Allah four times that the thing he said is indeed false. And a fifth time that the wrath of Allah be upon her if she speaks the truth. (Quran: Verse 6-9 Sura 24).

As a final statement, there must be reiterated constantly throughout this study that there is no evidence from the Quran and Hadith that authorizes or acknowledges honour killing: “Neither text ever mentions the concept of honour when speaking about penalties of adultery, no they condone the practice of acting without judicial review of the accusation” (Miller, 2009, p.102). Now, Jordan’s penal code really permits a man who kills his wife, daughter or sister if he catches her with a foreign man.

The law might insist that the responsible person must have surprised his target while she is in the action of doing an extra material sexual performance or action, but Jordanian courts gloss above these detailed with no objecting reason of honour. However, nothing in Islamic commandment provides such authorization, and surely nothing in modern rule.

This focus underlines the disaster that women face in everyday’s life of all forms of violence, whether physical, verbal, sexual or economic violence women are subjected to. The next part will discuss the general violence over women. That is not to say that Jordan is the only one concerned about the only transgression of crimes. On the opposite, this picture of violence is reported in all parts of the world and there is nothing honorable about killing.

### 2.2.5 Women as a Prey to Grief

Violence against women touches the whole globe, not just few people, and differs from size to size, though the fact that all religions emphasize respect for human rights, but all forms of discriminations against women still exist. International human rights instruments go to urge the working towards changing the beliefs, practices and stereotypes that look for adding protection and rehabilitation for the victims. National documents of Jordan put light on equality and the need for safe regarding and making sure to afford secure livelihood for the family as a whole.

This excerpt of study of status of violence against women in Jordan aims to shed light on the size of the problem of violence in Jordan, exploring the opinions of decision-makers and key informants. Let us be clear that violence against women and girls is a social health problem. It varies according to its distinctive definitions, which focus on the various forms of violence. An interesting definition focuses on the definition of family violence instating that:

Violence against women means any act of gender-based violence that results, or is likely to result in Physical, sexual or psychological harm of suffering to women, including threats such acts, correction or arbitrary deprivation of liberty, whether occurring in public or in private life.(UN Human Rights, 1996)

Here, the chief feature of this scheme is its emphasis on the physical, sexual and psychological violence which hunts families and society, including rape, perpetrated violence by someone else than the husband, threats in workplace and institutions, in other words, it stresses on the negligence and denial that are forms of violence against women.

A single, but striking, example of this tendency is enumerated in the distinct forms of violence that results in injury, death and deprivation identified by the National Framework for the protection of the Jordanian Family against violence which introduces the physical violence known as the deliberate use of physical force or the threats of its use against the individual himself or against any member in the family (Abu Ghazaleh, 2008). Next, the emotional violence which refers to any result in attempt to weaken a person's ability to deal with the surrounding including rejection, insults, neglect, scorn and intimidation.

Besides, the physiological violence that includes calling by names, insults, harassment and isolation from family and friends, it is important to speak about the sexual violence as a man and big issue touching approximately each home in every society. The latter is the most common form of violence experienced by women globally in physical violence inflicted by an intimate partner with women beaten or abused acts (Abu Ghazaleh, 2008).

The United Nations Secretary-General Campaign, Unite to End Violence against Women's article puts its emphasis on it, mentioning that one in five women will become a victim of rape or attempted rape in her lifetime: "...long been used as a tactic of war"(UNiTE, 2008). So, it can be said that rape is a kind of revenge in certain contexts: "The rape and sexual violation of women and girls is pervasive in the conflict in the Darfur region of Sudan" (Deutsch Schneider, 2006). Another case insists the dowry murder where the woman is killed by her husband or her in-laws because her family cannot afford the demands for dowry<sup>2</sup>. More than that, it is mentioned that there is violence during pregnancy, which leads to miscarriage; pre-term labour and low birth weight are estimated. Another case is that indigenous women in Canada are five times more than other women of the same age who die

---

<sup>2</sup> Dowry is a payment made to a woman's in-laws upon her marriage as a gift to her new family.

as the result of violence in addition to over half of women in Europe, North America and Australian women with disabilities are abused. In most, if not all cases, men are the pioneers of violence against women.(Sharma, 2015, pp.131-139)

In 2002, WHO's World Report on Violence and Health refers to distinct effects of violence against women, among them that women who are abused and children suffer from anxiety and depression in addition to the difficulty in forming relationships with others, weak personality, isolation, feelings of inferiority and unloved by parents.

In Al-Jazi's words, the feminist theorist maintains that family violence is inflicted against women as a result of traditional gender specific expectations in the social system within the society based on mannish role which refers to the case where men are allowed to use distinct shapes of violence to deprive them of their independence and undermine their existence and strength (Monteanti, 2015, p.93). Thus, the husband's dominance is supported by the social system. Such bodily reputation of women through violence can be explained through Cockburn's words in 1988 who argues that primordial gendered forms of violence evolved in struggles such rape, murder of husbands, sons and babies and expulsion from homes:

As well as defining a relation between people and land, they shape certain relation between women and men. It is a relation of male dominance, in some cases frankly patriarchal. It is constituted at best in refusal to challenge the exiting balance of power enforced by male violence, at worst in an essentialist discourse that reasserts a supposedly natural order and legitimates violence(Cockburn, 1988, p.13).

A sixty years old woman asserts that women, of all types and ages may deal with violence in their lives: "I have a sense of pride that I survived and started over. I had to give

up the outward appearances and realize that this can happen to anyone, no matter who you are”<sup>3</sup>. As a reaction, women have found no solution, but according to Diab M. Al-Badayneh’s:

Women’s reaction to violence was passive, Even a high percent of them reported trying to call for help (81%) and most of this help came from her family of origin. . . Protection is offered by the family of origin, since the victim (wife) needs to continue to fulfill her roles as a wife, mother, sister or daughter. An abused woman is characterized by negative self image, “she deserves it” taking the blame for an abuser’s actions, guilt, anger, inability to protect herself and physical pain (Al-Badayneh,2012, p.43).

As reviewed on documents about protection and prevention of family violence against women, it is witnessed that Jordan did and still makes efforts about bettering laws and regulations, trying to abolish the practices that constitute discrimination against women. Thus, women are allowed to practice their own rights and the provisions of penal code that constitute discrimination against women are abolished. And among the most important Jordanian accomplishments in the area of legislation that deal with the reporting of cases of family violence under Article 06, 07, 08, 09 and 10 as follows:

Article 06 of this law states that “A (1): Committees called Family Reconciliation Committee shall be established by a minister’s decision, in coordination with the Family Protection Department. The decision shall specify the members of each committee and name one of them as chairperson”.

Next, Article 07 stipulates, “Committees before taking any of the protection measure stipulated in this law provided the interest of the family is taken into consideration”. The

---

<sup>3</sup> From Kaiser Permanent *Silent Witness Display*.

following article states that: “Medical, social or education service provide from the public or private sectors shall notify the relevant authorities as soon as they become aware of, or witness effects of violence and are being informed that they result from the Family Violence”.

In addition, the ninth article mentions that Judicial police officers of the Public Security Directorate shall move to the claimed Family Violence scenes in any of the following cases: A/ when there is a report that Family Violence case is in progress or is about to take place. B/ when there is a report of violation of a current protection order according to the provisions of this law

The last law shares “Commissioned employees, under legal responsibility, shall guarantee the protection of the informant of the incident by keeping his/ her name and identity confidential”.

The whole matter, in a nutshell, is that an activity is created by faculty members specialized in research about violence against women that afford services to abused women and training programs for dealing with those women. Paradoxical though, it may seem that looking for reality itself for Arab countries as a whole still attempt to put the laws of gender equality that liberates women from violence through establishing associations and councils, in cooperation with CSO’s because there have been no expansion to the scope of freedom or legislations and real activities. Obstacles come forward this improvement since women are still regarded inferior, and their rights are not recognized enough to fight discrimination against women.

It is easier enough, on the other hand, that the international practices, stating UN, UNICEF, UNDP, UNIFEM and ILO support the development programs that reduce the quality gap and improve regulations and laws that allow access to wealth and services. Many



of these institutions emphasize on the target of violence against women, and that, by affording access to justice for women.

Finally, there is the related problem of how to explain that such Islamic country as Jordan in which Islam is practiced, though this latter urges people to be kind with each other, even with the animals when slaughtering them for food, violence is still dominated, not too much, but still, and that is due to the Jordanian Heritage which regards violence against women as a matter that affects large numbers of children and adults across their lives span. This brings us to the deduction that Jordanian women are victimized physically, psychologically and sexually by a wide range of behaviours.

#### **2.2.6. Arab Isolated Echoes**

Nothing hunts a woman but an act that marks her feelings. As a result, some change their ways of looking, some sing, some establish institutions to help women and some include their words into history; becoming writers, all of them, believing to share their lived experiences and narrate their stories in a way or another, hoping to transmit a particular message, and for some, imagining a better world.

The era between nineteenth and twentieth century's witnessed a climate of openness over Arab women's writings; the cultures over the Arabs heartland their worlds. Egypt, as an instance becomes a source of attraction of the Arab intellectuals, including women like the Lebanese Zaynab Fawwâz (1850-1914) in 1870, Wardah al-Yazij (1838-1924) in 1899 and the Palestinian-Lebanese Mayy Zyâdah (1886-1941) in 1908.

It is in our contention that, ache like violence cannot be understood with benefit of time only. They must also be dealt with as they happen. The appearance of the novel or the short story just after a fact is a truer guide to the dynamics of the situation that once written

years later in the dull fearless of a paneled study. Writers, with their distinct use of genres, create themselves as subjects within their transformed social context. Women, as a result, begin to write, as they belong to the urban upper and middle class, they find it easier to get into contact with European, thus, have the capacity to compare themselves with their European counterparts. Among the writings are the lyrical poetry of love and death and some of the best poetry consists of elegies written.

Fadia Faqir's *The Cry of the Dove*, in addition to her three other novels *Nisanit*, *Pillars of Salt* and her late *Willow Trees Do Not Weep*, speaks of her own experience reflecting it in a heroine named Salma. This novel pictures the Jordanian way of life at her time as their cultures and traditions, in addition to her struggle with her own hidden pain. By way of larger literally definition, women write to be published, that is to be made public. They refuse the private status of place to which they belong from birth, rejecting the belief that women's voices are *awrah*, a shame, and dishonouring. From all this, it follows that women challenge patriarchy placing themselves on the margins of both worlds.

Easy to share Miriam Cooke's belief that male's writings differ from female's ones, for the former write about reflecting reality that demand reform, while the latter's being less graphic, less violent and perhaps for that reason less known. It appears, then, that the sense of rejection is included in Arab women writings. Using violent terms, Layla Ba' albaki's *Anaahyâ* (I live) exposes the hollowness of the Middle Eastern women's life and the prison at home, and proudly proclaiming that she needs no one and not her family in particular. For her, the liberation of the woman needs to be matched with the nation.

Benaouda Lebdaï in *Arab Women Lives* (2007); mentions that today's Post-colonial African Literature has evolved by including themes such as duality, hybridity and self-analysis for ultimate purpose of (dis) covering and defining one's individuality and one's

positioning in the course of “History”(Lebdai, 2007, p.35). He cites many women writers dealing with distinct topics as confirms Bill Ashcroft in *The Empire Writers*: “Contemporary accounts . . . are beginning to assert the hybridized nature of postcolonial experience” (Lebdai, 2007, p.35). This refers to the harshness of migration that causes both physical and psychological aches because of the impossible adaptations to new environment. As a result, post-colonial women writers tackle such issues and become the leaders.

An instance to what is previously mentioned is Nina Beauvoir’s *Garçon Manqué* (2000): “An impressive punch and openness of mind questions that deal with dual identities and hybridity” (Lebdai 35-6).She explains:

A first reading gives the reader an intimate feeling that the whole that comes from the heart, written with emotion and sensitivity, line after line, the author faces her own life, her own “self” trapped in a complicated world where politics intrudes, where war interferes” (Lebdai, 2007, pp.35-6)

It is reasonably supposed that this “look” reflects the identity of the writer demonstrating the co/coordination of her personality since Mina takes place in Yasmina: “The novel delves into family alcoves and secrets. Questions, memories, remembrance of people who helped to express the first emotions and opinions are related without any inhibitions. This work presents itself as a disturbing account of an author’s initiation into the world” (Lebdai, 2007, p.37).

It remains to be seen that women are finally captivated by uprisings that mark both the Middle East and the Arab countries. Sarah Abbas’s *Revolution is Female: The uprising of women in the Arab world 2002*, says that “the moment was poignant one for the Arab feminists. Though few outside that the Arab world knows it, women’s radicalism in the region has long and deep roots that span more than a century”(Abbas, 2002, p.17). Besides, it cannot

be erased that Arab women's writings are critiqued, though, but from a feminist perception, they feel a must to fight hard to gain recognition as artists. However, some kinds of Arab women are seen more feminist than others, since they engage with extra feminist themes than others. Literature written by women themselves brings to another dimension since the real experiences of life and hardship have a touch of femininity, not only in the Arab world but in foreign one too.

To be more precise, Bedjaoui Fewzia in her articles, tackles gently a novel which mirrors all what echoes of women sound like. Bedjaoui argues that "writing for Indian women among other is a way of expressing feelings of suffering, loneliness, frustration, fear, alienation as well as hopes and dreams" (2009, p.79) while she sheds light on how men see the women writings: "The argument that women writers were not active in literary production is simply untenable, for the illustration of Kali publishing shows the opposite. Indian male critics may quickly point out that Western literary awards are not reliable indicator of the artistic achievement of women writers" (Bedjaoui, 2011, p.39).

As an appropriate way to sum up all what is said is that feminine writings and more precisely Arab writers tend to open doors to silenced voices, capable of saying a lot, hoping a better expectations through their writings, using whether "harsh" direct words or most of the time killing the beast by their sweetness of lines. Though the attempted works, male domination still remain, and though the Arab women writers still fight with their words. They may encounter some problems in dealing with stereotyped world, trying to belong, feeling urged to be adopted with social change. And that is what we will try to enumerate in the following part.

### 2.2.7. Intricacy to Belonging

From the beginning, Arab women writers have had to assert themselves in male-dominated arena, from audience to publishers, from critics to literary traditions. Women writers can be distinguished according to an anthology that refers to those from Arab East (Mashriq), and those from the Arab West (Maghrib) and each has developed differently.

The domination by European colonial powers in the nineteenth and twentieth century contribute to this division. Narrations told from distinct women writers across the Arab world, offering testimonies, observations, reflections, visions, memories, criticisms and commentaries about life from the female perspective, reveal one a of kind texture of women's lives, both private and public, throughout the many cultures and countries of the Arab worlds, shedding light on the status and lifestyles, as well as the way they view the world through addressing the challenges of modern life, and cope with daily dilemmas. So, there are various dilemmasthat Arab women writers dealt with while putting ink on their white papers.

As a starter, the issue of gender relations serves as a basis for a feminist discourse; they are deeply concerned with the inequality between the sexes, which is manifested in male domination, the oppression and marginalization of women. Among topics they are dealing within their fictional works are female characters that are trapped in abusive situations; which their male in kin-husbands, fathers, brothers or uncles-act as the authors of their destinies. *The State University of New York Press, Albany (2005)*, reports that: "Suffering is the sole origin of consciousness", in depicting controversial aspect of sexuality in *My Mother's Friend* by Nura Amin, in which the story recounts a lesbian relationship between the mother of a young girl and an unmarried women, provoking the topic of female sexuality in which the mother finds comfort and intimacy in the arms of another woman (Amin, 2005).

Next, *A Virgin Continent* (Cohen Mor, 2005, p.101) deals with the male hypocrisy and irrational expectations of women, by Samia Azzam. In this story, the protagonist boasts about his romantic adventures to his fiancée, but insists on her purity without a past. Besides, *The Woman of My Dream* by Fadila al-Faruq (Cohen Mor 2005), the man displays a seemingly progressive attitude, but in reality, his action is deceptive and manipulated, so women are prey to sexual exploitation.

The institution of marriage, reported from *The State University of New York Press, Albany* (Cohen Mor, 2005, p.12) is subject to a close scrutiny, highlighting that the girl has no say, and that the marriage represents the transfer of a girl from the authority of her father to that of her husband. Virginity, too, is becoming such a right of man over his woman that is raised in *Questioning* by Fawzia Rashid. To some extent, the status and lifestyle are reflected in the background of almost each story, in addition to the level of change that varies from one Arab country to another.

As another instance of feminine issues, *Women at Point Zero* becomes the inside story of a woman condemned to death for killing a man. The writer Nawal al-Saadawi goes to prison to talk to this woman, Firdaws, and through this, the former attempts, through her writings, to indict society and show the need for change and reform. The Algerian writer Assia Djebar, in her turn, gives voice and presence to distinct women forgotten by the recorders through her fiction.

The changing of profiles of women in the Arab society is portrayed in many different types; through *A Successful Woman* by Suhayr al-Qalamawi, transferring the idea that a single woman can take care of herself and achieve a sense of well-being since the heroine sets her goal, pursues it with great determination and shapes her own future.

Linguistically speaking, Fadia Faqir represents a suitable example with her book *Lost in Translation*, when referring to the difficulty of publishing in their countries and problems of translation while living in the West, trying to adopt the language of the other. So, Arab women writers living in the West feel urged to create a new shape of pen for writing, in another sense “an Arab book” in the culture of the other, since they are displaced in exile. *Pillars of Salt* is the instanced novel in which she inhabits transcultural and translinguistic position using proverbs, translated Arabic words, phrases as well as culturally specific moments and actions in her English texts. In this respect, Layla Maleh says that:

What Faqir’s *Pillars of Salt* attempt can best be described by what Miriam Cooke has identified in the work of other Arab women writers as “multiple critique” in which authors critique simultaneously the global system, their own political regimes and religions and family contexts and the patriarchal vein that runs through them all and still remain wary of other ‘desire to coopt their struggles’”(Maleh,2009, p.242).

In a nutshell, the telling of Arab women writers display a variety of themes, among them the delicate one about wearing the veil. Whatever approach, these women find finally the capacity to say that they are responding creatively and vigorously to the existing dilemmas, and that they can challenge the rapid social change through exposing abusive situations, raising controversial issues and criticizing many aspects of Arab society, with the goal of generating a constructive dialogue by both men and women. They gain their places in interpreting their personal experiences insightfully and offer authentic accounts of realities of their lives. The use of their reasoning voices rise above the male-dominating space, and all this, believing on the ink falling down from their pens with an inch of distinctive, especially inner talents.

### 2.2.8. The Bleeding Pens

The coming of age literature within a specific framework categorized by the recent impressive boosting narratives, produced in English by women authors who are Arab British/American immigrants, or daughters of early ArabAmerican/British immigrants. This category is widely recognized by Western critics and interested in by many academics and researchers.<sup>4</sup> From Long years of British colonization in most Middle Eastern countries, ‘Anglophony’ did not make its appearance as it is the case with other South Asian and South African countries. Hybridity writings and the emergence of hybrid identities are favored after Bhabha. The list of writings produced by Middle Eastern Arabs-compared with the literature in French produced by North African (Algerian, Tunisian or Moroccan) - became one on the whole unimpressive challenges after that, by increasing the English production by Arab writers, mainly like Ahdaf Soueif, Leila Aboulela, Fadia Faqir and others, who either live in Britain, in the USA or between the US/Britain and the Arab world.

The methodology applied in the following literary analysis is the feminist-qualitative research approach in literary studies with specific reference to Arab immigrant writers. The challenges faced by Arab women have been interpreted throughout their lines, attempting to give voice to the voiceless. How do they envisage their revolution of these challenges? Why are women challenged? The purpose of this part is to provide a framework that can give an adequate account of challenges through evaluating solutions found between the Arab women writers in the UK’s lines.

To begin, it is necessary to say that the narratives of Arab women immigrant writers exhibit a tendency toward instigating dialogue with other minority and ethnic groups. This trend of Arabic literature is considered as the favorite influences on contemporary

---

<sup>4</sup> The case of Lindsey Moore (University of Lancaster), Dr. Geoffrey Nash (University of Sunderland), Dr. Dalila Mostafa (University of Illinois) and others.



international literatures, the post-colonial, with theorization of intercultural relations by reference to the impact of colonialism and imperialism on non-Western literatures. Therefore, it is in this sense that narratives which are produced by this category of Arab women writers, have often been classified under the few label of post-colonial, feminist, non-native, hybrid or Anglophone literary discourse.

The production of novels, short stories, poems and even plays in English written by Arabs have contributed to the emergence of an independent literature, which is neither Arabic nor English, but, linguistically and culturally hybrid. Through the distinct works of literature, divorce perception of *home* is identified differently by Arab women writers writing in English, since it reflects the private sphere of patriarchal hierarchy, gendered self-identity, shelter and comfort. In this respect, it is necessary to stress that the hetero genetic of the literature produced by Arab women writers in Diaspora rises from the different politics of location.

More exactly, the literature produced by Arab British writers must be of a different cultural expression than that produced by Contemporary Arab American writers. In the works of Layla Al Maleh, “Arab British literature as mostly female, feminist, Diasporic in awareness and political in character” (Al Maleh, 2009, p.13), while Steven Salaita (2007) argues in discussing Arab American literature that “Anglophone Arabs are no less Arabs than anybody else, they merely carry different cultural values as a result of their different social circumstances”(p. 31). Thus, Arab women writers hold a specific position on their *home*, the adoptive culture, their cultural identity and how to bring closer the two cultures; depending on their politics of location. An instance to that, in Faqir’s *My Name is Salma*, in which the story is set between the Middle East and Britain, dealing with immigration to a Western country- Britain- not only as a new theme in terms of the central character Salma, who is an unskilled

Bedouin woman, but also in terms of raising questions about the future of Arabs who live in Britain.

In the story, Salma is cut off from her homeland-Jordan- and arrives in Britain for a permanent stay; as such, the novel portrays conflicts of forced dislocation, integration, racism and the settlement experience. As a result, it is in Exeter, that Salma goes through a process of forming a new identity with a new name “Sally Asher”, and a new language with which she refuses Arabic and her identity gets changeable to the point of fragmentation, “A few years ago, I had tasted my first fish and chips but my mountainous Arab stomach could not digest the fat... Salma resisted, but Sally must adapt” (Faqir,2007, p.9). To sum up, what is quoted mirrors a long process of dislocation, acculturation and assimilation Arabs might go through.

As two other Arab British women writers, Soueif and Aboulela-themselves first generation Arab immigrants to Britain- engage with issues of living in Diaspora in a productive way, reflecting on their proper experiences of being Arabs in Britain, trying to explore the possibility of creating similarities among women from different cultures. Nevertheless, the thematic overlaps between the two authors eclipse their differences valorizing different forms of feminist activism as fields for alliance building.

Women writers choose to write in a foreign language like English is- for Anglophone women writers of Arabic decent- as it is a choice of liberty that satisfies their literary needs and natural choice. Ahdaf Soueif’s fiction and non-fiction and essays are both in Arabic and English, which have carved out an important space on the stage of world literature. In *The Map of Love* and *Sand Piper*, there is a certain *in-betweenness*, namely a borderland that separates and gathers at the same time two worlds, two cultures, two languages and above all two consciousnesses, and all are witnessed to be different on opposing to one another. In the

former novel, the main character Amal El-Ghamrawi represents a borderland woman who brings closer the borders of generations, geographies and cultures.

Leila Aboulela is widely recognized by Western readers, since her fiction depicts the experience of practicing Muslims in Britain, particularly in London, and her works have challenged not only the English literary traditions known by Islamophobia,<sup>5</sup> but also modern Arabic literature which has been characterized for many ages as predominantly secular.<sup>6</sup> More than that, in *Minaret* (2005) and *The Translator* (1999), different attempts are noted to answer questions when dealing with the Muslim identity in the West through experiences reflected in different characters, particularly Nadjwa in *Minaret*, who encounters a sense of re-territorialization and dislocation when she wears the scarf, and finds refuge in the purity of her faith.

In his thesis *Cartographies of Identities*, Yousef Awad pictures his point of view on Arab British women writers and transnational feminisms, saying that:

My readings of *The Map of Love* and *Minaret* come within the larger picture of delineating thematic differences between Arab British and Arab American women writers. . . In this context, I suggest that Arab Women authors who live (in part) in Britain and use English as a vehicle of expression have shown a tendency in their fiction to go beyond the ethnic borders and barriers in order to facilitate dialogue with other groups. This tendency, while it varies in detail from one woman author to another depending on her social, political and ideological stance, can be found in the works of most Arab British writers (Awad, 2011, p.112).

---

<sup>5</sup>*Those in Peril* (2011); The hero is a security man, and the first victim is the heroine's daughter who is kidnapped and held for ransom, tortured, raped, and all this done by "Muslim" pirate as part of an obscure vendetta against the hero and the heroine.

<sup>6</sup> As in the case of: Fadia Faqir, Ahlam Mostaghanemi, Nizar Qabani and others.

He ends up his idea with: “The novel *Minaret* presents Islam as the basis for a feminist movement which enables Najwa ‘to fight off the anonymity of being a migrant in Britain. Margot Badran urges us to consider the socio-historical conditions that contributed to the rise of Islamic feminism.” (Aboulela, 2005, p.150) Thus, in the two different novels, the writers highlight the significance of trans-cultural issues through expressing their thoughts about the intersectionality of gender identity and Diaspora in the context of their hyphenated identity as Arab British women writers. Those women writing in English- as a universal one- are more faced with issues like taboo themes and find it easier to express them in English, which make their writings more likely vivid, authentic representations of the Arab world with its distinct specificity, and trying to create bridges between the Western and the Arab world.

To conclude, those women are dealing with such writings since they feel a kind of displacement, so they speak articulately to the diversity of Arab women wherever they are –to their ideas, desires emotions and strategies for survival. The works of those writers do not, in the name of unity and solidarity, gloss over socio-economic and political differences among the women they represent. In fact, difference becomes a site for investigating commonalities, since the works cited show a commitment to approaching the politics of location as a site for understanding particularized experiences within a global framework. Broadly speaking, all novels tend to enumerate characters through which the reader is given a chance to examine a different context in which characters live, and all this, in order to shape contemporary Arab cultural identity.

The scope of this research extends over several facts; from Middle Eastern War to the social Jordanian conditions over Jordanian women, which give the birth to a brand new movement after a long period of silence, which is writing; from pioneers to the younger generation to the present whose literary output, providing such a broad spectrum of novel

works by Arab women. The focus on the Jordanian social life and its changing have been, in fact, hiding distinct successful writers who could deliberate themselves from the danger they have been through, and which is, for most, the fact that novels have become the most popular forms of creative writing in the Arab world and the favorite genre among women, who often have to juggle the demands of a family.

In addition, the pen's brevity as well as its ability to dramatize concrete issues and convey pithy messages, renders it uniquely suitable for an album that aimed to expose unabridged texts, and a large number of them at that. As said previously, history belongs to all of us, and conveys different fields. As a result, it did cover the works of literature, reflected in Middle East women writers as Layla Halaby and Fadia Faqir, discussing any hypothesized matter that may face the Jordanian women.

### **2.3. Emergence of a New Nation: Haitian Historiography**

Located between the North Atlantic and Caribbean Sea, Haiti occupies the small portion of the Western side of Hispaniola and shares its eastern side with Dominican Republic ruled by the Spanish. The name Hispaniola comes from the Spanish word "Espanola" adopted by the Italian Christopher Columbus who landed on the North-West on December 6<sup>th</sup>, 1492. The island was already occupied by European people called *The Arawaks* who killed the thirty-nine men Columbus left in 1493.<sup>7</sup>

Years after the discovery of Columbus of Hispaniola (a name which still refers to the whole island, although separated into two nations; Haiti to the West and Dominican Republic to the East). The *Arawaks* died of European disease, which made the Spanish reclaim the whole land and occupied the eastern part of Hispaniola, while the west was left empty until it was occupied by the French in the 17<sup>th</sup> century, founded Port-de-Paix in 1664, and signed the

---

<sup>7</sup> Slavery and Remembrance: <http://slaveryandremembrance.org/articles/article/?id=A0111>

“Treaty of Ryswick” with the Spanish which allow them to rule the Western third of the island and called their colony Saint-Domingue (Lamber, 2019).

Under the French rule, Saint-Domingue became the wealthiest colony in the French empire due to its production of roughly forty percent of sugar and sixty percent of coffee imported to Europe.<sup>8</sup> The power of exporting wealth was due to the slaves who were brought to work on these plantations in the late 17<sup>th</sup> century totaled about 5.000, and by 1789, the population of Saint-Domingue included 500.000 African slaves, 32.000 European colonists and 24.000 *affranchis*.<sup>9</sup> Thus, Haiti was fragmented by colored people, class and gender. The slavery class was occupied by the majority of mulattoes and was discriminated by the white European colonists (merchants, landowners, craftsmen).

The systematic capitalism of enslavement stood as the antithesis of freedom. In 1788, the majority of population of Saint-Domingue was occupied by African descent; they were slaves and depended on armed men of color to preserve order. French slaves were exploited by French owners until death, and they soon brought new ones. This opened a window into subaltern, subhuman experience although the *Declaration of Rights of Man and Citizen* which states: “All men are born and remain free and equal in rights”<sup>10</sup>, the French enlightenment marginalized the black body, and thus, they shackled, raped and killed with invulnerability, thinking that “Blacks would regain real freedom there as they became human. Having acknowledged their duties, they would accede to the realm of rights through pathways and

---

<sup>8</sup>: <http://slaveryandremembrance.org/articles/article/?id=A0111>

<sup>9</sup> Free mulattoes(people of mixed African and European descent) or blacks.

<sup>10</sup>[https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#\\_ftn41](https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#_ftn41)

entrances prepared for them by France.”<sup>11</sup>. One way the colonized transforms the savage, subaltern being, is through language, imperialism, subjugating the ethos that occur in speech.

Here, it can be said that the relation between France and the colonized played an important role in the history of Haiti. Peter Hallward, a critic theorist refersto the creation of revolution between class and racial structure in Saint-Domingue: “Coercive power in the colony was divided between three increasingly antagonistic groups. The white plantation owing elite, the representatives of French imperial power on the island and even more prosperous but politically powerless groups of mulattos and former slaves’ *affranchis*.”(13)<sup>12</sup>

While the French oppressed the mulattos and *affranchis* by preventing them from political rights though they (affranchis and mulattos) were the means of production in developing and sustaining the French colony, the latter asked for their rights and then petitioned the National Assembly for their rights and privileges in 1789. After the French colonists refused, whites and the affranchis militia were at war. As a result, rebellion of slaves took place in 1791. Then, in order to quell the rebellion, French emissaries enforced Saint-Domingue for a class alliance between French landowners, mulattos and affranchis in which the affranchis and mulattos could have the complete rights to own and exploit slaves who agitated the relation between class and race.<sup>13</sup>

By September 1791, other Western colonies invaded the island since St Domingue was fractured by rebellious slaves. So, Spain invaded in 1792 and England in 1793. The British government was forced to intervene because they were afraid of slave insurgency and French radicalization. At its most crude, one third of the whites fled to the United States, many in Louisiana and attempted to deter the establishment of independent Haiti.

---

<sup>11</sup>[https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#\\_ftn41](https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#_ftn41)

<sup>12</sup><https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti's-occupations/>

<sup>13</sup><https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti's-occupations/>

Extending this basis of understanding, the following poem speaks of this complexity:

Yesterday, I was born Spaniard,  
In the afternoon, I was French,  
By the evening Black I was  
Today they say I'm English.  
I don't know what will become of me<sup>14</sup>

As a result, the affranchis struggled for independence since they endured numerous forms of injuries, infections and tropical diseases in addition to starvation. Some of them escaped to the interior mountainous and were called the Maroons. In 1791, Slaves declared a rebellion which devastated the colony until France decided to end slavery in 1794.

### 2.3.1. Slave's Revolt for Emancipation

One of the most remarkable aspects of Haitian history is that Haiti is the only nation which saw the light thanks to the successful slave rebellion. The revolt lasted from 1794 to 1804. As an attempt to be free from France since the latter granted citizenship to the wealthiest affranchis, while at the same time Haiti's European population disregarded the law<sup>15</sup>.

Hence, there has been a break out between Europeans and affranchis: the European attempted to appease the mulattos in order to quell the slave's revolt, and the French assembly granted citizenship to all affranchis in April 1792. Here, the country was separated; Spanish colonists supported the eastern side of the island later called the Dominican Republic, and by the British troops from Jamaica. Later on, France sent a commissioner named Léger-Félicité Sonthonax for a mission to abolish slavery.

<sup>14</sup><https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti's-occupations/>

<sup>15</sup>The Editors of Encyclopaedia Britannica : <https://www.britannica.com/topic/Haitian-Revolution>



Years before that, and going back to the scope of the title, it is important to mention that the conflict was around the control of the colony between French republication forces and Creole Royalists backed by Spain and Britain, and recruited black slaves, free blacks and the mulattos. One of the rebel slaves was Toussain Louverture, a black slave who studied the military campaigns of Julius Caesar and was provided leadership and ability for organization. Louverture allied with France after he left his allegiance to Spain when Paris abolished slavery in 1794(Faulkner, 2013). In his turn, he revolted against France as an attempt to create a state free from European influence and restore the old regime. After defeating the French commissioner, Louverture had power on the Spanish Port of Santo Domingo in 1800, which gave him control over the entire land of Hispaniola (Faulkner, 2013).

Toussaint Louverture named himself “governor-general for life” by pursuing his own military way of governance. On the other hand Napoleon Bonaparte wanted to maintain control of Haiti, thus, he sent his brother-in law Charles Leclerc with some forces from St Domingue composed of experienced mulattos who were exiled. As a result, the rebel general surrendered to the French colony in 1801, and Napoleon’s forces regained control of the colony and attempted to restore slavery in 1802. However, the fight was far from over and, thus, lead to a new wave of rebellion.(Faulkner, 2013)

Jean-Jacques Dessalines, another former slave who struggled against the French after the truce between black-Creole and French forces was short-lived. In summer 1802, Dessalines joined force with General Alexandre Pétion to expel French(Labrador, 2018).Dessalines was killed by the French after his imprisonment while he was trying to suppress a mulatto revolt. As a result, Henry James took control of the country from his northern capital, and that lead him to enter in civil war with Alexandre Pétion who occupied Port-au-Prince, where the author Edwidge Danticat was born.

### 2.3.2. Postcolonial Chaos

The United States was concerned with the security threat and financial instability if Haiti would fall into the hands of Germany and violate the Monroe Doctrine, which provides that there is no space to colonize the land in the Americas or it would be considered as an act of aggression. Here, the US intervened. To Satire, a newspaper story in the *American Pageant* emphasized:

Hoping to head off trouble, Washington urged Wall Street bankers to pump dollars into the financial vacuums in Honduras and Haiti to keep out foreign funds. The United States, under the Monroe Doctrine, would not permit foreign nations to intervene and consequently it had become moral obligation to interfere financially to prevent economic and political chaos<sup>16</sup>

From this standpoint, one can venture to say that Haiti was under the jurisdiction of the Monroe Doctrine, but this didnot prevent the US to superimpose stability, but at a very high rate cost i.e. enormous national humiliation that confirmed the stereotype of the incapable black nation. Although the US attempted to own the island by making the Haitian sign the decree of National Assembly, on the grounds that America brought development and modernity, the US removed its forces in 1934<sup>17</sup>. In 1928, the article *Le Petit Impartial* affirms:

Youth, where are you? For twelve years the white man has trampled like a master over the sacred soil that our phalanx of heroes watered with their blood...let's pull ourselves together... we have set things in notion and we

---

<sup>16</sup><https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti's-occupations/>

<sup>17</sup><https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti's-occupations/>

hope, after the difficult days of struggle to strike up the anthem of deliverance.

Here, this call or nationalism made America change its policy with Haiti, i.e. the US' withdrawal of their troops and allowed Haiti to resume free elections. Vincent Sténio was the first elected Senator who delivered his state addresses in Creole instead of French, and established Haitian independence and strengthened the legacy of dictatorial leadership of the country.

On the other hand, The Forbes reported; “[we are] not convinced that the foundation for democratic and representative government are now broad enough in Haiti...poverty, ignorance, and the lack of a tradition or desire for orderly free government cut the U.S heed in the region”<sup>18</sup>, i.e. if Haiti suffers from poverty, ignorance and underdevelopment; it is because of Haitian system, and this resounds in history until nowadays.

Thereof, the U.S administration seeks to bring stability to Haiti. Indeed, President Obama, for instance, reinforced the Haitian role of law, reshaped economic security as well as improving health and services related to education. Meanwhile, the United States considered Haiti as “top foreign assistance priority” in the Caribbean, and donated 5 billion in relief since the 2010 earthquake. In recent decades, the U.S Policy towards Haiti was characterized by a new wave of immigration from the 1960's period of Duvalier until 2015. Many Haitians migrated to the United States (the same case of Edwidge Danticat, the author *The Dew Breaker*) because of natural disasters and political instability (Labrador 2018).

In the early 20<sup>th</sup> century, Haiti's political stability grew worse since there was no end to presidential change. First, the 1946's president was replaced by Dumarsais Estime after the former was got removed by military coup. The latter was overthrown in his turn by the

---

<sup>18</sup><https://fas.org/sgp/crs/row/R45034.pdf>

military in 1950 and replaced by Pal Malgoire who resigned by force in 1956, then the series were preceded one after the other until François Duvalier (Papa Doc) was elected in 1957<sup>19</sup>This will be enumerated in the following part.

### 2.3.2.1. ‘Papa Doc’/ ‘Baby Doc’ Eras

The Haitian presidents governed oppressively using executed power, which was unchecked and emphasized on the military force. Using the U.S way of ruling, the Haitian presidents went for repressive maintenance of the government apparatus instead of the normalization of democratic political processes.

The repression ended in 1956 witnessed by a long period of governance of Duvalier and his son characterized as the cruelest dictatorship in the history of Haiti. The aim behind shedding light on Duvalier’s era is because the novel, which will be analyzed in the remaining chapters, deals with the story of a Dew Breaker, an appellation once existed in the Duvalier years of control. The Dew Breaker is a person hired to kill and torture many of those who were prisoners, and Ka’s father (the protagonist in the novel) waited for the Baptists to assassinate him because he was accused of preaching opposition to the government in his sermons.

“Papa Doc” is a nickname for François Duvalier as he was a doctor for the country before he was elected president. He derives from a black modest family living in Port-au-Prince. “Papa Doc” refers to Duvalier’s paternalistic concern for poor and sick Haitians. He graduated in Medicine after the U.S left the country and started to have concern about Haitian politics. He threw himself into a movement called “*noirism*”. Following his fascination with African heritage, Duvalier started to study Haiti’s religion; Voodoo. In this respect, John

---

<sup>19</sup><https://www.britannica.com/place/Haiti/Military-regimes-and-the-Duvaliers>

Marquis, author of “Portrait of Haitian Tyrant”<sup>20</sup> affirms: “Haiti is 70% Catholic, 30% Protestant, but a hundred percent Voodoo”.<sup>21</sup>

With the help of the U.S, Duvalier won the elections and he established his own militia military private troops called Tonton Macoutes who killed anyone who thought of opposing his system. During his fourteen years of control, he oppressed his people instead of caring about them. This period witnessed deficit budgeting, and Haitian citizens became the poorest of the poor since he took every coin to his account. He considered himself as the “president for life” after he got rid of the bicameral legislation in favor of a unicameral one. People got shot and murdered because they either didnot want to give their daughters to the local Macoutes or they did not give their businesses to the locale Macoutes.<sup>22</sup>

In order to save Haiti from poverty, Washington had been providing millions of aids during years, but this seemed clear that the money was being delivered on one side only. In this respect, President Kennedy decided that he had enough of the dictatorship of “Papa Doc”. Raymond Joseph, a former Haitian Ambassador to the U.S declared: “Kennedy was really anti-Duvalier and he was doing anything possible to get rid of him.”<sup>23</sup>As a result, Kennedy cut financial aid and looked for ways to reintroduce democracy.

