

## **I. Diasporic Consciousness in Japin's *The Two Hearts of Kwasi***

### ***Boachi***

In this novel *The Two Hearts of Kwasi Boachi* Arthur Japin picturizes the diasporic consciousness of the two Ashanti princes Kwasi Boachi and Kwame Poku. Father of Kwasi Boachi, Kwaku Dua I is fascinated by European education and Technology so that he sends his son and cousin to Netherlands in order to study. The princes have left their motherland and have been studying in Netherlands. Due to the pain of nostalgia of separation from the family every times the princes are haunted by remembering their glorious past days. Their past start to dominate them as a result the princes cultivate on nostalgia and on the other hand the princes have to adopt what the Dutch Community needs to make their life easier. As a result they start to mimic what the Hollanders do. Finally the hybrid identity of the immigrants is formulated. Thus, this research focuses on the diasporic issues like sense of alienation, identity crisis, hybridity, mimicry, dislocation and formation of cleft identities of the princes.

Arthur Japin has born in Harlem in 1956AD, and studied theatre in London and Amsterdam. He works in television channel and also establishes him as an actor. *The Two Hearts of Kwasi Boachi* is Japin's first novel which has been originally published in Holland in 1997AD giving the title *Zwarte Met Het Witte Hart*. This novel has been translated from Dutch language to English by Ina Rilke. Japin has won VS Publick Sprij prize for the novel. He has won Libris Literary Prize for In *Lucia's Eyes* in 2004AD. Japin's other reputed texts are *Heijermans*, *Magonische Verhale*, *Vaslav* etc. Japin is famous for depicting the condition of marginal beings in the society. Like it, Japin has presented the pathetic condition of the two Ashanti princes Kwasi Boachi and Kwame Poku in the text *The Two Hearts of Kwasi Boachi*. Like the novel Japin picturizes such kinds of story in his plays and films too.

The text *The Two Hearts of Kwasi Boachi* is based on historical event which is faced by the two Ashanti Princes. The two African princes Kwasi Boachi and Kwame Poku are sent to Netherlands in order to study. Kwaku Dua I, father of Kwasi has been fascinated by European education, technology and decides to send his son and cousin to Holland. These two brothers have been arrived at the court of Willen I in Netherlands. Their later days are totally different than the earlier days. Finally, Kwame Poku returns to Africa but after a few years he commits suicide because he has forgotten his native tone. On the other side, Kwasi Boachi has shifted as a mining engineer in Bativa. He also does not return to his motherland because he sees his native land barbaric. Thus, this fiction *The Two Hearts of Kwasi Boachi* picturizes the tragedy of the two Ashanti princes Kwasi Boachi and Kwame Poku because of intercultural anxieties.

In the novel *The Two Hearts of Kwasi Boachi* Japin focuses on diasporic issues like sense of alienation, identity crisis, mimicry, hybridity, disowning, dislocation and formation of cleft identities of the princes. The princes are haunted by the questions like 'Who am I?' and 'Where do I belong to'? They have to adopt new culture, language and dress. They are alien there in the adopted host land. As a result their past starts to haunt them. They have left everything there: friends, kins, land, and now they have only memory within themselves. In one conversation Kwasi and Kwame say, "We find consolation in the notion that we carry our past within us" (148). Thus, in the novel Arthur Japin shows the anxieties of diasporic people. Japin also emphasizes the alternatives to the sense of alienation, dislocation, homelessness and disharmony in that adopted country. Though the princes feel identity crisis because of cultural mixing, they create imaginary homelands in the imagination with the help of memory to erase the cultural alienation. With the help of construction of

imaginary homelands, they feel as if they are closer to their native land, culture, family and friends. So this research focuses on the search for an identity that has been lost in the European society. The African immigrants have difficulties to adjust in the Netherlands. Their culture is different and also restricted there. Westerners treat them as marginal beings and racial prejudice of the whites also suppress them. As a result they go on cultivating nostalgia to compensate the loss of home which is the main cause of becoming cleft identities. To adopt in the host country the Ashanti princes start to imitate what the Hollanders do, as a result mimicry results to the formation of hybrid identity which is also the cause of formulating cleft identities.

Arthur Japin's *The Two Hearts of Kwasi Boachi* has generated a series of critical commentaries. Several critics belonging to various backgrounds have ventured to interpret and analyze it from diverse angles and point of views.

Commenting on Arthur Japin's *The Two Hearts of Kwasi Boachi* Alfred A. Knopf says that this text shows the traumatic experiences of the two Ashanti princes in the foreign land. In this regards he argues as follows:

The Princes sudden confrontation with Europe however was traumatic for them. This was particularly true for Kwame, who was the more inward and artistic for the two princes. Although Kwame returned to Africa in 1948, he soon committed suicide after being refuse entry to his homeland because he had forgotten his native tongue. His cousin Kwasi Boachi, more pliable and outgoing, became a mining engineer. Kwasi, did not, however, return to his homeland, he came to see his African heritage as barbaric, and in turn, disavowed it. (384)

In Netherlands Kwame Poku has admitted in the Dutch colonial service and served for more than half a century in the Dutch East Indies; contemporary Indonesia.

Despite, Kwasi's years of diligent work there he becomes unsuccessful there to advance in the service. The novel implies that Kwasi's life is just as tragic as that of his cousin. So from Knopf argument it is proved that Japin has presented the identity crisis of the two Ashanti princes. Their alienation and anxiety are converted to tragedy; and death to another.

Likewise another critic Ellen Lammers analyzes the text *The Two Hearts of Kwasi Boachi* from the perspective of power relationship and domination.

Power is a much discussed concept in social science. Yet I found that when it concerns the practice of research, a rather simplistic understanding of power prevails. On that I wish to challenge, postcolonial scholars soon responded by characterizing much of this work as reflecting the arrogance of white scholars giving a voice to 'Third World' citizens. Though the boys need not worry about live hood or education, guaranteed by the Dutch State, as obvious strangers they are faced with experiences commons to many of today's refugees.

(183)

So, from Lammers argument we can conclude that the condition of the two Ashanti princes is like the condition of refugees. Here, power dominates the immigrant or the third world people.

Likewise another critic Jose Klein analyzes the novel *The Two Hearts of Kwasi Boachi* from the perspective of colonial motifs. Klein also focuses that the immigrants are chained in the adopted country because of the wide economic gap between the Africa and Europe.

A widening economic gap between white Hollanders and the growing number of immigrants from their former colonies. It may seem

restrained when measured by the standards of the over-hyped Decision 2000; the Multicultural Tragedy has weighed heavily upon Dutch minds for over a year. The Dutch are famous for their tolerance, but now they must confront the painful fact that socioeconomic equality requires something far greater, though this is hardly a problem peculiar to the Dutch. (243)

Thus, Jose Klein observes the novel *The Two Hearts of Kwasi Boachi* from the perspective of colonialism. Klein shows how the former colonized country has trapped again after establishing as the independent country. Klein also emphasizes on the economic gap between the African countries and the European countries.

Another critic Basil Gangliaa analyzes the novel *The Two Hearts of Kwasi Boachi* as the text based on prejudices. Gangliaa emphasizes on the unequal behaviour of the Dutch Community to the immigrants.

A well researched mid 19<sup>th</sup> century history of two Ghanaian princes who are sent to be educated in Holland only to encounter the depths of prejudices, a prejudice which is unspoken but a governing fact. Truly accepted by a few, a novelty for many with no one willing to acknowledge the truth. It is a miracle that today Kwasi Boachi has descendants who can know the story of their forebearer and be proud of him as a caring, ostensive human beings. (125)

Thus Basil Gangliaa observes the novel *The Two Hearts of Kwasi Boachi* and views that this novel bears the traits of hypocrisy and prejudices to the African princes. Kwasi Boachi and Kwame Poku are observed from the perspective of skeptic eyes and differently treated because the European societies assume the African immigrants as less developed and unintelligent beings. In turn, Kwasi Boachi has to

show polite behaviour and should obey moral standards what the Dutch Community needs.