It seemed that “Papa Doc” time in office was close to an end, but then, Kennedy was assassinated in 22<sup>nd</sup> of November. “Papa Doc” had Champaign at his Palace at that time. At its most crude, the former Haitian ambassador to the U.S declared: “He [Papa Doc] did everything on the twenty-second. The twenty-second was his luck day. He got elected in September 22<sup>nd</sup>; he was inaugurated in October 22<sup>nd</sup> and he prepared to have killed Kennedy

---

<sup>20</sup> Evolution Of Evil E01: Papa Doc Duvalier | Full Documentary:  
<https://www.youtube.com/watch?v=Ds7hmyvbckI>

<sup>21</sup> Ibid

<sup>22</sup> <https://www.youtube.com/watch?v=Ds7hmyvbckI>

<sup>23</sup> <https://www.youtube.com/watch?v=Ds7hmyvbckI>

on November 22<sup>nd</sup>, 1963.”<sup>24</sup>One can deduce that Duvalier reinforced the idea that no matter how powerful someone may be, the fate of anyone who opposed “Papa Doc” is death. Hence, the pressure from the United States was off.

After “Papa Doc” was diagnosed by disease, nevertheless, he decided that his young 19 years old son –Jean-Claude Duvalier- would inherit the presidency. On April 21<sup>st</sup>, 1971, the tyrant François Duvalier died and his son directly became the new president called “Baby Doc” to continue the corrupt Duvalier regime for another fifteen years. He siphoned off funds from the governmentally controlled tobacco industry while Haiti got drawn into poverty. His reign was imposing intimidation to continue his power.

The nation, thus, witnessed foreign investment, low taxation, privatization and economic exploitation. During the Duvalier’s rule, there had been high rate of immigration of approximately 80% of lawyers and other professionals to the U.S, Canada or African Nations. The U.S deported thousands of Haitians who fled to the government and refused to offer refugee or asylum status. Civil Rights groups charged that: “The State department did not want Haitians because they were blacker than Cubans.”<sup>25</sup>

Another reference declared there had been a visit from the Pope John Paul II on March 9<sup>th</sup> 1983 who saw the president for echoing people’s cries for involved access to food, water, education and unemployment. It proved to be the beginning of the end of Jean-Claude on February 7<sup>th</sup>, 1986. Ultimately, he was overthrown after threatening crowds and U.S pressure, he exiled to France. “Baby Doc” died of a heart attack at the age of sixty-three.

To sum up, “Papa Doc” true legacy is that he destroyed a dream and unleashed a nightmare. The father and the son’s crimes haunt Haiti to this day. One thinks that Duvalier

---

<sup>24</sup> Ibid

<sup>25</sup> [https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#\\_ftn41](https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#_ftn41)

disfigured Haiti. It is now the poorest country in the western hemisphere, crippled by lack of education and wrecked by political chaos. The only ones who benefited from the wealth of the country were the president and his son. Besides, Haiti witnessed numerous changes; thus, to avoid many details, a timeline of Haiti is afforded in order to shed light briefly on the history of Haiti until today(Lambert, 2019):

### **Modern Haiti**

1915 After a long period of political instability the USA sends marines to protect its business interests in Haiti

1934 The USA withdraws its marines from Haiti

1946 The president of Haiti is overthrown in a coup

1957 Francois Duvalier (Papa Doc) is elected president

1964 Duvalier makes himself president for life. He dies this year and his son Jean-Claude Duvalier (Baby Doc) becomes president.

1986 Duvalier goes into exile

1990 Elections are held in Haiti

2003 Voodoo is made an official religion in Haiti

2006 Rene Preval becomes president

2010 Haiti is devastated by an earthquake

2017 Jovenel Moise becomes president of Haiti

Next, we will attempt to shed light on the Haitian nation because nearly seven years since, Haitians managed to rebuild what was lost and have never given up hope for its future by looking ahead to further growth and success.

### 2.3.3. Haitian Nationhood

Haitian history is not forgotten by its nowadays youth, and they believe the past history gives hope for a future Haiti. Five percent of Haitian people are of mixed heritage or white known as (Les Mulâtres). Motherhood is extremely valued. People generally listen to music and news on the radio. There are families of middle class who can afford televisions too. Popular stories include famous Haitian Fable characters and catching up with old friends. If one is to mention this angle of Haiti is because the novel *The Dew Breaker* tackles facts that are alike to what has been already mentioned.

### 2.3.4. Language

Haitian Creole is the main language of Haiti, mainly in the western of one-third of the island of Hispaniola, with the rest of the island belonging to the Dominican Republic. It's spoken by people around 12 million, including the 10.6 million people in Haiti and Haitian immigrants living in the United States and Canada, France and various Caribbean countries.<sup>26</sup>

Haitian Creole (Kreyòl) is a young language that developed in the 17<sup>th</sup> and 18<sup>th</sup> centuries. It is a French-based Creole language, meaning that the vast majority of its vocabulary (90% of it) comes from French, but its grammar is mainly rooted in West African languages. In here, slaves were unable to communicate with their partners, thus, they tried to

---

<sup>26</sup><https://www.everyculture.com/Ge-It/Haiti.html>



learn French, but without formal training or education<sup>27</sup>. They developed a French-based Pidgin in language<sup>28</sup>.

In the 1940s, the president Sténio Vincent (1930-1941) made an attempt to standardize Haitian Creole orthography with a phonetic spelling system, but this met with a lot of resistance, because some people supported orthography that was more based on the way French is written. In 1979, Haitian Creole was finally standardized using a compromise between the two approaches. Thus, Haitian Creole finally became a national language alongside French in 1987. Before that, school instructions were only in French, which was basically a foreign language for most of the students. Thereof, when Haitian Creole became a national language, it was allowed to be used as a tool of education in schools alongside French, which was still officially the language of instruction.<sup>29</sup>

#### 2.3.4.1. Haitian Creole

As a French-based Creole, its connection to French is immediately obvious. When looking at Haitian Creole sentences, most of the words are of French origin, but are spelled quite differently from the ones in French. For instance:

<b>French</b>	Avec	Danser	Manger	Acheter	Merci	Bonsoir Monsieur	Je travaille	Je suis un Doctorant
<b>Haitian Creole</b>	Avèk	Danse	Manje	Achete	Mesi	Bonswa mesye	Mwen Travay	Mwen se yonelèv Doktora

<sup>27</sup> [https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#\\_fn41](https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#_fn41)

<sup>28</sup> A Pidgin language is a simplified form of communication that arises when people with no common language attempt to communicate.

<sup>29</sup> <https://www.bricefoundation.org/haitian-culture-and-tradition>

<b>English</b>	With	To dance	To eat	To buy	Thank you	Good evening, Sir	I work	I am a Doctorate student
----------------	------	----------	--------	--------	-----------	-------------------	--------	--------------------------------

**Table I: Similarities of French Language and Haitian Creole<sup>30</sup>**

This standpoint brings two questions to Haitian Creole speakers; First, Does the knowledge of Creole help understand French? And to French speakers: Does the knowledge of French help understand Creole? One can admit that it is no mystery, then, that the Haitian Creole developed in isolation in comparison with other languages and lasted for twenty years in a country originated from Africans who took initiation to develop the language.

More than French and Haitian Creole, Spanish was one of the languages used by Haitian citizens since the U.S occupied Haiti for a long period of time, in addition to the prosperity of TV shows and films, and because many Haitians have relatives who migrated to the United States; so, English became more used than in the past<sup>31</sup>.

### 2.3.5 Social Structure

Haitian people are warm and friendly known by their hospitality in ways of treating guests, for instance, in the way they help someone finding the address needed. When entering a Haitian land, the locals shout “Oné!” which means honor, and the host has to reply by “Respè!” (Respect).

On the other hand, before engaging into a conversation, men and women greet each other on the cheek; women kiss their female friends on their lips as a sign of friendship. Young women, however, do not smoke in public; they are expected to sit in an appropriate

<sup>30</sup><https://www.youtube.com/watch?v=8IuQCyIdePE>

<sup>31</sup> Ibid

posture instead. Men can hold each other's hands as display of friendship. More than that, whenever there is something to do with money, people haggle over it. Arguments are loud, animated and common. They are known as being candid when it comes to appearance, short comings and handicaps. Moving deeper, one will attempt to enlighten social structure and lifestyle of Haitian locals in the following parts.

### **2.3.5.1. Alliance, Tribe and Genealogy**

Once an adult completes his educational career, the young Haitian's next focus is marriage. It is assumed that adults are not to date until their late teens. However, actual teenagers enter into sexual relationships increasingly. When dating, the man goes to the woman's house in order to get familiar with her parents and the rest of the members. They can, after, go to movies outside, go for clubs and after few period of dating, the man is expected to propose to the girl. Traditionally, the girl's father is asked by the man for permission to marry her. Most parents do not urge their children to marry someone specific but children are expected to wed a respectable woman sharing the same social status.<sup>32</sup>

From the same reference, it is mentioned that women can marry at the age of fifteen, whereas men at the age of eighteen. Rural areas witness early marriages in contradiction to urban areas. The groom and the bride's family can contribute together to pay the wedding fees. However, with or without legal marriage, when a man can afford the living for his woman, the union is considered complete, especially after a child is born. Marriage occurs later sometimes in a couple's relationship and they (the couple) usually live next to the man's parent's property.

Polygamy does not exist, but once married, there are some men who tend to have girlfriends and children out of wedlock as a desire to have a son who will inherit and continue

---

<sup>32</sup><https://www.bricefoundation.org/haitian-culture-and-tradition>

the family line. Women have complete control of their husband's funds and garden products, and are to be faithful or she will be penalized if not. In this respect, domestic violence against women is very frequent and common. Some Haitian laws appeal for discrimination against women; for instance, unfaithful husbands get murdered by their wives and therefore, undergo strict punishment than husbands who kill their unfaithful wives. Recently, an outstanding number of women of all social classes have their own business and maintain jobs, they participate, too, in government, though less than five percent of national legislative seats are held by women.<sup>33</sup> When it comes to divorce, it is very rare, however, separation is frequent and children live with their mothers or may move in with their grandparents.

A sexually faithful woman cannot be expelled from household and is thought of as the manager of the property, the decision maker too, regarding use of funds from the sale of garden production and household animals.<sup>34</sup> As to inheritance, children are provided the equal portions from both parents.

In the same respect, ancestors are given real attention believing that they have power to influence the lives of the living. As for socialization, most children engage in works by the age of eight, especially in rural areas. Parents are likely to be harsh with their children and the latter are expected to be respectful and obey the elder family member by saying "thank you" and "please". One finds it positive at when a child starts to break the food someone gives him to share with other children immediately.

Nonetheless, education is highly valued in Haiti. Unfortunately, unaffordable to most. Thus, the chance to get public-schooled is almost like lottery. As for private schools, they occupy eighty percent of all schools in the country; they include Catholic school, national schools, which are funded by foreign countries and international schools. Most Haitian

---

<sup>33</sup> Visit : : <https://www.bricefoundation.org/haitian-culture-and-tradition>

<sup>34</sup> Countries and Their Cultures : Haiti <https://www.everyculture.com/Ge-It/Haiti.html>

students study until sunset because of numerous power outages and prohibitive expense of generators.<sup>35</sup> Wealthiest students attend universities in foreign countries while the opposite may stop their education in the first primary six years of schooling. In addition to this, middle-class students attend Haitian or Dominican-Republic universities. As for the less wealthy students, they search for employment directly after secondary school. A growing number of vocational schools, which have no entrance exams and are less expensive than universities, provide career-specific skills to students who can afford tuition.<sup>36</sup>

Moreover, traditional beliefs have a great impact on Haitians related to health, especially with rural and social classes. Some try to come with plants or traditional remedies. Other remedies may be purchased from pharmacy if money is affordable. Illnesses are often characterized as “sent” sicknesses, magically placed on a person by traditional religious practitioner. If an illness is mysterious in origin, one may visit a *doktèfey* (healer who mainly relies on herbal remedies), an *oungan* (a male Voodoo priest) or a *manbo* (a female Voodoo priest).

Religion here is very critical in Haitian land, for there is more than one practiced religion descendant either from African ancestors, known by Voodoo, or Catholic derived from former colonies, and this will be enumerated in the following title.

### 2.3.5.2. Voodoo Catholic

As previously mentioned, Haiti is 80% Catholic, 30% protestant and a hundred percent Voodoo. When thinking about Voodoo, one’s mind is filled with zombies and voodoo dolls and demon possessions; the things one sees in nightmares or horror movies. The essence of Voodoo contains thousands of spirits called “*Lwa*” who act as intermediaries between

---

<sup>35</sup> Visit : <https://www.bricefoundation.org/haitian-culture-and-tradition>

believers and God. They can be worshiped with gifts and offerings through dead people made in their names, through music and through dance. The aim of Voodoo ceremony is to invite a *Lwa* to take possession over the body of a priest or a priestess called “mounting” and it is the key component to Voodoo rituals. Each *Lwa* has a unique personality and a specific function.<sup>37</sup>

Voodoo traces itself back to six thousand years all the way in the African continent, but it was brought to Haiti with slave ships. One can venture to say that having to mix and match with other versions of Voodoo while also adopting the Catholicism of slave masters, the result is a religion that comes in a thousand different forms and borrows from everywhere.

When Catholics first encountered Voodoo, they absorbed it into Catholicism, transforming the *Lwa* to Catholic Saints. Years later, when the missionaries arrived to Haiti, they ignored the *Lwa*, but after the earthquake of 2010 in Haiti, which left much of the country in ruins, missionaries came to help rebuild the country, then, the process has converted thousands of Voodooists to Christianity. In the Evangelical imagination, Voodoo is a demonic religion that has held Haiti captured ever since its liberation from French colonial control.

To conclude, it can be directed to the ancestors who inherited this country from the true evil of slavery, shaping its national relatives will continue, even if those narratives have been twisted by outsiders. No matter how many churches or missionaries are established in Haiti, Voodoo would never be eradicated from Haiti; Voodoo is Haiti, Haiti is Voodoo. Now, since the scope of study is concerned much about women gender, the research should shed light on the feminine world in Haiti. Thus, this will be detailed in the next part.

---

<sup>37</sup> Ibid

## 2.4. Haitian Literature

Haitian women were exposed to severe suffering from inequalities, and this phenomenon got worse after the 2010's disaster. However, it is necessary to have a balance between men and women if they share the vision of reshaping the country. Nevertheless, during the U.S occupation, Haitian women were influenced by debates on race, nationalism and international politics. Thus, they practiced activism and feminism to gain their position among Haitian's gender inequality by challenging the premise and promise of Haitian democracy and national identity, through uttering experiences of violence, political inequality and even sexual practices. They voiced their experiences and documented their perspective on working class and poor class. This resulted in a feminist framework to understand Haitian womanhood and recalibration of the collective memory, and written records of postcolonial Haitians.<sup>38</sup>

### 2.4.1. Gender Rites and Women's Rights

Haitian women were marginalized over two-hundred years, originated long before independence. Women were inferior according to governmental organization and power dynamics after 1804. The Duvalier era forced women to become targets to terrorism and forced inactivity.

#### 2.4.1.1. On Violence

To beginwith, women witnessed lack of opportunities in different social sectors in the period when Saint-Domingue was under the French colony. They occupied the lowest spaces with no right to have freedom or to travel unlike the opposite sex. After independence, Haiti transited from slavery to freedom, ex-slaves created gender division and gendered inequality took place, beginning with low pay and less respected societal status. After the

---

<sup>38</sup> Johanna Sacks: <https://genderinhaiti.wordpress.com/womens-rights/>

creation of Haitian state, women were still discriminated from legal civil rights. As a result, the language in the documents in the gendered differences of the government left women armless from the ability to vote or own property to an extent that if a woman marries a foreigner, she will lose her Haitian citizenship.<sup>39</sup>

As a response to this oppressive act, a feminist agenda in *Ligue Féminine d'Action Sociale* was created in 1934, and focused to achieve women's suffrage and afforded access to higher education, especially during the Duvalier era, where women were raped, exiled, detained and captured. It has been noted by Haitian feminist scholars that the Duvalier regime was the most active opponent of women's empowerment in the history of Haiti's government, damaging effectiveness of the country's women's movement significantly.<sup>40</sup>

The highlight of this part is November 21<sup>st</sup>, 1956, a period when the *Ligue Féminine d'Action Sociale* pursued Haitian government to the court to finally win a position in municipal elections for the first time in January 1955. In preparation for these local elections LFAS<sup>41</sup> had developed a thorough civic education campaign to help women understand the vote registration process. A year later, they transformed this strategy to prepare women to register from the national election that was scheduled to begin in November 18<sup>th</sup>, 1956 (Sanders, 2013, p.171). Nonetheless, this act has come into a halt when the government announced that male citizens benefiting from electoral process are invited to register, thus, women were not encompassed, denied from civil rights. As a response to this denial, the municipal government of Port-au-Prince was sued by the president of LFAS.

---

<sup>39</sup>L.Garraway: [https://romanicreview.journals.cdrcs.columbia.edu/wp-content/uploads/sites/16/2016/05/Garraway\\_104\\_3-4.pdf](https://romanicreview.journals.cdrcs.columbia.edu/wp-content/uploads/sites/16/2016/05/Garraway_104_3-4.pdf)

<sup>40</sup>Johanna Sacks <https://genderinhaiti.wordpress.com/womens-rights/>

<sup>41</sup>Ligue Féminine d'Action Sociale



Duvalier's era made home a prison that could be sneaked at any time by the groups called *tonton macoute* who provoked the codes of civility and respect when they entered homes unexpectedly. In here, the feminist activist Mari-Célie Argant articulates her terrified reaction as a child when she realized that the *tonton Macoutes* could invade her home at anytime, she utters: "I remember the military coming in my house at night. They said they were searching for something[...] I remember being in my bed at night and watching the military opening the clothes, searching and terrifying us."(Sanders, 2013, p.186) Moreover, not only women were objects of oppression in Duvalier's era but men as well since the former president Papa-Doc saw any published article as a threat. In this respect, Ghislaine Charlier emphasizes:

All of other governments had arrested my husband several times because he said the truth in his newspaper. But the people would come... I would see them coming from the street and I knew, that they were coming to arrest Etienne [her husband]. One time, I was supposed to be going to the United States, so he [Eteinne] took off his watch, put it on the night stand and he said to me, "Give me a pen so that I can make my signature", because at that time, a woman had to have the authorization of her husband in order to travel. Then he calmly came down the steps. He greeted the men and they followed him out... But when you talk about Duvalier, when he arrested you, they beat your workers, they knocked your children down, sometimes they even arrested your wife, still dressed in her nightgown. They will arrest you in your boxer shorts or completely naked."(Sanders, 2013, p.171)

After the fall of Duvalier's regime, women, regardless of class, could finally have the right to protest against the unjust behavior and were seeking to change the repressive system.

Hence, more than thirty-thousand women demanded jobs and marched in Port-au-Prince to ask for prevention of gender-based discrimination and violence. This protest was organized by Haitian women from varying backgrounds, and represented what Charles (1955) calls: “a Haitian woman’s growing consciousness... as a new collective subject for social change”(Sanders, 2013, p.153).

In Haitian history, national policy and politics have denied Haitian’s women freedom and their advocacy for change. The country noticed governmental instability in relation with gender roles and violence that prevented women from political participation, in addition to social inclusion and national scale. Hence, the anti-Duvalierist movement enlarged its function throughout the 1970s and 1980s, and migration to foreign countries became the common-point shared between the families. Thereof, migrated women found themselves isolated, which created a profound want to protect and recreate the understanding of Haitian national identity in their writings, sharing experiences that shape the concept of the nation again. From this perspective, women’s memories expressed in their writings will be dealt with in the next title of research.

#### **2.4.2. Feast of Women’s Voices (Memory and Writing)**

In bringing the former vision into fruition, one notices that diasporic consciousness was the theme-centre in recreating a new identity between home and exile. Women’s concern was not about how their children would be impacted by their racial critics, but the possibility that having arrived in a foreign country as children and adults would make them forge a new identity and forget aspects of their culture.

Nonetheless, there have been numerous authors who pictured the status of Haiti and used writings as means to be listened and taken into consideration, or to express their desire,

or shed light on the wounds and scars of the victims of trauma in Haiti in a way that some texts may afford a possibility to offer some room for hope and recovery.

From this basis of understanding, Mary Chauvet's *Amour*, one of the most criticized literary works tackled the psycho-side of postcolonial Haiti, dealing with desire, violence and mimetic crisis in her debated novel. So, Claire Clamont, a sexually repressed Haitian protagonist with life swaying between sexual desire and machoism, is 39 years dark skinned woman and house woman of two "white" mullatos who draw a remarkable contrast with Claire's position being a victim of racism among the mullatos, as well as within her family into which she was born.

Stigmatized by color and tortured by decades of repressed desire reignited by the presence of Jean-Luze, the live in French husband of her youngest, whitest and now pregnant sister Felicià, Claire records in her journal the lurid details of her revolt. Effaced behind a veil of hypocrisies and politesse, she secretly orchestrates a quasi-incestuous affair between Jean-Luze and her other sister, Annette. Claire satisfies her desires alone, assisted by thoughts of her sister's sexual encounters with the beloved Jean-Luze.

The novel emphasizes on Claire's split between revolt and prohibition<sup>42</sup> this state of "in-betweenness" is shadowed in Claire's birth with a dark-skin, while her gender defies her parents' wish for an heir, i.e. a male inheritor. In addition to that, her skin color became an issue for her class and identity, something which pushes her parents to name her "Claire". She soon became interested in politics and started to sort out from her invisible puppet circle to become an active communist, thus, she symbolizes significant power of feminine rebellion. The novel suggests a condition of possible escape from hatred and anger which would require more sacrifice.

---

<sup>42</sup> Doris L. Garraway :

[https://romanicreview.journals.cdrs.columbia.edu/wpcontent/uploads/sites/16/2016/05/Garraway\\_104\\_3-4.pdf](https://romanicreview.journals.cdrs.columbia.edu/wpcontent/uploads/sites/16/2016/05/Garraway_104_3-4.pdf)

Besides, the next part of the novella named *Anger* focuses on the entire family. The novel reflects Haitian colonial era; it deals with the Normils, middle class landowners in Port-au-prince who woke up one morning discovering that the Duvalier's army *tonton Macoutes* is invading his property. As the title suggests, anger is about the emotion. Each member of the Normils family express their anger, each in a distinct way; the grandfather and the youngest son in fantasy, the mother in alcoholism, the father in self-abnegation, the son in heroism and the twenty-year-old daughter, Rose, who reflects the pure corruption and violence of political system at that time, i.e. her willingness to be raped for an entire month by one of the *tonton Macoutes*.

Next, *Madness* reflects the cultural and religious hybridism that has become a cause for Haiti's tragedy. *Madness* addresses the tension inherent in Haiti black/ white mulatto social stratification as well as between the antagonism, between its traditional Voodoo religion and Catholicism.<sup>43</sup>

Coming gradually to the main core of the research novel, one can say that Haitian literature is interpreted in a transnational scope of anti-colonial and anti-globalization politics that sheds light on the themes of slavery, labor migration, Diaspora and revolution in numerous works of Jacques Roumain, for instance, Marie-Chauvet or Edwidge Danticat and many others. Here, the story of Edwidge Danticat will be detailed next.

Edwidge Danticat's *The Dew Breaker* is the novel which begins with a man with a scar on his face, and it "runs from [his] right cheek down to the corner of his mouth" (Danticat, 2004, p.2). The man is one of the Duvalier's military groups who exercised torture, rape and murder. He is, however, a husband, a father and a Catholic. The term "Dew Breaker" is derived from Haitian Kreyòl meaning "torturer" during the dictatorship of "Papa-Doc" who

---

<sup>43</sup>:<http://quarterlyconversation.com/love-anger-madness-a-haitian-trilogy-by-marie-vieux-chauvet-review>

“would break into your house, mostly it was at night but often they’d also come before dawn, as the dew was settling on the leaves, and they’d take you away” (Danticat, 2004, p11).

In fact, Danticat’s novel has a relation with her life since she was born under the Duvalier era and was raised by her relatives after her parents left her to go living in New York. Danticat witnessed at that time the death of her relatives, friends, either because of violence or sickness, or ocean crossings before she travelled to live with her parents and found difficulty to rebound and fears the loss again. Danticat, thus, reflects the persistently voices of grief, terror and torturer (Danticat 2004, p13).By this, she communicates both personal and collective scars. The novel contains nine short stories, each loosely connected with the other.

First, *The Book of the Dead*, a story of a young lady who lives with her parents in U.S and travels to Florida accompanied with her father and sculpture of her father that she had to sell to a Haitian famous television personality, Gabrielle Fonteneau. Later on, she didnot find the sculptureafter she wakes up while staying at the hotel at night. After her father comes back, he takes her to the lake where he threw the sculpture believing that he was not worthy of being immortalized as art, and finally confesses to her the stories she was hearing about him on the fact of being imprisoned are not true, but he killed and tortured the prisoners instead. Then, he begs his daughter to believe he has regrets. The next day Ka’s father meets Fonteneau; he recites a wrong story in terms of his protection. While on their way home, the journey is full of emotions for Ka as she is trying to grasp what she has recently learnt.

*Seven*, is the next part of the novel, it tackles one of the Haitian men who travels to New York and brings his wife after seven years of separation. He lives in one of the rented apartments of Ka’s parents. His wife, afraid of getting lost if she goes out alone in New York, stays at home all day with the radio tuned into the Haitian station in order to remember her

past life in Haiti. When the week takes place, her husband finally convinces her to get out the apartment. The going out is a means for her to remember the picnics in Haiti, surrounded by local people speaking the same language.

Next, the story of forty years woman in *Water Child*, who aborts her baby she was having with her boyfriend without her knowing that he, was already married. She is a hospital nurse who sits frequently in the site of piscine-Brooklyn, a place which the Haitian immigrants call home. Nadine, one day, suddenly stands shocked of her reflection in a door of an elevator. The image is so ugly that she thinks that her reflection would have been her if she kept the baby seven months earlier.

After that, *the Book of Miracles* deals with Ka's mother Anne, who has the habit to drive to attend the mass on Christmas Eve in the church and that was the moment for her family to be gathered. But, Anne is committed to never get back to the church because she is afraid that one day the picture of her husband would figure on Emmanuel's fliers as "wanted", and that Ka might discover the deep truth of her father's past.

After that, *Night Talkers* tells the story of a Haitian boy who lived in New York with the same man who threatened him after he killed his parents and blinded his aunt when he was six years old. The reason he came back to Haiti was to tell his aunt that he was to kill the murderer but he was kept by his fear to be mistaken about the identity. The story remained untold since he soon got interrupted by a former Haitian citizen and his aunt found peacefully dead in her bed the next day.

In addition, *The Bridal [Retiring]Seamstress*, Aline Cajuste has had an interview with Beatrice Saint Fort, both sharing Haitian identities and origins. While strolling through the neighborhood, following the interview, Beatrice shows Aline a house formerly occupied by a Haitian prison guard he now lives. She could recognize him after years because back in

Haiti, he once asked her for a dance and her refusal made him so angry that he took her to prison and brutally whipped the bottom of her feet. Aline is then curious to ask one of the neighbors who tells her that the apartment is vacant. If anyone actually knew he lived there, he would certainly be captured and sent to prison in his turn. When Beatrice suggests that the man is somehow always able to find her no matter where she goes, Aline realizes that her emotional unrest has left her mentally unstable (Sexton and Williams)<sup>44</sup>

The following part is entitled *Monkey Tails*, in which Michel recalls memories of him being a twelve years old child who had lost his father in 1982; a period when Jean-Claude Duvalier was expelled from his presidency and the *tonton Macoutes* found themselves in the hands of the locals. Michel finds his friend Romain whose father is being sought by locals because he was a member of the militia. Romain announces that his decision is to flee Haiti while Michel returns back home to his mother. The next morning brings news that Regulas (Romain's father) committed suicide rather than being captured, and Michel never heard any news of what happened to Romain.<sup>45</sup>

*The Funeral Singer* gathers three Haitian female students who migrated to New York. Freda, a funeral singer tells how her father was arrested and beaten before mysteriously vanishing in the sea by the government. This act makes Freda refuse any invitation to sing again and thus, immigrates to another country. Marysell tells how her husband was killed after he painted the portrait of the president which was disapproved by the government. AndRezia, in her turn, recites her terror of being raped by a member of the militia.

Finally, the novel ends with *The Dew Breaker* where Ka's father waits outside the church to assassinate the Baptist minister accused of preaching opposition of politics in his

---

<sup>44</sup> GradSaver: The Dew Breaker Summary: Written by Timothy Sexton, Kara Williams <https://www.gradesaver.com/the-dew-breaker/study-guide/summary>

sermons. He got caught and soon released from custody and was directed to Ka's father to interview him. During the interview, the minister took a sharp piece of wood and hit Ka's father into the face, a reason why Ka's father killed him with a bullet and got out from prison fearing that he will be exposed to the same act. Anne met him on his way home believing that he was a victim who managed to escape. As a result, he escaped from Haiti and made commitment to never harm someone else.

By policy and dictatorship, Haitian women were abject bodies for superstructure of power and hegemony. They were excluded and combated when they asked for their rights. Certainly, one can venture to say that no one was born diasporic, but becomes diasporic through complex memories and remembrance. Thus, *The Dew Breaker* is a good illustration for the one of such process, and when reading it, one can declare that the personal is political as it is acknowledged that political will remain personal. As one looks at the man with a scar, he symbolizes a sign of erasure and of visibility, of difference and liaison and they both divide and unite, just like the present and the past.

## 2.5. Conclusion

*The Dew Breaker* reflects the duality of life, the daily negotiation of hope and fear, submission and flexibility reflected in the lives of Haitian ordinary people. This novel attempts at creating voices to the voiceless far from pain and silence. Besides, using memories of survival stories and consequently rescue the lost and forgotten national erasure.

Fadia Faqir, on the other hand, pictures a perfect and creative silhouette through which its shadows inform the reader how painful the circumstances this silhouette has been through. Taking colors and a new spirit, the next chapter will help to clarify the imposition of Jordanian beliefs and whether those changes have helped to free from its original shape.



Thus, through these expressions of duality, silence and mimicry as means to belong, while still rooted with the past in post/colonial subjects. The character that one will shed light on in the remaining chapters will be able to reclaim buried, untold memories as an attempt to set oneself free.

Taking into consideration these voices and perspectives, of distinct backgrounds, Jordan and Haiti, written by both migrated novelists Fadia Ahmed Faqir and Edwidge Danticat, and relating the characters they enter into or differentiate from each other, one intends to establish how such characters set their wandering identities in a foreign land they had to consider shelter from oppression.

# **Chapter**

# **Three**

## Chapter Three: Bodies Abroad

3.1. Introduction.....	146
3.2. Abject Alienated Identities.....	149
3.2.1. <i>The Cry of the Dove</i> .....	149
3.2.2. Regaining Agency.....	151
3.2.3. Writing for Resistance.....	154
3.2.4. Body’s Expressions in Foreign Limitations.....	156
3.2.5. Lost in Escape.....	158
3.2.8. Identity Coping with the Surrounding.....	160
3.3. <i>The Dew Breaker: The Book of the Dead</i> .....	170
3.3.1. “Ka” in the Ancient Egypt.....	177
3.4. The Bridal Seamstress.....	178
3.4.1. The Process of Healing from Depth Damages.....	178
3.5. <i>The Funeral Singer</i> .....	184
3.5.3. Setting Vows to Repress Trauma.....	184
3.6. The Lucky Traditional Number in <i>Seven</i> .....	191
3.7. The Survivor’s Dilemma in <i>Water Child</i> .....	196
3.8. Conclusion .....	200

### 3.1. Introduction

Postcolonial novel is a sub-genre that deals with studies which have the greatest influence, particularly silence that is voiced into speech sounds and words, a silence elucidated through gender bodies that acquire resolutions, discoveries and thus, to women's liberations through means of not only voices of "self" but also communal that connect "persona" with past and future generations. The supporters of radical-libertarian feminism suggest that restricting women to behavior which is increased under feminine traits in itself oppressive and that all women have shared oppression, therefore, becoming "sisters" believing that this oppression offers hope that the situation is temporary. Thus, it is better to bear in mind that those writings have no boundaries in both time and place while it is about to gathering victims of the same influence in patriarchal societies. In literary contexts, transgression appears in different kinds of subaltern characters, the marginalized who are ready to negotiate the norms of society or a family by occupying a kind of divergent position from which new energies could be created. The power of language, too, plays an important role when it comes to characterize and define human experience.

Writers channel this aspect into their works and left behind a documentation that reflects fact, portrays an accurate image of the emotional and mental anguish left by the collective population of that period of World War I whose damages had, perhaps, the most far reaching effects in the history, submerging crisis among people and causing them to denounce existing value systems. Because the narratives of women are supported by characters and their purposes are concentrated in the world of women, and because their authors themselves are women. Like any aspect act, the act of writing is a detailed action; that is embedded in a context with specific timing and more traditions and which the works

of “Fadia Faqir”, “Edwidge Danticat” are the transcription of an exploration through the interior of the closed, secret and strictly coded postcolonial women’s universe.

Women works are rooted within the social context of contemporary society and specifically in identity issues; they arise for women novelists committed vision of writing in relation with the world, as it remains to identify the structure and construction of texts if this engagement is conceived as problematic, proposal, position or simply as contextualization of such topics.

Essential to the exploration of the two novels; *The Cry of the Dove* of Fadia Faqir, and *The Dew Breaker* of Edwidge Danticat, when it comes to the world of voices and representation; different styles carry weight of suffering of all types of characters that reflect an impact each in the novel. Nevertheless, characters are means to whether transmit inner status of the authors or messaging voiceless facts related to reality in a timely and lyrical novel. Hence, the concern of this part will fall over alienated identities in bodies abroad their former location, and how far immigration affects people’s sense of belonging to displacement, fragmentation and discontinuity.

In order to understand the aim behind writing the two novels and as literature has become a means to transmit messages, it seems necessary to shed light on the fact that both writers write to address issues of marginalization they lived in under both colonial and patriarchal systems. In societies where gender ideas are deeply rooted, female sex strives against major cognitive challenges in order to overcome “othering”, as a first example of such concept-patriarchal prism- is needed to be addressed and it is concerned with prioritisation of public sphere activities over the private realm and the basis of a power relationship between the two.

For instance, Fadia Faqir was born in Amman, Jordan and got married at the age of nineteen, after her miserable life, her father removed her from it after she had her son directly, which was her biggest heartbreak since the government revoked her custody of her son. Thus, she started to mend this emotional fracture in her own life through writing and always making a note dedicating her novels to her son. She immigrated to The United Kingdom for her education and that's where she began to write (Faqir 2007)<sup>1</sup>. This explains the fact that women writers try to be part of culture in general as well as being part of female's culture in particular by negotiating with loyal division and doubled consciousness, be it with or without social agreement.

On the other hand, Edwidge Danticat's novel which pictures the struggle of Haitian immigrants to The United States, is born in Haiti in 1969. Edwidge was raised in a Haitian family and stayed with her aunt while her parents left the country to immigrate to The United States. Her story witnessed harsh governance of Haitian Papa Doc and left-overs from Haitian tragedies and story-telling; something that enlightened her interest in writing. Danticat's works represent not only history and struggle of Haitian people but also reflect her personal story in her characters. *The Dew Breaker* is characterized by inbetweenness; getting into action between day and night, invading the victims in their safe houses. The scar comes from his last torturing murder over a Haitian Baptist minister. The healing of the wound was achieved by the unwitting step-sister of the minister who later becomes the dew breaker's wife and mother of a daughter, Ka. "*The Dew Breaker*" left Haiti to live in New York with his family, but the scar brings him always to his past acts and life, although Bienaimé (the dew breaker) stopped hurting people.

Thus, both novelists are haunted by the past horrors they experienced, then the journey to accept the past through immigration helps the characters to build new identities,

<sup>1</sup><https://www.theguardian.com/world/2007/oct/22/religion.familyandrelationships>

and that's where the self confrontation takes place. The following section will analyze how occupations and factors of immigration affect dealing with the past as an attempt to belong in addition to the way migrancy constructs modes of existence that last beyond the journey between countries in both novels through analyzing the choice of characters and how the protagonists behave towards newly forced identities. The first part will shed light on *The Cry of the Dove* whereas the second one will focus on the three short stories of the novel *The Dew Breaker*: "Bridal Seamstress", "the Funeral Singer", "Seven" and "the Book of the Dead".

### 3.2. **Abject Bodies Abroad**

The use of transgression territorializes the natural relation between culture, place and identity of people who are displaced or in "the wrong place". And by bringing this relation into focus, it is where transgression is aimed to subdue. Thereof, with no doubts, the term transgression rhymes unconsciously with doing something illicit, breaking a law as well as rebelling against societal norms. However, this term runs with deeper roots that constitute our identity as a pulse of stability, thus, the Journey of Salma in *The Cry of the Dove* and the life of the Dew Breaker are respectably analyzed in terms of how far an immigrated, marginalized identity copes with the new standards of living and whether both body and mind create an ability either to survive, accept the change or stands in between.

#### 3.2.1. *The Cry of the Dove*

Literature is often born in protest, in rebellion, the previous generation and the other continent. The novel sways between Jordan and Rural Devon, England, where Sally takes refuge.

The other race seeks to impose upon the new generation an outdated set of rules; the new culture, to exist, must overturn the old culture that and no longer serve. Being fully aware of the dialectical relationship between individual and society...character's sense of self and their acceptable role in society constitutes a major conflict, which possesses the potential for tragedy..."<sup>2</sup>

This means that the characters' awareness of their true selves is essential to an eventual achievement of self actualization.

Salma Ibrahim al Musa is the protagonist who flew to England from Jordan after committing a crime out of wedlock, and escaped the consequence resulted from her crime which costs her life. She gives herself a new name Sally Asher. In addition to the protagonist, there are other characters who migrated and joined her in the story. There's Salma's roommate, Parvin, and classmate who escaped her Asian country and an arranged marriage. Liz, or Elizabeth owns the house where Salma stays. She sees Salma as alien to their British culture and does not hesitate in calling Salma foreigner or alien, since the latter is considered an illegal immigrant. Next, Max is Salma's boss at the tailor shop. He shows his racism towards Arabian countries to Salma and treats her as inferior to them. Then Miss Asher: a British nun who saves Salma from being killed in Jordan and incites Salma to convert to Christianity.

The globe has become a big village, having available, easy and fast modes of transportations that make moving from one country to another easier. Reasons of displacement vary: from political to personal. Thus, the displacement may cause trauma over one's identity, especially when the decision of migration is forced.

---

<sup>2</sup> Visit <https://www.enotes.com/topics/identity-crisis-literary-theme>



Arab emigrated people have the tendency to challenge the adaptation of Western values, since they encounter difference between their home culture and the foreign one, i.e. language, education, traditions as well as religion in particular. This cultural change is found in *The Cry of the Dove* written by Fadia Faqir, where the story takes place between Jordan and England. The protagonist faces alienation since she is first, limited in education which puts her into difficulties to adopt new standards once she finds herself in the Western country. As a means to survive from honour killing after committing a crime out of marriage, she finds herself torn from her homeland, Hima, she is urged to conceal her true identity and is challenged to absorb new standards of living and coping with foreign culture.

To begin, the seventeen years old Salma finds herself in front of no choice but leaving her homeland after she gets pregnant from her beloved Hamdan. Thus, in the Arab culture, this act is a crime that will cost her life at the hands of her brother Mahmoud by shooting her between the eyes. She is aware of the consequences though by admitting: “Forgive me, Allah, for I have sinned. The heat of passion had me bend” (Faqir, 2007, p 01<sup>3</sup>) and continues: “... And I have smeared the forehead of my family with tar” (p 02). After her daughter is taken away from her just after she gave her birth in prison where she hides, Salma is legally adopted by a Lebanese nun and gives her a new name Sally Asher. Next, she moves to Exeter, England where she acquires a new identity in which she faces difficulty to get used to.

### 3.2.2. Regaining Agency

The Resistance process starts when Salma is caught in custody to gain protection from being killed by her brother. The shift begins in Hima when she decides to change her

---

<sup>3</sup>We will mention only pages through the analysis unless the second novel is dealt with or another reference is inserted

fate of surrendering and being killed to leaving her village and go to the police to keep her in protected custody with the help of Nailah- her English teacher- : “the best thing to do is to hand you over the police and pray that they will help you in protective custody forever.”(p41) Onenotices that although she thinks of what would happen when she leaves, she “pressed [her] face with [her] hands, when shall [she]go? What would happen to [her] goats?”

It seems that she enjoyed her life before committing the crime. As the novel sways intensely between her past memories and present, the recall of her daughter haunts her whenever she doubts to move on, or enjoy something: “... I recognized that breeze- she [her daughter] was out there- looking for a resting place, for a foothold, for rescue- she was out there tired and whimpering...she was calling me” (p 41). She realizes that she has to get rid of the trauma by going out, she recites: “I would get embraced by warm human breaths, by the murmurs and laughter and by the promise of finding degrading treatment” (p 41).

While in prison giving birth to her daughter, the latter is taken to a home for illegitimate children before she has a chance to look at her face (p 126). As an alternative to make the guards change their minds, she strikes by refusing to eat and remains silent for weeks. Way before this, she almost dies, but her return back to what would happen to her brings her alive again, she explains:

When I was two breaths away from death, I heard a shot in the distance. Another girl who had been released by the prison authorities was shot dead by her young brother. I opened my mouth and inhaled, straining my lings (p 126).

Here, Katrak states that women under confinement or restriction commonly attempt to resist domination and exile by using their bodies through speech, silence, or

starvation(Katrak, 2000, p.2)<sup>4</sup>. This passage elucidates that Salma's hunger strike is a means of resistance to social norms that deprived her from seeing her new born daughter.

Once in England, radical discriminations and alienation are challenges to Salma. Yet, according to the emigrant survival rules, Salma is convinced to remain silent and respects the English superiority to avoid attracting alienation. Hence, in order not to be perceived as a stranger, she mimics foreigners by going to a bar one night, and chooses a stool at the bar side of the bar to avoid unwanted attention. She orders half a pint of apple juice and argues: "The colour of apple juice looked like beer so whoever approached me would think that I was open-minded, not an inflexible Muslim immigrant" (Faqir, 2007, p.53). This leads her to sleep with a stranger (p87). The basis of her consent described in her statement: "All that fumbling in the dark so that you would forget who you were for few minutes." (p 86)

It can be claimed that Salma adopts different strategies to cope with the new world and to get detached from her past and former crime. Moreover, she is aware that the act may have led her family to cut her in pieces if she stays in Hima and leave each of her body parts at different tops of mountain hills for birds of prey, she "wished that [she] could put [herself] among the washing [machine] so [she] would come out at the other end 'clear', without dry stains or dark deeds" (p 87).This is argued by Edward Said (2001): "Beyond the frontier between "us" and the "outsider" is the perilous territory of 'non-belonging.'" (p140) Thus, surviving becomes the main objective while there is no space for resistance.

---

<sup>4</sup><http://www.degenere-journal.it/>

### 3.2.3. Writing for Resistance

Then, comes the time of acquiring the English language; when Salma spends a remarkable amount of learning English under the tutelage of Mahoney, with whom she stays for years before she moves to Exeter on her own. She feels happy and proud towards learning the English Language, and her ability pushes her to recognize that she has hidden a potential she can finally show, and put into practice. As a result, her improvement grows her public confidence with the help of the dictionary that Mr. Mahoney gives her as a gift during her departure, but as soon as she enters the university of Exeter, her confidence starts to fall, because she has thoughts that the superiority she feels towards her family who doesnot know the English language will be the same as with her mates at the university.

Thus, Salma realizes her English is less perfect to face people with, and here, mimicry starts to take place within her desire to attain the appropriate accent, she doesnot care about uttering the language properly but to make her words sound like English, “The problem with my new sight English was that I could not pronounce most of the words. I tried to twist my tongue around ‘supremacy’ but I couldn’t, so I sat there as if dumb and deaf” (p 235). In addition to this, Salma tries to parrot her landlady, turning her tongue around her mouth to get the right intonation so that her Bedouin accent will be hidden as much as possible. In this respect, Salma gradually goes on to mimic her landlady voice when she speaks in public, especially in conversation with her tutor, John, hoping to impress him and makes sure she transmits an image that she is educated and sophisticated.

Besides, the way Salma tries to imitate not only sounds, but English class position by any means as well, even if the only means she utilizes is connected with the domestic etiquette:

I received Rebecca's gentle instructions about the table manners and English language. This was the small bread plate, this was the main course knife and fork, this was the soup spoon and this was the dessert spoon... I have learnt how to start conversation with a comment about the weather. (Faqir, 2007, pp103-4)

Here, the strategies differ to overcome alienation in a foreign land, from using the body to resist, remaining silent, moving on again, even writing to attempt to overcome isolation. Salma carries on with writing; she enrolls in English literature at the University to finish her essay on Shakespeare's sister (p.187). Her questions about the Shakespearian story revolt her trial to voice the feminine existence in the society by wondering:

Why was I asked to write about Shakespeare's sister not Shakespeare although so much has been said and written about him? He must have had friends and women to help him. Nobody talks about the women. I remembered the stories of Abu Zaid El-Hilali, the hero whose adventures were memorized by both the young and the old, nobody ever mentions his wife, daughter or mother (p.187).

In this respect, Salma voices the marginalized feminine voices by concluding an essay on Shakespeare's sister with her personal experiences: "The conclusion was about my own experience as an alien in their land. They, and I, think I don't live here, but I do, just like all women who were ignored in these tales" (p.187). It remains important to recall that acquiring an English education is a means to empower people from ex-colonized countries; Salma does not stop to learn English and repeats the words she hears in her daily communication. However, although her attempts to fit in, the tutor downgrades her essay

by pointing out that it lacks academic level and the way her writing is ignorant, simplistic and subjective:

The writing was, as if the essay had written itself. I swallowed hard in order to stop myself spitting out some of my newly acquired English vocabulary...I said, 'I have to go now. I snatched the essay he was waving at me and walked out (Faqir, 2007, pp 235-6).

An English education is often seen as both empowering and disempowering people from ex-colonized countries, especially educated women who may find themselves marginalized from their own community.<sup>5</sup> Thus, the limitations that face Salma's alienation are enforced by the unacceptance of the outside towards her presence.

#### 3.2.4. Body Expressions in Foreign Limitations

The limitation that faces Salma's alienation is enforced by the unacceptance of the outside towards her presence. In this case, she muses to become someone else than herself:

What if I woke up one morning a nipplesless blonde bombshell, like the ones that splayed their legs in the *sandy port*... what if I turned white like milk, like seagulls, like rushing clouds. Puff, my sinful past would disappear... No more unwanted black hair; no more 'what did you say your name is?'(Faqir, 2007, p.90).

Salma, from another perspective, demonstrates that she is an immigrant who is so eager to convey herself as being open-minded and not an inflexible Muslim migrant, "but how open is her mind, really!" wonders Esra Santesso "Mimicry becomes less a voluntary statement of cultural adaptability and more a response to financial necessity."

---

<sup>5</sup> ibid

(Santesso, 2013, p.121). Salma gradually starts to take good care of her physical appearance as soon as the word “presentability” attracts her eyes in one of the British journals, by adopting a new style in order to be attractive without drawing too much attention. Thus, she finds herself maintaining secular, Western appearance though she stands with a brave character once with Miss. Asher about the veil.

When Salma, though a Muslim, exiled for having pre-marital sex, she is now normalizing sexuality in order to avoid the idea that haunts her spirit which states that this pre-marital sex is a taboo:

At the same time, that lingering taboo means that she needs to realize her project by creating alternative identities for whom the idea of sex is so offensive and unproblematic. Therefore, this is not entirely surprising that at those moments when she doubts whether she can succeed in her creation of normalizing identities, she simply wishes to be killed for her sexual transgression: either a new self to carry and cleanse the guilt, or no self at all. (Santesso, 2013, p.127)

Interestingly, Salma creates a new Islamic ritual of her own, demonstrated in her cosmetic routine, as one of the different contexts, before going out saying: “The pine bath and the close shaving was followed by covering my wholebody with cocoa butter, spraying myself with deodorant, working mousse into my hair, bending down to blow dry it.” (Faqir, 2007, pp.199-200) But as soon as she gets home, she says: “. . . all you wanted to do was jumping up and wash your body with soap and water including your insides, do your ablutions then pray for forgiveness” (p.65)

Salma has learnt to trust in her ability to mask herself, sure that by using mimicry can camouflage, protect herself and fool her relatives and neighbours, but the minute

mimicry is stopped, she goes back home hoping to find all her lovers around, since she is now able to embrace the reality and hopes from them the same thing. Unfortunately, Salma's disorientation, then, is left unsolved; thinking that mimicry could help her way of gaining a new life, she ends up reinforcing the cause of her being killed, rather than cure her. As a conclusion, she finds out that her two identities are impossible to co-exist.

### 3.2.5. Lost in Escape

Unlike other themes of identity and mimicry, the most flashy theme used in *The Cry of the Dove* by Fadia Faqir is done on purpose in order to arrive at a specific aim, she also tries to shed light on otherness as an important issue, reflecting it in the fact that Salma belongs to Arab Muslim and Bedouin society, born under strict rules in a patriarchal system that imposes strong and severe punishment for those who attempt any rejection.

Otherness is when a person feels different, inferior, and stranger in whatever the situation he or she lives in. As Salma is, she feels a stranger in a society where she does not belong to, because the surrounding is totally different from the one she is living in after she flees from death, with unusual persons belonging to distinct country each, not like the one she used to live in. So, this new society and new environment put her in some situations that make her feel she is 'othered'.

When reading the novel, it is clearly mentioned that Salma; a Bedouin lady, has dark complexion, when she travels to UK, she finds herself between white people, so this is one of the remarks that makes her feeling in an othered situation, clearly seen in page two, when she says: "My face was black as if covered with soot" (Faqir, 2007, p.2)

Next, it is assumed that otherness is related to identity, and when someone loses his or her identity, there is a feeling of foreignness, feeling different; that is otherness.



Salma is obliged to change her name into 'Sally', in order to escape from her family who attempts to kill her: "Now, Salma the dark black iris of Hima must try into Sally." (Faqr, 2007, p4) Besides, there is a feeling of otherness when Salma looks for a job in UK, but they impose criteria that do not respond to what she carries as a personality.

In this country, sales girl needs to be presentable and have to utter English language fluently. Unfortunately, Salma is neither presentable nor able to speak English: "I switched on the beside lamp and began inspecting local paper for job, sales girl required, presentable and command of English ... I was neither presentable nor able to speak English well." (p.9)

Loneliness, among the causes that leads to otherness, is what feels Salma when she finds herself in a new country alone without any person, trying to adopt this new culture far from her native one, she says: "I stand in this new country alone wondering about the final destination of migrating birds" (p.13).

More than that, Salma faces delicate situations without her consent; she feels being obliged to lose some of her values in order to fit in with this new culture and even to survive in this society which is totally different from the one she lived in before. So, this unwanted behaviour makes her feel marginalized, saying: "I wore blue jeans, a T-shirt and tied my white veil under my chin tightly. I looked again at my reflection when slowly began to untying the knot of my white veil I slid off" (p.107).

The fact of being unable to find your native environment, and to live with your family, is a hard task, because it makes one person feel inferior, alone and alike; this is the cause of living in otherness as it happened with Salma: "I felt as a whore with no name or family who would never see paradise and drink from its rivers of milk and honey."(p.108)

Salma is living under rules imposed by her society in Jordan, so, Jordanian people know that any mistake is not going to be forgiven. Unless Salma has changed her life and started a new life, by getting married to someone else, and built her own family, but she never forgets her shameful act that make her on the sideline: “Last time I was pregnant, it was out of wedlock, and this time it was with a foreigner.” (p.25)

Otherness is also mentioned when Salma knows that she is pregnant and unmarried, she feels different from all girls of her village, because she did break the laws of her tribe. In this context, she says: “I was young, pregnant and unmarried.” (p.88)

Throughout the novel, Fadia Faqir wants to convey the problem of British society in relation to its treatment of immigrants, and the concept of otherness in both societies is the fruit of having in mind that women are considered as an object; which is the source of the fact that women are oppressed.

Thus, this novel reflects a sad story which highlights loneliness and fear of finding oneself in a country and culture that knows nothing about it. All these, portray what is called otherness, even if she becomes free to make her own choices and continues to interpret her own actions with what she considers to be traditional cultures. And here, her new life gives her no sense of release from these moral codes.

### **3.2.6. Identity Coping with the Surrounding**

The geographical form of otherness can be explained as the result of construction of identity through interactions of human beings. Thus, it is more related with the construction of the individual and groups/ or groups' identities. Hence, it can be constructed or reconstructed through social interactions and value exchanges. Besides, there are many agents for the process of constructing otherness. Those agents include

social interaction, media, Literature, art (music, drama, theatre and films), folklore etc... In addition, education plays the dominant role in many ways since it has the ability to construct or deconstruct one's identity at individual or group levels. In this part, difference matters because it is important to meaning, without it, meaning could not exist. We know what it is to be British, not only because of certain national characteristics, but also because we can mark its difference from its Other.

In an attempt to represent western vision vis-à-vis the East, characters' differentiation in the novel play a great role on the sense of the protagonist from favorable to less appreciated ones. Thus, both influencers help Salma shape a persona that affords her capacity to cope as much as possible. First, Elizabeth, the landlady as called by the protagonist, Liz in numerous pages in the novel, carries an unwelcoming attitude towards Salma.

According to Nayera El-Minawi (2016), Arabs are perceived as aliens by the Westerners so the latter adopt an unwelcoming behavior. In this respect, Salma feels detached from her identity as expressed in the following:

I was like a curse upon my head; it was my fate: my accent and the colour of my skin. I could hear it sung everywhere, in the cathedral, 'WHERE DO YOU COME FROM?'... Sometimes even the cows on the hills would line up, kick their legs in union and sing, "where do you come from, you? Go home! (p. 167)<sup>6</sup>

Thus, Salma is an outsider, alien to foreign lifestyle and look back then at being in Jordan.

---

<sup>6</sup>Representations of Westerners in Contemporary Arab British Women's Fiction: Ahdaf Soueif's *The Map of Love* and Fadia Faqir's *My Name is Salma*, Nasaybah Awajan University of Jordan International Journal of English and Education ISSN: 2278-4012, Volume:7, Issue:3, July 2018

If such behavior is adopted, one looks at reasons behind those acts by exploring past events witnessed by characters that accompany Salma in the Journey. In this respect, light is shed on the formerly mentioned character: Liz. The utilization of the term landlady focuses on the British imperialist power. One day, Liz hits Salma believing that: “Salma doesn’t deserve to breathe the English air”. The way Liz treats Salma at first is justified by the fact that since her (Liz’s) father was a former colonial administrator in India, Liz keeps the air of superiority and that the remaining ones are backward and invisible.

Furthermore, this act is explained in former times when the Indian Empire offered opportunities to British colonists as they ruled the administrations as well as in Indian government to rule the Indian army. After the British rule ended, the administrators were pulled back to Britain and retired to “segregated enclaves” (Faqr, 2007, p.57). In the same period, the father of Liz was one of these administrators in India and Indian servants were available for his demands. As a result, this disillusionment with the diversity and immigration anxiety is part of former habits about colonial history and the lost power.

This habit explains the attitude of Liz who mourns her past feeling of superiority during the British Empire. The xenophobic attitude is the result of the loss of the power which she enjoyed to exercise as she was the daughter of a colonial administrator. This attitude of superiority remains in Liz’s behavior towards Salma when the former says:

You now, ayah, I wish I had never set foot in India. Everyone looked up at me and served me. Servants carried me to school, you dressed me, Hita cooked for us, Mr. Crooked hands took care of the garden, Riza guarded the gate (p.170)

It is as if Salma is one of her servants since she uses the word “ayah”<sup>7</sup>, or when she categorizes Salma using the word “you people” as in: “what is it with you people?” (Faqir, 2007,p.37), besides Salma’s observation: “she [Liz] would speak to me as if I were her servant in India, where she used to live, not her tenant who pays her forty pounds a week plus bills” (pp37-8).

Salma and Liz are both represented in a significant way; both are immigrants, however, they differ in origins. Liz has more privilege than Salma, i.e. Liz is still attached to her difference by abusing Salma physically and verbally. Although the landlady maintains her difference, she hides a part of her being victim of patriarchy, since her father disapproved her marriage with her beloved servant. She even switched her status towards him when she declares to Salma that he became the master and she became the slave who answered to his needs as a servant: “in his [Liz’s boyfriend] arms, I sought forgetfulness, oblivion, the colour of new seeds. *He* became the master and I the slave girl attending to his every need. He whispered and I, the English lady, obeyed” (p.255). But, because of racial boundaries, Liz was oppressed. Thus, Elizabeth is both obnoxious, hot-tempered and victim at patriarchy that crushed her true feelings at the same time. As a result, the landlady is one of the representations of colonial exploitation which explains her subjugation towards Salma as servant in her own home.

Next, there is Max; Salma’s British boss at the tailor shop. He shows his racism towards Salma as she is an Arab. This is noticed in his words. For instance, when he says:

You know what bugs me about them [Arabs], they come here like an army, buy houses and cars then sell their houses and cars without us hard-working English people making a sodding penny of it. They don’t

---

<sup>7</sup>Visit : <https://www.collinsdictionary.com/dictionary/english/ayah>

go to estate agents or dealers, no, they buy off each other” (Faqir, 2007, p.146).

In Max’s view, he considers Arabs as people whose only concern in Britain is to make money, materialistic people who live isolated from British people in British community. He furthers his imposition of his difference to Salma once again when he does not hesitate to remind Salma of her inferiority to him as a British citizen. The truth is that he does not accept the idea that Salma has become one of them to an extent that their discussions –Max and Salma- always end the same way; either with ‘Sal, you have a long way to go’ or ‘Sally, you have a lot to learn’ (p.235).

In the same respect, he adds –when he criticizes Princess Diana’s picture in her swimming suit-: “Sal, you don’t know anything about us, the British, do you? How we feel when we see our princes naked in a newspaper” (p.235). Indeed, Max pushes Salma to the margins as Salma declares, “I always give him the pleasure of giving in to his logic, I guess not”(p.235). In the same context, Max harbours racist thought when he insists on Salma: “I don’t blame you, being foreign and all” (p.235). From this perspective it is assumed that Max’s declarations are attempts to exclude Salma from the community in a mean way because of being Arab, as her skin and ethnic origins are inferior, according to Max, to the British ones.

However, there are British characters that are – in Salma’s view – welcoming and kind. Examples as Miss Asher; a British nun who saves Salma from being killed in Jordan and takes her to Lebanon, and then England with a new identity, Rebecca who teaches Salma table manners to help her belong to British life style and be familiar with, in addition to teaching her how to communicate in an efficient way. Another positive character is Minister Mahoney who is perceived as tolerant, and noble. An instance of this

is depicted from Salma's declaration of committing something bad and that Minister Mahoney calms her down and says: "We have all done things we regret... it's part of being human." (p 39)<sup>8</sup>

Moreover, the isolation of Salma is pictured in her non-acceptance of converting to Christianity since Miss Asher insists in her conversion and expands Western values. Miss Asher is clear to the fact that Salma should better take her veil off at first. Next, she – Miss Asher- refers to Christianity as love when Salma refuses to eat pork, as she will be punished in her religion. Then, she continues to insist on her to read the copy of the Gospel admitting that, "Jesus Christ loves you, child, it says so in the Gospel. Here is a copy. Read it sometimes." (p159) Salma's refusal of converting to Christianity makes Miss Asher angry and: "Slapped me [Salma] on the face, holding my [her] smarting cheek I ran to the cabin" (p159). Although the pitfalls, Miss Asher is portrayed in a positive image. Miss Asher is quite complex, yet, whenever there is a negative attribution to the nun's act towards Salma, there is a release in Minister Mahoney's epitome of kindness and tolerance.

After that comes Dr. John Robson, Salma's university teacher and later her husband. Sally marries John and has a baby boy named Imran. The latter is the reconciliation between the East and the West through marriage. In here, John differs from Hamdane completely, as the former is supportive to Salma physically and psychologically, unlike the latter who abandoned her once he knew about her pregnancy. John, however, converts to Islam to cope with Muslim traditions and marries Salma. He is open-minded and empathetic. His position as Geordie, a native of Newcastle-Upon-Tyne, makes him better under Salma's precarious and uncomfortable position as a stigmatized in Britain.

---

<sup>8</sup>Representations of Westerners in Contemporary Arab British Women's Fiction: Ahdaf Soueif's *The Map of Love* and Fadia Faqir's *My Name is Salma*, Nasaybah Awajan University of Jordan International Journal of English and Education ISSN: 2278-4012, Volume:7, Issue:3, July 2018

Gwen is also a friend of Sal: she is Welsh; she helps Sally with her homework. She cares about the protagonist and tries to cheer her whenever Salma is upset: “Gwen said that it was so important to trace back your family tree. The roots hold you tightly to the ground. One must accept and be proud of who you are” (Faqir, 2007, p211). Last, Mr. Wright: a bar manager who protects Salma, by keeping her behind the bar, away from harassment and people who try to touch her. He treats her with respect, not as an alien.

Western characters are often divergent in Arab women Diaspora as Western values differ from Arab cultures. The novel is torn between Jordan and Britain, meaning that there might be good, as well as unfavorable characters. Parvin, from another side, is an Asian woman who flees an arranged marriage and finds herself in Britain. She builds a relationship with Salma based on solidarity and sisterhood. Salma learns how to negotiate her everyday life, taking into consideration her awareness of being a British citizen. Parvin is aware of her rights in Britain as well as her devotion to everyday's tasks. Parvin looks for a job with Salma and with her consciousness that Salma's scarf would prevent her from getting a job. She puts out:

We have to look for jobs, said Parvin, but first I must ask you about this scarf you keep wearing... It will be much harder to get a job while you insist on wearing it... Yes Salma, too much past, she said as if talking to herself (Faqir, 2007, p.102)

Besides, Parvin's education also transmits the idea that the way she manages her life in Britain is perceived encouraging towards Sal's perception, since Parvin “had a proper education, she went to a comprehensive, passed her A-levels, and was doing a sociology degree at a community college” (p145). However, Parvin admits: “The fucking orgasm does not last long” (p145), but this does not prevent her from getting a job: “I knew



that she had got the job” says Salma: “When we walked through the glass doors, she screamed, Yes! Fuck it! Yes! and jumped in the air. ‘My Bedouin friend, this calls for a celebration.’”(Faqir, 2007, p.145).

Indeed, and beside the celebration, Parvin helps Salma in a way that prevents Salma’s misinterpretation in a foreign land. For instance, Parvin insists on Salma to mention her new name in British forums. Salma’s friend enumerates that Salma has to write “Sally Asher” instead of the former Arabic real name of her. Parvin’s immigration to Britain urges her to be more aware of the boundaries that, through time, she learns how to trick the British culture as an attempt to belong and facilitate her lifestyle. Due to her experience, Parvin admits to Sally:

“Is this what’s written in your British passport? You need to be accurate or else you will pay for time as an overseas students, ‘she said and poised the pen over the line after name’

“No, but I want Arab name”

“You cannot. They will deport you. ‘She said and began writing Sally Asher”” (p.155).

In order to belong to a country, lying becomes one of the means to hide the truth and take off the outfit of the true self to wear a new facet that copes with the newly adopted atmosphere. Even more, Parvin stands with Salma until the latter decides to go back to Hima in Jordan; a decision which pushes Parvin to convince Salma not to go: “Oh yeah! Look at the colour of your skin. You are a second-class citizen. They will not protect you”(p.265) or when “Parvin stands with difficulty and holds me tight ‘Please, please don’t go” (p.265).

While analyzing the state of being of Salma swaying between past and present, one can clearly sense that the repeated flashbacks of the texts transmit the idea that Salma carries a confused identity, her non-complete acceptance of the new boundaries, i.e. she feels that she does not deserve to be happy as she left her daughter behind her. Her obsession by her unforgivable past prevents her from moving forward. This is seen in her declarations when she says for instance: “The doctor said too much past... too hard though” (Faqir, 2007, p102), which explains that Salma accepts Max’s aggressions or when Liz beats her. This act tells that Salma feels guilty and thinks that she deserves the way she is treated, thus, punishes herself by acceptance and silence:

I could handle angry words, but kindness I could not bear. Kindness I did not deserve. He should have shouted at me, called me a foreign tar, kicked me in the stomach until I blacked out. Kindness I did not deserve.  
(p.149)

Fadia Faqir, thus, represents a variety of Western characters that are multidimensional and reveals European attitudes towards Arab people. These characters are ambivalently represented as an attempt to shed light on Arab’s experiences as alienated when settled in the West. The aim behind depicting good and unwelcoming characters is to minute the details and attract the readers’ attentions, to give familiarity to the novel. In Salma’s case, although she is surrounded by people, she feels alone since she is always haunted by her past that tortures her life. The narrator highlights Arab people’s experiences and immigrants in the West, thus, the mixture between the two cultures provides mental and psychological limbo over the vulnerable refugee, while interacting with the various Western characters in a way that the novelist’s creative powers are reflected.

It is crucial to point out that switching to Sally is not of an easy task for Salma, for she is treated by the way she looks, as her appearance reflects an Arabic alien without doubt, thus she feels ugly in addition to the way she masters very little her English, which exposes her to ridicule and marginalization by Western society, an instance to that is depicted from page 03, when an English officer offers a meal to Salma: “*Yumma! It is delicious*” and the officer rebuke her: “Yummy” (Faqir, 2007, p.03). Another instance of alienation is Liz’s mockery over Salma’s accent: “*I must go now*”, I said, she parroted my accent “I moost go noo’ she said and smiled”(p24) thus, the feeling of inferiority accompanies Salma through these bossy attitudes, something that insists on her sense of failure, weakness and non-belonging to the new country.

Furthermore, the case of Salma’s ignorance towards the use of technology enhances her backwardness in a such developed country vis-à-vis her innate one, which leads her professor to insult her as she is unable to do online research, her professor shouts at her:

“Do you still want a degree?... In the shower of abuse I just had, I noticed that the kept mentioning project Pallas... Pardon me, sir’ I said, ‘What is project Pallas?’”

“This way miss’ he said and led me down a dark corridor then opened a big door leading to a large well lit room full of computer screens”.

“Is that it? I asked,”

“That’s it, madam”

“That’s it?”

“Yes, madam, You learn how to use a computer”(p125)

From these instances, the pressure caused by racial discrimination dives Salma in the ocean of alienation, rejection, silence and lies resulted from coercion. As a consequence, and due to the loss of her true identity, Salma responds to the loss through mourning and through another pathological response known under the name of melancholia while attempting to belong to the new culture. In here, *The Dew Breaker* shares the same aspect of alienation of distinct reactions towards isolation through the novel, and this shall be enumerated in the second part of analysis of this chapter as follows.

### 3.3. “The Book of the Dead”

Ka Bienaimé is the daughter of Anne and the Dew Breaker (the prison guard). Ka has made a sculpture of her father without knowing his true story as he hides his true identity once he gets married to her mother and has her. In her journey to deliver the sculpture for a client in Florida, she knows the truth about her father and wonders how it is possible a woman can accept a man with such a past.

Ka’s father used to work for the Dictator in Haiti, he has never been named, whereas, he was a former soldier, a torturer and a macoute. His sins are marked by a scar on his face by a preacher he was going to arrest. The dew breaker gets attention from Anne who later becomes his wife and they both escape from Haiti to New York to become a caring father to Ka, a barber and a landlord. Anne and Ka are masks to his scar which is synonymous of his past. And Anne is the wife of Ka’s father, although she is aware of his past; she believes he is a different man, she argues that life sways between regret and foreignness. The short story is set in Florida where Ka and her father got closer to know about his truth. Ka is to deliver the sculpture to Gabrielle Fonteneau. Florida reminds her father of the weather in Haiti. Once in Florida, Ka’s father destroys his sculpture and then reveals his past as a murderer to his daughter.

If there is one thing the reader needs to know is that the first chapter “The Book of the Dead” and the last one “The Dew Breaker” are linked ones, since the last part holds the complete understanding of the whole personas in the novel, like answers. The first part is on the tongue of Ka’s father, whereas the last one is by the novelist. Besides, the purpose of unfolding the two parts is to give the reader a break from the truth of Ka’s father, as at first was introduced as a caring father rather than a torturer, and rings out the lives of other victims of the Macoutes to easily understand the ninth short story.

The novel of Edwidge Danticat has been through numerous analyses through numerous scopes: psychological, dialectical, political and thematic as it will be in the following. The attempt is to analyze this part of the story from a Polaroid of culture, migration, mourning and healing, since the journey of isolation/migration carries changes at the level of personal being much more than external appearance.

The first chapter is attributed the name of ‘the Book of the Dead’; a name quoted from an Egyptian culture Ka’s father used to read and admires to an extent that he even calls his daughter “Ka”, since it is a reference of doubleness which leads through life and into the afterlife. Papa is gone (Danticat, 2004, p.03).<sup>9</sup> The story begins with the disappearance of Ka’s father. She asks the manager of the hotel (Flavio Salinas) and a policeman (Officer Bo) to look for him. Ka explains that she is born in East Flatbush, Brooklyn and wishes to visit her parent’s birth place, because it is one of the things she has always longed to have in common with her parents who are originated from there (p04).

Ka explains the reason of being with her father to Florida, i.e. to deliver a sculpture (p04) to Tampa. She declares, “I’m really not an artist, not in the way I’d like to be. I’m more of an obsessive wood-carver with a single subject this far- my father” (p04).

---

<sup>9</sup>We will mention only the pages while analysing the short story of Danticat’s *The Book of the Dead*

This means that her father has become an example for Ka to admire and make a sculpture of him to immortalize his being. In this context, she describes her father to the policeman as: “sixty five, five feet eight inches, one hundred and eighty pounds, with a widow’s peak, thinning slat-and- pepper hair, and velvet-brown eyes” (p04), in addition to a scar on his face from his right cheek down to the corner of his mouth as the only visible reminder of the year he spent in prison in Haiti (p05).

The beginning of this story resembles something of a crime novel, since the disappearance of Ka’s father enters the reader into a wheel of mystery. It seems that the rest of this short story may be centered on Papa and the link which is behind the choice of Ka’s decision of sculpting her father to deliver it after to a Haitian actress in Florida. When the story begins, the revelations of Papa’s true identity are under light.

Just as the former victims of Haiti in the novel, the family of the torturer carries also a huge weight of their former lives in Haiti. In addition, the family is trying to go beyond the past and build new identities. The trauma of the past over Ka’s confrontation of her father’s revelations, as she is not victim of the action of a torturer in Haiti, she never knew Haiti although it is the one more thing she has always longed to have in common with her parents, but comes from her father who in some ways knowing him personally can lead to serious damages. The roots are in America, but what Ka believes she knows about her past is what she used to build her own personality; i.e. her father is a former victim, not a torturer.

Going back to Ka’s description of her father, she declares: “My father has had partial frontal dentures since He fell of his and my mother’s bed and landed on his face ten years ago when he was having one of his prison nightmares” (p04). Furthermore, Officer Bo asks if Ka’s father suffers from any disease and Ka denies by replying that he is not

senile (p05). In addition, the heavy past of Ka's father in hold makes him detest taking pictures, thus, always puts his hands on his face to hide his scar:

My father has never liked having picture taken. We have only a few of him... standing between my mother and me, his hand covering his scar... He didn't want any pictures take of him for the rest of his life, he said, he was feeling too ugly (p05).

Besides, this passage, hence, demonstrates that the act he was exercising had a great impact on him that it makes him ashamed of collecting memories with his family. This means that being in prison haunts the present time of the Dew Breaker, and this nightmare extends to Ka. This pushes Ka to sculpt her father as she perceives him as a survivor. Next, Officer Bo asks for the reason that Ka's father left and suggests that it may be due to a fight which made him runaway, but that is not the case.

In chapter one of the present research, alienation was said to rhyme with a state of estrangement of a feeling or affection. Thus, as to avoid the feeling of isolation, the novelist pictures the way both characters behave to fill in the gap created by displacement reflected in Ka's declaration of the absence of her father to the officer, mentioning that his absence is for another reason than bringing breakfast. After that, she comes back to the hotel room and tries to connect with her father by lying in her father's unmade bed, "the sheets smell like his cologne an odd mix of lavender and time that she's always though too pungent but that he likes nonetheless" (p08). Although Ka's bed is empty and available, yet, she chooses to belong to her inner comfort in which the intimacy of her father provides a sense of belonging to her.

Ka's father in his turn shows love for museums, especially ancient Egyptian rooms. Dancticat symbolizes through Ka that her father likes the relation between Egyptian culture and Haiti:

The Egyptians, they was like us... the Egyptians worshiped their gods in many forms, fought among themselves, and were often ruled by foreignness. The Pharaohs were like dictators he had fled, and their queens were as beautiful as Gabriella Fonteneau. But what he admires about the ancient Egyptians is the way they mourn their dead (p.12).

In the same context, Ka's father also believes that the Egyptians know how to grieve, and the trip seems to bring him alive. Although he seems calm and caring, he was a troubled one at some point in some period. The obsession he has for museums is linked to his grief and troubled issues in the past.

Here, both characters confront double sensations, for the father revealing the hidden truth and Ka's knowledge of the truth. The former, although a caring parent, declares that he was the hunter and not the prey. Apparently, in order to get rid of his past he is ashamed of, he has to uncover to his daughter who was in her turn lost while being worried about his absence and not enjoying her stay in Florida. When she calls Gabrielle Fonteneau, she remarks, "... sounds like she's in place with cicadas, waterfalls, palm trees, and citronella candles... I realize that I too am in such place, but I'm not able to enjoy it" (p.11). Although she is lost about the past, she tries to sympathize with her parents; believing that the stories she used to listen to and her belonging to Haiti are not complete truth. Thereof, she whispers to her mom, "Maman, how do you love him" (p24). She attempts to understand in order to decline her anger since-for Ka- anger is a wasted



emotion (p16), by coming back to the fact that she was amazed by the way her parents echo each other (p25).

Moreover, after her mother explains that they (Ka and her mother) are the reason they make him stop the hurt, she links this explanation to the feeling she has while carving. She recites, “This feeling comes over me... this sensation that my hands don’t belong to me at all, that something else besides my brain and muscles is moving my fingers something bigger and stronger than myself, an invisible puppet monster” (p25). This suggests her understanding of what she feels is larger than a state of normal being, thus, knowing the truth leads her to doubt her connection to family and her artistic activity, meaning her numerous trials to make the sculpture and her decision to stop the conversation with her parents, unlike her father who is used to live. Ka confronts Gabrielle Fonteneau by the truth of the loss of the sculpture rather than creating another scene as her parents did with her.

The sympathy –although lost – of Ka offers hope that might relate Ka and her father, even his crimes. This suggests that there was one choice staying in Haiti and becoming whether a hunter or prey, a prisoner or a criminal, and this brings back the highlight of chapter one’s definition of alienation that emphasizes on people who are limited in power, which suggests that Ka’s father choice is to be the strong individual preying the weak. However, since the novel is full of twists, the choice to be a Dew Breaker seems to be contradictory to “papa”, since he claims that he neither wants to hurt his child nor anyone else (p20), but he is obliged to in order to survive although it does not exonerate his needs, and certainly provides a third option to the hunter/ prey theory agent (Molitoris, 2011, p45).

In this perspective, it is noticeable that the Dew Breaker transgresses his past to pursue something better. This is reflected in Ka's vision towards the fragile side of her father; she is fragile in her turn to the nightmares her father used to have "because of what he did to others" (Danticat, 2004, p.23). As a means of healing from the heavy past, he- Papa- declares to his daughter that no matter what, he is still her father and that he would never do these things now (p24). The declaration shares the common point other Haitian's decision to flee Haiti to build a new identity in their own ways each, for the Dew Breaker, he establishes with his supportive wife. Ka seems to estimate the effort of her father, not only she can define him by what he's done in Haiti, but also the person he has become in America by the business he has and the rituals he lives in with his family hoping that the new standards adopted might count too, although the relation father-daughter is odd in the future.

In this chapter, Papa regrets his past acts and attempts to move on by revealing his truth to his daughter instead of leaving her in lies. More than that, he throws the sculpture that reflects the prisoner in the lake, not even taking into account that the sculpture may represent his actual being in America. The reason behind he never goes back to Haiti is his desire to disconnect from Haiti besides changing the location of the hometown on the island, thereof, Ka recounts: "... I thought he always said he was from a different province each time because he's really lived in all those places, but I realize now that he says this to reduce the possibility of anyone identify him" (p28). The Dew Breaker's wish to flee his past as much as the victims, not only because of the fear to be known but also because he carries his own scars.

### 3.3.1. “Ka” in the Ancient Egypt

In addition to the fact that the dew breaker finds shelter between his family helps him dealing with his past, his passion for Ancient Egyptian culture pushed him name his daughter Ka, which means in the Egyptian world a double of the body, and according to him, he sees his Ka as a “good angle” (p17). Ka is his hope for moving forward, and helps him put an end to his past. The father explains that she is the catalyst to his former identity and that after her birth he starts to reveal the truth to his wife on the first hand. By considering his daughter as good, this transmits the idea that Ka is a means for her father’s redemption.

Besides, he feels that he never got over his past as long as he has been hiding the truth from his daughter, so the truth had to be revealed. Plus, the pain he has towards the carving is derived from his past, that’s why he thinks that he doesnot deserve a statue (p20) because, unlike the statue he used to see in the museum, there “were pieces missing... eyes, nose, legs, sometimes even heads” (p15). His statue, thus, is done in an appropriate and complete form, which he thinks does not represent him correctly, as his crimes done in the past make him feel incomplete; he was a torturer while the statue reveals a complete man. However, he also says that Ka always noticed more than what was not there than what was, which could explain the reason she believes that even though her carving is made in ignorance, it still presents her father as he could become.

Long before the truth comes to the surface, Danticat mentions a passage Ka used to read with her father. The Egyptian book is entitled the *Book of the Dead* which communicates: “I am not a violent man...I made no one weep. I have never been angry without cause. I have never uttered any lies. I have never slain any man or woman. I have done no evil” (p23). This is an excerpt from the Egyptian Book called “Negative

Confession”. This is a way for the hunter to ease his pain; by denying his acts and his being guilty: Although the numerous attempts to quell his transgression, the nightmares keep hunting the father. We can deduce that it is due to the representation of him as a prisoner in a sculpture that pushes him to reveal his true identity. This chapter is about making oneself better even if the inner self carries a dark past, even if they cause scars, but the one should move on, means that everyone deserves a second chance in life.

### 3.4. “The Bridal Seamstress”

Beatrice is a bridal seamstress who lives in the United States for years. She designs bridal dresses before she decided to retire. Being from Haiti, she is aware of the feeling of the torture by the Militia when she was young, because she refused a dance proposal from a Militia at that time; a decision which pushed the latter to take her to jail and torture her. She has never been married, and thus, takes her life by herself in America, wanting as much control of her own life as possible.

The short story is settled in New York. Numerous Haitians immigrated to New York as it is part of America, thus, a land that promises a new life a better future. Also for Beatrice, New York is a land where she is whoever she wants to be and do things she truly wants to do. It is a place where Ka’s father resides after his escape from Haiti.

#### 3.4.1. The Process of Healing from Depth Damages

The sixth short story of the *Dew Breaker* is entitled “The Bridal Seamstress”. Beatrice is the protagonist; the bridal seamstress who lives in New York after she moved from Haiti to pursue her career there. She is about to retire. The story deals with the dialogue Beatrice has with the young Haitian American journalist named Aline Cajuste. This part of this short story transmits the idea that carrying an identity in the past may

affect the new adopted actual identity within a new living place. The story enumerates immediately a conflict between the two characters as Beatrice reflect an old experienced persona, carrying the history of her native country when the other being a young journalist.

Being a bridal seamstress, Beatrice developed another identity as a means to cover the sequels she had from her stay in Haiti. Beatrice takes time in everything she does, the same thing, adopting a new life, something which takes time to get adapted to new ideologies. In this respect, Beatrice suggests making coffee for the journalist, but soon before the latter is about to refuse, the bridal seamstress is already in the procedure to make coffee, thus, she takes time to do it:

Can I help? Aline called from the living room

Don't move, Beatrice called back, I won't be long. By Aline watch, it took Beatrice another twenty minutes to make coffee [after she takes her time putting her make up on for the interview] (pp 122-3).

After she has her coffee, Aline admits that it is the best coffee she ever had, then Beatrice reveals that the secret is time (p124) as if she wants to say that it took her time to flee her past too. Beatrice adds: "I always take my time, whether it's getting dressed, making coffee or sewing those wedding gowns" (p124). Aline in her turn thinks that if Beatrice took as much time with her work, getting dressed and making coffee, her brides would have baptized their children by the time their gowns were done (p124).