Heidi Benson also analyzes Japin's *The Two Hearts of Kwasi Boachi* through the perspective of multiculturalism depicting cultural and social difficulties of the immigrant people in the adopted country. He shows the cultural differences between Holland and Africa.

Kwasi is adaptive. He sees the wealth, beauty and refinement of the Dutch state, which he and his cousin are privy to (that are befriended by the royal family and Judges African harshly. Kwame retains his nostalgia for maternal warmth and closeness to nature, his strongest memoirs' of his homeland. But once, "Civilized" the princes can never return they are neither black nor accepted as white. In some scenes in the book are clumsily realized and one epistolary character fills in historical holes a bit awkwardly insight abounds throughout.

Particularly well-drawn is the contrast between the visual worlds of Holland and Africa. (53)

So from Benson's criticism we can conclude that Kwasi Boachi is adaptive in the manner that he does not return to his homeland at once as Kwame. But he also does not remain untouched by the loss, alienation and homelessness. Kwasi Boachi becomes happy temporarily because he sees wealth, beauty and education there.

Likewise, another critic Michael Pye also comments on Japin's *The Two Hearts of Kwasi Boachi*. In his commentary he shows the dichotomy between two cultures.

*The Two Hearts of Kwasi Boachi* is Arthur Japin's rich and risky first novel is a telling fragment from the saga of displacement that Europe's

empires imposed on other people's bodies and souls. And it rests on a solid historical basis: two Ashanti princes were indeed sent from their homeland to the Netherlands in the 1830s to guarantee a convenient deal that gave the Dutch "recruits" from Africa when they could no longer legally take slaves. These two boys were wrenched out of one culture and inoculated with another, but they came to realize that their European manners, skills and learning counted for nothing much at all. They forced to fail because that was what blacks were supposed to do.

(43)

So, from Michel Pye's criticism we can conclude that the life of immigrant people is like the life of slaves in the adopted country. Immigrants are dominated in the European societies because of white superior mentality.

Thus on the basis of above criticisms we can notice that the text *The Two Hearts of Kwasi Boachi* shows the economic gap between the African land and the European societies. The text explores to show the prejudices or hypocritical behavior of the Dutch people to the immigrant princes Kwasi Boachi and Kwame Poku. Not only this the text has emphasized on the dominating behavior of the white people to the immigrants because of white mentality or regarding them as powerful people. Because of the economic differences between them; dominating behaviour, prejudices emerge and the princes are traumatized and their identity comes into crisis. Due to long years of intimacy in Dutch Community the princes have even forgotten their national tone. Above listed critics have examined the text from the perspective of economic differences, prejudices, power relationship, traumatic experiences, and amnesia. So, this research while paying attention on the above criticisms, extends its scope to show the cleft identities of the princes Kwasi Boachi and Kwame Poku have emerged due to separation

from the family and the activities they assimilate to make their life easier in the Dutch society. Thus this research is based on memory, nostalgia, formation of hybrid identity, mimicry, alienation, frustration, racial prejudices, amnesia and formation of cleft identities.

The appropriate theoretical methodology to raise the issue 'Diasporic Consciousness', this research discusses the term 'Diaspora' under post-colonial studies. Diaspora is, somehow, related to colonialism. In case of voluntary movement of people from one geographical location to another country. People have shifted from one country to another because West is regarded as the dreamland because the countries are colonized due to the impact of western lifestyle and technology. In this type of movement there arise cultural differences as a result the immigrant people should assimilate the adopted culture. Thus immigrants start to adopt what the native people do. As a result, ironically, Easterners becomes the Westerners. Slowly and gradually the immigrants become closer to the adopted country culturally but their past start to haunt them. In the text *The Two Hearts of Kwasi Boachi* the immigrant Ashanti princes are haunted by the loss and nostalgia, but on the other side their identities become hybridized. As a result they have been passing their diasporic and suffering life in the host country.