Here, it is remarkable that the questions asked by the interviewer and the interviewee are facing a separable distance, since the questions are answered superficially: "Aline leaned over and pressed a button on the tape recorder... Do you mind if I ask how old you are?", "Old, Beatrice said" (p125), or "Have you ever been married?" [Aline]questions, "You never ask a woman my age a question like that, Beatrice replied"

(p127), I've never wanted to be asked that question"(p127). During their conversation, Aline loses control of the interview because of Beatrice's state of being; in spite of her size, she has a loud, commanding voice, like someone who was accustomed to giving orders (Danticat, 2004, p.122).

The interview continues with Beatrice's declaration that she "had been making those dresses since Haiti" (p126), as if she tries to hide the wounds she witnessed before she immigrates to New York. For Aline, it is not an exact time frame, but seems important for Beatrice's representation. Here, the researcher may venture to say that Beatrice's identity is torn between two times: there is life before New York, which is Haiti, and there is life after Haiti. This decision is acknowledged by her as it is a step to a new start.

Moreover, the relationship Beatrice has with her clients is interpreted by a sense of motherhood as she calls her clients "my girls" (p125), and has them call her 'mother' (p126). In this respect, she emphasizes: "My girls- when I say my girls, I mean the girls I make the dress for-, 'Mother'- I make them call me mother, it's more respectful that way" (p126). This relationship allows her in a manner to fill the emptiness in her life since she never got married and always counted on herself in doing anything as it is recounted that she never had anyone helping her and never could stand having anyone in her house for too long (p126). Thus, Beatrice hides the cause she never married, she even gives short answers to Aline about that in a way to unrevealing her wounds. She never wants to be asked that question (p127).

Besides, Beatrice's representation of herself and her inner consciousness to success is reflected in her dresses that embody her soul, since whenever people like the dress she makes for the bride, it is like they eulogize her: "when they're singing, here comes the Bride, they're singing 'here comes the dress' and the way I see it, I am that

dress. It's like everyone's looking at me" (p127). Here, she identifies herself through the dress in order to separate herself from her earlier identity as she lives a life far from horrible experiences she has been through before, and thus, is a beautiful dress. As a result, she finally releases herself from bad vibes by getting rid of the touchiness she keeps inside her for long.

However, the reason behind her retirement is not due to her age, but because she is tired from the guard who tortured her in Haiti and keeps moving with her whenever she moves (p126). Beatrice believes that: "Whenever I rent or buy a house in this city, I find him, living on my street"(p132). The trauma she lives in is because of the mean treatment she witnessed when she was in Haiti.

Then, the interview gets more interesting after Beatrice asks for a walk with Aline down the block to finally reach the block of the Haitian prison guard: the torturer. Beatrice has another coughing spell in front of the prison guard's house, and when it stops, her face is somber, her eyes moist (p128).

Do the two of you talk? Aline asked, "Are you friends?"

"Friends?" Beatrice made a loud sucking noise with her tongue and teeth.

Before walking away, she waved her hands dismissively at the house, as if wanting to make it disappear (p129).

Pursuing the interview, Beatrice decides to move again (p131) after she retires, and when Aline attempts to know the reason, she (Beatrice) points out that:

We called him 'Choukèt Lawoze', Beatrice said, the couch's plastic cover squeaking beneath her, 'They'd break into your house. Mostly it was at night. But often they'd also come before dawn, as the dew was

settling on the leaves, and they'd take you away. He was one of them; the guard (p131).

After this declaration, the Bridal Seamstress raises her feet to Aline, she has thin feet and sheer like an albino baby's skin (p131), she confesses:

He asked me go dancing with him on the night... I had a boyfriend, so I said no. That's why he arrested me. He tied me to some type of rack in the prison and whipped the bottom of my feet until they bleed. Then, he made me walk home, barefoot (p132).

This passage denotes Beatrice's choice to fly regularly to escape her past, but whenever she rents or buys a house in that city, she finds him moving on her street (p132).

Although the journalist is asked to avoid extra questions that might make her article nonsensical, she ventures to ask the old lady how she is sure that the *Macoutes*<sup>10</sup> is actually her neighbor after so many years, and then Beatrice confirms: "No one will ever have that much of your attention. No matter how much he'd changed, I would recognize him everywhere" (p132). As a response to that, Aline thinks that Beatrice is "nutty" (p132) and calls her editor to transmit the deduction. Her editor replies:

Aren't we all nutty? I know you're very proud of the fact that you took psych 101, but I didn't send you there to judge her state of mind. Come back and write what I sent you to write: Bridal Seamstress Retires. Simple (p133).

After that, Aline heads back to her car towards the office to type the story, she is eager however to have a look on the guard's apartment and wonders if she might write a

---

<sup>10</sup> Haitian people used to name the military who murdered people *Tonton Macoute*



more interesting story than just the retirement which may afford her director's respect. As a result, she goes to have a closer look to the house and finds that it's empty, thus, confirms by the next door neighbor who declares that no one occupies the house for some time, and that the owner is trying to sell it as she lives in Bogotá,

No one's lived here since Dolly Rodriguez... I know she's trying to sell, but it's hard to do that from Bogotá. She just has to get her butt here and stay a while if she ever wants to get rid of this place (p136).

Aline returns back to Beatrice to release her from this idea, but Beatrice insists that the guard uses this house to hide and keep an eye on her as he is able to find her whenever she writes notes to her girls when she moves:

I think the reason he finds me all time is because I send notes to my girls ... I let all my girls know when I move, in case they want to bring other girls to me. That's how he always finds me. It must be. But now I'm not going to send these notes out anymore. I'm not going to make anymore dresses. The next time I move, he won't find out where I am (p137).

Although she feels the need to keep the connection with her girls, she feels that this connection leads to the prison guard to follow her. Though she knows success in New York, her past is still haunting her.

Nevertheless, Aline develops a sense of empathy towards Beatrice and decides to write about people like the old lady, even if it costs her job. Growing up poor but sheltered in Somerville, Massachusetts, Aline had never imagined that people like Beatrice existed, men and women whose tremendous agonies filled every blank space in their lives. May be

there were hundreds, even thousands of people like these men and women chasing fragments of themselves long lost to others. May be Aline was one of them (p137-8).

To deduce, the past cannot be escaped although Beatrice's tentative to move several times, but her memory still reflects her torturer following her and living in front of her house. She never has a family, thus, she creates the motherhood link with her clients in addition to have control of making everything all by herself. This explains why the Bridal Seamstress takes time on doing things; first, to fill in the depth of damage resulted from her former life and thus, translates her strength in an environment foreign to her true identity and surrounded by strangers.

### **3.5. "The Funeral Singer"**

The story is about Rezia, a Haitian woman who owns a Haitian restaurant in Manhattan. The reason she left Haiti is because she was raped by one of the military Macoutes the moment she was sharing her living with her aunt who ran a brothel. Freda is the narrator; is the former funeral singer who escaped Haiti because her life was in danger since she refused to sing because the Haitian government killed her father after they released him from prison. She was forced by her mother to immigrate, and once in America, she made a vow to return to Haiti and fight the government to revenge her father's murder. There's Mariselle who left Haiti because her husband was killed after he painted a portrait of the Haitian president and the latter finds it unacceptable. The story thus, is settled in Upper West Side of Manhattan.

#### **3.5.1. Setting Vows to Repress Trauma**

"The Funeral Singer" is the eighth chapter that communicates the idea that despite the paralyzing power of trauma over the former characters. The past may be not

completely forgotten, but repressed in a manner. Lambek and Antze have agreed that: “Remembering trauma may be personally empowering and sometimes leads to collective organizing. The inscription of trauma narratives may be a necessary, sufficient and compelling means of establishing recognition.” (Molitoris, 2011, p.65). This relates the three women sharing one flat, same culture but distinct stories and causes of immigration to America embodied in the “Funeral Singer”, in which the healing process of common responses to trauma is empowered.

It is week one, Rezia is the owner of the *Ambiance Créole*, the sole Haitian restaurant on the Upper West Side of Manhattan (Danticat, 2004, p.165). She, along with Freda, (the narrator of this part) takes English classes together. There is Mariselle who is shaped like a pencil even in her heavy French suit (p164). The chapter is titled so because the narrator used to be a funeral singer once in Haiti before she is forced to flee from her country with the help of her mother to avoid being killed. The three girls challenge trauma by adapting a sort of therapy which incites them to share their pasts with each other, based on their Haitian nationality and thus help them move forward in the present, even within their studies.

The narrator carries memories of her father in the past, her career as funeral singer and memories with her mother. She almost sings when she is about to introduce herself in the English class:

I wish I could sing to introduce myself... I would sing ‘Brother Timonie’... I asked my father, who was Brother Timonie? He didn’t know. May be a fish that died at sea. Most of the songs he knew were about people who’d died at sea (Danticat, 2004, p.166).

After that, when Flat Tit<sup>11</sup> turns to the introductory question into an inquisition “And what do you do?” Freda makes it clear that she has no job and is expelled from Haiti at the age of twenty-two: “I do nothing, I want to say. Not yet. I have been expelled from my country. That’s why I’m in this class at twenty-two years old” (p167). This part explains that some people are ordered to immigrate due to the severe circumstances; a reason they cannot get rid of their pasts easily.

Freda comes back to her memories at frequent times; in week two, she mentions the play she shares with her mother after the death of her father: “My mother would look up at the clouds and say, ‘Look Freda, Papa’s listening to us up there. He’s eating coconut with God and he’s making a cloud for us with coconut meat” (p168). When Freda exercised the funeral singing as a kid, she used to wear black only, and remembered that the colors exist only in the sea “Blue is the only color I was able to see whenever I was at sea with my father... Oh, I remembered yellow too, yellow like the sun almost going down” (p168).

From this declaration, the two women living with her relate the yellow color to their own perceptions: “Yellow as sunflowers and marigolds”, Rezia observes, “Marigolds, the color of thousand lives”, Mariselle adds, “Yellow like my boyfriend”, Rezia says: “the man of a thousand lies” (p169). In this respect, Freda is trying to forget about her dead spots (p169), which means letting go wearing black and venturing to wear colors. She declares, “I used to wear only new black dresses so I could be in at the funerals where I sang. No I wear used clothes, ‘Kennedy’s’ in rainbow colors, and head band around my head, to brighten my dead spots” (p169).

---

<sup>11</sup>Rezia nicknames her English teacher “Flat Tit”

It can be assumed that Beatrice in “The Bridal Seamstress” and Freda in “The Funeral Singer” both reflect two significant life rituals in cultures: weddings and funerals, for the former makes it a new lifestyle abroad Haiti far from doubts and fear from being murdered, in addition to putting love to her work and transmitting it to her daughters in a country that is different from her mother one, while the latter gets rid of it to be open to new lifestyle, since funeral singing reminds her of her tragic past, her lost father and her struggles for a new lifestyle away from who she used to be; which is acted by immigration and wonder for change.

Moving deeper into this short story, one depicts the sorrow Freda has after she loses her father, although she wishes for a better living and circumstances. Before her father is arrested, the president of the republic would drive through her town on New Year’s Eve and throw money from the window of his big shiny black car (p170). Her father would stay home from the sea in case the president chooses to get out of the car and walk into their house to offer them something so they might be saying after years that he was long dead, that things were hard, “but we once had a president who gave me a sack of rice”(p171), as if this sack of rice, this pounds of beans, this gallon of cooking were the gold, silver and bronze medals in the poverty Olympics (p171).

The story does not have an exact setting, whether Freda is referring to the period of Papa Doc or Baby doc, but it can be remarked that, in both eras, oppression and brutality were consistent of both regimes of the father and the son. In this respect, Freda starts the discussion with the girls by referring to her childhood, she says: “I used to play telephone with my mother... I forgot all colors except blue when I went fishing with my father... I was to sing at national palace...” (p170), believing that if she shares some of her truth about her life, it would inspire them to do the same and slowly they’d parcel out

theirsorrows, each walking with fewer than they'd carried in (p170), and by this, the other girls declare the reasons they are brought to America.

In this respect, the narrator declares, "Mariselle left because her husband, a painter, had painted an unflattering portrait of the president, which was displayed in a gallery show. He was short leaving the show" (p172), thus, shares the brutal acts of the Macoutes at that period of time; killing was for the smallest reason, even a refusal for a dance, as Beatrice's torturer makes her pay in an absurd manner.

Moreover, in order to repress the troubles of her past, the narrator of "The Funeral Singer" stops singing because she lost her family and her home, then, is forced to leave Haiti. However, she utilizes singing to keep that connection with her father by declaring:

In my head had spouted images of my father lost at sea, rousing father and father away until he became as small as a leaf bobbing on the crest of the most distant wave. This is when I began to sing, so he could hear me singing his songs from the crest of that wave (p173).

Thus, Freda is comfortable at her singing career and continues with her love of songs as if she dedicates her singing to him. In addition, her performance meets the sense of loss of all Haitian people. However, her refusal to sing for the palace is because the government broke the bond she used to have with her family by killing her father:

One day, one macoute come to take it [the fish stall he had at the market] over and another took my father away. When my father returned, he didn't have a tooth left in his mouth. In one night he took his boat out to sea and, with a mouth full of blood, vanished forever(p172).

When Mariselle visits Haiti, she meets Jackie Kennedy who lost her husband too and her two children, she shares common point with her, but it seems that Kennedy's wife made sadness beautiful (p176). Jackie's husband was murdered before she marries another one who is Baby Doc's friend. Mariselle's husband paints a portrait of Jackie Kennedy (p177). When the narrator was little, and after her father's death, she used to draw small figures in her book to keep her company in case her mother disappears (p178). This passage communicates the idea that being abroad the native country, and carrying a painful past, people create ways to deal with their pains. Instances are Mariselle whose hope to have a better life is related to the sad beauty of Kennedy's wife, although the death of her husband, or when Freda used drawing or singing to comfort her sadness. Yet, the healing is incomplete since Freda twists the doll's neck night after night (p178).

The theme of religion is also apparent in this chapter; although Freda is far from being religious, but she lights candles with the girls to pray to Saint Jude, the patron of lost causes, as an attempt to help them pass the exam. They prayed for Haiti too. Haiti, according to Mariselle is not a lost cause yet (p179). The idea of Haiti not being lost communicates the unbearable situation caused by the dictatorship and the way Diaspora carries hope, thus, women have the chance to have another life while being close to Haiti at the same time.

Last but not least, the three women wait for the result of the test they<sup>12</sup> have passed. Meanwhile, Mariselle unpacked her suitcases (p179) for she got a job which incites her to sell her husband's paintings at a gallery. Freda decides to go back to Haiti and join the militia and return to fight (p180), an act which pushes Rezia to point ask: "Who will sing at your [Freda's] funeral?" (p180). As a response, Freda ends up to sing the song of her own funeral toasting for the aches of the past and the uncertain future. Singing her

---

<sup>12</sup> Haitian people have many gods: God of Love, God of Fear etc...

own funeral transmits another meaning of grieving her own funeral song for the uncertain death but a hopeful moment and redemptive.

To sum up, living abroad requires a new identity in order to belong to new standards of living that need to be taken into consideration, whether giving up a career to move on with life as Beatrice did, or suppressing past life to start developing a new sense of self like Freda. The latter, disconnects her identity from the trauma of the loss of her father and leaving her mother. This does not seem to be healthy but her willingness to share her past with friends who understand her allows her to establish a new identity and leads her singing to resurface again.

In week fourteen, the girls do not know if they have passed their English test (p179). Literally, this does not refer to the test only, but also whether they have had the test of experiences in life, even in doubt, the funeral singer is already taking steps forward. In this respect, "The Funeral Singer" and "The Bridal Seamstress" are narratives that focus on the identity of women based on their jobs, for the former abandons her work to become independent from her haunting past, while the latter embraces her past and moves on. However, there is not sure evidence that Beatrice may find internal peace after her retirement since Aline subsequently characterizes Beatrice as one of the people "whose tremendous agonies filled every blank space of their lives" (p137). So, this does not seem entirely promising.

Besides, once in America, unlike Beatrice who surrenders to the horrors of her past which makes her retire from what she loves, Freda leaves what she loves but decides to return to it at the end. The purpose behind mentioning the weeks in this part of the short story is nothing but a process to healing, since there is not the success of English class through this period of time, but also healing from the past. The same thing Beatrice



believes in, she takes time to do anything. Freda's interaction with the girls transforms her from a funeral singer who wears black to an ongoing womanwearing colors.

Thus, having a good relationship and sharing things in common can be the catalyst to maturity, even to become able to deal with the past. Before the three women created the bond, Mariselle is always pulling her chair away putting a few inches (p170) between herself and others, which means that the divide is beyond physical because the past stories shared between each other didnot exist yet. Mariselle encourages the pursuit to change for better and go beyond her past, in Danticat's quote. Mariselle tries to comfort Freda by saying: "You have much time ahead to redo these things, retake these texts, reshape your whole life" (p174). The truth isnot about getting the test only.

On the other hand, and even if the future of Freda is "uncertain" (p181), there's room for hope as the girl is full of potential and ends up getting back her power through singing. Her decision about her return in Haiti is, although followed by laughs from the remaining girl, the funeral singer meets herself again as she struggles to return to her true identity. Besides, Beatrice may be tired of struggling as she is advanced in age, whereas Freda is only twenty-two years old, i.e. she still has time to cope with her past and adapt a new lifestyle. It is to this sense that Edwidge Danticat's strategy to move forward is to face trauma of the past if someone hopes to have a better future.

### **3.6. The Lucky Traditional Number "Seven"**

Eric is an unnamed man who shares an apartment with two men: Dany and Michel, rented from Ka's father who used to be the Dew Beaker in Haiti. The unnamed man waits for his wife to come from Haiti to share life next to him in New York. During this period apart, the unnamed man adopted an American life style as he affords for his family, he works two jobs for a better life in The United States. However, after a week of

meeting with his wife, emotional distance grows in him towards his wife; which leads her to reflect her life sadly in Haiti.

Seven, is supposed to be the lucky number for the protagonist (the unnamed man) in this part of the novel, as there were seven days between paychecks, seven hours, not counting lunch, seven days between his day job, seven at his night job. Seven is the last number in his age, thirty-seven. Now, there are seven hours left before his wife is due to arrive to New York as he has not seen her for seven years (p35). This explains Danticat's choice of naming this part "Seven", as the unnamed narrator marks time passing with sevens. The latter shares an apartment with Michel and Dany in New York, the landlady does not have any problem with his wife coming as long as she is clean (p36).

The unnamed man is already carrying an alienated identity since, instead of taking position against the landlady as he thinks that the fact that his wife's comfort being with the man is none of the lady's business, he was prepared for this too, for more unpleasant remarks about his wife (p36). So far, one notices a relation between this man and the rest of the story, unless the landlady might be Ka's mother. Yet, thirty-seven years is the number of years when Papa left Haiti. Although it seems unconnected, some thread could be linking them in some way.

Moreover, the man asks Dany and Michel to hide their night habits as his wife will come, because he does not want her to know about the women who would occasionally come home with him in the early morning hours who most of them have husbands, boyfriends, fiancés and lovers in every part of the world since they never meant much to him anyway (p38). It seems that the unnamed man has already adopted another lifestyle and seems to link it as he has no restrictions in doing what he wants in addition to his both jobs as a night janitor at Medgar Evers College and a day Janitor at King's Country

Hospital. As a consequence to the arrival of his wife, Michele buys robes for him, and Dany promises to wear his clothes out of politeness. The three of them used to go to a club formerly called Rendez-vous (now Senegal). However, they stopped because of the story of a former Haitian man<sup>13</sup>.

When the man waits for his wife at the JFK airport, he gets excited and looks for his wife using old pictures of her. In return, his wife is thrilled to see her husband rather than being concerned about the police who confiscate her goods for her husband. It is time that the couple is married, but the years apart make them stronger towards each other in a sense that he has to re-learn that she is real, and that the life he used to have away from her is not the real life he should have.

Throughout the opening of the story, there is a reference on the way U.S migrants experience brutal acts from the natives; the customs men unwrapped all her gifts, they threw everything in the trash along with the rest of her offerings (p40). As a result, the suitcase becomes so light now that she could walk very quickly carrying it in one hand (p40). Besides, she feels she has arrived only when her husband embraces her, “she finally believed she was really somewhere else, on another soil, on another country” (p41). Thus, this dehumanizing process separates the couple; people face racist brutality, from which it transforms woman love for her husband suspicious, as she is treated like a criminal while trying to bring gifts for her husband.

On their way home, one notices a sense of belonging – although the distance-  
dueto the presence of his wife who helps him go back to his memories as she remained in Haiti after she married him. It is almost like a fairytale, as they spent one night together

---

<sup>13</sup>The story of Abinel Louima is real. His brutal beating and rape caused widespread outcry in the Haitian community based in New York. It brought attention to the way both anti black and specifically anti-Haitian racism could make life unbearably difficult for Haitian immigrants

after their marriage before living apart for seven years. Once at home, he points out to old pictures of her on the wall, admitting that he never forgot her for a moment. However, the actual truth is that the unnamed man had another mistaken identity during his stay far from her. For many immigrants; long periods of separation from family members are expected, in addition to the fact that migrancy can expose migrants to fragmentation and disconnection.

Another instance of disconnection appears when the man buys a range of Juice from the grocery and offers to his wife, but she wants water instead. In an attempt to connect with her, he thought that in Creole, the word for home, *renmen*, is also the word for “like”, so that as he told her he loved her, he had to embellish it with phrases that illustrated the degree of that love. He loved her more than there were seconds in the seven years that they had been apart (p43). He is desperate, however, in showing his love for her because of the distance created out of migrancy, thus, he does not feel at ease as he does not communicate with her the way he wants. The palpable silences are frequent, Danticat writes: “they dashed through the small talk... she had no detailed anecdotes about anyone in particular” (p41). Thus, this silence creates a wedge between them.

Nevertheless, not only does the man have sexual affairs, but his wife too, as she feels more confident during her relation with her husband. The details in page forty-three denote that she had sexual experiences during their time apart. Since this short story is all about sevens, the oddness may have been mentioned in pages with sevens too as an attempt to give the reader more intensity to cope with the traditional lucky number seven.

Unfortunately, the unconscious jump to the page which ends with “seven” i.e. 47, shows his wife being worried about getting outside the flat. Here, days become a routine, for she wakes up and switches on the radio to listen to a Haitian channel, pretending

having fun, while her husband is at work, who himself is prevented to stay with his wife as his desire to take shift offs are denied; although it appears normal or a small thing, these restrictions rob his dignity, agency, and consume the joy of being with his wife.

During the weeks, the man's wife feels alienated, so, she refuges herself in a Haitian radio station. The callers express how furious they are because Patrick Dorismond is killed in Manhattan. She thinks of calling her husband to find refuge, but there is no number left for her, so, she raised the sheets over her head and through it listened to the callers, each one angrier than the last (p45). Here, the novelist points out the fact that the immigration experience is challenging in a way that leaves the self disconnected from close persons, thus, this leads to alienation and loneliness.

Another unrevealed emotion is perceived when the wife stands in front of ancient pictures of her on the opposite wall due to the extent that immigration affects sense of people's belonging. Her husband kisses her and lays down next to her as she remains immobile. He does not want to disturb her but just wants to extinguish the carnival burning on her head (p49)<sup>14</sup>. This short story is more about what is unsaid than the opposite. This mystery is also linked with the fact that both characters remain unnamed. Thus, the reader is left guessing about what is in the head of the narrator's wife.

The aim behind mentioning the carnival ritual is only to emphasize the gap between the couple, i.e. between half reality and the total truth. The couple is on the bus, the man decides to take his wife to his favorite place where there are plenty of people in a park. As a reaction from seeing so many crowds, the wife takes her husband's hand for long hours which takes the unnamed man back to the period of the carnival back in

---

<sup>14</sup>The couple met on a carnival in a seaside town in Jackmel. His favourite part of the festivities was the final, when the crowd of tired revelers would gather on the beach to burn their carnival masks and customs, and foreign weeping. She had volunteered to be one of the official weepers because every time she cried for anything, she cried for everything else that had ever hurt her.

Jackmel. Yet, he is still ignorant of what is in the head of his wife. As a result, a gap is present between the couple.

However, going back home, the protagonist in this short story sits in front of his wife on the bus to see her face, he realizes she is thinking about the carnival too as they both remember the traditions. His wife wishes to bring her traditions with her in New York. Unfortunately, her misuse of English language restricts her from getting into complete contact with her husband. Then the story ends with the inability to communicate, although they may finish talking to each other, but silence frequently takes surface. They have come to an extent where they will remain opaque towards each other. In addition to that, despite the frequent physical contact between the couple after the arrival of the unnamed man's wife, emotions know a decline. Besides, after a tentative to close the distance, the couple is strange to each other again. Thus, although number seven used to be his traditional lucky number, it turns out to be unlucky for the couple due to the impact of migration status.

While trying to relate this part with the rest of the novel, there is disconnection and unfollowing within the story. However, as the novel is separated into short stories, the researcher assumes that there might be answers in the remaining parts of the novel through distinct characters, with different facts and actions as the owners of the flats may be parents of Ka. The oddness is how comes that Eric has something to do with the abortion of Nadine. As a response, the answer will be clarified in the next examination of the next part of the novel called "Water child".

### **3.7. The Survivor's Dilemma in "Water Child"**

In Brooklyn, Nadine Osnac is a nurse in New York originated from Haiti too. She gets pregnant by her ex-boyfriend Eric who is surprisingly already married. As a result, the

New York nurse decides to abort the child. The struggle of abortion seems powerful on her for months as she gets harder on her for months and remains even harder the time she should have given birth has arrived. As a revolt to get over her past act, she takes this feeling out by refusing to talk to her parents as she cannot be one herself.

Each first day of the month, Nadine receives a letter from her parents who sacrificed for her to afford for schooling fees to become a nurse abroad. Nadine is thirty years old. The letters are about the state of her father, and the lines ask for calling her parents. This month in the short story transmits the unreliable health of her father in addition to stress; due to the long period she has not shown a sign to her parents.

The silence of Nadine takes three weeks, as she always re-read the letter her parents sent, wishing to find some sympathy between the lines but all in a vain. In this respect, Danticat transmits: "Every time she read the letter she tried to find something else between the lines, a note of sympathy, commeration, and condolence. But it simply wasn't there. The more time went by, the more belittle and fragile the letter became" (Danticat 2004, p.54). The reaction of Nadine is not love towards the letter of her parents, because she wants to be shown love another way she wants to be loved. Instead of loving the letter, she seems that she is detached from it because she cannot find what might help her feel as a loved daughter, a sweet word to calm her inner pain, and thus, reads the letter without responding.

There is Josette, a Haitian nurse who comes to Brooklyn during her childhood. She speaks English with no accent but still likes to throw in a Creole word here and there in conversation to flaunt her origins (p55). Both women work in the Ear, Nose and Throat Ward. They often face a patient who wakes up terrified from surgery as he cannot speak directly. Josette, unlike Nadine, is cheerful and joyful; may be because of the fact that she

embraced U.S life style from childhood, whereas, Nadine is isolated and feels alone- since she travelled in an advanced age than her colleague- to the point that Nadine gets greeted by voices from the large television she keeps on twenty four hours a day (p56).Meanwhile, Nadine's alienation pushes her to disconnect and isolate from social interactions.

Nadine's ex-boyfriend calls her with an accent: "*Alo, allo, hello*" (p56) and hung up. He is supposed to be the father of her "aborted" son whom he obliges her to do so, and as a means to ask for forgiveness, he frequently sends her flowers. The frequent monthly calls remain non-replied, and the tapes of his voice mails are put on attar she has erected to her unborn baby.

After the seventh non-replied tape in the last three months (p57), she almost calls her parents, but before dialing the last remaining phone numbers, she hangs up and falls into tears believing that her voice might betray all that she could not say (p57). Besides, "she put the phone down, tore the letter into two, then four, then eight, then countless pieces, collapsed among her old magazines and newspapers, and wept" (p57). The reason behind this collapse results from her loneliness, she could have had a chance to create a family, have company with her unborn baby, but, the abortion indirectly imposes isolation over her. She also mourns the end of her relationship, noting that there is a grieving ritual appearing in the shrine. Despite her alienation, Nadine keeps a connection with her parents by affording money for them each month, and as they expect her call every week, Nadine is torn between overcoming her resistance and reaching out. She is trapped between grief for her child and relationship with her parents.

Next, Nadine twenty-five years old patient is throwing things in her room; the main character finds her patient naked with arms covered with IV marks and speechless; the reason that Ms. Hinds has reacted that way. This passage connects with the rest of the



book as many of them are preoccupied by the question of the inability to speak. For instance, Ka's parents refuse to speak about their past, the married couple in "Seven" struggle to communicate, Nadine refuses to contact her parents, thinking that her voice might reveal her true state of being. In this respect, words are both harmful and needed at the same time, useful and aching, a weapon for self defense and a knife that kills the self.

Even Salma in *The Cry of the Dove* keeps silent while struggling to move forward. Yet, Nadine gains courage to call her ex-boyfriend after she suggests to her patient to consult a speech therapist to help her speak again after the surgery, but all what she hears is that the number no longer exists. While redialing again, she gets frustrated about what to say to him. Thus, as Ms. Hinds' inability to speak, Nadine is physically unable to communicate with him too. Here, it is heavily assumed that the unnamed man in "Seven" is her ex-boyfriend; meaning that the man who waited at the airport for his wife in the short story "Seven" had an affair with Nadine in this part of this short story "The Water Child" and got pregnant. However, when the man's wife was joining him in New York, he broke up with Nadine and asked her to abort the baby.

The relationship between Nadine and her parents is healthy for both of them as they only deal with practical matters, however, although they show love for her as they have sold their house to have money for their daughter to study abroad, the same beneficial connection is not true when it comes to emotions. Despite her parents' sacrifice and love, Nadine needs something else, thus, her parents donot seem to understand the way their daughter wishes to be loved.

As a result, this silence puts them alienated from each other, and the struggle remains frequent and perilous. The struggle continues when the parents of the patient treat Nadine the same way her parents do, i.e. superficially worried. As a consequence, this

worry forbids the parents from being a strong source of emotional support. This means that even though this emotion comes out of empathy, it is perceived as selfish paradoxically.

Last, but not least, as Nadine accompanies her patient and her parents to the elevator, she is left alone in front of her reflection on the door of the elevator, as a result, she does not recognize herself, Danticat continues:

She thought of this for only a moment, then of her parents, of Eric, of the pebble in the water glass in her bedroom at home, all of them belonging to the widened, unrecognizable woman staring back at her from the closed elevator (p68).

Nadine's silence alienates her from herself too in addition to her family, colleagues and ex-boyfriend. This explains the reason she does not recognize herself through her reflection, as the latter transmits that her life has fallen apart due to being forced to do something out of her capacity, thus, she is so weak to forgive herself as she mourns her chance of being a mother. Consequently, Nadine loses her true identity and finds herself in a reflection she does not even recognize.

### 3.8. Conclusion

The past cannot be escaped, as Nadine realizes that she cannot get rid of it. Instead, for all characters in the novel, family is important. The reason Nadine stops talking to her parents is because she faces difficulties to accept she could have been a mother one day and can build her own family. Therefore, she is blocked and silenced vis-à-vis family connection. The distorted image of her reflection is due to the lack of family affection. Yet, it seems that their lives are like a pendulum between forgiveness and regret.

In this respect, if there is a want to moving forward, someone needs to seek inner forgiveness.

In the case of Nadine, she finally calls her parents, as for Salma, she gets married and founds her own family. Besides, the unnamed couple struggle with silence in order to overcome it and live the life they wish to. Yet, immigration affects the sense of belonging to a considerable extent. Meanwhile, does immigration status affects people's sense of belonging between the cultures? As an attempt to shed light on this question, chapter four will discuss the way immigrated characters manage to belong despite the discontinuity and the distance.

Characters challenge postcolonial dilemmas and that latter lead them towards alienation and identity crisis because of the numerous cultures, regional and Western. Characters are stuck in a state of confusion, and finally find themselves incapable to relate with what surrounds them, since their confrontation with the colonizer erases their own identity and leaves them living in confusion. While this confusion confronts the protagonist to achieve a stable identity, this confusion, ultimately, leads a person towards a distant and isolated place where he or she becomes alienated and stranger. The point is that transgression appears when there is a mixture of cultural elements carrying distinct origins in addition to the aspect of unbelonging, i.e, being at home but in mixed cultural settings

There were multiple attempts by scientists who tried to generalise how the term alienation functions within different contexts in which it is employed, its various uses and common features. In this respect, Arnold Kaufman for instance, affords the following general analysis: "To claim that a person is alienated is to claim that his relation to

---

something else has certain features which result in avoidable discontent or loss of satisfaction”.<sup>15</sup>

Writers of “symbolic” texts are more aware of the inevitable necessity of using the native as a mediator of European desires. Grounded more firmly and securely in the egalitarian imperatives of Western societies, authors are more or less open to modifying dialectic self and “Other”, willing to examine the specific individual and cultural differences between Europeans and natives. Postcolonial texts thematize the problem of colonialist mentality and its encounter with the racial “Other”.

---

<sup>15</sup> "Hardy's Use of Setting and *Jude the Obscure*" by Ward Hellstrom, *Victorian Newsletter*, 25(1964), P. 11, proposes that the shift from one location to another throughout the novel dramatizes "the modern vice of unrest". This underestimates the situation for Jude's alienation in an absurd and indifferent society is far more than "unrest" <http://theses.gla.ac.uk/660/1/1987abuzeidphd.pdf>

# Chapter Four

## Chapter Four: Memories of Home

4.1. Introduction.....	205
4.2. Gendered Melancholia in <i>The Cry of the Dove</i> .....	206
4.2.1. Body Assimilation and Transcendent Acceptance.....	209
4.2.2. Breaking Social Codes and Cultural Mimicry.....	210
4.2.3. Linguistic Construction of Identity.....	212
4.2.4. Asylum Seekers.....	216
4.3. The Untold in <i>The Night Talkers</i> .....	220
4.3.1. The Process of Mourning in Dany's Nights.....	221
4.3.2. The Process of Healing in Claude's Daylights.....	228
4.4. Erasure and Repression in <i>The Book of Miracles</i> .....	232
4.4.1. Anne's Traumatic Past.....	232
4.4.2. Anne's Process of Mourning.....	236
4.5. Ka's Repression of Trauma in <i>The Book of the Dead</i> .....	240
4.6. The Assertion of Identity in <i>The Dew Breaker</i> .....	245
4.6.1. Redemption and Atonement in the Man behind <i>The Dew Breaker</i> .....	250
4.6.1.1. The Preacher's Commitment to Death .....	254
4.6.1.2. The Dew's Remedy and Engagement to Past Transgressions.....	254
4.7. Conclusion.....	257

#### 4.1. Introduction

Because the two selected novels deal with trauma caused by the laws, traditions and cultural impositions, characters are preoccupied by death, healing, suffering and struggles to overcome former traumatic events. In the eighth section of Edwidge Danticat's *The Dew Breaker* called "The Funeral Singer", Freda communicates three types of death: "The one when our breath leaves our bodies to rejoin the air, the one when we are put back in the earth, and the one that will erase us completely and no one will remember us at all" (Danticat, 2007, p177). Thus, the three stages transmit the circuit a person has to go through if it is to heal from trauma or from the trauma of being killed. This leads to voice the silence, get into action and forget oneself. In the respect of highlighting the three steps of death in relation with the process of healing by mourning the loss or beloved ones, this part suggests that there is a choice of whether to heal or mourn the entire life. But as silence questions how far immigration status affects people's sense of belonging, there seems to be a serendipity in both selected novels, despite the traumas.

Here, voicing the pain opens the door to recovery as Judith L. Herman explains: "Remembering and telling the truth about terrible events are prerequisites for the restoration of the social order and for healing of individual victims... when the truth is finally recognized, survivors begin their recovery"(Herman, 2013, Vol 6). It not only is necessary to uncover inner silence but it seems crucial that lived experiences should be shared also, as long as there is trust placed in those they share them with. The practice of sharing helps the beginning of healing which transmits that no one is alone living in trauma.

In this respect, this part will focus on the ways traumatic pasts are faced in both novels: Salma in *The Cry of the Dove*, in addition to the three selected parts "The Night talkers", "The Book of Miracles" and finally the man behind "The Dew Breaker" in

Danticat's novel *The Dew Breaker* as an attempt to explain the process of a developing an identity. It is important to both physical and psychological survival to determine the success one has at creating a new persona, and new relations at the level of both familial bonds to broader citizenship. In addition, the question on how to deal with atrocities and respond to problems of forgetting or forgiving is going to be tackled, which opens the identity a gate to finally make peace and easily belong to either a body, to a given community or in a lived state of being.

#### 4.2. Gendered Melancholia in *The Cry of the Dove*

Because the structure of migration is echoed by loss –any loss – the process of mourning is incomplete. Thus, the trauma can be felt in a variety of ways: be it at the level of psyche or body, at the level of one individual or the collective. In fact, the perpetuation of trauma prevents happiness, even if the one escapes with his body and soul away from tortures. In this case, when trauma is unheard or silenced, even the social inequalities prevent foreign body from freeing themselves.

At its **crudest**, in the novel of Fadia Faqir, the example is apparent when Max, Salma's boss at work, as he observes her, points out that: "Arabs are obsessed with sadness" (Faqir, 2007, p.4).By bringing this example into light, this part will focus on the identity negotiation with trauma, or melancholia through the triangulation of the body, object and space, in order that assimilation process attains agency, since the novel upholds designation of belonging.

In the novel, Salma is fully engaged with multiple objects to overcome trauma that drives her into deep melancholia. However, Faqir's non-linear narration communicates the amount of difficulties that face the protagonist to confront or even imagine a convivial life, since her identity cannot exceed her swaying between temporal moments. Moreover,



the novel does not afford a solution if one step of mourning is missing, thus, the consequences might put an end to someone's life as it happened with Salma while she decides to go back to Exeter to find her baby they took away from her, since she was trying to save her soul from death. It is necessary to mention that the situation in which Salma is located accentuates the actual long framework into building a new identity, since, at its basis, there are fluid and encompassing distinct attitudes between England and Britain itself towards immigration. Hence, the British experience of Salma is, first, located in Exeter. Second, the latter serves as a nostalgic historical importance to English as being part of the Western country.

Salma is traumatized by both acts of her past as well as her difficult adaptation to the English culture. Thus, this leads her to a complete prolonging into sadness; an act which makes other characters categorize her as "long silences" (Faqir, 2007, p.131). Her fear of being killed, in addition to her unbelongingness in Exeter pushes her to spend her days lying in bed or walking around the city at night. In addition, the fact of being a female, aggravates her personal feelings too. Slowly, when Salma attempts to get used to her life, the past insists on breaking her thoughts and prevents her from sleepy nights, and her hopes slowly begin to fall away. The principle character of this work is discussed from a hybrid identity, comprising elements of their cultural settings

Moreover, the narratives shows that whenever she tries to integrate into British lifestyle, the figure of her brother carrying a gun appears day-to-day, which explains the non-linear story which characterizes the narrative of migration, where emotions are frequently converted. In this case, mourning becomes part of her everyday's tasks. For instance, Salma remembers the way women sway while mourning the death of her aunt back in Jordan (292). In here, it can be resumed that mourning is perceived as natural when

it comes to loss or death. However the “ego” may cling to the lost objet through the medium of hallucinatory wishful psychosis, but bit by bit, and with a great expense of time and catechetic energy, the ego will become free again to invest in new lost objects (Flaquina, 2014, p.7)

The reason behind Salma’s diving in profound grief goes back to her incapacity to invest in new objects, as the example given over the way she clothes herself, in addition to her physical looks and beauty. Consequently, the displacement that the young woman is living in, comes from her being immigrant, since the place she comes from, women cannot get rid of their capitalist routine that manipulates their worth for self-repletion. This suggests that Salma does not mourn her gendered femininity, but does so as she is related to the way men treat her as a migrant of color: “...here in this new country, only men spoke to me” (p29).

The aspect of mourning appears once someone immigrates voluntarily or not. Indeed, the loss is felt concretely and abstractly. This includes identity, cultural habits, traditions and language. Thus, the process of mourning the loss is lived and shared within the immigrants beside their willingness to find closure in the new country. Yet, social structure prevents individuals from assimilation, because the necessary performances of whiteness cause such unease, and can lead to immigrants being perpetually consigned to a melancholic status. (Flaquina, 2014, p.31)

In this respect, the novel pictures Salma’s trials of assimilation through her performances to fit in the newly adopted culture, although it is endured with pressure. Adding details to this, the novelist communicates Salma’s learning the way she is supposed to behave as a woman; this costs her both her physical and mental efforts to engage in the society. She also manages to utilize objects that help her be part of the white society,

although not completely, since she refers to herself as “the dark black iris of Hima [who] must try to turn into Sally, an English rose, white, confident, with an elegant English accent and a pony” (p10). The use of pony and flowers represent the objects that contribute to assimilation to what is considered to be a normal characteristic, especially being a middle class, and hetero-sexual person.

#### 4.2.1. Body Assimilation and Transcendent Acceptation

Salma’s relationship to her body transcends from life in Levant in comparison to her new life in UK. In her native land, she gives less value to herself in terms of her look, whereas, she finds it important to make her body an object of belongingness in UK. An instance to that occurs when she and her friend Parvin are searching for jobs; the latter points out: “Lighten up! Groom yourself! Sell yourself... you are new in a capitalist society that is not your own” (p51)<sup>1</sup>. This dictates the necessity of both being happy and racially lighter in order to be able belong to that society.

Thereof, her body has become an object to work on, since her living in Liz’s house after fleeing the prison, she repeats to herself that she has made progress and has improved recently. Beside her reciting of pharmacist descriptions as she is walking by, looking at beauty products saying: “the chemists promised that their dye would permanently cover grey hair, their body lotions would turn skin to smooth silk, and their facial creams would iron out any wrinkles” (Faqir, 2007, pp.19-20). Those products, however, interweave with her belonging, since those habits are not recognized through her true identity.

More than that, she reproaches herself being worthless telling herself: “If I were her, I would have thrown me out of the sop, a woman like me, a trash” (20). To control her

---

<sup>1</sup> From of the novel *The Cry of the Dove* of Fadia Faqir 2007

inner depression, she purchases products like hair color, shampoo and breath fresher that serve her to hold a promise to bring her happiness, but it is problematic as those objects do not last long, and then, they are produced by humans to match with social interactions.

Besides, Salma experiences a new culture that goes beyond the boundaries, which is having a white body as an ideal object to be idealized and look normal. She adopts new habits and interest in magazines saying:

In *Cosmopolitan*, there was an article about women addicted to chocolate which had chemicals similar to those produced when falling in love: ... whenever my moral dropped a notch or two, I would go to the newsagent and buy some chewing gum, a bar of chocolate and a glossy magazine (p206).

Thereof, if Salma does not consume objects, her happiness will be lost. Accordingly, in such a society, where consumption is capital, the system fails her several times as there are frequent changes. To satire, the glossy magazine she buys to level up her mood indirectly urges her to act like the women in the magazines.

#### **4.2.2. Breaking Social Codes and Cultural Mimicry**

Salma faces perpetual rejections as the UK culture and society directly rejects people of color – since whiteness is the only race that belongs – and considers them as illegal. Even her refusal towards drinking alcohol marginalizes her from Britain, because of her religious beliefs as Muslim. In such an environment which has no relation with her pure and lovely village, she has to learn how not to attract attention and show that she is a foreigner which is rather difficult to do, especially when she finds herself obliged to

remove her veil, in addition to her need to learn the language which is different and difficult from her native one, as she also tries to adopt this new culture:

I wore blue jeans and t-shirt and tied my white veil under my chin tightly, I looked again at my reflection then I slowly began untying the knot of my white veil: I slid it off, folded it and placed it on the bed. I pulled my hair out of the elastic band, bushed it and tossed it around (Faqir, 2007, p.129).

Salma, in this novel, represents with her personality, all things related to the Bedouin life, on the one hand who prove that Bedouin people need to be flawless. On the other hand, she portrayed the importance of traditions and customs that lead to strong punishments if someone breaks them such as honour crimes which extend over Arab and Muslim societies. Fadia Faqir's *The Cry of the Dove* highlights Salma as the main character because she reflects her personality and she sees herself as a Bedouin girl who passes part of her childhood surrounded by nature. With the help of Christian nuns, England becomes her land to be safe. So, she faces the prospect of forming a new identity by which she tries to get over her past, thus, Salma's identity is changeable to the point of fragmentation.

Yet, she is forced to appear comfortable being next to alcohol and acts as if she is drinking it, by ordering apple juice that looks like beer. She furthers her mimicry when she lies about where she is from, addresses to men in the nightclubs to feel comfortable because she considers herself as criminal: "I changed my name, address, past and even changed countries to erase my footsteps" (p249). The first tentative of drinking alcohol is at the wedding of her friend Parvin, and she regrets it: "Damned is the carrier, buyer and

drinker of alcohol, I heard my father's voice... My trembled carrying the forbidden drinks to my lips" (p265).

Although she feels disconnected from her mother country, she partakes to break the boundaries of drinking alcohol, since it is a normal act in Britain, so, in her journey of mourning, her attempt to overcome her loss, she finds herself melancholic. Thus, instead of breaking a barrier, the later causes her a distinct feeling of disconnection and nostalgia. In here, objects do not only serve to afford happiness, but some dissociate her from her entire identity. Therefore, her need to behave 'normally' in the British society drives her to deep melancholia, since there is always an inner voice that priors her negative feelings coming from the culture where she has grown up. As a result, she cannot reconcile with the British social codes.

#### 4.2.3. Linguistic Construction of Identity

As an analysis of the novel, the story is narrated by the main heroine, which means the first person point of view, thematically referring to preoccupation of identity, home and belonging. Through this Novel, Fadia Faqir succeeds at demonstrating the reconstitution of English language in her book.

First, Salma's spoken form of English is a bit different from the normal one. In fact, the novel is crowded with Salma's interlanguage. Taking into consideration the stage where Salma is at the Doctor, it will be clear that Salma has created her own English:

What can I do for you, Miss Asher . . .

I ill, doctor. My heart beat. No sleep . . .

Any physical symptoms?. . .

Sick yes. Arms and legs, see . . .

If your heart is beating then it must be in good condition . . .

But I ill. Please. Today alive, tomorrow dead me . . . (Faqir, 2007, p 114)

So Salma, here, does not use verbs to be and to have, and that might be the cause of the absence of such verbs in Arabic language. Then, there is the replacement of the object pronoun “me” in place of the subject pronoun “I”, in addition to the negation by the use of “no” followed by a noun or an adjective.

Moreover, in her talk with Parvin, she refers proudly to her belonging to her tribe:

That white dress you keep under your pillow. Who made it?

How did you see? Search the room when me out?

No, I was stripping the bed to take the linen to the laundry, stupid!

Did you like dress?

Yes, it is so beautiful

I no stupid. I made. Never say stupid

She held my hand and said, I am sorry, I was joking. I was not serious

I no stupid. I family. I tribe

I am sorry

I no stupid. I think God(Faqir2007, p. 136).

It is noticeable that Salma omits the definite Article “the” before the noun “dress”, and she pronounces “made” instead of “mad” because she got angry and “think” instead of “thank”.

The second criterion is semantics, when Salma evokes the anger of the immigration officer when she gives a wrong answer due to misunderstanding:

The immigration officer at Southampton port detention centre kept asking, what is your Christian name? I looked puzzled, “Me Muslim” I said. He ran his fingers around his stiff collar as if trying to loosing it. . .”

Name? He said

Yes, Salma Ibrahim. I nodded my head to show him that I understood his question. (Faqir,2007, p.148)

In addition to this, Salma’s comprehension sometimes blocks when she does not understand the immigrant officer’s question: “Salma, why have you come to Britain? I did not understand ‘have you come’ so I nodded.” (Faqir, 2007,pp153-4) Though she is not only able to get into a conversation but she produces them in her everyday talk.

The third criterion is the phonetic structure; when Arabic words beat English ones:

England= “Hingland” (p22)

World= “Woord” (p130)

Nipples= “Nibbles” (p159)

Let’s go= “Lit is go” (p100)

Shakespeare= “Shakeesbeer” (p184)

Next, words that are not translated are written in Italics and are neither translated nor glossed. In the next example, Salma expresses her desire not to go to England:

You must go with Miss Asher to England

Hingland? *Fayn* hingland?

...

*La ma widi* Hingland (No, I don’t want England) I said and hugged her



I know you don't want to go, but you'll learn to like it, *habibti*, she said.

(Faqir, 2007, p.97)

Or when Salma imagines herself asking her brother to kill her: “*Yallatukhni w khalisni* (Go ahead, shoot me and relieve me).” (p109)

Or words like: “*Yalla*” (p43), “*Tzz*” (p87), “*Na’iman*” (p197), “*Shwayyshwayy*” (p92), “*Ya Allah*” (p324).

Other references to “religion” that Salma uses are illustrated as follows:

Urine . . . was *najasa*(p18)

My hair was *aura*. I must hide it. Just like my private parts. (p189)

I eat *halal* meat only slaughtered the Islamic way. (p188)

I seek refuge in *Allah*. (p35)

In the name of *Allah*, the Compassionate, the merciful. (p41)

God bless you. (p180)

Therefore, the code switching in this part is too much applied, since there are religious rites and rituals which are mentioned in the novel.

Next, there is this an exceptional criterion; when Salma uses songs and proverbs like in “*Hala hala biik yawalla, hey ya habibi ya walla*: Welcome, Welcome oh boy! Welcome my soulmate! Welcome my husband to be” (p17), or “*Min il-bab lil shibak rayh jay warayy*: from the door to the window he follows me” (p266), “The man held hands and began bowing and singing in union “*Dhiyya dhiyya, dhiyya . . .*” (p105), “*Low, low, low, lowlali*, we sang together.” (p117)

To sum up, the linguistic analysis of *The Cry of the Dove* shows that language and identity are inseparable, and that Salma puts a new life to English language. Thus, the

novel represents a significant characteristic of post-colonial creative texts which is the appropriation of language. The language used by Salma connects her past within her present days, trying to find a new identity and life for herself in a society which is generally not the right place to hide scarves. But readers might find a useful way to her insights about the Arabic Bedouin cultures in which Salma belongs to.

#### 4.2.4. Asylum Seekers

Long years, far from her tribe and her daughter Layla, there comes a day when she meets John; a rich white English man and got married with him. She gives birth to a baby named Imran,<sup>2</sup> but the image of her daughter is always in her mind, so she decides to look for her saying: “I have to go, look for her, she is calling me, she needs my help.” (Faqir, 2007,p311)

Once in England – another issue is in her mind – Salma cannot shake off her past since she is paralyzed from the idea that her brother would kill her wherever he finds her, and by the ongoing cries of her lost daughter. But it is too late, the daughter has been shot and buried for bringing shame to the tribe.

Through time, Salma is wondering how she can forget her past that followed her all the way from her village into England, while all the changes happened in her life and all this was because she has violated the laws of her tribe. She feels a lucky prisoner for her own protection, she finds herself living under the survival guide, but a hopeless prisoner in trying to cross the cultural gap between liberal and racist of Western society and traditional Muslim education. Salma tries to do her best to afford a better life, but her daughter’s voice could not stop yelling into her ears between nights and mornings, seeing her reflection on

---

<sup>2</sup> Imran in fact is the name of FadiaFaqir’s baby boy who was taken far from her once her first marriage came to an end, and that was a deep fissure that she dedicates each book she writes to him.

the window or in the mirror of her shower, in the dust that wears the coming sun or up the mountains covered with white sheep and sparkling grass.

Keeping silent all this period provokes a deep void in her soul that she decides to return to her village in an upsetting day that will change everything and nothing at the same time, since once back home, her brother shows off and says: “Dishonor can only be wiped off with blood” (Faqir, 2007,p279), he, then, shot Salma in the forehead, leaving the blood over her face: “When I turned my head, I felt a cold pain piece through my forehead, there between my eyes, and then like blood in water it spread out.”(p.279). Salma’s reaction is explained through her being partially used to the British lifestyle from the sight of liberty and changing that happened though all this time in the world, believing that the same thing did happen in Jordan. She finds her mother on a terrible situation; ill and very old, her father was already dead.

In analysing the novel, much of the characters face deep sadness, as they are migrants too. Some are from minority backgrounds or other than only British citizens. Instance to this her British Pakistani friend Parvin and Sadiq; the Arab man who runs a falafel van car, besides, her alcoholic landlady Liz who belongs to colonial India and her last husband John. The former university tutor whom she considers as a foreign northerner in Exeter.

Liz frequently abuses Salma verbally, while the former recalls herself to belong to Indian masters, holding in an ironic manner a privileged position. Thus, Salma is treated inferior as Liz continues to bring back her past culture and reinforces her imposition over bullied and abused Salma, in addition to the old letters of Liz’s lover put next to her Victorian bed and Indian pictures held on the walls. She goes further with her hallucinations in whipping Salma who ends going to the hospital where they presume that

she is harmed by herself, thus, as she is a refugee, they linked this thought of harming herself to her asylum. Salma is harmed by both postcolonial Liz and postcolonial melancholia.

At the end of the story, Salma rebuilds her identity by returning back to her original self, and that self, through entering dialogues with others. It is mentioned in the story that once Salma has entered into conversation with John, she immediately admits that she has a daughter, though not a husband. Moreover, Salma sends a letter to Hima carrying her full real name where she asks to look for her daughter, but she tears it up wondering: “How could I reveal my true identity and address? I would risk being traced and killed.” (Faqir, 2007, p195) As a reaction, she rewrites it hoping to get into dialogue with people who might help her in her village.

The ending of the novel, in short, is a challenge to Western cultural logic and points out that this logic, indeed, cannot be transcultural. Salma goes back home believing in destiny, and only in destiny. As such, those of us on the inside need to feel their confusion to identify with their hopes and fears, because there is lots of pain and Salma looks like an outsider. As its title suggests, the subject is torn between defiant assertion of her identity, despair and forced exile. In order to allow the subaltern to speak, the idea of abandoning the personal identity must be challenged, and Faqir’s ability to challenge this phenomenon successfully appears. Besides, the person should be entirely conscious of the changes imposed over his or her psyche in order to start over, bearing in mind the appropriate principles and knowing the personal value.

The melancholic suffering of Salma is deeper when both are watching television; Salma asks about the meaning of “puppet” and Liz answers: “Foreigners! Aliens like you” (26), when suddenly, Salma loses her fluency in English and responds: “I no illegal” (p26).

Plus, she dyes her hair in order to whiten her skin: “no more unwanted black hair; no more ‘what did you say your name is?’” (p108), since her landlady is disgusted by Salma’s long hair.

Another instance appears when the man who runs a van blames his son for being too English because of his wife. He tells Salma about his contribution in the Algerian war: “We lose millions and now the European bastards claimed my son. He is no longer Arab, no longer a man” (p252). Here, as the man is decolonized, his illusion towards the mixed-race of his son considers his son as not being a man when someone passes by him and insults him: “Nice handlebar, Mohammad” (p252). Not only Salma, but the Arab man is also facing type of racism, although they do not have the same motherland, but their emotions go beyond the nation.

Although Salma is granted the British nationality, she is not grateful or happy being a British citizen. She is too occupied by seeking asylum, mourning is complicated while at the same time challenging it, because she is still confronted to the status of being an outsider, as she once experienced detention “to be introduced first to four walls covered with metal sheets did not help” (p170), or when she is assumed to be a spy as she approaches the van due to the “smell of familiarity, freedom and home” (p34) hearing other people talking about her: “what is wrong with you? Agents don’t go around dressed like Arab tramps...innit? White, blonde with a cigar in their mouth’ said the young man” (p34).

The prevention from mourning the lost bodies or objects followed by melancholia is what characterizes the novel of Fadia Faqir. As the sway between past and present is related to colonial vision over Arabs perceived as criminals, or being spied as they look like

Arabs. More than that, the convivial British habits might aggravate the melancholic feeling in Salma, when she addresses herself as “us”, she explains:

At five O'clock, the English normally rush back home to their cats and dogs and empty castles... in the early evenings, the city belongs to us, the homeless, drunk addicts, alcoholics and immigrants... in this space between five and seven, we would spread and conquer like roses that grow between the cracks in the pavement (Faqr, 2007, pp.28-9).

To conclude, the novel communicates the way migrants are stuck with gendered, religious and racial connection to their bodies and objects that cause happiness. Its process of loss caught up with migration are captured seeking to announce the way these particular issues are dealt with in day-to-day immigrant life. In addition to feelings that go beyond the culture of immigrants, the novel also transmits the experiences of those marginalized, by positioning common emotions that respond to increased politics over migrant identity, arguing that *The Cry of the Dove* is involved in both places and state of mind in the process of melancholia. It is necessary to mention that it is due to cravings of her past that she ends shot between the eyes next to the grave of her killed daughter. This novel reflects the major characteristics of postcolonial writings such as obsession with identity, home and belonging. *The Cry of the Dove* is an attractive novel that makes readers depict the distinction between Arab and English cultures in which Salma sways through.

#### **4.3. The Untold in “The Night Talkers”**

In this part of the short story, there are two characters sharing approximate trauma but the assimilation of it differs. First, Dany is the protagonist in “The Night Talkers” who rents an apartment from Ka’s father in New York. Dany reveals to his aunt, before she dies, when he gets back to Haiti, that he has found the man who killed his parents in the era

of Duvalier. However, his doubt about Ka's father being the murderer prevents him from killing him because he is afraid that he might be mistaken just as his parents were mistaken and finish killed.

Claude is a Haitian American character that kills his father and gets deported to the prison of Haiti. He was living in New York. Claude used to sell drugs at a very young age. This latter considers himself "the luckiest fucker alive", because he had a chance to transform his life at the age of fourteen. Indeed, although he murdered his father, Claude has a friendly, kind behaviour which transits that he made of himself a better person back in Haiti.

#### **4.3.1. The Process of Mourning in Dany's Nights**

The short story "The Night Talkers" is about two characters whose pasts are dealt with differently, though the trauma is the same. In this respect, the following analysis will fall on the ways Dany copes with his past, then, how Claude could make of his past another tattoo on his body and move on with his life, in spite of the fact that he committed the crime of killing his father, while living in New York, where he acclimates to his new life during his three months in Port-au-Prince prison since he had nowhere to go.

To begin with, Dany is a Haitian American man who comes back to Haiti to visit his only one left family member, his aunt Estina after ten years of absence. The reason of his coming back is because he thinks he found the man who killed his parents. The man is the landlord who rents his apartment to him. Years ago, the landlord was the dew breaker who burnt the house with Dany's parents inside, and left the latter alive with his aunt.

In his journey of going back to Haiti, Dany deals with an orphaned character whose parents were killed, thus, victim of dictatorship, he escaped to New York. Dany

finds himself in a village where he asks for water from a young girl using Creole. Then, an old man walks by, Old Zo, and Dany explains that he comes to visit his aunt. Old Zo recognizes him. He confirms to Dany that his parents died in a fire. Unconsciously, Dany is greeted as an orphan in the village, the son who survived from the fire. Yet, he still remains a person who gained pity from the villagers.

Once, Dany is brought to Estina Estème, they both enter the house. His aunt explains that there are boys who came from U.S back to Haiti but they do not speak Creole. Dany needs to catch time, however, the hospitality of the people in the village prevent them from doing so. Late at night, the old lady falls asleep and begins to talk while dreaming.

Dany is a night talker too, so, the title of this part of the collection suggests that there might be untold stories and that they take surface only at night during dreams. Here, one presumes that the facts happened to Dany can be told only during his sleep. In this respect, both Dany and his aunt's pasts are repressed. This silence serves as a bond between the two characters, in addition to being his only family member left which is the reason of his coming back to Haiti.

"The Night Talkers" deals with Dany's incapacity to contend with problems openly. However, he does so only when he is unconscious. Although his problems come forth at night, they remain incomplete as he "can remember only the very last word he spoke... but always has a lingering sensation that he had been talking, laughing, and all times crying all night long" (Danticat, p 99). This explains the reason why Dany has never made progress in coping with his past as he is engaged in repeating conversations rather than achieving a conclusion.



Like the fire which killed his parents, Dany's trauma consumes his life; he is approximately sure that his landlord is the one responsible of the death of his parents. When Dany gets up the day after in his aunt's house, he takes a shower and wonders if his father had already done the same when he was alive:

Had his father ever bathed in this stream? Had his parents soaked here together, in this same spot, when they'd come to stay with his aunt?... He would substitute moments from his own life trying to re-create theirs. But lately, what was taking up the most space in his mind was not the way his parents had lived, but the way they had dies (Danticat, 2004, p.99).

To express the past trauma, Dany affirms that he "had lost his parents to the dictatorship twenty-five years before"(Danticat, 2004, p.87). This assumes much has happened, but Dany refuses to control his past to the extent that he insists on talking about his landlord to his aunt. Even though he resists this discussion as she "[hasn't] seemed distressed nor irritated by the interruption. She could have sent Old Zo and the girl away, but she didn't. Instead, she told them to put their offering on an old table in the corner" (p.97). Moreover, the second time his aunt interrupts the conversation when he is back inside the house after his shower to meet Claude, the muscular boy who is separated from his family and sent to another country where no one knows him and which language is completely alien to him. Dany's aunt declares that she "sent for Claude" (p100).

Besides, Dany is irritated by the way Claude offers to show him around, and after the former turns him down, Claude leaves. This enumerates that, after Dany knows about Claude's story of killing his father, it can be assumed that both victim and perpetrator can be found in the same place as Dany is a victim whereas Claude is the one who committed a

crime. Then, the last time she denies the conversation, Dany's aunt dies before he tackles the subject again.

Before her death, Estina looked for the future. When she knew Dany has something to say, she thought of news of an impending marriage, "What is it, Da?" she asked, weaving and unweaving her fingers. 'Are you getting married?'"(p97), which is far from the truth. So, Dany attempts to bring his aunt back to her nightmarish past, thinking that she might be useful in guiding him to his attention of killing the man who burnt his parents until death. Surprisingly, his aunt has already moved on from the past she shared with Dany that, contrary to him, it is still haunting him.

Besides, he remarks that she has progressed although both her hands had been burnt during the fire that had followed the explosion at his parent's house, but over years, the burnt marks had smoothed into her skin and are now barely visible (p97). As time passes by, Estina's scars disappeared, which leads to the disappearance of mental scars also. This refers to her willingness to move forward, as she wishes from him to get married. Yet, Dany is still locked in the past.

During his stay in the U.S.A, Dany's stagnation prevents him from having a normal mode of living. The reason behind that is the man who killed his parents is now a barber in New York. He has a wife and a grown up daughter who often visits her father. Some guys from work tell him that a barber is renting a room in the basement of his house. When he goes to the barbershop to ask about the room, he recognizes the barber as the man who had waved the gun at him outside his parents' house (p105).

In this respect, Dany attributes the landlord full authority to control his life in addition to the fact that he already controlled his past as the dew beaker influenced his childhood's nights. Even more, the man, who killed his parents, still remains authoritative

as Dany takes room in the dew's basement. Not only he finds himself under the influence of his landlord, but as the latter later becomes a barber, Dany cuts his hair in his shop, "His[Dany's]heart would race as the barber dropped a black cape over his chest, then sheared paths through his hair until barely a stubble was left on the top of his head" (p106). Moreover, "he never turned down the shaves, for he thought it would give the barber a chance to have a closer look at his face, to remember him" (p106).

The reaction of Dany differs from the barber's, as the latter doesnot recognize the former. This leads to the point that Dany cannot get over his past as he meets the murderer almost every day. In fact, these events are reasons why Dany cannot recover, admitting that "he couldn't sleep for months, spending his week-ends in nightclubs to pass time" (p106). The truth is that he is not used to going to clubs for having fun, rather, he lost sleep and killed time outside. Thus, his routine is unhealthy.

The first lines of this part of the collection transmit the conclusion about the way Dany wishes to live. On his way back to his aunt in the village, Dany figuratively confronts an obstacle that reminds him of the murder of his parents as he was climbing the mountain without water, he "thought that the mountain would kill him, that he would never see the other side" (p87). While harkening the current situation, his meeting with the old man and the girl makes him realize that his aunt has already sent him help as she knew he was coming (p88). The truth is that the act of helping him is the aim behind his coming back as he waits advice from his aunt to tell him how he should react towards the murderer, so that he can continue his life after all.

It is rather difficult to find probable acts which transmit Dany's hatred vis-à-vis the murderer. However, Dany's decision to come back home after a long period of stay in New York, in front of the dew breaker, stays questionable. As a response to that, this

means nothing but his ignorance as how to deal with this situation himself. Besides, as he enters the murderer's room during his sleep, when Anne was out of home, he wishes he could suffocate him or at least ask him why. Instead, he lacks action and stands immobile and passive. Dany's hesitation is enumerated in his doubt; that he might hurt the wrong man or live the "dread of being wrong" (p107). This concern, thus, delays him from getting into action. He is looking for an answer though, but, the answer may not please him.

So far, this passage assembles intimate connection between Dany, Michelle, the unnamed man and his wife who are all renting flats from the dew breaker. Danticat explains that Eric is the name of the unnamed man, already married, and Nadine's ex-boyfriend at the same time. This means that the highlights of former characters, in addition to Dany's, share the same diasporic consequences: explosive untold truths. Their pasts and presents intertwine and affect one another.

From another side, Dany's hesitation in killing Papa is because if he killed the murderer, he would never know the truth. Thus, he would never get the answer. Doubtful about his situation he finds himself in, he wants to know whether his parents were into political issues. Unfortunately, Estina explains that they took his parents for the wrong people. Here, as many tentative answers are in the horizon, they cannot maintain the absolute truth as numerous people were killed for no reason during the Duvalier regime. As a result, no answer, not even Estina's, can be helpful for affording justice.

At night, Estina elucidates that life can be managed as long as someone is young. Yet, being advanced in age, there is no escape but obligation to moving forward. It is like walking up the mountains and losing something precious halfway. For Dany, it will cause no problem walking back to find it because he is still young and strong, but for her, it would take a lot more time and effort (p109). This shallows that in order to reach the top of

the mountains, there might be obstacles while climbing, and that the summit leads to moving forward away from the past. Unfortunately, Dany finds himself unable to do that, as he has been turning around the same mountain for almost ten years with sterile progress although his young age and strength; his is blocked behind his refusal.

After frequent trials of addressing the truth to his aunt, one night he tries to tell her the truth but she is too tired to listen. The next day she is found dead. Dany thinks of all the things he would have told her if he did not keep silent, in addition to his travel to New York which was in contradiction to what he wanted, since his aunt tried to protect him from the murderer. Thus, she sends him away to disconnect from his past, but accidentally and ironically, she sends him to his parents' killer, to his city and even to one of his rented rooms.

After her death, Claude, the muscular tattooed guy comes into the house to present his condolences to Dany, but the latter shrinks away. Later on, after all what Dany has been hiding, he is not sure if the killer is "Papa", then wonders if it really was the person or just a phantom of the man that brings him back to Haiti. In here, as an attempt to sort out the untold, he goes out and wipes his aunt's burial, realizing that his reason of coming back has gone, and that he will never be able to gain clear insight towards what he should do to Papa. Obviously, Dany managed to make sense of the facts he has been through in the wake of Estina's death.

Few days during the funeral arrangement, Dany and Old Zo prepare the funeral, TiFamn<sup>3</sup>, with the help of other women dressed the body of Estina with a blue dress Dany once sent to her from New York, which she never wore before. The funeral tradition insists on the act of cutting small pieces of the dress to carry with them for the rest of their lives.

---

<sup>3</sup> Old Zo's daughter, named Denise Auguste, she is twenty years old

This reflects a grieving ritual as a means to remain connected with aunt Estina, even in the afterlife. Although someone is dead, a connection somewhere still exists.

In the village, Dany is addressed as the child whose parents were murdered, not as the young who has survived. Unexpectedly, the way they refer to him meets his nature. He never moved on. The first person he treats him so is Old Zo telling him: “Only the boy came out whole”. This wholeness does not respond to people who lived traumatic events, be it in Haiti, Jordan or elsewhere, because once someone hears this judgment, it remains inaccurate since someone is completely whole, and traumatic people have scars that might scare or weaken them. Thus, they do not mature enough.

The events, as a result, change them. Dany’s scars are not recognized by Haitian villagers, as seeing him succeed in his life in The United States and taking advantage of the opportunities are the expected matters, since they perceive themselves as less lucky than him (p94). At its crudest, he has been given the opportunity to have the life he wishes, however, his days were resumed by failure towards given opportunities. Thereof, sticking to his past and refusing to mature, Dany is, from this basis of understanding, a little boy. Meanwhile, the second character, Claude, does not seem to have any issue in revealing the truth about his killing of his father, hence, this act makes him a better person after all, and makes positive transformations, since he considers himself lucky enough, though his crime, makes him want to live his life as an angel.

#### **4.3.2. The Process of Healing in Claude’s Daylight**

In this part of the short story, there is Claude; a Haitian man in his twenties who used to live in New York and gets back imprisoned in Port-au-Prince, Haiti, at the age of fourteen, because he murders his father who prevented him from having drugs. Besides, as the prison is overcrowded and the tattooed boy is too young to stay in, he is sent to a small

village where he meets Estina and lives with her beside other countryside villagers. When Dany first meets with Claude, the former is surprised by the way the latter looks: “short, muscular boy with a sustained smile and an overly firm hand shake. The boy’s brawny arms were covered with tattoos from his elbow down to his wrists, his skin; a canvas of Chinese characters” (p100).

Claude, unlike Dany, despite the crime he committed before, and beside his failure in establishing an identity in New York, enjoys the chance life has given him after he gets out from prison. Claude doesnot speak Creole as well as Dany, but this doesnot prevent him from integrating thanks to his “learning to speak bit by bit” (p100). Although he has no connection with the people in the village, in addition to being voiceless, this does not prevent him from self-development and inner freedom. Contrary to Dany, who in spite of belonging to this village and fluently speaking Creole, he faces difficulties in communicating his problems whereas Claude is more able at dealing with them.

Although Claude’s look is menacing, his behaviour transmits vulnerability. As Dany hears about Claude’s murder of his father, Claude doesnot deny but confirms it openly, and wishes to say that it was an accident, or for self-defence. Instead, he chooses to keep the truth under the spot. This reality is horrifying because there is no attempt from Claude to soften the situation. He, despite the crime, considers himself lucky enough to be given the chance for turning his life in better manner, as soon as he is released from prison.

This elucidates the importance of speaking in the day, unlike Estina and Dany who could speak only during their sleep. However, talking remains an incomplete process to healing from the troubled past. The instance of Claudeand his process of healing is in the listening. When he refers to the period of living in the village, he admits:

They're never seen m face before, not even in pictures. They still took me in, after everything I did... I look at them and see nothing of me man, black, nada, but they look at me and they say he has so-and-so's nose...It's like a puzzle, a weird-ass kind of puzzle, man... I'm the puzzle and these people are putting me back together, telling me things about myself and my family I never knew (p102).

In bringing this vision as an attempt to belong, Claude learns about himself and is finally able to blend in Haiti where Dany already belongs to, but is alienated. Although Dany belongs to Haitian society and understands Creole, the men of the village address him as an American during his aunt's funeral. Thus, he is no longer Haitian in a way that Claude has become. Dany willingly came back, unlike Claude who had no place to go.

"The Night Talkers" is about two people sharing troubled pasts, but on the other hand are young and have the ability to catch up life and rebuild their identities all over again. Dany's obsession with his past prevents him from moving forward. Instead, he yields and is subjugated to his memories that hype his new life in The United States, since the dew breaker lives next to him and dashes his want of forgetting about the past. Contrary to Claude, he fails in America and is expatriated in the village of Haiti twice; from his native country and his adopted land (p100). Yet, he finds a way to rebuild his identity because he has done something that makes him want to live life "as a fucking angel now" (p119).

As to enhance the change, Claude makes of this chance his main capital. Dany has never found a way to carry on since he still handles his past. Claude, conversely, chooses to wonder for the future by embracing his past. Paradoxically, Claude succeeds in creating



a new identity despite being the one responsible for trauma. Dany, however, remains a victim.

The act of mourning the loss of loved people in a way that peace is found in someone's death, leads to healing from trauma. This part of the collection expresses the amount necessity to mourn the death of loved ones. When Dany comes back to visit his aunt and assists her funerals, he experiences peaceful mourning. In addition, the funerals of his aunt are the only formal one expressed in the novel in comparison to other deaths in the collection.

In the process of healing, there are elements that contribute to it as suggested in the ritual of cutting a small part of the clothes of the dead person to keep it for lifetime, in addition to hold a wake as means to help the dead in the afterlife and for the living ones to seek for peace through the loss. During the wake, people are free to express complex feelings that accompany death; both joy when they remember how good that person was, and sadness when losing them.

It is referred in *Culture and Customs in Haiti* that the most important aspect of the funeral and burial is the need to disorient the dead and prevent them from returning to haunt the living, and that the perpetual threat of the dead person's return preoccupies family members during the period of mourning (p.70). This suggests that it is necessary to perform some rituals in order to close the connection between mourning death and getting over trauma. In this respect, some elements in life cannot be overlooked, just like climbing the mountain missing no step.

#### 4.4. Erasure and Repression in “The Book of Miracle”

In this part of the short story, Anne Bienaimé, also called the landlady in the novel, is the mother of Ka and Papa’s wife. She suffers from epileptic crisis as she could not save her young brother from drowning in the lake when they were young. This accident makes her a superstitious woman towards cemeteries. She has a stepbrother, namely the preacher who gets killed by her husband because he subverted political sermons. Her husband lies about the assassination of her stepbrother and thus she reconciles her relation with Papa. She is a beautician and her life turns around her husband and daughter only, as she has no friends in New York. Her isolation in New York is characterized by regrets and thus considers her socialization. She is aware of the past of her husband, however, she rents rooms of her house to the approximate majority victims of Papa’s terrors in the novel.

Next, Emmanuel Constant is a leader of militia in Haiti who oppresses brutally the opposed supporter of Haiti’s first democratically-elected president: Jean Bertrand Aristide, who was in exile<sup>4</sup> after Constant escapes to New York from his life sentence, he finds his picture of him in Brooklyn put on walls by Haitian neighbours emigrated to New York too as “wanted”. Meanwhile, during the mass in church, Anne realizes that the man sitting in front is not Emmanuel Constant as she gets closer and looks at him

##### 4.4.1. Anne’s Trauma

Interestingly, in the story of Danticat focuses not only on the victims during the Duvalier Era, but also on the life of the man being responsible for trauma enhanced in the victims and he is the one responsible in scaring the lives of the characters in the novel. The story begins with the complete family going to attend Christmas eve mass while Anne is

---

<sup>4</sup>Seresin, Indiana. "The Dew Breaker." *LitCharts*. LitCharts LLC, 22 Aug 2019. Web. 22 Aug 2019

talking about miracles of “a twelve-year-old Lebanese girl who cried Cristal tears” (Danticat, 2004, p69).

Moving deeper into the story, Anne holds up her breath and closes her eyes whenever they pass next to a cemetery. In fact, this action is a means to protect her from imagining her dead brother who disappeared beneath the waves while swimming. Ever since then, she is convinced that her brother has been walking the earth looking for his grave; “Whenever she goes by a cemetery, any cemetery, she imagined him here, trying to find his grave” (p71). She has this idea of wandering young brother looking for a tombstone of his to an extent that she even disgusts seeing roads built in the middle of a cemetery.

They are more than victims haunted by the dew breaker. Every time Anne closes her eyes passing by a cemetery, Ka realizes that her mother’s reaction has something to do with her past in Haiti as she has gone nowhere near the sea since her brother had disappeared; “her heart raced even when she happened upon images of waves on television” (p71). Ka helps her mother towards her strong reaction over cemeteries: “We’ve passed the cemetery” (p72). Moreover, the intuition of Ka pushes her to ask her mother to tell her more about miracles, wishing that she finally might talk about her father’s miraculous change from a perpetrator to a caring father and husband driving to the mass, instead, the miracle deals with another person.

While the family discusses the amount of faith foreigners have than Americans, Ka concludes that the fact that her mother stays with her father and has not left him, although she knows her husband’s true past, is related to her faith in the good and in God. However, Ka is not sure enough if her mother completely forgives him as she keeps this miracle of change untold.

Back to the years when Ka is younger, her family avoids to put Christmas light displays, as they fear that their house may attract people, and thus, know the truth about Papa. This leads to Ka's uninterested attitude with Christmas rituals, but she walks around to enjoy the lights displays of their neighbours criticizing each one:

“Look at that one... can you imagine how high their electricity bill is going to be? ... I wouldn't be able to sleep in a place like that... It must be as bright as day light in there, all time” (p75).

This passage points out that there have been attempts to erase the past, but actually, the act of not doing anything becomes the cause of attraction, therefore, the attempts are doomed to failure.

Although Ka and her father deny Christmas light rituals or exchanging gifts, they still accompany Anne to the church. Besides this un-interest, both Ka's parents isolate themselves from having friends and socialize with neighbours in order to prevent any chance of being recognized and to avoid discredit about Papa's story. However, as soon as everyone believes the story told by Papa as being the true one, Anne regrets her over-concern of not making any friends when no one knows that her husband is the dew breaker. As a result, the fact of being too careful has immense suffering results over them.

So far, Anne still suffers from her brother's loss. Meanwhile, she avoids, with her husband, to be recognized in New York by Haitian citizens. At midnight in the church, the time there are flyers held on the walls of Emmanuel Constant who used to be a dew breaker himself during the Duvalier era and was responsible for the death of 5000 people in Haiti then escapes with his life from Haiti, Ka, thinks that it is Emmanuel who is sitting on the first seats of the church. Ka's father stands outside the church to avoid being recognized and avoids being caught by Haitian people abroad to justice, just as it is

assumed from Emmanuel who is politically recognized than Papa, though their crimes remain approximately the same.

Constant is already recognized by Anne during Haitian former life as he is the one who formed the Militia who suppressed the support for the president. In addition, they engaged into removing skins from the victims' corpses to remain unidentified. Thus, he not only erases the victims' faces, but also attempt to era himself by escaping from Haiti. Those flyers scare Anne who wishes them to be removed, because she fears people to find out about her husband. At the church, Ka is furious about the supposition that the man might be Constant; something which makes Anne proud as her daughter has a sense of justice. At the same time, her pride terrifies her since she wonders if her daughter's reaction will be the same if she knew that her father shared the same acts as Emmanuel.

Thus, Anne approaches the man wondering what to do if he is the wantedone for crimes against the Haitian people;

What if it were Constant? What would she [Anne] do? Would she spit in his face or embrace him, acknowledging a kinship or shame and guilt that she's inherited by marrying her husband? ... What if he'd come to this Mass to flaunt his freedom? To taunt those who'd been affected by his crimes?... As a devout Catholic and the wife of a man like her husband, she didn't have the same freedom to condemn as her daughter did (Danticat, 2004, p.81).

Thus, there is a connection between Anne and Emanuel related with the past of her husband. As she approaches him, the man is not the one on flyers. When she transmits the confirmation to bother her daughter and husband, she panics about the possibility that

someone is capable of recognizing her husband during the mass. Therefore, giving up rituals at the church is taken into consideration.

This part of the collection denotes the way Haitian people remain connected to Haiti; this connection can be either positive or negative, as from the one hand, the characters build diasporic communities, and from the other hand, transmit the incapacity to move on from this connection to Haiti. Perhaps, whenever there is an attempt to flee from the past, memories linger frequently.

#### **4.4.2. Anne's Process of Mourning**

Danticat exposes different stages of deaths in the novel, as mourning the loss of loved ones and finding peace in their deaths serves as a means to recovering from trauma. Contrary to Dany who attends the funerals of his aunt, there has been missing parts of healing for Anne after she loses her brother in the lake. As a consequence, she is always haunted by the idea that her brother still looks for his grave. This haunting is settled in her as she is unable to let her brother rest in peace, and overcome trauma of the accidental drowning while she is asked to watch for him. Here, as we deal with the three stages of death, already mentioned above in the in the introduction, it is notable that Anne did not pass by all of the stages so that she can heal; the funeral ritual act is missing, even with the case of Salma in *the Cry of the Dove* as she did not attend the funeral of her killed daughter in Levant, contrary to the funerals Dany attended when mourning the death of his aunt Estina.

The trauma and the carried burden in Anne are perceived in her imagination of her brother looking for his grave as she is convinced that:

“...her brother was walking in the earth looking for his grave. Whenever she went by a cemetery... she imagined him there, his tiny wet body bent over the tombstones, his ash-colored eyes surveying the letters trying to find his name” (p71).