The main theory which touches the diasporic pain is discussed by Homi K. Bhabha, a most powerful exponent of post-colonial theory. Bhabha says 'pluralism' of nation, 'loss of identity', 'multiculturalism' are neither unified nor unitary. He adds, "Cultural difference marks the establishment of new forms of meaning and strategies of identification through process of negotiation where no discursive authority can be established without revealing the difference of itself" (313).



Here, Bhabha talks about cultural differences. He says cultural differences do not represent the contention between antagonistic traditions but also represent the process of cultural judgment and interpretation. Finally hybrid identity of the immigrant is formed.

Post-colonialism has been established as an especial emerging issue in Western as well as Eastern academia. Here, we are discussing particularly 'Diaspora' which shows traumatic experiences, liminal identity, mimicry, hybridity, ambivalence position and formation of cleft identities of the princes. Diaspora simply does not refer to the movement but also to the vexed questions of identity, memory and home that such movement produces. This issue raises the cultural circulation i.e. issue of identity, subjectivity and exile.

The term Diaspora has been employed to discuss notions of migrancy and immigration, exile and return, border crossing and transgressing boundaries, deterritorialization and in-between spaces. Diaspora has roots that can be traced to the years of 587 BC when the Jewish Diaspora has begun after the kingdom of Judea has been conquered by Babylonia, what is in today's Southern Iraq. The term Diaspora is derived from the Greek word 'diaspeirein' and can be translated as dispersal or scattering of seeds. Thus Diaspora deals with the issues about suffering, alienation and migration which is due to colonization, military conquest, displacement, war and poverty. Diaspora deals with the ambiguities of having multiple homes at the same times. Postcolonial criticism treats the formation of identity based on diversity and differences as a central point.

The journey from homeland to some sort of new place during which shared memories histories are revisited and reconstructed. Relationship between culture and territorial belonging plays in the memory of the immigrants. But memory comes in

fragmented form like a broken glass. Likewise, the diasporic individual brings to mind the state of homelessness. Diasporic discourse needs to deal with the notion of finding a home for those who have become homeless due to political, natural or professional reasons. Because they want to store their myth, languages, cultures that they carry within themselves. These people carry their joyful past within themselves.

In *Imaginary Homelands* Salman Rushdie expresses sense of loss comes in intensified form for diasporic writers. They have to face existential crisis, homelessness, homesickness and dislocation. 'HOME' is the metaphor of identity and belongingness. There is sense of lamentation of aura or for certain cultural values. Construction of Imaginary Homelands is to get compensation for relief. Diasporic people have lost everything but they have only memory within them. Salman Rushdie has a picture of his Bombay house in Britain. He hangs the picture in his working room and dwells in his past memory. He says, "But the photograph tells me to invert this idea, it remind me that it's my present that is foreign, and that he past is home, albeit a lost home in a lost city in the mists of lost time" (428). Simply looking at a picture which is hung in the wall Salman Rushdie remembers his past life. Though he has left home a photo brings a new memory and connection to his Bombay house. Salman Rushdie further says:

It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to claim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back we must also do so in the knowledge-which gives rise to profound uncertainties. (428)

Here, Rushdie expresses the position of the Diasporic people. Expatriates are haunted by sense of loss. Even the memory plays vital role and emigrants start to indulge in their joyful past days to get relief from loss.

Diasporic people have deep love with their birth land, language, culture. Rushdie also highlights, “Who writes from outside India tries to reflect that world, he is obliged to deal in broken mirrors, some of whose fragments have been irretrievably” (429). When diasporic writers try to reflect their happy past life and also their history, they forget their history as it has been. Rushdie even forgets the date of birth of Mahatma Gandhi. He many times repeat India as “My India” which shows diasporic writers’ strong affectionate to their native land. On the other hand diasporic people who live in Britain have no any alternatives in using language. English language is their medium and it’s effect to their children results to hybrid identity formation. For Rushdie, broken glass is not merely a mirror of nostalgia, but is a useful tool to work in the present. At the end of the essay Rushdie says ‘For God’s shake, open the universe a little more!’ (434). Diasporic pains are exposed by means of writings though the medium of expression is in native or adopted language. Stuart Hall also explores on Diaspora. There is gain or assimilation to diasporic people and in such condition identity is constructed across differences.