Anne feels guilty because she neglects her brother and feels responsible of his death beside her inability to peacefully mourn her brother and let go of emotional pain of his death. The missing piece of the process to healing leaves Anne with “a hollow grief extended over all these years, a penance procession that has yet to end” (p 238).

Thus, Anne unintentionally chooses not to peacefully let go her past and move on with her life. In this respect, Dominick La Capra explains the way a person becomes unable to move on from traumatic past experience:

One is haunted or possessed by the past and performatively caught up in the compulsive repetition of traumatic scenes- scenes in which the past returns and the future is blocked or fatalistically caught up in melancholic feedback, which haunts her to an extent that she thinks of her brother’s soul wandering in cemeteries<sup>5</sup>

This is explained by the lack of performing peaceful ceremonies that could put his soul into rest, thus, Anne seems to never be able to overcome her trauma.

Anne’s trauma is suppressed by silence when she gets married to the man who killed her stepbrother and chooses to believe in the good person he has become: here she accepts her husband since she feels guilty too of the death of her young brother and in believing and accepting her husband, she wishes to accept herself and eventually convince

---

<sup>5</sup>Seresin, Indiana. "The Dew Breaker." *Lit Charts*. Lit Charts LLC, 22Aug 2019. Web. 22 Aug 2019.

herself that she is not guilty. Their marriage had been more silent than words between them. They both share terrible truths about their pasts and speak briefly about the death of the preacher (Anne's stepbrother) after the birth of their daughter, although they neither believe each other nor themselves, because it is perilous to accept the complete truth. So, the married couple both create a story that gathers them to leave Haiti and seek refuge in New York, especially for her husband to redefine himself as a normal person than a torturer, because if the statue of Ka did not end up in the lake, they will be forced to confront their trauma for good, as it was for Papa, a means that brings the memories back and rupture their lives.

In this respect, the three stages of death, in Danticat's novel are opportunities to put the lost dead bodies to rest, not only for the dead person, but also for the living bodies. Unfortunately, if the lost bodies are not put into graves, if they cannot be set into rest by the living ones, the trauma can take their lives away and fix them to a one single memory lived in the former past. However, the characters can overcome trauma by letting the lost bodies rest, they may be able to heal and thus, let the loved ones rest too.

Trauma does not mean death only, but the ones who suffer from it have to go through the process of the trauma dying before they can heal. Overcoming trauma includes the shared trauma when the body leaves a breath, victims of trauma are to take action by placing the loved ones into earth, and then they leave the trauma behind, once the victims chose to move forward with less weighs and influence of traumatic sequels.

Moreover, the stage of death embodied in the breath leaving the body can symbolically reflect the voicing trauma; this means that the process of healing, by letting the air leave from the body to speak the trauma, resembles the one leaving the body in death. Although healing requires struggle to express trauma, the final result is real



recovery. Hence, in order to heal, one needs to “tell” the trauma in order to prevent from lasting grief. In addition to that, it also seems necessary to be surrounded by trustworthy people, since, in Herman’s point of view: “Recovery can take place only within the context of relationships, it cannot occur in isolation” (Herman, 2001, p133).

This brings us to Anne’s isolated status despite her profession. She regrets worrying too much and not making any friends in order to protect her husband. Danticat confirms:

The sight of the people greeting one another around her made her [Anne] wish that she and her husband had more friends... she was beginning to rethink the decision she and her husband had made not to get close to anyone who might ask too many questions about his past (Danticat, 2004, p76).

This reveals that the consequences of isolation may be the front cause if not moving forward in life, it explains too that the family’s isolation preserves them from telling the complete truth that the untold remains traumatizing. As a result, the experience of sharing as Claude in “The Night Talkers” dissipates trauma and facilitates recovery while sharing the truth as it affords support system of traumatic people empathizing with the process of healing, and transmits those people are not alone.

Last but not least, the devout character, Anne, calls the idea of atonement. Yet, it seems that her wounds are too deep to be recovered from. In here, her silence casts doubt towards healing although she believes in miracles. This communicates that the pain cannot be completely forgotten, and that there has to be an attempt to counter react the terrible effects. Moreover, no one can forget as long as the other still remembers. Indeed, Anne’s

grief indirectly indicates the way someone learns to grieve, especially when there is the temptation of erasing or repressing memories.

#### **4.5. Ka's Repression of Trauma in "The Book of the Dead"**

As the previous victims, Ka lives in a family on the other side of past crimes attempted to be erased by building up new identities. As mentioned before, the story opens with the journey Ka and her father have while driving to delivering the statue of him to Gabrielle Fonteneau; an American-Haitian television star living in Florida.

The story starts with the disappearance of Ka's father and the statue the next morning they settle in a hotel in Florida. Evident to mention that the statue –for Ka –is the unspoken words vis-à-vis her father and thus she symbolizes him during his stay in prison in Haiti, having in mind that her father is a victim of tortures during the Duvalier regime. In this respect, "The Book of the Dead" falls onto the discovery of the truth about his past life. Once he comes back, her father takes her to the lake to tell her that the statue is there and that he has never been in prison (Danticat 2004, p.21). Instead, Ka's father used to be the hunter and not the prey.

In "The Bridal Seamstress" he is identified as the one "who would come before the dawn, as the dew was settling on the leaves and take you away"(p131). This means that Ka's knowledge about her father's truth makes her victim of trauma too; not from the actions of torture in Haiti, but from the real identity of her father who used to be one of those who tortured people. Besides, other characters suffer of the ghosts of their pasts following them to The United States, while Ka's trauma starts in America.

In this respect, one can venture to say that Ka's identity is the most damaged one since it is built on unreal stories and facts, on the fact that she is the daughter of one of the

victims of Haiti. Ka's passion is influenced by her father's unreal past as she attempts – through her carving – to relate some part of her with Haiti beside her American identity. For instance, she refers to herself being from Haiti instead of America when she is asked by the police about her hometown, although she has never been in Haiti before, but her desire to belong, to build a complete identity allows her to refer to her ancestors, admitting that: “It is one more thing [she's] always longed to have in common with [her] parents” (p4).

Unfortunately, her identity is shattered as soon as her father reveals the truth when the only tie she has with Haiti was her parents, and now she perceives them as liars. In page three of the collection, Ka's father “is gone”; this declaration may be understood as when someone disappears and the possibility of going back is low, but the rest of the story denotes that she will never see her father again, as he appears with a new identity, entirely different from caring and attentive.

When Ka' father leaves the room, she is affected by his absence. At first, she thinks that her father left for an ordinary reason, then, after hours, she justifies his absence by the possibility of having breakfast. Then, when she speaks to the police, she realizes that his disappearance is due to something else than she thought before. Thus, as an attempt to connect with him, she lies on his bed in the hotel room as she feels comfort in his rather than her own bed since “the sheets smell like his cologne” (p08)

Moreover, Ka is distracted by his long absence and realizes this by herself during her contact with the television star; Fonteneau is in a joyful place, happy, surrounded by the cicadas, palm trees and waterfalls. However, Ka's psychological distraction from being at the same place where Gabrielle is in Florida, and so, she is prevented from enjoying or living the moment she is in as she is too worried about her father. This means that if this

disappearance costs her not enjoying the moment, knowing who her father is, will be more devastating for her, and in fact, instead of the return of the father she knew before, someone else has come in the appearance of her father; a complete stranger, a torturer. Consequently, Ka's father, as Danticat declares on her first page of her collection, is forever gone.

Just as the funeral singers used singing to deliver connection with their pasts, Ka's carvings are her only muse to find bonds with her father; a bond that would no more exist. Her father's refusal of his presentation in a sculpture is explained by the lies he has been telling his daughter concerning him. Ka used those affirmations and embodies not only the physical details of her father, but, as an artist, she captured more than one story of his past. In this respect, she confirms that this feeling of her hands does not belong to her anymore when she is carving, that this feeling is sometimes bigger and stronger than herself. In this case, her feelings appear only when she is carving, just as when Dany talks during his sleep only. Therefore, as she knows the truth about her father, this huge sensation she used to have doubts, those feelings she has, whether within her family or during her artistic activities.

It is evident to affirm that the life of the dew breaker has been a mystery. The novel speaks about the few pictures he has and, as Danticat defines them, awkward ones with his hands on the scar he has since his torture scenes in Haiti. He refuses to be taken in pictures even when his daughter attempts to on their way to Florida delivering the sculpture, which Ka explains as his embarrassment with his scar. Yet, Ka believes that she captures him in a way that not even the camera can do, and this is what connects her to her father. The statue, in fact, is appreciated by her father since his want is embodied in taking it with him in the afterlife, thinking that the statue might be able to help him after his death

since it reflects the good side in him. The devotion of Ka seems to be more influencing than she has imagined.

On the other hand, Danticat affords hope for the dew breaker as she does with the other characters in the novel: this needs to start by confession of Papa's being the hunter and not the prey, meaning that, back in Haiti, there were two sides only: criminals and victims, black and white dichotomy. This confession suggests that he was the strong practicing power over the weak ones. However, he confirms that he did not want to hurt anyone (p20), that he was obliged to do so since it does not feed his needs. This brings to more than two alternatives of the hunter/prey, which is the agent.

Although he acknowledges the statue to be full, he leaves his daughter full of unanswered questions when she wants to know about his life in Haiti:

Is he going to explain why he and my mother have no close friends, why they'd never speak of any relatives in Haiti or anywhere else, or have never returned there or, ever after I learned Creole from them, have never taught me anything else about the country (p.21).

Thus, the loss of the father is revealed in another language, all sorts distinct from the loss out of death, especially through the statue of Ka, which she has been carving over and over again.

In fact, the novel starts with the statue completed and the revelation of her father, only, because she is about to lose both her father and the statue in the rest of the collection, as she declares that her father is gone, the readers will not encounter him since he leaves early in the morning before his daughter wakes up, as the many tortured victims, to destroy her full statue and reveals that he is the hunter.

In here, Danticat makes it possible to move from the past, even from greater crimes if the one is to manage to live an honourable life, with a completely different identity free from trauma. This is noticeable in “The Book of the Dead” as Ka has a fragile father affording for her life, and empathies towards the nightmares he has, thinking that they were ones from his past life as a prisoner, when the reality, however, was due to what he had done to others (p.23). This suggests that even the hunter suffers from trauma. Thus, as all the characters who immigrated to America in pursuit of something better, Papa adopts a new identity that “would never do these things now” (p24). Now, even if the future of Ka is doubtful, she defines him not only by the things he did in the past but also by the person he has become in America; the business he has established, the family he has taken care of and his seeking for a better future.

The beginning of the collection communicates the dew breaker as someone who regrets his past acts, then chooses to confess the truth to his daughter, instead of letting her live in a lie. He rejects the sculpture which was supposed to be sold and immortalised, but what he ignores is that the statue has become a real representation of his life in America. He is as scarred as his victims, and his rejection of the sculpture is one of the acts he commits in order to forget his past, since he has his own scars and fears to be discovered in America by Haitian migrants. In this respect, the next part will fall over the life of Papa positioned at last in the collection under the name of “The Dew Breaker”; a story that finally connects all previous parts since the complete truth is revealed. Then, light will be shed on the way Ka’s father deals with demons of the past in order to erase them and move forward.

#### 4.6. The Assertion of Identity in “The Dew Breaker”

As his victims, the dew breaker lives with his nightmares too rather than fixing his undeniable guilt. His determination to hide his true story silences him, as he accepts the nightmares in addition to the lie, in order to have a better life away from dealing with the complexities of his past; thus he copes with the demons of his past. In bringing this vision into fruition, the dew breaker makes of his family members a shelter and calls for psychological support by learning about the Ancient Egyptian religious texts from which he attributes “Ka” as name for his daughter; the name carries two sides in a person. Besides, he wishes to be trusted that he has a good side in him, away from being a torturer.

Moreover, the experience of exposing his story to light exemplifies his need for recovery and weighs down the pain, and by throwing the statue, for the dew breaker, it is the first step to release the truth and get rid of the sculpture that reflects him as a victim. In here, the highlight of this part aims at offering the third step of death that Freda mentions in “The Funeral Singer” where one will erase us completely and no one will remember us at all; it points out that Papa insists at not letting past events influence him even though little oppression still remains.

At his younger age, the dew breaker goes to hear the president’s speech in the city; his fascination pushes him to consider joining the military police. Looking at the president’s wife, he dreams of having an angel in his life too. The job of Papa provides him power to do anything he wishes to. Extending and adding details to this, the reason that Papa joins the *militia* is to afford a wealthy life. At the age of nineteen, he has the privilege to have an ID card, to walk down in the parades and have a gun. Being a *militia*, Haitian citizens take care of him; giving him food, thus receives well treatment.

As a result, he becomes fat and has countless lovers. His wealthy position helps him in getting back to his past father's place Leogâne, where he finds his father homeless, but as his son is powerful, he manages to get his father's house back by threatening the officials. In here, the given power is the only reason for a person in joining the *militia*, since Haiti witnessed poor years due to the international sanctions. Yet, it is not the appropriate excuse for Papa's decision and act, but he helps to explain the main cause behind being one of the *militia*; wealth and power.

As he brings women to his house at night telling them they are angels, one of the women makes it clear to his declaration that he cannot be a spiritual man (p. 193), because his life is different from the one who can have angels and that if he is to consider the moral ramifications of his own actions, he would be forced to face in his own monstrosity, in addition to his dreams that he needs to repress. Thus, despite the number of women he could take home, he fails at finding his angel "standing there in the sun" (p193), until he is confronted to the person who practiced violence, which brings him to who he thinks to be his angel; his wife Anne. She becomes his means of his escape from Haiti and getting away from violence.

In here, the dew breaker explores the difficulty characters face with the balance of powerful vs. weak, between the militia and the traumatized individuals. The attribution of power for 'Tonton Macoutes' in Haiti makes it difficult to adjust reactions between the former and the Haitian citizens who become marginalized and whose testimonies are always denied.

As the dew breaker kills the preacher, he runs out and bumps with Anne saying: "*Tampri* [please]" while he hears the same word from her (p.231). The Macoute is more powerful than Anne since he can do everything with no consequences predicted. However,



Anne is the one of those people who could be harmed or killed, instead, he begs for her assistance. Here, humanity is displayed by Danticat as to afford possibility for redemption for the torturer. So, the arrogant powerful life of the man pleads help from the madwoman in a white satin nightgown whose stepbrother is just murdered.

The point is that although he comes from a higher position is subordinate to many of the weak in the subaltern class. After he kills the preacher, he runs from Jail “thinking he was to be shot in the back” (p230) while he is making the decision of not coming back as he feels his bleeding face coming to put term to his identity as a torturer. As he has found fate in the lower class, he decides to marry Anne; lost and confused, she herself is looking for refuge that keeps her away from silence, thus, she accepts the chance to marry the bloody stranger.

The title attribution to the final part of the collection is the catalyst for his flight to America. “The Dew Breaker” deals with the past story of Papa in Haiti, where many of the former characters are exposed to trauma by the hunter. The last section of the novel is recited by three persons: the dew breaker, Anne and the preacher who is the last victim in the hands of Ka’s father, as he criticizes the government in both the church and radio; an act which makes him targeted, thus given the order to be silenced during the Duvalier regime by an unidentified man from the government.

In the story, the preacher has already sold his life to death and sacrifices his life although the chances of being murdered are high besides the death of his poisoned wife by the *militia*. His silence costs him his freedom. He finds himself in a truck with urine on his face. This release had been “sloppily” handled, meaning that the preacher is ordered to being killed rather than put in jail, since a preacher is not to die in a cell. Plus, the dew breaker is the missionary of his killing, but when he tries to calm the preacher and insists

on not rebelling against the government to avoid killing him, the preacher stabs the dew with a broken wooden chair on the face; an act which pushes the dew to shoot him until his death.

Then, Papa is left with a scar that reminds him continuously of his crimes:

And yet, he had not been completely defeated. The wound on the man's face wasn't what he had hoped, he hadn't blinded him or removed some of his teeth, but at least he'd kept a mark on him, a brand that he would carry for the rest of his life. Every time he looked in the mirror, he would have to confront his mark and remember him. Whenever people asked what happened to his face, he would have to tell a lie, a lie that would further remind him of the truth (pp.227-8).

Despite the few examples of wounds mentioned in the book, the scar stands one of the clear proof that the reaction of the preacher is right; as if he wants the perpetrator to carry the most remarkable sign of his acts in the past. This scar maps out the ones who died and will never achieve the third level of death; being forgotten and peacefully released into their afterlives.

Thereof, the act of killing the preacher transforms him from a powerful man into a victim of the government, more precisely into both perpetrator and a victim, since the dictatorship of Duvalier at that time weakens the most powerful member of the government, and those members are always under the risk of being persecuted too in case of disobedience. Thus, the more powerful one governmental member is, the higher the risk of being killed is, too.

The reason of the dew's escape from Haiti is that he is frightened to be killed in his turn, because the preacher was not supposed to die in a prison. So, his reaction against the governmental order leads him out into the night. On his way, he meets Anne who is running towards the prison to see her stepbrother murdered (the preacher). The scar remains on the face of the torturer; a scar that he had tried to hide in pictures, the one which puts term to his torture and stays forever in both his body and soul, which changes him into a completely different person, by abandoning his authority.

Moreover, Anne takes care of him in his time of need, as she finds him bleeding, thinking that she is put in his path to save him. Later, he becomes her husband whom she helps keeping his trauma silent. Instead of seeing the real truth that her husband is the one who killed her stepbrother, they both decide not to face the complete truth, and believe the story they hear outside the society.

As the perpetrator leaves Haiti, he integrates himself within the lower class, i.e. Haitian working class expatriates. He erases his former function of a torturer and directly blends himself with Haitian neighbors who, in the novel, are victims of tortures. Yet, they donot recognize him. Here, the only possible ability to recognize a torture is found only on "The Book of Miracles", when Ka thinks that she found the missing man, sitting in the front chairs inside the church, but as mentioned earlier, the man is mistaken, unfortunately, little that she knows that her father is one of the oppressors found among the innocents. This same duality falls on Dany in "The Night Talkers" though his being young and kind, commits a murder for no particular reason

Nonetheless, as the title of the chapter suggests dealing with overcoming trauma, the perpetrator finds a means for redemption of his former wounds and scars, as he shares his story with people he trusts, despite the fact that his atonement is partial, but in a way;

he manages to relieve his burden after merely forty years. Thereof, Danticat offers release to the readers, admitting that:

When their daughter began to talk back, it made things all that much easier. She was like an orator at a pantomime. She was their Ka, their good angel. After her daughter was born, she [Anne] and her husband talk about her brother, but only briefly. He referring to his “last prisoner”, the one that scarred his face and she to “my stepbrother, the famous preacher”, neither of them venturing beyond these codes utterances, dreading the day when someone other than themselves would more fully overcome the two halves of this same person (p241).

The dew breaker remains a curious case in the collection; the only times he brings his past into life is when he starts to speak Creole to reveal the truth to his daughter: “I say the rest in Creole, ‘he prefers’ because my tongue too heavy in English to say things like this, especially older things” (p.117). This explains that he uses Creole to refer to his life back in Haiti while being part of “Tonton Macoutes”, so that he uncovers the complete truth, whereas the adoption of the English language stands only for hiding his true identity. This is why he uses Creole for “older things”. Creole represents his past, whereas English is his present. This, as a result, leads to his hiding of his scar beside the refusal of the statue his daughter carved.

#### **4.6.1. Redemption and Atonement in the Man behind “The Dew Breaker”**

Generally, characters that have lived only in North America (like Ka) are eager towards the revelations about the past. As an exiled child, he or she has the tendency to belong to their other half of their identity being in touch with diasporic communities beside the traditional cultures of their ancestors in order to fuel their half identity to fully move

forward as to gain control of their future, believing that it is a must to be aware of knowledge to have a clear image of a suppressing past.

From this basis of understanding, if one fact is missing, consequences will turn around psychological shrapnel. In here, it remains important to be aware of the complete truth if one is to balance between past and present, reality and representation, and map out who between their former identity and the way they should be, that affords them a new sense of being, fully aware, fully real and lightened from possible traumas.

Bringing this step into focus, the dew breaker adopts ways at managing trauma, in addition to finding shelter within family. To satire, the dew breaker is fascinated by ancient Egyptian culture, then he uses teachings of Ancient Egypt as to appease his psychological trauma, in addition to use his knowledge to support himself when he reveals the truth to his daughter. At her birth, he names his girl “Ka” which means “the angel” in Ancient Egypt; the angel he always dreamt to have in his life as he was bringing women to his house.

As mentioned earlier, one of the women tells him he cannot be spiritual with his atrocities he has been committing over the victims. But, as soon as he adopts the Ancient Egyptian spiritual vision, his first redemption relies on naming his baby girl “Ka”, because in the Egyptian culture, “Ka” refers to a double body in which her father views as “good angel” (p.17). Ka serves him as a catalyst to speak out his trauma and confront his memory, while his wife insists on silencing him. Thus, Ka, for Papa, is his complete confession and atonement.

The dual body that Ka has reveals the complex connection with her father as they share some intimate connection as they both wish to. The connection is more than father and daughter, as if one is mirroring the other. As a deduction, her birth saves him, through repressing the identity he no longer wants to keep, so he can articulate his remorse and get

rid of the nightmares hunting him at night. Then, as an attempt to hide his new identity, he becomes a barber in New York City.

From this basis of chronological transformation, when being in the hotel room, and after Papa throws the statue and reveals his true identity to Ka, the latter asks if her mother knows about the story, and he confirms extending: "...after you were born" (p.23), and becoming the reason he opened to his wife after long years of silence. Second, Ka realizes that if her name refers to the good in a person, it means that what her father has done must be the bad side, and that she serves him as revenue for redemption. In addition, as she calls her mother, the latter resumes that this call is different from others she used to have with her daughter, knowing that the truth is finally exposed; with its monstrosity and humanity once the truth has been finally told.

Ka's father rejection of the statue is, for Anne too, an ability to leave the dread and silence. What if the statue was made for her and not for her father? Fortunately, the strong link between her and her father makes the portrayal a threat for lasting the trauma. The complication Danticat uses through Ka and her father refers to the importance of family and communication to overcome trauma, like the victims who could not get to terms with the past, until the depth of the truth was revealed as in "The Night Talkers", thinking that he does not deserve a statue which looks completely carved with delicate details, it does not represent him.

Beside all what is mentioned above, referring to his knowledge about the statues at the museums, he thinks that he has missing parts; "eye, noses, legs, sometimes even heads" (p.19). From another angle, Ka, despite her ignorance of his past, carves a possible father he could become as "[she] always noticed more what was not than what was" (p19). Besides, in repenting his past acts, the perpetrator often recites a passage from the Egyptian

*Book of the Dead* which confesses: “I am not a violent man...I have done no one weep. I have never been angry without a cause. I have never uttered any lies. I have never slain any men or women. I have done no evil” (p23). This negative confession is a capital to control the trauma of his guilt through denial. Regardless of this, the nightmares still catch him.

The first part in the collection explores the dew breaker as a weak, vulnerable person he never been before while telling the truth to his daughter about his past, though he knows how much sculpting means to her and although he is conscious of the efforts she puts to immortalize his image as a prisoner. The point is that the novelist insists on putting some sympathy for the readers to show that even Ka has both bad and good sides too, while his tortures are exacerbated through the stories.

Yet, the last part of the story shows that the torturers suffer from trauma. In this respect, the novelist hopes at taking into consideration the question of redemption, as the acts are carried by the dew breaker until New York. The last part of *The Dew Breaker* is set in Haiti where the characters in the whole collection suffer from trauma due to horrors. There are three persons: the dew breaker, Ka’s mother and the preacher who happens to be the last victim in the hands of the dew, who in turn, is attacked enough to make him leave the power of authority.

The aim behind multiple reciting in the last part of the novel is used in order to show the complex change of the dew breaker, since he flees from Haiti. The preacher and the dew breaker communicate opposite moral code, since the former speaks for the people, while the latter does so for himself. The preacher sacrifices his life when the torturer plans for a new start. The preacher’s wife is murdered by poison, while the dew breaker finds his wife. Moreover, the last story is far from being misleading in comparison to the first one, as the dew breaker “came to kill the preacher. So he arrived early, extra early, a whole two

hours before the evening service would begin” (p.183). Herein, the oppressor is directly characterized as a murderer coming to kill a holy man, and not as a caring father. As a result, the reader directly relates the remaining characters with the past acts of Ka’s father; the landlord.

#### **4.6.1.1. The Preacher’s Commitment to Death**

The narration of the preacher transmits his fearless situation towards his fate of death, so he continues with his sermons and undertakes the call for liberation. Even when he is under custody, he protects his deacons and elucidates: “It’s time for the service... I don’t think you three should walk with me to the church tonight. I’ll walk alone” (p201). Even though he is aware of the danger he is running, he decides not to hide, since he does not want others to have the same consequences. He wants to be the only one caught and face trauma by himself as other characters in the story.

Using the radio show, he puts himself in danger by speaking out his fear, as to inspire Haitian citizen to liberate themselves and rise against “these people [who] don’t have far to go to find their devils. The devils aren’t imagined, they’re real “(p186). The night he has been caught, the preacher speaks of the way his wife is dead, admitting that he has been responsible for her death since he chose not to quit his job when the government threatened him. As a consequence, at the time he has been assuming the blames and his sister-in law’s ones, the penalty is assuming more personal nightmares.

#### **4.6.1.2. The Dew’s Remedy and Engagement to Past Transgressions**

The researcher ventures saying that both the preacher and the dew breaker share transparent acts: the former transparently refuses to obey the governmental imposition which costs him his life, besides the dew breaker transparency towards his role in the



government. As mentioned earlier, the choice of becoming a dew breaker derives from his past victimization. During the Duvalier era, the power took off the wealth of his family which makes of his father mad and his mother running away.

Since the dew was traumatized himself at first, he sorted out his trauma, through practicing terror over powerless people. So joining the *militia* was means to get over his traumatized youth in addition to his use of power to make up for his needs and wants. In this respect, Danticat adds:

Some of his colleagues tried to go as far from as the neighborhoods where they grew up as possible...Some would rather disappear the school teachers who'd told them they had heads like mules and would never learn how to read or write (p187).

So, to remedy his past transgressions and overcome trauma, the dew breaker's perpetration of violence is of a great harm to the Haitian community than what happened to him.

More than that, he uses his power to increase his esteem within the society which is "how he copes with a past of depression" (p186). However, the bad side is not fully controlling the dew breaker; the example in the story states that he tips a young boy who brings him to smoke to "honor a past he couldn't deny" (p191). He not only uses his position to take advantage, but also to help a child who reminds him of himself. He goes further with gentles as he is interested with the boy's studies and "wondered how good of a student the boy was" (p194). This means that in every soul, there is a "Ka", even if he is a torturer, he is concerned in a way with the future of Haiti through questioning the young boy, to an extent that there has been

... part of him [the dew breaker] that wished he could buy that child a future, buy all children like that a future. Perhaps not the future he would have himself, not the paths his life take, but another kind of destiny” (p194).

The perpetrator not only wants a better future for the child, but he wishes to have another life than being a torturer too.

Another example of his Ka is the protection he affords for Anne who wanted to enter the jail after she hears about the death of her stepbrother; she meets this killer outside and this latter convinces her to get away because once inside, she will never get out again. At that moment, he could have done anything to keep her with him. Besides, he was not lying; if she went in there, at that time of night, the men inside would make her all kind of false promises, and then have their way with her (p232). In here, the *militia* is represented as a protector rather than a hunter, since he wants the readers to have explanations that create his hunting persona.

In his job inside the prison, he likes to deal with people he does not know to be rational as he identifies his victims as devils, by creating wrong excuses that help persuade him doing something right from Haitian citizens to save their souls from guilt into leaving Catholic faith. This type of rationalization validates his freedom practicing torture. Thus the dew breaker creates fiction to justify his actions as a negative confession.

In the last part of the collection of Dancticat, the dew breaker reflects dual identity of the torturer; he kills a preacher while he saves his stepsister by stopping her from entering the prison, and then takes her with him in America for a new life. This act is considered as he saves her life at the time of Duvalier era. The same opposition is perceived in the torturer as a caring father, while the victims chart their nightmares caused

by the caring father formerly torturer himself. Thus, the dichotomy embodies two characters into one.

The reason “The Dew Breaker” is set at the end of the collection is to help both the readers and Ka to learn about the past of her father. Obviously, the dew breaker did not plan his life in New York the way it happened. Instead, he planned to move from Haiti to look after “the movements that were fueling the expatriate invasions at the borders” (p189). This means that his intention was to continue to be part of the service of the “Macoutes”. Instead, he finds himself running away, too, from the consequences of the government and hiding himself away from public places like art galleries and coffee shops. Plus, there is doubt about whether Ka is going to forgive her parents. This does not free him from his acts; instead, it creates a confusing feeling for readers towards him; sympathy, a miracle managed by Ka’s parents to create a family atmosphere despite the trauma of their pasts.

#### **4.7. Conclusion**

In this part, and as the novels sway between past and present, both stories show the destroyed minds in pieces while both states of mind and being attempt to belong, searching for purpose. We dealt with the melancholic status of Salma first; her many attempts for change are embodied in her switching her name, making her body an object. She not only is confronted to her traumatic menace of being caught and killed by her brother, but the graduate change adopted in Britain, the less independent she becomes, although she dyes her hair, learns to speak English and mimics British habits as acting to drink alcohol. She is driven to melancholia as soon as she is faced alone with points of view of her memory. It seems that her attempt to free herself from traumatic past derives her to deep sadness. The difficulty is perceived in the non-linear story.

On the other hand, the four parts of *The Dew Breaker* expose the way traumatic characters deal with their untold stories; Dany is a night talker who utters his pains only during his sleep, whereas Salma does not speak her state of mind completely; instead, she imitates what is supposed to be natural that transmits whiteness in the British society. Moreover, Anne, the dew breaker's wife, keeps her trauma silenced for years; she does not have the ability to recover from her past until the birth of her daughter "Ka". In doing so, she finally faces her husband dealing with partial truth only, keeping in mind that if she reveals the complete truth of what her husband has done as a former torturer, this might lead him to death.

Besides, the reason behind Dany's coming back to his native village in Haiti is to find reason to kill the dew breaker, thinking that the latter is responsible for the death of his parents and moves away from being killed in his turn. Unfortunately, he cannot speak his nightmares out in the daylight beside that his only left family member, his aunt, dies before she hears him. Estina, Dany's aunt, has already forgotten her traumatic past and moved on with her life as long as the burns in her hand has been disappearing. She did not accept to face the truth, being conscious that the trauma is still in Dany's nightmares. In some way, her death helps Dany free himself from trauma since he has mourned both his past and his loss during her funeral.

What is intriguing in Danticat's novel is that she reflects the dew breaker at his both identities. She first introduces him as a caring father, then a cruel perpetrator at the end of the novel. Perhaps, Danticat tries to afford hope for both victimized characters and the perpetrator as well, unlike Faqir who communicates the intimate difficulties facing her protagonist. Thus, the gap between the two is that Danticat favors her characters being around their families. They are strengthened by people who shared the same motherland,

understanding each other, and echoing same messages within either silence or affirmation. Plus, their silence is understood since it transmits nothing but trauma. However, Salma's silence transmits sadness and attributes her accusations that frequently block her from self-acceptance and moving forward.

Next, the way the perpetrator's daughter deals with trauma is highlighted; a trauma she lives in since her birth, she is first raised thinking that her father is a victim. She wonders her ancestral belonging but no answer is affordable, then, she realizes the truth about her father being the one who tortured. Danticat leaves the freedom to readers to decide whether Ka forgives him or not, however, the transformations showed in this part of analysis help the audience balance over redemption through the loud testimonies that were hurting the victims. It looks merely impossible to realize that the hand which shaved customers is the same one that hurt the Haitian citizens. Same thing for Salma; she is supposed to get married following the Arabic rituals and traditions, but the novel insists on her tentative attempts to become a girl who works in a bar, dye her hair and pretend to drink alcohol.

Using self-expression speech in both novels, with the discussed characters in this chapter, Danticat's characters find potential mindset for partial redemption to heal from wounds by sharing with those they believe they need to know. As for Salma, each character that accompanies her, has been struggling and busy working on their own trauma. Thus, she has become an object to be whipped, abused with words, forced to change while at the same time keeping her scars inside her, contrary to the dew breaker who could somehow clear his burden by revealing the truth that has caused him torture for almost forty years.

By finishing both novels, Faqir's protagonist ends up giving up on her chance of living a new life, thus dead, whereas, Danticat's dew breaker frequently reminds the audience of how humble Ka's father has become, and explains the reason of his tortures by referring to his past, then, the end of the story humanizes him and gives him a chance to move forward.

# **General Conclusion**

## General Conclusion

---

There is a will to fully recognise postcolonial context beyond colonization and exile, referring to diasporic novels in which postcolonial themes and scope expressed in racism or sexism, oppression or transgression, is necessary since diasporic characters are recognition of swaying identities between past and newly adopted present life. Those characters tend to lose their identities and adopt a new one with the possible objects that they meet, in order to settle a persona with traditional and actual means of belonging at the same. In this respect, some characters survived, others ended up dead. The range that embodies postcolonial writings unifies 19<sup>th</sup> century sonnets, theatre production in South Africa and reggae of Black English poetry. Although they seem different, but they all share common experiences out of the British Empire.

Though it seems paradoxical, postcolonial writing is a reference to diversity resulting from colonialism. It also deals with slavery, trade or the effect of colonialism over societies. Thus, postcolonial literature remains a vast topic. The lack of security and testimonies of the victims are key contexts which communicate the writing of postcolonial authors. In other words, it is as representing horizon of the developing countries on the screens of the West.

Because postcolonial writing is entwined with the context in which writers write in, various contexts are dealt with in order to reflect the way writers, characters respond and shape their swaying identities, influenced by exile and migration, beside the way they live in societies. It is from that diasporic writing that there are keys to answering the oddness that affects one's personality between the states of alienation and belonging.

Writing about Dispaora means; shedding light on the very root of consequences that can meet one's identity in the process of memory and sufferings of migrants. Past life gives birth to alienation to the migrant identity, in addition to nostalgia, melancholia and



## General Conclusion

---

loss of identity for migrants whose experiences are either good or bad, living in a given community, belonging to a culture, recalling lost homelands, mixed or oppressed by new adaptations.

Memory in this case plays a crucial role in bringing back reflections of home as belonging keeps on haunting the one. This recall is not only about home or community, since even an object might light up memories such as smell, clothes, or even animals. Delving deeper into the psychological state of memory, the reason resides in the fact that migrated people are brought back to comfortable life of the former land in the past.

In this respect, *The Cry of the Dove* and *The Dew Breaker* are the selected novels in which trauma is dealt with. Faqir and Danticat shed light on the effects of trauma over their characters in the novels which result in damages and harm at the level of psychology that last beyond the normal life. This trauma makes of the victims disturbed. This means that the oppression of trauma that the characters suffer from makes it difficult for them to shape an identity in order to understand their lives after traumatic events.

Fadia Faqir's text explores how her protagonist struggles with her traumatic past, i.e. between worlds, while she was trying to move on and forget her past as a migrant, being at the same time inside and outside of cultures. Thus, she is driven by melancholia at every attempt of healing, since she has been caught up by past objects, gender difference, religion and her relationship with her body. In her journey of failed healing, the cycle of mourning is oppressed and silenced by the new boundaries. Thus, her scar is marked by the sin she committed, which cause her the death of her daughter.

More than that, the novel transmits objects that can be consumed and, thus, helps to belong. However, this does not last long, although it affords happiness for some time. Besides, it captures the ways it is caught up with alienation that derives to the loss of

## General Conclusion

---

identity. Yet, melancholia is transcendent and has negative pathology over Salma. This can be perceived in her day-to-day life that reminds the reader of inequalities of the European imperialism. As a former asylum seeker, Salma presents political melancholia and reflects the marginalized experience through shared sufferings in a convivial future.

This goes to show that those emotions contributed in the construction of the Muslim identity in British land. A closer analysis focused on complements done by the field of postcolonialism, which helps to answer the way literature deals with the construction of an alienated identity in a new adopted land. By arguing that, *The Cry of the Dove* is involved with the progress of melancholia and takes into consideration emotions and affective objects in debates about migrant identities.

Much of Salma's connection with migrants shares common sadness. Discussing the novel, Fadia Faqir has suggested that all of her characters are tragic figures (Bower, 2012, p7). Faqir connects Salma with migrants from all the world settling in Britain: her Pakistani friend, the Arab father, his British son, the university English tutor who later becomes her husband, her Indian Landlord and many others, as an attempt to communicate that melancholia shared by those characters go beyond national. Some characters still attempted to reinforce their hierarchy of their colonies as in the case of Liz, by abusing the protagonist and bullying her.

Danticat, in her turn, reflects the inbetweenness within her distinct characters. All of her characters belong to the same land: Haiti and they migrated to New York. It is inescapable to notice that Danticat's novel deals with diasporic identities. We tried to compare between the effect of Diaspora over migrated identities, in addition to analyzing both novelists' stylistics in managing to mourn or heal from trauma of their pasts.

## General Conclusion

---

In Danticat's novel, she managed to save some characters from being melancholic; the secret is behind the fact that characters belonged to one land and shared same trauma under one common dictatorship. In here, it is easier to deal with one trauma caused by one person than different incidents from distinct cultures, as in the case of *The Cry of the Dove*. In the case of Danticat, she writes from a diasporic position, thus, it is easier for her, as for Faqir too, to suggest the integration of Haitian migrants in New York. Her approach to "home" and "homeland" is shown in her different reflections of understanding Diaspora, as she claims Haiti as a "homeland", yet, acknowledges that as a *migrant*, that home is not a place anymore but an idea, a floating homeland, and her position is between worlds.

While analyzing the novel, one notices that Faqir longed for lost homeland and let her character dive into failure, while Danticat's characters are offset by new identities between the gap of former and new cultures from which one's identity is shaped, based on ingredients of the past and the present, besides giving birth to something completely new, as Danticat calls it "café au lait".

Violence is engaged in both novels but remains distinct, however, the impact of it is similar; whether through the low self esteem of Salma towards herself that she makes of her body an object to belong, or the way she surrendered to her landlord, in addition to Tonton Macoute who executed, raped and made disappear some victims in Haiti, or even took off the traits of the victims' faces. Thus, the protagonist in *The Dew Breaker* is the Tonton Macoute himself who used to be a torturer too, and fled to America also to starts a new life there as a caring father in 1967. On the other hand, Faqir's protagonist is more concerned with resting her trauma that she forgets to live her life day by day, while

## General Conclusion

---

Danticat's text is less concerned with affording joyful end, and focuses more on Haitian migrant experiences.

Concerning the structure of the text, Faqir's novel dives the reader at once in the journey of the protagonist for the one is integrated with the way her protagonist assimilates her melancholia, contrary to Danticat's nine shot stories in which there are snapshots of the dew breaker, but the rest is more apparent in the distinct episodes than in one complete novel. When it comes to identity, characters in both novels attempt to reform it in a way or another, the accentuation over the notion of "café au lait" transmits that migrated identity can hold reforms in addition to sequels of change.

In analysing both novels from the perspective of mourning and healing, isolation and closeness, characters are related to incidents which make them think about the past in the present living, although physically away from the land of trauma, but psychologically attempting to balance between trauma and belonging at the same time. Thus, through the heavy plots carried in both novels, they both take into consideration how Salma escaped from killing and the way the dew breaker responds to the trauma of the past.

Starting by the scars that mark the characters in both novels, the post trauma of Salma is marked by a scar in her heart, since she left her daughter and becomes later haunted by her cries, whereas, the dew breaker's one is left on his face with which he permanently remembers his past crimes whenever he looks at himself; the idea is enumerated in chapter three. In this respect, grief is present within both characters, in addition to Claude in chapter four who committed the crime of killing his father. The theme of grief is, then, felt with Rezia, Mariselle and Freda ("The Funeral Singer"), in addition to The Bridal Seamstress who could not get over her past, but decides to change the city once again; those characters grieve the loss of their loved ones.

## General Conclusion

---

Almost all the characters in both novels are gathered by a collective grief. Although it remains necessary to grieve the lost identity or the loved ones, not all of the characters knew how to do so. In this respect, Faqir's protagonist did not learn how to grieve although there have been attempts to erase her past. Erasure is apparent within the way Papa was trying to erase his own past, it is embodied in his escape to New York. He lies about where he comes from, and hides the true story behind his scar.

Salma's attempt is perceived in her many trials to cope with the British culture as she learns table manners and is engaged with English language acquisition. However, the attempt of erasure is followed by surrender since in chapter three, Papa reveals his true past to his daughter as he was feeling alienated, until the day of his revelation in order to confront his past and move on. On the contrary, whenever there is an attempt to forget her past, Salma is driven by the cry of her baby girl she left behind her. Thus, as she cannot see or confront her, the feeling of alienation becomes her everyday mood that drives her to constant melancholia. Salma, at first sight, seems to have escaped from her past, but apparently only physically, as her mind and soul remain in Jordan where she had left her daughter. Then, it is this inner trauma that is going to take her body back to her home city in search of her baby, and eventually for an inner peace.

Yet, although Ka's father attempts to delete the past, he ends up grieving and atones his past crimes. This transmits that grief is a normal act of a traumatized human being. Plus, the theme of alienation depicted in the distinct characters in chapter three appears whenever there is an attempt to erase the past, because Salma ends up crying her lost baby at night when the dew breaker is obliged to tell the truth to his daughter after he throws his statue, which reminds him of his past acts. Thus, whenever there's an attempt to hide the truth, the latter takes the surface.

## General Conclusion

---

Another example of repressing the past which leads to alienation and unhomeliness is when Beatrice fled Haiti and remained alone in New York since she is haunted by the idea that the torturer keeps on following her, i.e. she believes in the idea by herself, however, if she shares her true story to the journalist who comes to visit her, she might get some help from people who sympathize and respect her after her career as a bridal seamstress.

The journalist has become more determined after she witnessed the trauma of surviving characters, thus, new standards of career has set in her as she wants to report all of the long-silenced stories instead of her compliance with the orders from her editor at the magazine. Her attempt to report the oppressed voices as to create a community that relates between past and present in order to move forward. This narrative allows the reader to explore the past and sympathize with the assumptions about the truth and history.

The unnamed man in “Seven” receives his wife after long years being distanced but silence reigned between them, although they loved each other, but the inner relevance alienates them from each other. More than that, in “Water Child”, Nadine lost her unborn baby and becomes full of self-loathing as she was forced to abort her baby by her ex-boyfriend who turns out to be the unnamed man, and as a result, she is torn between a past she regrets and a future which will never happen. Consequently, the repression of her trauma disconnects her from her parents too.

In this respect, both novelists suggest that in order to construct modes of existence between belonging and discontinuity over migrants, erasure of the past life is the last thing to be taken into consideration, since it is an ultimate fate in the lives of human beings through time, and that confrontation and acceptance of trauma are key components to facilitate the sequels of past life. In here, it is more appropriate to honour the past by

## General Conclusion

---

grieving and not repressing, as coping with loss is much crucial than erasure, and it is, then, an essential part of human existence. To deduce, the past is inescapable since it is the reason behind someone's becoming the person s/he is in the present.

Next, although characters are alienated in the new country, home remains a perilous place, and by then, impossible to come back, though there are elements that make one character comfortable. Unfortunately, home has no longer become a safe place, since the migrated characters flew from trauma. From this basis of understanding, it follows that over the courses of the books, Salma is found pregnant before wedlock, and then is obliged to leave her country. Besides, she left her daughter too to save her soul from being killed. This means that Salma is not a negative character but transgressing cultural boundaries makes of her a protagonist who let go of her values and reformed her identity.

Of course, the life of the dew breaker in the past is embodied by his work for the Duvalier regime and his revelation about being the hunter and not the prey. However, he did not want to kill people or threaten them, but the regime of his land urged him to place a great deal of pressure over the victims. So, having no choice, and risking his life, he decides to leave his home to settle in New York.

Another example of perpetrator VS victims is shown with Anne marrying the one who assassinated her stepbrother and escaped with him to New York, because she is no longer safe in her hometown. Apparently, Anne is one of the victims of the dew breaker, because instead of fleeing the hunter, she chooses to keep his secret. It is from this basis of understanding that we can deduce that home can be perilous to an extent that one is either the one who is obliged to commit a crime or chose to be a victim or not by getting away from the consequences of being killed and tolerated.

## General Conclusion

---

Away from violence, grief and alienation, love, hope and redemption are major themes of chapter four as an attempt to belong. Although living in between can be perilous and marginalizing, the last part of analysis suggests that life is a pendulum between forgiveness and regretting in the process of healing. Both protagonists in both novels sway between hating themselves while trying to forgive themselves at the same time. Despite Salma's deep melancholia, she makes of her body an object of assimilation and acceptance, in order to cover up her difference. However, she is always caught up in the circle of her daughter's mourning she left back in Jordan. Moreover, the protagonist broke social codes at home and abroad then mimics the standards of the newly adopted culture in order to look British by learning the language, yet, her English is not perfect enough to consider her as part of the British community.

On the other side, the relationship between Ka and her father offers hope in the novel of Danticat, since attributing the name "Ka" which means "the good angel" transmits the amount of hope her parents have put in her. Her mother thinks that the daughter transformed the dew breaker into a caring father and a better person. In addition, the night talkers both succeeded at healing their pasts, although it was not easy for Dany at first, but the death of his aunt helps him to mourn his doubts and trauma out loud, while he used to express himself only during his sleep. Besides, it can be said that Papa has found redemption through his connection with his daughter that is why he communicates his truth to her. Nevertheless, whether Ka has found peace after she knew about the truth or not remains a mystery. Indeed, the end of the novel suggested that some relations may not remain the same because of some mistakes that cannot be redeemed.

Now, although both novels are set in the native lands; Jordan and Haiti, most of the stories are dealt with in both Britain and The United States. This transmits that



## General Conclusion

---

diasporic characters are still connected with atrocities of the past. There is both positive and negative interconnection since, at first, it shows that there is no escape from the past while at the same time characters are gathered under one diasporic community which they create, and which leave them connected to motherland despite the many attempts to rebuild themselves, in addition to the extent they tried to escape.

In here, both novels explore the theme of Diaspora on their own way each, for *The Cry of the Dove* shares the theme through one pain that gathers the characters despite the distinct circumstances. On the other side, *The Dew Breaker* is composed of nine different narratives, sharing same traumatic experiences by the dew breaker, for he kills one's parents, another one's brother-in-law, tortured one character for no reason and throws the statue of him in the lake to remain unknown.

The non-linearity of the story involves the reader into moving with non-chronological journey of alienation and belonging. To deal with atrocities and respond to problems of forgetting or forgiving, several connections appear whether in the middle of the novel, or at the end, as a puzzle through which many truths are revealed in different plots of the novel. As both novels seem disconnected, not fixed in one period, it is assumed that the novels are attempts to communicate Diaspora-sense, since the characters are drawn in their past while they fled their homelands. There are parts of Britain which have become a mixed community as parts of Brooklyn which have become Haitian. Yet, the majority of characters escaped their pasts, Claude craves it since after he kills his father in Brooklyn, he came back to Haiti and finds support between Haitian villagers despite his crime in order to forgive his past act and counts on the connection he has with his family.

Overall, the interconnection between the characters within the space of Diaspora can be either positive as it confronts one's persona and reforms the oneself, but sometimes

## General Conclusion

---

terrifying as in the case of Salma, i.e. if she remains connected with her family, she could have already been dead, thus, it is sometimes necessary as it can be painful.

Both novels are told either from the first person or third person point of view, for instance, “The Book of the Dead” and “The Funeral Singer” are both recited with the third person point of view, Salma too, whereas “Seven”, “Water Child”, “The Bridal Seamstress” and “The Book of miracles” are told from the first person point of view, since they are internal with their thoughts, meaning that their stories must be narrated on their own, so that is easier for the reader to understand the story on a personal perspective, especially for Ka, because she struggles with the truth.

Meaninglessly, both novels are characterized by simple and poetic, and at the same time with lines that carry emotions and relations to symbols. Although both narrations share sad stories, nevertheless, there is beauty in the simple words used, they are honest and realistic. As a result, the meaning of each story is deep and significant. Moreover, parts of the new lands are exposed within the character, which means that the reader has the possibility to picture the small community in Britain or in New York. What is different between the novels is that Fadia Faqir’s deals with one story as a whole while Danticat’s short stories can stand alone and remain meaningful. However, they are united under one story: “the perpetuation”. Therefore, the story resembles a community of Haitian migrants in US.

Over and above all those considerations, there are concepts provided in chapter one that attempt to understand one’s immigrated traumatic identity, taking into consideration the interconnection of one’s identity, especially in their memories of trauma. Some may be able to forget, others not, because some scars cannot be covered, and some would not be haunted forever by past decisions. The identity wandering between alienation

## General Conclusion

---

and belonging considers marginal experiments through shared suffering and shared potential in a convivial future. To delve into the construction of swaying identity should be complemented by a focus on emotion too, since postcolonial writings seek to analyse the way literature responds to migrant identity.

Thus, the work under analysis affords beyond traditions and novels recognition that prevails stories in societies; as an attempt to create an adequate atmosphere to find peace and authorship of one's identity, in addition to creating or building an environment able to share experiences with others. To conclude, identity wandering through analysis within both selected novels offers two alternatives; either the end of life, or hope for life. This is to be considered as a gate for future researches when the subject is the postcolonial scope of study on the identity reconstruction to healing from trauma, acceptance and living.

# **Bibliography**

# Bibliography

---

## Primary Sources

Danticat, E. (2004) *The Dew Breaker*. New York: Vintage Books

Faqir, F. (2007) *The Cry of the Dove*. New York: Grove Atlantic

## Secondary Sources

Abuzeid, A., E., A. (1997) “The Theme of Alienation in the Major Novels of Thomas Hardy”:

<http://theses.gla.ac.uk/660/1/1987abuzeidphd.pdf>

Adam, S (2017) “Melancholic Migrations and Affective Objects in Fadia Faqir’s My Name is Salma”. *C21 Literature: Journal of 21st-century Writings*, 5(1): 2, pp. 1–23, DOI:

<https://doi.org/10.16995/c21.11>

Ait Hadda, A (nd), “Tradition and Modernity in Postcolonial Morocco”

<https://flshdharelmehraz.academia.edu/AbdelkarimAitHadda>

Al Maleh, L (2009) *Arab Voices in Diaspora: Critical Perspectives on Anglophone Arab Literature*, Amsterdam, New York;

[https://books.google.dz/books?hl=fr&lr=&id=Vv15DwAAQBAJ&oi=fnd&pg=PR3&dq=arab+voices+in+diaspora+critical+perspectives+on+anglophone+arab+literature&ots=m6eVbbLMrr&sig=LJxDRCAofYBecKBnyqxPnIZmu5g&redir\\_esc=y#v=onepage&q=arab%20voices%20in%20diaspora%20critical%20perspectives%20on%20anglophone%20arab%20literature&f=false](https://books.google.dz/books?hl=fr&lr=&id=Vv15DwAAQBAJ&oi=fnd&pg=PR3&dq=arab+voices+in+diaspora+critical+perspectives+on+anglophone+arab+literature&ots=m6eVbbLMrr&sig=LJxDRCAofYBecKBnyqxPnIZmu5g&redir_esc=y#v=onepage&q=arab%20voices%20in%20diaspora%20critical%20perspectives%20on%20anglophone%20arab%20literature&f=false)

## Bibliography

---

- Al-Nakib's, M (2017): "Transgression, Desire, and Death *Echo Twins* and Arundhati Roy's *The God of Small Things*" Shahd Alshammari Gulf University for Science and Technology, Kuwait <http://iafor.org/archives/journals/iafor-journal-of-arts-and-humanities/10.22492.ijah.4.si-04.pdf>
- Al-Samman, H (2012): *Thousands of Women Killed for Family "Honor"* [https://www.researchgate.net/publication/300191971\\_North\\_American\\_Muslim\\_Women's\\_Movements\\_and\\_the\\_Politics\\_of\\_Islamic\\_Feminine\\_Hermeneutics](https://www.researchgate.net/publication/300191971_North_American_Muslim_Women's_Movements_and_the_Politics_of_Islamic_Feminine_Hermeneutics)
- Al-Tahawy, M (nd) "Writing the Body and the Rhetoric of Protest in Arab Women's Literature" <https://levantjournal.org/writing-body-rhetoric-protest-arab-womens-literature/>
- Antonsich, M (2010), "Searching for belonging – an analytical framework", GEES, University of Birmingham Forthcoming in Geography Compass [https://dspace.lboro.ac.uk/dspacejspui/bitstream/2134/16126/3/manuscript\\_revised\\_4.pdf](https://dspace.lboro.ac.uk/dspacejspui/bitstream/2134/16126/3/manuscript_revised_4.pdf)
- Armendariz, A.I.(2010) "Dialnet-The Language Of Wounds And Scars In Edwidge Danticat's *The Dew*-3394885.pdf", Journal of English Studies- 823-56 University of Deusto, available at: <https://scholarsarchive.byu.edu/criterion/vol6/iss1/13>
- Aslan, R (2017): "Vodou in Haiti". Reza Aslan 2017 in Haiti on CNN: <https://www.youtube.com/watch?v=qBDptnduneo>
- Awajan, N (2018); Soueif's *The Map of Love* and Fadia Faqir's *My Name is Salma*, ,PhD thesis. University of Jordan International Journal of English and Education ISSN: 2278-4012, Volume:7, Issue:3, July 2018 (page 207)
- Awajan, N et al (2018)."Representations of Westerners in Contemporary Arab British Women's Fiction: Ahdaf Soueif's *The Map of Love* and Fadia Faqir's *My Name is*

## Bibliography

---

Salma” *By* International Journal of English and Education ISSN: 2278-4012, Volume:7, Issue:3, July 2018 [http://ijee.org/yahoo\\_site\\_admin/assets/docs/17.20072416.pdf](http://ijee.org/yahoo_site_admin/assets/docs/17.20072416.pdf)

Cohen-Mor, D (2005) *Arab Women Writers; An Anthology of Short Stories*. State University of New York Press, Albany: <https://books.google.dz/books?id=XJ9p6vQJ-VQC&lpg=PA11&dq=the%20novel%20of%20%22A%20Virgin%20Continent%22%20by%20samira%20azzam&hl=fr&pg=PA11#v=onepage&q=the%20novel%20of%20%22A%20Virgin%20Continent%22%20by%20samira%20azzam&f=false>

Collins Ariel, J (nd) “Between Worlds: Imagining Diaspora in Danticat’s *The Dew Breaker* and Chancy’s *The Spirit of Haiti* Jo Collins Ariel: a Review of International English literature”: ISSN 0004-1327 Vol. 42 No. 3-4 Pages 121–141

*Collins English Dictionary*. Copyright Harper Collins Publisher: <https://www.collinsdictionary.com/dictionary/english/ayah>

Collins, J (2012) “Between Worlds: Imagining *Dyaspora* in Danticat’s *The Dew Breaker* and Chancy’s *The Spirit of Haiti ariel: a review of international english literature*”. ISSN 0004-1327 Vol. 42 No. 3-4 Pages 121–141

Confrancesco, R(nd) : *Man is the One, Woman the Other: Interpretation of sections of Simone de Beauvoir’s The Second Sex* <http://www.oocities.org/writingryan/beauvoir.html>

Crawford, K (2014): “The Portrayal of Women in Literature: 19th-21st Centuries” [https://prezi.com/2dgpjjyl9o5\\_/the-portrayal-of-women-in-literature-19th-21st-centuries/](https://prezi.com/2dgpjjyl9o5_/the-portrayal-of-women-in-literature-19th-21st-centuries/)

DOGAN, S. A thesis submitted in partial fulfilment of the Requirements for the degree of MA in Sociology <http://selcengur.com/TurkeyAsOther.pdf>

# Bibliography

---

Doris L. Garraway (2016) *Toward A Literary Psychoanalysis Of Postcolonial Haiti: Desire, Violence, And The Mimetic Crisis In Marie Chauvet's Amour*  
:[https://romanicreview.journals.cdcs.columbia.edu/wpcontent/uploads/sites/16/2016/05/Garraway\\_104\\_3-4.pdf](https://romanicreview.journals.cdcs.columbia.edu/wpcontent/uploads/sites/16/2016/05/Garraway_104_3-4.pdf)

Eagleton, I. Jude *The Obscure* (nd), Introduction.  
<https://www.marxists.org/reference/archive/hegel/works/ae/part1.htm>

Eleanor Ross : *Innervate*(nd) <https://www.nottingham.ac.uk/english/documents/innervate/09-10/0910rosssubaltern.pdf>

Elfving-Hwang, J (2010): *Korean Women's Literature And Representations Of Femininity*, ISBN: 9789004212886,  
<http://booksandjournals.brillonline.com/content/books/10.1163/ej.9781906876029.i-222.14>

Faqir, F (2001) *Intrafamily Femicide in Defence of Honour: The Case of Jordan*” *Third World Quarterly*, 22(1), 65-82. Retrieved October 2, 2020, from  
<http://www.jstor.org/stable/3993346>

Faqir, F (2019), *My Name Is Salma* *Journal of Literary, Postcolonial and Gender Studies*  
<http://www.degenere-journal.it/>

*Farlex* (nd) *The Free Dictionnary*: <https://www.thefreedictionary.com/identity>

Finkelstein, S(1965). “Existentialism and Alienation in American Literature”. New York: International Publishers.

Flood, A (2018), “Women better represented in Victorian novels than modern”, finds study on  
The Guardian <https://www.theguardian.com/books/2018/feb/19/women-better-represented-in-victorian-novels-than-modern-finds-study>



# Bibliography

---

Foucault, M (1978) "The History of Sexuality": Volume I: An Introduction. U.S.A.: Pantheon Books Publication

Frantz, Hannah M. (2012), "To Say Nothing": Variations on the Theme of Silence in Selected Works by Sor Juana Inés de la Cruz, Sandra Cisneros, and María Luisa Bombal" (2012). Student Publications. 68. [https://cupola.gettysburg.edu/student\\_scholarship/68](https://cupola.gettysburg.edu/student_scholarship/68)

Frello, B. (2006). *Cultural Hybridity: Contamination or Creative Transgression?* Aalborg Universitet: Akademiet for Migrations studies in Danmark, Aalborg Universitet. [http://vbn.aau.dk/files/17424949/AMID\\_wp\\_54](http://vbn.aau.dk/files/17424949/AMID_wp_54)

Ghislaine Charlier (2010), "La Voix Des Femmes: Haitian Women's Rights, National Politics And Black Activism In Port-Au-Prince And Montreal, 1934-1986" By grace Louise Sanders: Chapter Four: "Violence, Migration and Home"(p;171) [https://deepblue.lib.umich.edu/bitstream/handle/2027.42/99799/gracesa\\_1.pdf?sequence=1](https://deepblue.lib.umich.edu/bitstream/handle/2027.42/99799/gracesa_1.pdf?sequence=1)

Golden, A. (2015) "A Brief History of Postcolonial Literature", Part I. Retrieved from: <https://blog.bookstellyouwhy.com/a-brief-history-of-postcolonial-literature-part-i>

Haasan, M (2013), "Modernity and Modernism in Literature" University of Sulaimani, ISSN 2222-1719 (Paper) ISSN 2222-2863 (Online) Vol.3, No.12, 2013, <file:///C:/Users/N'Tic-InFormaTique/Downloads/modernismmodernityandmodernisation.pdf>

*Haitian Culture and Tradition* (nd) <https://www.bricefoundation.org/haitian-culture-and-tradition>

Halpin, E et al (2014): "Workshop Proceeding: Sense of Belonging in a Diverse Britain, published in Great Britain [http://www.dialoguesociety.org/publications/AWP\\_Sense\\_of\\_Belonging.pdf](http://www.dialoguesociety.org/publications/AWP_Sense_of_Belonging.pdf)

## Bibliography

---

Hellstrom, W.(1965) "Hardy's Use of Setting and Jude the Obscure", Victorian Newsletter, 25, p.11, <http://theses.gla.ac.uk/660/1/1987abuzeidphd.pdf>

Henton.J (2010)“Comparative Literature and Culture, Danticat's *The Dew Breaker*, Haiti, and Symbolic Migration” ISSN 1481-4374 Purdue University Press Volume 12, Issue 2 Article 11:  
[https://docs.lib.purdue.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&https\\_redir=1&article=1601&context=clweb](https://docs.lib.purdue.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&https_redir=1&article=1601&context=clweb)

History & Memory :*Transatlantic Slave Trade : The Caribbean : Haiti (Saint-Domingue)*:  
<http://slaveryandremembrance.org/articles/article/?id=A0111>

Holland, D (1998) *Identity and Agency in Cultural Worlds*, President and Fellows of Harvard College; printed in The United States of America  
[https://www.infoamerica.org/documentos\\_pdf/holland02.pdf](https://www.infoamerica.org/documentos_pdf/holland02.pdf)

*How Mothers and Fathers Share Childcare: A Cross-National Time-Use Comparison* (2011):American Sociological Review:  
[https://www.researchgate.net/publication/254078927\\_How\\_Mothers\\_and\\_Fathers\\_Share\\_Childcare\\_A\\_Cross-National\\_Time-Use\\_Comparison](https://www.researchgate.net/publication/254078927_How_Mothers_and_Fathers_Share_Childcare_A_Cross-National_Time-Use_Comparison) university , Washington, D.C, 76(6):834-861

Hussain, S (2012): “Belonging & Identity throughout literature”,  
<http://themissingslate.com/2013/05/20/belonging-identity-through-literature/>

Ibarrola Armendariz, A (2010): The Language Of Wounds And Scars In Edwidge Danticat’s *The Dew Breaker*, *A Case Study In Trauma Symptoms And The Recovery Process* , Journal of English Studies Vol 8, pp 23-56, University of Deusto  
[https://www.researchgate.net/publication/319247550\\_The\\_language\\_of\\_wounds\\_and\\_s](https://www.researchgate.net/publication/319247550_The_language_of_wounds_and_s)

## Bibliography

---

[cars in Edwige Danticat's The Dew Breaker a case in trauma symptoms and the recovery process/fulltext/59a0ca84a6fdcc1a31484371/The-language-of-wounds-and-scars-in-Edwige-Danticats-The-Dew-Breaker-a-case-in-trauma-symptoms-and-the-recovery-process.pdf](#)

Kamel S. Abu Jaber et.al : Encyclopaedia Britannica « Jordan » :  
<https://www.britannica.com/place/Jordan>

Kark, Ruth & Frantzman, Seth. (2012). “Empire, State and the Bedouin of the Middle East, Past and Present: A Comparative Study of Land and Settlement Policies. Middle Eastern Studies” DOI: [10.1080/00263206.2012.682303](https://doi.org/10.1080/00263206.2012.682303)

Khawla, M (2014) *The Sense of Belonging in Postcolonial Literature V.S Naipaul's The Mimic Men, a Man's Search for Identity and Home*. Thesis: <http://bib.univ-oeb.dz:8080/jspui/bitstream/123456789/2558/1/%D8%A7%D9%84%D9%85%D8%B0%D9%83%D8%B1%D8%A9.pdf>

L.Caughie, P (2010), *Passing and Identity : a literary perspective on Gender and Sexual diversity*, Loyola University Chicago, English : Faculty Publication and Other Works:  
[https://ecommons.luc.edu/cgi/viewcontent.cgi?article=1001&context=english\\_facpubs](https://ecommons.luc.edu/cgi/viewcontent.cgi?article=1001&context=english_facpubs).

Labrador.R (2018): “Haiti's Troubled Path to Development”:  
<https://www.cfr.org/backgroundunder/haitis-troubled-path-development>

Lambert, T (nd) “A Timeline of Haiti” <http://www.localhistories.org/haititime.html>

Lessing, D (2009) “Women's Writing and Writing about Women: Analysis of The Golden Notebook” Ghent University, [https://lib.ugent.be/fulltxt/RUG01/001/366/142/RUG01-001366142\\_2010\\_0001\\_AC.pdf](https://lib.ugent.be/fulltxt/RUG01/001/366/142/RUG01-001366142_2010_0001_AC.pdf)

## Bibliography

---

- Lone, S., M. (2008) *The Inheritance of loss: Race, Gender and Class in The Inheritance of Loss and Brick Lane A comparative study*. Thesis: <https://www.duo.uio.no/bitstream/handle/10852/25539/Masterxthesis.pdf?sequence=1>
- Mackinnon, A. (2006) “*Are Women Human ? : And Other International Dialogues*”. The United States of America: [https://books.google.dz/books?id=MrrreVIMwRAgC&pg=PA296&lpg=PA296&dq=source=bl&ots=GKYM81T0Fv&sig=ACfU3U3\\_0XpgIuDRVV9EDHmzx89G10TRg&hl=fr&sa=X&ved=2ahUKEwjt3NDBYyYvqAWzBGMBHZpkCFQQ6AEwAHoECAoQAQ#v=onepage&q&f=false](https://books.google.dz/books?id=MrrreVIMwRAgC&pg=PA296&lpg=PA296&dq=source=bl&ots=GKYM81T0Fv&sig=ACfU3U3_0XpgIuDRVV9EDHmzx89G10TRg&hl=fr&sa=X&ved=2ahUKEwjt3NDBYyYvqAWzBGMBHZpkCFQQ6AEwAHoECAoQAQ#v=onepage&q&f=false)
- MacLeod, J (nd) *From de-to-Post-to-Neo-Colonization: A Brief History of Haiti’s Occupations*: <https://www.jasondmacleod.com/DE-TO-POST-TO-NEO-COLONIZATION-HISTORY-HAITI%E2%80%99S-OCCUPATIONS/>
- Makombe, R. (nd) *Breaking Silences: Voicing Subaltern Consciousness in Mtutuzeli Nyoka’s I Speak to the Silent* by [http://www.otherness.dk/fileadmin/www.othernessandthearts.org/Publications/Journal\\_Otherness/Otherness\\_2.2\\_new/Rodwell\\_Makombe\\_-\\_Breaking\\_Silences.pdf](http://www.otherness.dk/fileadmin/www.othernessandthearts.org/Publications/Journal_Otherness/Otherness_2.2_new/Rodwell_Makombe_-_Breaking_Silences.pdf)
- Mambrol, N (2017), “Literary Theory and Criticism Notes”: Vol. 6 :Iss. 1 , Article 13; <https://literariness.org/2017/10/24/the-other-the-big-other-and-othering/>
- Mc Leod, J (2015) *From De-To-Post-To-Neo-Colonization: A Brief History Of Haiti’s Occupations*: [https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#\\_ftn41](https://www.jasondmacleod.com/de-to-post-to-neo-colonization-history-haiti%E2%80%99s-occupations/#_ftn41)

# Bibliography

---

McLeod, J (2000): *Beginning Postcolonialism*. Published by Manchester University Press:

[https://icmotrospaises.files.wordpress.com/2016/07/john\\_mcleod\\_beginning\\_postcolonialism\\_beginningbookzz-org.pdf](https://icmotrospaises.files.wordpress.com/2016/07/john_mcleod_beginning_postcolonialism_beginningbookzz-org.pdf)

Messaouodi, K (2014) "The Sense of Belonging in Postcolonial Literature V.S Naipaul's The Mimic Men, a Man's Search for Identity and Home". Larbi Ben Mhidi University, Oum

el Bouaghi, Master Thesis P52

<http://bib.univoeb.dz:8080/jspui/bitstream/123456789/2558/1/%D8%A7%D9%84%D9%85D8%B0%D9%83%D8%B1%D8%A9.pdf>

Miller, Alex, (2009): *A Sociological Analysis of Crimes of Honor: Examining the Effects of Higher Education on the Concepts of Honor and Notions of Gender Equality in Jordan*.

Independent Study Project (ISP) Collection. 750.

[https://digitalcollections.sit.edu/isp\\_collection/750](https://digitalcollections.sit.edu/isp_collection/750)

Minar, K (2017), *Shame and Alienation in Kafka's The Metamorphosis*, Maranatha Christian

University, <https://jurnal.ugm.ac.id/poetika/article/view/27100/19292>

Mishra, B (2012): "Voicing the Voiceless through Literature: A study of Major Works of

Hindi and English Stalwarts":

<file:///C:/Users/N'TicInFormaTique/Downloads/voiceofthevoiceless.pdf>

Moghissi (2005) "*Women and Islam: Social Conditions, Obstacles and Prospects*"

Routledge, New York:

<https://books.google.dz/books?id=TD2iwzTWSz0C&pg=PA110&lpg=PA110&dq=The>

[+head+of+FPU+stated+that+many+reported+suicides+among+women+were+in+fact+c](https://books.google.dz/books?id=TD2iwzTWSz0C&pg=PA110&lpg=PA110&dq=The)

[rimes+of+honor+where+%E2%80%9Cthe+victims+were+forced+to+commit+suicide%](https://books.google.dz/books?id=TD2iwzTWSz0C&pg=PA110&lpg=PA110&dq=The)

[E2%80%9D.+Another+possible+explanation+for+the+dark+figure+is+that+some+killi](https://books.google.dz/books?id=TD2iwzTWSz0C&pg=PA110&lpg=PA110&dq=The)

## Bibliography

---

[ngs+never+get+reported+or+are+registered+or+mislabeled+as+other+types+of+crimes  
\(Faqir+2001\).&source=bl&ots=kPHXQjZ1s\\_&sig=ACfU3U1QgBcJsPVYUTnSV51c  
m4y5ybQdsw&hl=fr&sa=X&ved=2ahUKEwiewusSMx4vqAhW6AGMBHQZ-  
AVIQ6AEwAHoECAIQAQ#v=onepage&q&f=false](https://www.researchgate.net/publication/328111111)

Molitoris, Todd, J (2011): “Traumatic Pasts and Identity Development in Edwidge Danticat's *The Dew Breaker*” by: <https://honors.libraries.psu.edu/catalog/1784>

Mullin-Jackson, A (2009);“Racial and Cultural Otherness: The Lived Experience of Americans of Korean Descent” Dissertation.com, [https://books.google.dz/books?id=nsI4K0V5y\\_UC&printsec=frontcover&dq=otherness  
&hl=fr&sa=X&ved=0ahUKEwjZie6krpXcAhVBvBQKHYTzAGsQ6AEILjAB#v=one  
page&q=otherness&f=false](https://books.google.dz/books?id=nsI4K0V5y_UC&printsec=frontcover&dq=otherness&hl=fr&sa=X&ved=0ahUKEwjZie6krpXcAhVBvBQKHYTzAGsQ6AEILjAB#v=onepage&q=otherness&f=false)

Paavola, K (2018): “Evolution Of Evil E01: Papa Doc Duvalier” | Full Documentary: <https://www.youtube.com/watch?v=Ds7hmyvbckI>

Peck, D (1997) *Identity Crisis as Literary Theme - Significance" Society and Self, Critical Representations in Literature* [http://www.enotes.com/topics/identity-crisis-literary-  
theme#in-depth-significance](http://www.enotes.com/topics/identity-crisis-literary-theme#in-depth-significance)

Peratis Kathleen (2004) “*Honoring the Killers: Justice Denied for “Honor” Crimes in Jordan,* New York, Vol.16, N.01 (E): [https://books.google.dz/books?id=da4cLZYOOOAC&pg=PA12&lpg=PA12&dq=Hum  
an+Rights+Watch:+Interview+with+General+Tahseen.Shurdom:+general+director,+Pu  
blic+Security+Directorate,+Amman,+July,+16th,+2003&source=bl&ots=AhhVgZfvM  
W&sig=ACfU3U1RFbh5501wAiAOGSVkZjilDuTgaQ&hl=fr&sa=X&ved=2ahUKEwi  
mnJvYwYvqAhWP0eAKHZ5sCVIQ6AEwAHoECAoQAQ#v=onepage&q&f=false](https://books.google.dz/books?id=da4cLZYOOOAC&pg=PA12&lpg=PA12&dq=Human+Rights+Watch:+Interview+with+General+Tahseen.Shurdom:+general+director,+Public+Security+Directorate,+Amman,+July,+16th,+2003&source=bl&ots=AhhVgZfvMW&sig=ACfU3U1RFbh5501wAiAOGSVkZjilDuTgaQ&hl=fr&sa=X&ved=2ahUKEwimnJvYwYvqAhWP0eAKHZ5sCVIQ6AEwAHoECAoQAQ#v=onepage&q&f=false)

## Bibliography

---

- Pietrobelli, M (2013) *In whose interests?: the politics of gender equality in Jordan*. PhD Thesis. SOAS, University of London <http://eprints.soas.ac.uk/18069>
- Postma, Laura (2009); *Through the Dark Eyes of Literature: Toni Morrison on Whiteness and (African) American Identity*, Master Thesis, [https://www.google.dz/search?q=Through+the+Dark+Eyes+of+Literature%3A+Toni+Morrison+on+Whiteness+and+\(African\)+American+Identity&rlz=1C1SQJL\\_frDZ804\\_DZ804&oq=Through+the+Dark+Eyes+of+Literature%3A+Toni+Morrison+on+Whiteness+and+\(African\)+American+Identity&aqs=chrome..69i57.5692108j0j9&sourceid=chrome&ie=UTF-8](https://www.google.dz/search?q=Through+the+Dark+Eyes+of+Literature%3A+Toni+Morrison+on+Whiteness+and+(African)+American+Identity&rlz=1C1SQJL_frDZ804_DZ804&oq=Through+the+Dark+Eyes+of+Literature%3A+Toni+Morrison+on+Whiteness+and+(African)+American+Identity&aqs=chrome..69i57.5692108j0j9&sourceid=chrome&ie=UTF-8)
- Quist, M (2013) "The Death of Trauma: Mourning and Healing in Edwidge Danticat's *The Dew Breaker*," *Criterion: A Journal of Representation*, *Criterion: A Journal of Literary Criticism*: Vol. 6 : Iss. 1 , Article 13. <https://pdfs.semanticscholar.org/3225/74ffd73ba113ff4184edb0a16581b7330a30.pdf>
- Quist, M (2013) "The Death of Trauma: Mourning and Healing in Edwidge Danticat's *The Dew Breaker*" *Criterion: A journal of Literary Criticism*, Vol6, Issue1, Article 13 <https://scholarsarchive.byu.edu/cgi/viewcontent.cgi?article=1012&context=criterion>
- Richard F.Nyrop et al (1974), "*Area Handbook for The Hashemite Kingdom of Jordan*". American University.
- Rowland, Jennifer, "Democracy and the Tribal System in Jordan: Tribalism as a Vehicle for Social Change" (2009). Independent Study Project (ISP) Collection. 749. [https://digitalcollections.sit.edu/isp\\_collection/749](https://digitalcollections.sit.edu/isp_collection/749)
- Sacks, J (nd) "Haitian Political Instability And Women's Rights: A History Of Structural Violence" <https://genderinhaiti.wordpress.com/womens-rights/>

# Bibliography

---

Sacks.J (nd): *Haitian Political Instability And Women's Rights: A History Of Structural Violence* <https://genderinhaiti.wordpress.com/womens-rights/>

Said, E.(nd) *Orientalism*, Pinguin Books [https://blogs.fu-berlin.de/expertsandknowledges/files/2011/10/Said\\_Orientalism.pdf](https://blogs.fu-berlin.de/expertsandknowledges/files/2011/10/Said_Orientalism.pdf)

Saman, A- Dizayi, H (2015), "The Crisis of Identity In Postcolonial Novel" International Conference on Education and Social Sciences, Istanbul, Turkey: [https://www.ocerint.org/intcess15\\_e-publication/papers/575.pdf](https://www.ocerint.org/intcess15_e-publication/papers/575.pdf)

Sanders, L(nd); *La Voix Des Femmes: Haitian Women's Rights, National Politics And Black Activism In Port-Au-Prince And Montreal, 1934-1986: Chapter Four : Violence, Migration and Home* (p171) [https://deepblue.lib.umich.edu/bitstream/handle/2027.42/99799/gracesa\\_1.pdf?sequence=1](https://deepblue.lib.umich.edu/bitstream/handle/2027.42/99799/gracesa_1.pdf?sequence=1)

Sarnou, D (2014) *Narratives of Arab Anglophone Women and the Articulation of a Major Discourse in a Minor Literature: International Studies, Vol.16, N.1,* <https://www.academia.edu/22844046/>

Sartre; J., P. (nd); "The European Journal of Language and Literature", <http://www.eajournals.org/journals/european-journal-of-english-language-and-literature-studies-ejells>

Seresin, Indiana.(2019) "*The Dew Breaker.*" *LitCharts*. LitCharts LLC, 22Aug 2019. <https://www.litcharts.com/lit/the-dew-breaker>

Sexton, T & Williams, K (nd) *The Dew Breaker Summary*, <https://www.gradesaver.com/the-dew-breaker/study-guide/summary>



## Bibliography

---

- Shaffira D. Gayatri(2015), “The Body and Beyond: Representation of Body Politics in *My Name is Salma* by Fadia Faqir”, University of Indonesia – University of Warwick  
<http://www.degenerejournal.it/?journal=degenere&page=article&op=view&path%5B%5D=21>
- Sharma, I (2015) *Violence against women: Where are the solutions?* Indian J Psychiatry. Apr-Jun; 57(2): 131–139.doi: [10.4103/0019-5545.158133](https://doi.org/10.4103/0019-5545.158133) :  
<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4462781/#sec1-3title>
- Sharon R (2011), “Postcolonial Identities in *The Golden Notebook*”, Wilson University of Northern Colorado Doris Lessing Studies Vol. 28 No. 1  
<https://wenku.baidu.com/view/2f35a318227916888486d7eb.html>
- Shelly, M. (2004); *Chapter 16 Frankenstein*, New York Times  
[https://www.amazon.com/gp/product/0743487583%3ftag=googleblogsc-20%26link\\_code=sp1%26camp=2025%26dev-t=D8080E4LYG04Z](https://www.amazon.com/gp/product/0743487583%3ftag=googleblogsc-20%26link_code=sp1%26camp=2025%26dev-t=D8080E4LYG04Z)
- Shukla, A (2016) “Depiction of women in literature through ages”  
[http://timesofindia.indiatimes.com/articleshow/56084665.cms?utm\\_source=contentofinterest&utm\\_medium=text&utm\\_campaign=cppst](http://timesofindia.indiatimes.com/articleshow/56084665.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cppst)
- Sinclair (2012) “*Beyond their Control: the Disempowerment of Women: In Middle Eastern and African Literature*” PhD Thesis:  
[https://thescholarship.ecu.edu/bitstream/handle/10342/4086/Sinclair\\_ecu\\_0600M\\_1082\\_5.pdf?sequence=1](https://thescholarship.ecu.edu/bitstream/handle/10342/4086/Sinclair_ecu_0600M_1082_5.pdf?sequence=1)
- Skulj, J (2000) "Comparative Literature and Cultural Identity". Volume 2 Issue 4, Article 5,  
<https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1088&context=clweb>

## Bibliography

---

Skulj, Jola (2000) :*Comparative Literature and Cultural Identity.*" CLCWeb: *Comparative Literature and Culture* <https://doi.org/10.7771/1481-4374.1088>

Sohn, Suk Joo (2013): *Strategic Transgressions and Agency in Postcolonial Indian Literature in English: Rohinton Mistry, Arundhati Roy, and Salman Rushdie*<http://hdl.handle.net/2123/9760>

Status of Violence of Women in Jordan (2008), National Council for Family Affairs:  
<http://ncfa.org.jo:85/ncfa/sites/default/files/publications/reality-violence-against-women-jordan.pdf>

Stierstorfer, K (2017) "Diaspora and Home: An Interview with Homi K. Bhabha"  
<https://blog.degruyter.com/diaspora-and-home-interview-homi-k-bhabha>

Swanson, M (2010) *Murder in the Name of Honor: An Interview with Rana Husseini*  
<https://www.opensocietyfoundations.org/voices/murder-name-honor-interview-rana-husseini>

Tas, M (2011): *Alienation, Naipaul and Biswas*. International Journal of Humanities and Social Science Vol. 1 No. 11 [Special Issue – August 2011][http://www.ijhssnet.com/journals/Vol 1 No 11 Special Issue August 2011/13.pdf](http://www.ijhssnet.com/journals/Vol%201%20No%2011%20Special%20Issue%20August%202011/13.pdf)

Tetreault « Identity in Passing » by Allison  
Tetreault :<https://allisontetreault.wordpress.com/academic-essays/identity-in-passing/>

The Editors of Encyclopaedia Britannica(nd) : *Haitian Revolution HAITIAN HISTORY:*  
<https://www.britannica.com/topic/Haitian-Revolution>

# Bibliography

---

The Nations Online Project: History of Haiti:

<https://www.nationsonline.org/oneworld/History/Haiti-history.htm>

Tirzah, Z, (2016), *Silence And Representation In Selected Postcolonial Texts*, Submitted for the award of Doctor of Philosophy Department of English Studies University of Stirling  
<https://dspace.stir.ac.uk/bitstream/1893/24136/1/SILENCE%20AND%20REPRESENTATION%20final%20submission.pdf>

Vieux-Chauvet, Bailat, M (2009): Love, Anger, And Madness: A Haitian Trilogy By Marie Vieux-Chauvet. *Review by Michelle Bailat-Jones* : Short Stories/Essays published in the USA by The Modern Library.<http://quarterlyconversation.com/love-anger-madness-a-haitian-trilogy-by-marie-vieux-chauvet-review>

Visser, Irene. "Trauma Theory and Postcolonial Literary Studies." *Journal of Postcolonial Writing* 47.3 (2011): 270-82

Wang, Y & Lin, L (2014)"The Exploration of a sense of belonging: An explanation of Naipaul's novel *Half a life and Magic Seeds*" *International Journal of Literature and Arts* , Department of English, College of Foreign Languages, China Three Gorges University, Yichang, China,  
<http://article.sciencepublishinggroup.com/pdf/10.11648.j.ijla.20140205.16.pdf>

William Blake (28 November 1757 – 12 August 1827 / London) : Infant Joy:  
<https://www.poemhunter.com/poem/infant-joy/>

## Bibliography

---

Wolfreys, j (2019): “Introduction: transgressions or, beyond the obvious”  
[https://dspace.lboro.ac.uk/dspacejspui/bitstream/2134/8594/1/004\\_Introduction\\_transgressions.pdf](https://dspace.lboro.ac.uk/dspacejspui/bitstream/2134/8594/1/004_Introduction_transgressions.pdf)

World Culture Encyclopaedia (nd) “Countries and Their Cultures”:Haiti  
<https://www.everyculture.com/Ge-It/Haiti.html>

Youngblut Gassman, J. (2006) “A textual analysis of the role of women in historical fiction for young people”. University of Northern Iowa.  
<https://scholarworks.uni.edu/cgi/viewcontent.cgi?article=1002&context=grp>

Received: .../.../2020

Accepted: .../.../2020

Published: .../.../20...