It may be true that the self is always in a sense, a fiction, just as the kinds of closures which are arbitrary closures [...] I believe it is and immensely important gain when one recognizes that all identity is constructed across differences and begins to live with the politics of difference. (117)

In diasporic condition identity is constructed across differences. Before their journeys, the immigrants are not prepared to open up their universe a little more, as

they have not comprehended how their presence in Britain is perceived by the majority of its population as different and threatening. During their journeys they recognize they are foreigners in those countries. On the one hand they have forgotten their past history and on the other hand Britain does not treat them as they are natives. In the ruling period of Margaret Thatcher non-Britishers are differently treated and the police have two different rules to treat over natives and foreigners.

Avtah Brah in the essay *Thinking Through the Concept of Diaspora* defines Diaspora in terms of multiple journeys. At the heart of the notion of Diaspora is the image of a journey. He further says:

Yet not every journey can be understood as Diaspora. Diasporas are clearly not the same as casual travel. Not do they normatively refer to temporary sojourns. Paradoxically, diasporic journeys are essentially about settling down, about putting roots 'elsewhere'. These journeys must be historicized if the concept of Diaspora is to serve as a useful heuristic device. The question is not simply about who travels but when, how and under what circumstances? What socio-economic, political and cultural conditions mark the trajectories of these journeys? (443)

There remains gap between left homeland and adopted land. This journey is different from other journeys; it is a kind of casual journey in which circumstances are added. Avtah Brah compares this sort of journey as multiple journeys in which economical, political and cultural specificities are added. Not only this, the concept of Diaspora centers on the configurations of power which differentiate Diasporas internally as well as situate them in relation to one another. Avtah Brah argues that Diaspora may take account of a homing desire; this desire is not the same thing as

desire for a homeland and concludes that not all Diasporas sustain an ideology of return.

James Clifford says on *Diasporas* that Diaspora is mainly about the way ethnic communities retain their traditions and culture outside their homelands by creation alternate public spheres, which give them the flexibility to live lives different from those of the host countries. Clifford thus focuses more on what happens to the diasporic people in the host country than their desire to return to homeland. As a great number of diasporic people do not want to return to their homeland. They, however, attempt to hold on traditions and values of an ancestral home. He further explores the loss and nostalgia of diasporic people. Their displacement and violent loss cannot be 'cured' by merging into a new national community. The culture of immigrants is taken as taboo and on the other hand the ideology of adopted country leads them neither to resistance nor to assimilation. As a result immigrants cultivate nostalgia; they take help of memory to retain their native homeland.

Likewise, Robin Cohen in his *Global Diasporas* categorizes the constitute of Diaspora and states that a Diaspora is, firstly, created by dispersal from an original homeland, often traumatically to two or more foreign regions (like the Jews). Diaspora comes into existence through the expansion from a homeland in search of work, trade or to further colonial ambitions. Along with the settlement these people are haunted by memory and myth about the homeland including its location, history, and achievements. In this moment the trouble relationship with host societies increases.

In diasporic situation there is more possibility of hybridization. According to the scholar Homi K. Bhabha hybridization is commonly taken as, "The phenomenon produced with in contact zone that can be logically arbitrarily well accepted on the

cultural process” (9). An immigrant in adopted land cannot establish own mother culture as a result immigrant should obey or assimilate the new culture. As a result person’s identity becomes hybridized. Bhabha thinks that this third space is unhomely because what is involved in the construction of a hybrid identity is an estranging sense of the relocation of the home and the world the unhomeliness that is the condition of extra-territorial and cross-cultural initiations.

Likewise, V.S. Naipaul focuses on mimicry. The mimicry means coping or imitation of foreign culture or tone or style of the adopted community. “Mimicry allows the non-Western people to grasp at his or her aspirations. It also represents attempt to adopt a powerful, and external reality while preserving something of oneself. The power of mimicry is proven formidable” (5). To adjust himself/herself in the alienated place he/she starts to imitate as the native dwellers do. To make their life easier these people start to copy the foreign culture, tone and vocabulary according to the native dwellers. The style of articulation is done as the native people do. Diasporic people also change their habits. Their eating, drinking and dressing habits are also influenced by the adopted culture. Even the names are changed and named according to the train of the adopted society. Along with the movement of time, these people are neither accepted in the foreign country nor do they can be happy in their native land.

The sense of cultural loss, lost of identity is described by R. Radhakrishna. The immigrants, who are known as the people of diasporic identity, feel constant erosion of identity; the identity s/he has in the mother land. There is great pain in formulating identity. In this regard identity becomes the matter of contingency. Diasporic people at once can neither forget their luxurious past nor do they assimilate the both. Hence they create anxiety, confusion and alienation. He further says:

The location is also one of painful incommensurable simultaneity: the Chinese/Indian past as contemporary and memory (depending upon one's actual generational remove from one's native land) co-exists with the modern or the postmodern presents within a relationship that promises neither transcendence nor return. (175)

R. Radhakrishna, here analyzes the condition of diasporic people in the adopted land. "Struggle for existence"; Darwinian Theory is applied to the diasporic people. People have loss; on the other hand new identity of the immigrants is formulated. In this regard R. Radhakaishna is closer to the condition what Homi K. Bhabha has described as hybrid identity formation.

Diaspora studies get its academic position in the late twentieth century. At first the term Diaspora is connected narrowly to the migration of the people. But in the present, the area of research of Diaspora is under the field of cultural studies. The term Diaspora has been extended to cover a range of different cultural or religious commitment that gives the sense of exile from a place or state of origin or belonging.

Diaspora the voluntary or forcible movement of peoples from their homelands into new regions is a central historical fact of colonization. Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlements of millions of Europeans over the entire world. (69)

In Diaspora the movement is the first step of research. This movement may be voluntary or forcible but along with the movement language, culture and myths are transferred.

Moreover, a particular ethnic group becomes Diasporas coming into contact with another dominant group. The ethnic group is made inferior in comparison to the

native aboriginals. The marginal man is the one who leaves own social group or culture. He always remains on the margin of both and considers himself of not belonging to either of the culture. These Marginal men have feeling at home nowhere and on the other hand feeling at home everywhere. Their subjectivity is limited and identity becomes threatened in the host country. Eventually, they have to adopt what the natives imply to them. As a result, the subjectivity of the immigrants come in the transitional stage whether they belong to the host land or native land because of multiculturalism. On the other hand white people have superiority on their color. The blacks are treated as inferior or non-human beings. The stereotypical image towards the black makes them to accept what the white impose. Thus, the sense of superior or inferior or color is also the one factor of dominating the black in the European white society.

The term 'alienation' has many discipline-specific uses, and it is understood within the social sciences. It is used to refer both to a personal psychological state and to a type of a social relationship. Kale kin-Fishman believes, "The term alienation refers to objective conditions to subjective feeling and to orientations that discourage participation", and remarks that in modern Sociology, "Alienation is a term which refers to the distancing of people from experiencing a crystallized totality both in social world and self" (6).

Frustration is common emotional response to oppositional which is related to anger and disappointments. It arises from the perceived resistance to the fulfillment of individual will. The greater the obstruction, and the greater the will, the more the frustration is likely to be. The causes of frustration may be internal or external. In people, internal frustration may arise from challenges in fulfilling personal goals and



desire. External causes of frustration involve conditions outside an individual, such as a blocked road or difficult task.