## **Abject Bodies in Edwidge Danticat's *The Dew Breaker***

Wafa Kheira LASRI and Dr. Wassila HAMZA REGUIG-MOURO  
Department of English, Faculty of Letters Languages, LLC Lab, Tlemcen University, Algeria

Pour citer cet article

Lasri, Wafa Kheira and Hamza Reguig-Mouro. (2020). “Abject Bodies in Edwidge Danticat's *The Dew Breaker*”. *Aleph. Médias, langues et sociétés* Vol (N°) : pages

## **Subject Bodies in Edwidge Danticat's *The Dew Breaker***

Wafa Kheira LASRI and Dr. Wassila HAMZA REGUIG-MOURO  
Department of English, Faculty of Letters Languages, LLC Lab, Tlemcen University, Algeria

### **INTRODUCTION**

Postcolonial novel is a genre that deals with studies which have the greatest influence, particularly silence that is voiced into speech sounds and words, a silence elucidated through gender bodies that acquire resolutions, discoveries and thus, to women's liberations through means of not only voices of "self" but also communal that connect "persona" with past and future generations. The point is that those writers are also testimonies of Diaspora for varied reasons, but mostly to set the identity free from swaying between past and present. Reasons vary; marriage, better life, seeking shelter or running away from punishment as in the case of the selected novel *The Dew Breaker* that gets free from a traumatic past and heal from oppression as within characters selected by Edwidge Danticat

Thus, it is better to bear in mind that those writings have no boundaries in both time and place while it is about to gathering victims of the same influence in patriarchal societies. In literary contexts, transgression appears in different kinds of subaltern characters, the marginalized who are ready to negotiate the norms of society or a family by occupying a kind of divergent position from which new energies could be created. The power of language, too, plays an important role when it comes to characterize and define human experience.

Essential to the exploration of the novel *The Dew Breaker* of Edwidge Danticat, when it comes to the world of voices and representation; different styles carry weight of suffering of all types of characters that reflect an impact each in the novel. Hence, the concern of this paper will fall over alienated identities in bodies abroad their former location, and how far immigration affects people's sense of belonging to displacement, fragmentation and discontinuity

At its most crude, each of the stories in the novel communicates traumatic experiences that damage in a way what is considered to be a normal life. Characters live with an alien sense of self and attempt to belong to their new lives. So, in order to uncover the complexity of such feelings of loss, memory, melancholia, isolation and belonging, the researcher builds up the given research based on the following main research question:

- Does immigration status affect people's sense of belonging between cultures?
- In which manner could a marginalized identity cope with the new social codes?
- To what extent can home be a problematic concept in the process of healing?
- How to deal with atrocities and respond to problems of forgetting or forgiving in the process of adaptation?

### **2. Edwidge Danticat's Revolt**

In societies where gender ideas are deeply rooted, female sex strives against major cognitive challenges in order to overcome "othering", as a first example of such concept-patriarchal prism- is needed to be addressed and it is concerned with prioritisation of public sphere activities over the private realm and the basis of a power relationship between the two.

It is necessary to shed light on one of the most remarkable aspects of Haitian history, since Haiti is the only nation which saw the light thanks to the successful slave rebellion. The revolt lasted from 1794 to 1804. As an attempt to be free from France since the latter granted citizenship to the wealthiest affranchis, while at the same time Haiti's European population disregarded the law<sup>1</sup>.

Hence, there has been a break out between Europeans and affranchis: the European attempted to appease the mulattos in order to quell the slave's revolt, and the French assembly granted citizenship to all affranchis in April 1792. Here, the country was separated; Spanish colonists supported the eastern side of the island later called the Dominican Republic, and by the British troops from Jamaica

Edwidge Danticat's novel which pictures the struggle of Haitian immigrants to The United States, is born in Haiti in 1969. Edwidge was raised in a Haitian family and stayed with her aunt while her parents left the country to immigrate to The United States. Her story witnessed harsh governance of Haitian Papa Doc and left-overs from Haitian tragedies and story-telling; something that enlightened her interest in writing. Danticat's works represent not only history and struggle of Haitian people but also reflect her personal story in her characters. *The Dew Breaker* is characterized by inbetweenness; getting into action between day and night, invading the victims in their safe houses. The scar comes from the dew breaker's last torturing murder over a Haitian Baptist minister. The healing of the wound was achieved by the unwitting step-sister of the minister who later becomes the dew breaker's wife and mother of a daughter, Ka. "*The Dew Breaker*" left Haiti to live in New York with his family, but the scar brings him always to his past acts and life, although Bienaimé (the dew breaker) stopped hurting people. Thus, the novelist is haunted by the past horrors she experienced, then the journey to accept the past through immigration helps the characters to build new identities, and that's where the self confrontation takes place.

### **3. Abject Bodies Abroad**

The use of transgression territorializes the natural relation between culture, place and identity of people who are displaced or in "the wrong place". And by bringing this relation into focus, it is where transgression is aimed to subdue. Thereof, with no doubts, the term transgression rhymes unconsciously with doing something illicit, breaking a law as well as rebelling against societal norms. However, this term runs with deeper roots that constitute our identity as a pulse of stability, thus, the life of the Dew Breaker are respectably analyzed in terms of how far an immigrated, marginalized identity copes with the new standards of living and whether both body and mind create an ability either to survive, accept the change or stands in between in the selected short stories "The Book of the Dead" and "The funeral Singer"

#### **3.1. The Book of the Dead**

Ka Bienaimé is the daughter of Anne and the Dew Breaker (the prison guard). Ka has made a sculpture of her father without knowing his true story as he hides his true identity once he gets married to her mother and has her. In her journey to deliver the sculpture for a client in Florida, she knows the truth about her father and wonders how it is possible a woman can accept a man with such a past.

Ka's father used to work for the Dictator in Haiti, he has never been named, whereas, he was a former soldier, a torturer and a macoute. His sins are marked by a scar on his face by a preacher he was going to arrest. The dew breaker gets attention from Anne who later becomes his wife and they both escape from Haiti to New York to become a caring father to Ka, a barber and a landlord. Anne and Ka are masks to his scar which is synonymous of his past. And Anne is the wife of Ka's father, although she is aware of his past; she

---

<sup>1</sup>The Editors of Encyclopaedia Britannica : <https://www.britannica.com/topic/Haitian-Revolution>

believes he is a different man, she argues that life sways between regret and foreignness. The short story is set in Florida where Ka and her father got closer to know about his truth. Ka is to deliver the sculpture to Gabrielle Fonteneau. Florida reminds her father of the weather in Haiti. Once in Florida, Ka's father destroys his sculpture and then reveals his past as a murderer to his daughter.

The novel of Edwidge Danticat has been through numerous analyses through numerous scopes: psychological, dialectical, political and thematic as it will be in the following. The attempt is to analyze this part of the story from a Polaroid of culture, migration, mourning and healing, since the journey of isolation/migration carries changes at the level of personal being much more than external appearance.

The first chapter is attributed the name of 'the Book of the Dead'; a name quoted from an Egyptian culture Ka's father used to read and admires to an extent that he even calls his daughter "Ka", since it is a reference of doubleness which leads through life and into the afterlife. Papa is gone (Danticat, 2004, p.03).<sup>2</sup>The story begins with the disappearance of Ka's father. She asks the manager of the hotel (Flavio Salinas) and a policeman (Officer Bo) to look for him. Ka explains that she is born in East Flatbush, Brooklyn and wishes to visit her parent's birth place, because it is one of the things she has always longed to have in common with her parents who are originated from there (p04).

The beginning of this story resembles something of a crime novel, since the disappearance of Ka's father enters the reader into a wheel of mystery. It seems that the rest of this short story may be centered on Papa and the link which is behind the choice of Ka's decision of sculpting her father to deliver it after to a Haitian actress in Florida. When the story begins, the revelations of Papa's true identity are under light.

Just as the former victims of Haiti in the novel, the family of the torturer carries also a huge weight of their former lives in Haiti. In addition, the family is trying to go beyond the past and build new identities. The trauma of the past over Ka's confrontation of her father's revelations, as she is not victim of the action of a torturer in Haiti, she never knew Haiti although it is the one more thing she has always longed to have in common with her parents, but comes from her father who in some ways knowing him personally can lead to serious damages. The roots are in America, but what Ka believes she knows about her past is what she used to build her own personality; i.e. her father is a former victim, not a torturer.

Going back to Ka's description of her father, she declares; "My father has had partial frontal dentures since He fell of his and my mother's bed and landed on his face ten years ago when he was having one of his prison nightmares" (p04). Furthermore, Officer Bo asks if Ka's father suffers from any disease and Ka denies by replying that he is not senile (p05). In addition, the heavy past of Ka's father in hold makes him detest taking pictures, thus, always puts his hands on his face to hide his scar:

My father has never liked having picture taken. We have only a few of him... standing between my mother and me, his hand covering his scar... He didn't want any pictures take of him for the rest of his life, he said, he was feeling too ugly (p05).

Besides, this passage, hence, demonstrates that the act he was exercising had a great impact on him that it makes him ashamed of collecting memories with his family. This means that being in prison haunts the present time of the Dew Breaker, and this nightmare extends to Ka. This pushes Ka to sculpt her father as she perceives him as a survivor. Next, Officer Bo asks for the reason that Ka's father left and suggests that it may be due to a fight which made him runaway, but that is not the case.

---

<sup>2</sup>We will mention only the pages while analysing the short story of Danticat's *The Book of the Dead*



Alienation rhymes with a state of estrangement of a feeling or affection. Thus, as to avoid the feeling of isolation, the novelist pictures the way both characters behave to fill in the gap created by displacement reflected in Ka's declaration of the absence of her father to the officer, mentioning that his absence is for another reason than bringing breakfast. After that, she comes back to the hotel room and tries to connect with her father by lying in her father's unmade bed, "the sheets smell like his cologne an odd mix of lavender and time that she's always though too pungent but that he likes nonetheless" (p08). Although Ka's bed is empty and available, yet, she chooses to belong to her inner comfort in which the intimacy of her father provides a sense of belonging to her. In this perspective, it is noticeable that the Dew Breaker transgresses his past to pursuit something better. This is reflected in Ka's vision towards the fragile side of her father; she is fragile in her turn to the nightmares her father used to have "because of what he did to others" (Danticat, 2004, p.23). As a means of healing from the heavy past, he-Papa- declares to his daughter that no matter what, he is still her father and that he would never do these things now (p24). The declaration shares the common point other Haitian's decision to flee Haiti to build a new identity in their own ways each, for the Dew Breaker, he establishes with his supportive wife. Ka seems to estimate the effort of her father, not only she can define him by what he's done in Haiti, but also the person he has become in America by the business he has and the rituals he lives in with his family hoping that the new standards adopted might count too, although the relation father-daughter is odd in the future.

In this chapter, Papa regrets his past acts and attempts to move on by revealing his truth to his daughter instead of leaving her in lies. More than that, he throws the sculpture that reflects the prisoner in the lake, not even taking into account that the sculpture may represent his actual being in America. The reason behind he never goes back to Haiti is his desire to disconnect from Haiti besides changing the location of the hometown on the island, thereof, Ka recounts: "... I thought he always said he was from a different province each time because he's really lived in all those places, but I realize now that he says this to reduce the possibility of anyone identify him" (p28). The Dew Breaker's wish to flee his past as much as the victims, not only because of the fear to be known but also because he carries his own scars.

### **3.2. The Funeral Singer**

The story is about Rezia, a Haitian woman who owns a Haitian restaurant in Manhattan. The reason she left Haiti is because she was raped by one of the military Macoutes the moment she was sharing her living with her aunt who ran a brothel. Freda is the narrator; is the former funeral singer who escaped Haiti because her life was in danger since she refused to sing because the Haitian government killed her father after they released him from prison. She was forced by her mother to immigrate, and once in America, she made a vow to return to Haiti and fight the government to revenge her father's murder. There's Mariselle who left Haiti because her husband was killed after he painted a portrait of the Haitian president and the latter finds it unacceptable. The story thus, is settled in Upper West Side of Manhattan.

#### **3.2.1. Setting Vows to Repress Trauma**

"The Funeral Singer" is the eighth chapter that communicates the idea that despite the paralyzing power of trauma over the former characters. The past may be not completely forgotten, but repressed in a manner. Lambek and Antze have agreed that: "Remembering trauma may be personally empowering and sometimes leads to collective organizing. The inscription of trauma narratives may be a necessary, sufficient and compelling means of establishing recognition." (Molitoris, 2011, p.65). This relates the three women sharing one flat, same culture but distinct stories and causes of immigration to America embodied in

the “Funeral Singer”, in which the healing process of common responses to trauma is empowered.

It is week one, Rezia is the owner of the *Ambiance Créole*, the sole Haitian restaurant on the Upper West Side of Manhattan (Danticat, 2004, p.165). She, along with Freda, (the narrator of this part) takes English classes together. There is Mariselle who is shaped like a pencil even in her heavy French suit (p164). The chapter is titled so because the narrator used to be a funeral singer once in Haiti before she is forced to flee from her country with the help of her mother to avoid being killed. The three girls challenge trauma by adapting a sort of therapy which incites them to share their pasts with each other, based on their Haitian nationality and thus help them move forward in the present, even within their studies.

The narrator carries memories of her father in the past, her career as funeral singer and memories with her mother. She almost sings when she is about to introduce herself in the English class:

I wish I could sing to introduce myself... I would sing ‘Brother Timonie’... I asked my father, who was Brother Timonie? He didn’t know. May be a fish that died at sea. Most of the songs he knew were about people who’d died at sea (Danticat, 2004, p.166).

After that, when Flat Tit<sup>3</sup> turns to the introductory question into an inquisition “And what do you do?” Freda makes it clear that she has no job and is expelled from Haiti at the age of twenty-two: “I do nothing, I want to say. Not yet. I have been expelled from my country. That’s why I’m in this class at twenty-two years old” (p167). This part explains that some people are ordered to immigrate due to the severe circumstances; a reason they cannot get rid of their pasts easily.

Freda comes back to her memories at frequent times; in week two, she mentions the play she shares with her mother after the death of her father: “My mother would look up at the clouds and say, ‘Look Freda, Papa’s listening to us up there. He’s eating coconut with God and he’s making a cloud for us with coconut meat” (p168). When Freda exercised the funeral singing as a kid, she used to wear black only, and remembered that the colors exist only in the sea “Blue is the only color I was able to see whenever I was at sea with my father... Oh, I remembered yellow too, yellow like the sun almost going down” (p168).

From this declaration, the two women living with her relate the yellow color to their own perceptions: “Yellow as sunflowers and marigolds”, Rezia observes, “Marigolds, the color of thousand lives”, Mariselle adds, “Yellow like my boyfriend”, Rezia says: “the man of a thousand lies” (p169). In this respect, Freda is trying to forget about her dead spots (p169), which means letting go wearing black and venturing to wear colors. She declares, “I used to wear only new black dresses so I could be in at the funerals where I sang. No I wear used clothes, ‘Kennedy’s’ in rainbow colors, and head band around my head, to brighten my dead spots” (p169).

It can be assumed that Beatrice in “The Bridal Seamstress” and Freda in “The Funeral Singer” both reflect two significant life rituals in cultures: weddings and funerals, for the former makes it a new lifestyle abroad Haiti far from doubts and fear from being murdered, in addition to putting love to her work and transmitting it to her daughters in a country that is different from her mother one, while the latter gets rid of it to be open to new lifestyle, since funeral singing reminds her of her tragic past, her lost father and her struggles for a new lifestyle away from who she used to be; which is acted by immigration and wonder for change.

Moving deeper into this short story, one depicts the sorrow Freda has after she loses her father, although she wishes for a better living and circumstances. Before her father is

---

<sup>3</sup>Rezia nicknames her English teacher “Flat Tit”

arrested, the president of the republic would drive through her town on New Year's Eve and throw money from the window of his big shiny black car (p170). Her father would stay home from the sea in case the president chooses to get out of the car and walk into their house to offer them something so they might be saying after years that he was long dead, that things were hard, "but we once had a president who gave me a sack of rice"(p171), as if this sack of rice, this pounds of beans, this gallon of cooking were the gold, silver and bronze medals in the poverty Olympics (p171).

The story does not have an exact setting, whether Freda is referring to the period of Papa Doc or Baby doc, but it can be remarked that, in both eras, oppression and brutality were consistent of both regimes of the father and the son. In this respect, Freda starts the discussion with the girls by referring to her childhood, she says: "I used to play telephone with my mother... I forgot all colors except blue when I went fishing with my father... I was to sing at national palace..." (p170), believing that if she shares some of her truth about her life, it would inspire them to do the same and slowly they'd parcel out their sorrows, each walking with fewer than they'd carried in (p170), and by this, the other girls declare the reasons they are brought to America.

In this respect, the narrator declares, "Mariselle left because her husband, a painter, had painted an unflattering portrait of the president, which was displayed in a gallery show. He was short leaving the show" (p172), thus, shares the brutal acts of the Macoutes at that period of time; killing was for the smallest reason, even a refusal for a dance, as Beatrice's torturer makes her pay in an absurd manner.

Moreover, in order to repress the troubles of her past, the narrator of "The Funeral Singer" stops singing because she lost her family and her home, then, is forced to leave Haiti. However, she utilizes singing to keep that connection with her father by declaring:

In my head had spouted images of my father lost at sea, rousing father and father away until he became as small as a leaf bobbing on the crest of the most distant wave. This is when I began to sing, so he could hear me singing his songs from the crest of that wave (p173).

Thus, Freda is comfortable at her singing career and continues with her love of songs as if she dedicates her singing to him. In addition, her performance meets the sense of loss of all Haitian people. However, her refusal to sing for the palace is because the government broke the bond she used to have with her family by killing her father:

One day, one macoute come to take it [the fish stall he had at the market] over and another took my father away. When my father returned, he didn't have a tooth left in his mouth. In one night he took his boat out to sea and, with a mouth full of blood, vanished forever (p172).

When Mariselle visits Haiti, she meets Jackie Kennedy who lost her husband too and her two children, she shares common point with her, but it seems that Kennedy's wife made sadness beautiful (p176). Jackie's husband was murdered before she marries another one who is Baby Doc's friend. Mariselle's husband paints a portrait of Jackie Kennedy (p177). When the narrator was little, and after her father's death, she used to draw small figures in her book to keep her company in case her mother disappears (p178). This passage communicates the idea that being abroad the native country, and carrying a painful past, people create ways to deal with their pains. Instances are Mariselle whose hope to have a better life is related to the sad beauty of Kennedy's wife, although the death of her husband, or when Freda used drawing or singing to comfort her sadness. Yet, the healing is incomplete since Freda twists the doll's neck night after night (p178).

The theme of religion is also apparent in this chapter; although Freda is far from being religious, but she lights candles with the girls to pray to Saint Jude, the patron of lost causes, as an attempt to help them pass the exam. They prayed for Haiti too. Haiti, according to Mariselle is not a lost cause yet (p179). The idea of Haiti not being lost

communicates the unbearable situation caused by the dictatorship and the way Diaspora carries hope, thus, women have the chance to have another life while being close to Haiti at the same time.

Last but not least, the three women wait for the result of the test they<sup>4</sup> have passed. Meanwhile, Mariselle unpacked her suitcases (p179) for she got a job which incites her to sell her husband's paintings at a gallery. Freda decides to go back to Haiti and join the militia and return to fight (p180), an act which pushes Rezia to point ask: "Who will sing at your [Freda's] funeral?" (p180). As a response, Freda ends up to sing the song of her own funeral toasting for the aches of the past and the uncertain future. Singing her own funeral transmits another meaning of grieving her own funeral song for the uncertain death but a hopeful moment and redemptive.

To sum up, living abroad requires a new identity in order to belong to new standards of living that need to be taken into consideration, whether giving up a career to move on with life as Beatrice did, or suppressing past life to start developing a new sense of self like Freda. The latter, disconnects her identity from the trauma of the loss of her father and leaving her mother. This does not seem to be healthy but her willingness to share her past with friends who understand her allows her to establish a new identity and leads her singing to resurface again.

In week fourteen, the girls do not know if they have passed their English test (p179). Literally, this does not refer to the test only, but also whether they have had the test of experiences in life, even in doubt, the funeral singer is already taking steps forward. In this respect, "The Funeral Singer" and "The Bridal Seamstress" are narratives that focus on the identity of women based on their jobs, for the former abandons her work to become independent from her haunting past, while the latter embraces her past and moves on. However, there is not sure evidence that Beatrice may find internal peace after her retirement since Aline subsequently characterizes Beatrice as one of the people "whose tremendous agonies filled every blank space of their lives" (p137). So, this does not seem entirely promising.

Besides, once in America, unlike Beatrice who surrenders to the horrors of her past which makes her retire from what she loves, Freda leaves what she loves but decides to return to it at the end. The purpose behind mentioning the weeks in this part of the short story is nothing but a process to healing, since there is not the success of English class through this period of time, but also healing from the past. The same thing Beatrice believes in, she takes time to do anything. Freda's interaction with the girls transforms her from a funeral singer who wears black to an ongoing woman wearing colors.

Thus, having a good relationship and sharing things in common can be the catalyst to maturity, even to become able to deal with the past. Before the three women created the bond, Mariselle is always pulling her chair away putting a few inches (p170) between herself and others, which means that the divide is beyond physical because the past stories shared between each other did not exist yet. Mariselle encourages the pursuit to change for better and go beyond her past, in Danticat's quote. Mariselle tries to comfort Freda by saying: "You have much time ahead to redo these things, retake these texts, reshape your whole life" (p174). The truth is not about getting the test only.

On the other hand, and even if the future of Freda is "uncertain" (p181), there's room for hope as the girl is full of potential and ends up getting back her power through singing. Her decision about her return in Haiti is, although followed by laughs from the remaining girl, the funeral singer meets herself again as she struggles to return to her true identity. Besides, Beatrice may be tired of struggling as she is advanced in age, whereas Freda is only twenty-two years old, i.e. she still has time to cope with her past and adapt a new

---

<sup>4</sup> Haitian people have many gods: God of Love, God of Fear etc...

lifestyle. It is to this sense that Edwidge Danticat's strategy to move forward is to face trauma of the past if someone hopes to have a better future.

## CONCLUSION

The past cannot be escaped; characters challenge postcolonial dilemmas and that latter lead them towards alienation and identity crisis because of the numerous cultures, regional and Western. Characters are stuck in a state of confusion, and finally find themselves incapable to relate with what surrounds them, since their confrontation with the colonizer erases their own identity and leaves them living in confusion. While this confusion confronts the protagonist to achieve a stable identity, this confusion, ultimately, leads a person towards a distant and isolated place where he or she becomes alienated and stranger. The point is that transgression appears when there is a mixture of cultural elements carrying distinct origins in addition to the aspect of unbelonging, i.e., being at home but in mixed cultural settings

There were multiple attempts by scientists who tried to generalise how the term alienation functions within different contexts in which it is employed, its various uses and common features. In this respect, Arnold Kaufman for instance, affords the following general analysis: "To claim that a person is alienated is to claim that his relation to something else has certain features which result in avoidable discontent or loss of satisfaction".<sup>5</sup>

There is a will to fully recognise postcolonial context beyond colonization and exile, referring to diasporic novels in which postcolonial themes and scope expressed in racism or sexism, oppression or transgression, is necessary since diasporic characters are recognition of swaying identities between past and newly adopted present life. Thus, the work under analysis affords beyond traditions and novels recognition that prevails stories in societies; as an attempt to create an adequate atmosphere to find peace and authorship of one's identity, in addition to creating or building an environment able to share experiences with others. To conclude, identity wandering through analysis within the selected novel offers two alternatives; either the end of life, or hope for life. This is to be considered as a gate for future researches when the subject is the postcolonial scope of study on the identity reformation to healing from trauma, acceptance and living.

## 5. Bibliography List

Armendariz, A.I. 2010. "Dialnet-The Language Of Wounds And Scars In Edwidge Danticat's *The Dew*-3394885.pdf", *Journal of English Studies*- 823-56 University of Deusto. URL: <<https://scholarsarchive.byu.edu/criterion/vol6/iss1/13>>. On 02/03/2019

Aslan, R. 2017. "Vodou in Haiti". Reza Aslan 2017 in Haiti on CNN. URL: <<https://www.youtube.com/watch?v=qBDptnduneo>>. On 15/08/2018

Charlier, G. 2010. "La Voix Des Femmes: Haitian Women's Rights, National Politics and Black Activism in Port-Au-Prince And Montreal, 1934-1986" by Grace Louise Sanders: Chapter Four: "Violence, Migration and Home" (p.171). URL:

---

<sup>5</sup> "Hardy's Use of Setting and Jude the Obscure" by Ward Hellstrom, *Victorian Newsletter*, 25(1964), P. 11, proposes that the shift from one location to another throughout the novel dramatizes "the modern vice of unrest". This underestimates the situation for Jude's alienation in an absurd and indifferent society is far more than "unrest" <http://theses.gla.ac.uk/660/1/1987abuzeidphd.pdf>

<[https://deepblue.lib.umich.edu/bitstream/handle/2027.42/99799/gracesa\\_1.pdf?sequence=1](https://deepblue.lib.umich.edu/bitstream/handle/2027.42/99799/gracesa_1.pdf?sequence=1)>. On 06/04/2019

Collins Ariel, J (nd) "Between Worlds: Imagining Diaspora in Danticat's *The Dew Breaker* and Chancy's *The Spirit of Haiti* Jo Collins Ariel: a Review of International English literature": ISSN 0004-1327 Vol. 42 No. 3-4 Pages 121–14. On 14/12/2017

Danticat, E. 2004. *The Dew Breaker*. New York: Vintage Books

Molitoris, T., J. 2011. "Traumatic Pasts and Identity Development in Edwidge Danticat's *The Dew Breaker*". URL: <<https://honors.libraries.psu.edu/catalog/1784>>. On 15/03/2019

Quist, M. 2013. "The Death of Trauma: Mourning and Healing in Edwidge Danticat's *The Dew Breaker*," *Criterion: A Journal of Representation*, *Criterion: A Journal of Literary Criticism*: Vol. 6: Iss.1, Article 13. URL: <<https://pdfs.semanticscholar.org/3225/74ffd73ba113ff4184edb0a16581b7330a30.pdf>>. On 17/08/2018

---

### Abstract

Fragmentation and connexion are prevalent themes in this paper. It is from this basis that this research attempts at providing an in-depth analysis of the selected Haitian short story cycle of Edwidge Danticat's *The Dew Breaker* (2004). In this respect, the reader will figure out the way characters deal with sequels of alienation and attempts to belonging, since the diasporic divide and the awareness of being alienated are major effects of migration and migrated people. From this standpoint, the research argues for a closer look at the narrative form that sheds light on people's migration away from trauma of being killed, as in the case of the short story cycle. In bringing this vision into fruition, how can an alienated identity manage to belong in a new society? Could one's identity remain steady while seeking refuge? Does this divide cause rifts over the self? The point is that the selected short stories from the novel are testimonies of Diaspora, thus, the analysis falls onto the untold upheavals that sway one's identity in the journey of mourning and healing. As the title of the research paper suggests, and being faithful to the scope of postcolonialism, circumstances of marginalization are dealt with through characters, and investigating themes of alienation, belonging, nostalgia and Diaspora which connote the connection and disconnection between land and characters.

---

### Keywords

Postcolonial Literature, identity, isolation, closeness, trauma, mourning and healing, melancholia

---

### Résumé

La fragmentation et la connexion sont des thèmes prédominants dans ce travail. C'est à partir de cette base que cette recherche tente de fournir une analyse approfondie du cycle de nouvelles haïtiennes choisi dans *The Dew Breaker* (2004) d'Edwidge Danticat. À cet égard, le lecteur découvrira la manière dont les personnages gèrent les suites de l'aliénation et les tentatives d'appartenance, puisque la division diasporique et la conscience d'être aliénés sont des effets majeurs de la migration et des personnes émigrées. De ce point de vue, la recherche plaide pour un examen plus approfondi de la forme narrative qui met en lumière la migration des personnes loin du traumatisme d'être tué, comme dans le cas du cycle de la nouvelle. En concrétisant cette vision, comment une identité aliénée peut-elle réussir à appartenir à une nouvelle société? L'identité d'une personne peut-elle rester stable en cherchant refuge? Cette division provoque-t-elle des divisions sur le moi? Le fait est que les nouvelles sélectionnées du roman sont des témoignages de la diaspora, ainsi, l'analyse tombe sur les bouleversements indicibles qui influencent l'identité de chacun dans le chemin du deuil et de la guérison. Comme le suggère le titre du document de

recherche, et étant fidèle à la portée du postcolonialisme, les circonstances de marginalisation sont traitées à travers les personnages et en examinant les thèmes d'aliénation, d'appartenance, de nostalgie et de diaspora qui évoquent la connexion et la déconnexion entre la terre et les personnages.

---

### Mots clés

---

Linguistique, interaction verbale, violence verbale, énonciation, discours

---

---

### ملخص (TimesNew Roman 12)

---

يلعب الأدب ما بعد الاستعماري دوراً حاسماً في تكوين هوية المرء. وبالتالي ، يؤكد العمل البحثي على جذر العواقب التي يمكن أن تلحق بهوية المرء المتأرجحة بين الحداد والشفاء خلال رحلة الهجرة. في هذا الصدد ، الرواية المختارة *قاتل الندى* يتم التعامل فيها مع الصدمة أين تلقي الكاتبة ادويدج دانتيكات الضوء على آثار الصدمة التي تنجم عنها أضراراً سلبية تسقط على نفسية الإنسان ، و منها، تتجاوز معايير حياته الطبيعية. إلى جانب ذلك ، فإن هذا البحث العلمي يلتقط الطرق التي تؤدي إلى الاغتراب الناجم عن فقدان الهوية.

---

### كلمات مفتاحية (TimesNew Roman 12)

---

أدب ما بعد الاستعمار، الهوية، العزلة، القرب، الصدمة، الحداد والشفاء، الكتابة

### الملخص

الكلمات المفتاحية: أدب ما بعد الاستعمار، الهوية، العزلة، القرب، الصدمة، الحداد والشفاء، الكتابة

## المخلص

يلعب الأدب ما بعد الاستعماري دورًا حاسمًا في تكوين هوية المرء. وبالتالي ، يؤكد العمل البحثي على جذر العواقب التي يمكن أن تلحق بهوية المرء المتأرجحة بين الحداد والشفاء خلال رحلة الهجرة. في هذا الصدد ، بكاء الحمامة وقاتل الندى هما الروايتين المختارتين التي يتم فيها التعامل مع الصدمة أين نلتقيان الكاتبتان فادية فقير وإويدج دانتيكات الضوء على آثار الصدمة التي تنجم عنها أضرارًا سلبية تسقط على نفسية الإنسان ، و منها، تتجاوز معايير حياته الطبيعية. إلى جانب ذلك ، فإن هذا البحث العلمي يلتقط الطرق التي تؤدي إلى الاغتراب الناجم عن فقدان الهوية.

الكلمات المفتاحية: أدب ما بعد الاستعمار، الهوية ، العزلة ، القرب ، الصدمة ، الحداد والشفاء ، الكآبة

## Résumé

La littérature postcoloniale joue un rôle crucial dans la formation de l'identité. Ainsi, les travaux de recherche mettent l'accent sur la base des conséquences que l'identité pourrait avoir durant le processus de deuil et de guérison au cours de la migration. À cet égard, *The Cry of the Dove (Mon Nom est Salma)* de Fadia Faqir et *The Dew Breaker (Le Briseur de Rosée)* d'Edwidge Danticat sont les romans sélectionnés dans lesquels les traumatismes sont traités. Psychologie qui dure au-delà de la vie normale. De plus, il capte la façon dont il est rattrapé par l'aliénation qui dérive de la perte d'identité.

**Mots-clés:** littérature postcoloniale, identité, isolement, appartient, traumatisme, deuil et guérison, mélancolie.

## Summary

Postcolonial Literature plays a crucial role in the formation of the one's identity. Thus, the research work emphasizes on the very root of consequences that might be met by one's identity during the process of mourning and healing in the journey of migration. In this respect, Fadia Faqir's *The Cry of the Dove* and Edwidge Danticat's *The Dew Breaker* are the selected novels in which trauma is dealt with. Faqir and Danticat shed light on the effects of trauma over their characters in the novels which result in damages and harm at the level of psychology that last beyond the normal life. Besides, it captures the ways it is caught up with alienation that derives to the loss of identity.

**Key words:** Postcolonial Literature, Identity, Isolation, Closeness, Trauma, Mourning and Healing, Melancholia



# Summary

---

Thinking about what it takes to get something done, realizing that it is more than what is written on a paper; there are softer issues and blanks, thus, there is a need to think about how one is going to make that achievement happen. But, why doesn't it completely happen? It is due to this, then, that the researcher calls it diasporic divide. It enables the way in which an identity is divided, since one is wholly aware that humans have been already alienated by colonialism over time, but beyond that, one owns a certain division from one another; whether choosing to see each other as being very different, or just reject the inter-connection and dives into melancholia. Thus, identity remains something to be owned.

Increasingly, in the modernist or globalist world, there are not only stories on migration, but on migrants as well. Those stories are about people who cross borders not intending to stay in one place, or dissolve their identities. They sometimes stay abroad or come back to their homes so; this new wave of literature examines identity from a position that is inside and outside, while living in The United States of America, but being not fully American, or British; in terms of identity. Thus, it is one of the most interesting new developments in the global novel.

Moreover, reasons of migration are facilitated by affordable modes of transportation. In this sense, people are gathered all over the world making it a global village where one can move easily from one place to another. However, displacement can expunge identities resulted from traumatic experiences swallowed in alienation, shatter and nostalgia. In this respect, since the appearance of literature and its development through centuries, one must know that literature is composed of different genres that are written either in prose or verse form. The most outstanding literary form that marked the centuries is verse with its poetry, ballads, epics and later drama. Prose is rather devoted to all what is philosophical and

# Summary

---

religious in the late seventeenth century. Then later, and during the eighteenth century, prose fiction has developed and given rise to a new genre; that is the novel.

Fragmentation and connexion are prevalent themes in this dissertation. It is from this basis that this research attempts at providing an in-depth analysis of the two selected novels: the Jordanian novel Fadia Faqir's *The Cry of the Dove* (2007), in addition to the Haitian short story cycle of Edwidge Danticat's *The Dew Breaker* (2004). In this respect, the reader will figure out the way characters deal with sequels of alienation and attempts to belonging, since the diasporic divide and the awareness of being alienated are major effects of migration and migrated people.

From this standpoint, the research argues for a closer look at the narrative form that sheds light on people's migration away from trauma of being killed, as in the case of the two selected stories. In bringing this vision into fruition, how can an alienated identity manage to belong in a new society? Could one's identity remain steady while seeking refuge? Does this divide cause rifts over the self? This aims to afford a complete view of how to deal with atrocities of migration and the way characters cope with self alienation, and attempt to belonging, since the migrated identity is characterized by a sense entwined with both nostalgia and the desire to cope with the new land.

The point is that both selected works are testimonies of Diaspora, thus, the analysis falls onto the untold upheavals that sway one's identity in the journey of mourning and healing. As the title of the dissertation suggests, and being faithful to the scope of postcolonialism, circumstances of marginalization are dealt with through characters, and investigating themes of alienation, belonging, nostalgia and Diaspora which connote the connection and disconnection between land and characters.

# Summary

---

There is a will to fully recognise postcolonial context beyond colonization and exile, referring to diasporic novels in which postcolonial themes and scope expressed in racism or sexism, oppression or transgression, is necessary since diasporic characters are recognition of swaying identities between past and newly adopted present life. Those characters tend to lose their identities and adopt a new one with the possible objects that they meet, in order to settle a persona with traditional and actual means of belonging at the same. In this respect, some characters survived, others ended up dead. The range that embodies postcolonial writings unifies 19<sup>th</sup> century sonnets, theatre production in South Africa and reggae of Black English poetry. Although they seem different, but they all share common experiences out of the British Empire

Fadia Faqir's text explores how her protagonist struggles with her traumatic past, i.e. between worlds, while she was trying to move on and forget her past as a migrant, being at the same time inside and outside of cultures. Thus, she is driven by melancholia at every attempt of healing, since she has been caught up by past objects, gender difference, religion and her relationship with her body. In her journey of failed healing, the cycle of mourning is oppressed and silenced by the new boundaries. Thus, her scar is marked by the sin she committed, which cause her the death of her daughter.

More than that, the novel transmits objects that can be consumed and, thus, helps to belong. However, this does not last long, although it affords happiness for some time. Besides, it captures the ways it is caught up with alienation that derives to the loss of identity. Yet, melancholia is transcendent and has negative pathology over Salma. This can be perceived in her day-to-day life that reminds the reader of inequalities of the European imperialism. As a former asylum seeker, Salma presents political melancholia and reflects the marginalized experience through shared sufferings in a convivial future.

# Summary

---

In Danticat's novel, she managed to save some characters from being melancholic; the secret is behind the fact that characters belonged to one land and shared same trauma under one common dictatorship. In here, it is easier to deal with one trauma caused by one person than different incidents from distinct cultures, as in the case of *The Cry of the Dove*. In the case of Danticat, she writes from a diasporic position, thus, it is easier for her, as for Faqir too, to suggest the integration of Haitian migrants in New York. Her approach to "home" and "homeland" is shown in her different reflections of understanding Diaspora, as she claims Haiti as a "homeland", yet, acknowledges that as a *migrant*, that home is not a place anymore but an idea, a floating homeland, and her position is between worlds.

Thus, the work under analysis affords beyond traditions and novels recognition that prevails stories in societies; as an attempt to create an adequate atmosphere to find peace and authorship of one's identity, in addition to creating or building an environment able to share experiences with others. To conclude, identity wandering through analysis within both selected novels offers two alternatives; either the end of life, or hope for life. This is to be considered as a gate for future researches when the subject is the postcolonial scope of study on the identity reformation to healing from trauma, acceptance and living