### **African-Diaspora**

African Diaspora shows the diasporic condition of African people. Dispersion of African people in Europe or United States of America signify African-Diaspora. There emerges the condition of ‘re-rootness’, in such conditions, Blacks are treated as non-human in European societies. David Dabydeen and Nana Wilson- Tagoe offered a slightly tighter definition; ‘Black British literature refers to that created and published in Britain, largely for a British audience, by black writers either born in Britain or who have spent a major portion of their lives in Britain. They continue with the question: But what of the term black? Does black denote color of skin or quality of mind? If the former, what does skin color have to do with the act of literary creation? If the latter, what is black about black? And what are the literary forms peculiar to black expression, what are the aesthetic structures that differentiate that expression from white expression?’

Netherlands used to take slaves from the African countries. There are many African slaves who have been working in Netherlands. There are an estimated five lakhs black people in the Dutch Suriname and Netherlands Antilles. They mainly live in the islands of Aruba, Bonaire, Curacao and Saint Martin, the latter of which is also partly French-controlled. Many Afro-Dutch people reside in the Netherlands.

## **II. Intercultural Anxieties in *The Two Hearts of Kwasi Boachi***

Arthur Japin's novel *The Two Hearts of Kwasi Boachi* depicts the identity crisis of the two Ashanti princes Kwasi Boachi and Kwame Poku. The prominent reason of identity crisis is cultural as well as regional dislocation which results into the formation of cleft identities of the Ashanti princes. One can neither abandon his/her culture nor can easily assimilate the foreign culture as a result alienation, fragmentation and isolation start to dominate the person. These two princes have difficulty to adjust in the foreign field. Every moment they are haunted by remembering their glorious past life. Their alienation and fragmentation have been increasing because of cultural loss. As soon as they have arrived to Netherlands in search of education; cultural gap makes them fall into great tragedy. This research explores the cultural loss of the princes due to mix culture in the adopted country and it vividly shows how cleft identities of the princes are resulted. Prince Kwame Poku is deprived to assassinate the crown because he has forgotten the native tone and Kwasi Boachi sees his native land barbaric and denies returning to the native country.

The novel *The Two Hearts of Kwasi Boachi* is full of diasporic components. The novel emphasizes on the sense of alienation, dislocation, homelessness, disharmony, disowning, mimicry and hybrid identity formation which are faced by the princes. These two princes are finally compelled to adopt the Dutch culture. Every moment they are haunted by their loss which they can not retain. These two princes have left everything only memory is within them which is only the source of motivation to struggle in the foreign field. Slowly and gradually "the newness" starts to rule them. The two princes Kwasi Boachi and Kwame Poku start to wear Dutch uniform and they start to learn the Dutch language. Not only this they have started to mimic what Hollanders do. Thus this research explores on the formation of hybrid

identity, nostalgia, memory, ambivalence position, mimicry, amnesia and formation of cleft identities of the princes. Not only this racism also the cause to hegemonize the black root people. African American people are always kept on the bottom as the marginal beings which is also the cause of identity crisis. Initially these princes are accepted by the Dutch Royal Family but later onwards their intimacy move to hostility which is also the point of research. This research explores the causes of identity crisis. To adjust in the foreign field the immigrants have to adopt what the native does. Eventually reason of mimicry and hybrid identity formation makes them to abandon the native culture. It often explores the importance of memory which is the only source of motivation and means of compensation in the foreign field.

Being a diasporic text, all the incidents do not take place chronologically. The text is based on the historical facts and the princes Kwasi Boachi and Kwame Poku are the historical figures. Kwasi Boachi has written these events at his old age and being diasporic person the events come in the fragmented form, not in chronological way. Some former events come later while later events come earlier which is also the feature of diasporic text. Aspects of hybridity, diasporic identity, cultural identity, mythical identity, memory, ambivalence position, amnesia and formation of cleft identities are the components in the text.

Some people have left their native homeland due to war, to study, to get job or for other opportunities. Here in the text, the princes have left their homeland because father of Kwasi Boachi, Kwaku Dua I, is fascinated by European education. To fulfill the dream he sends his son and cousin to Netherlands. Ashcroft in his *Key Concept* also describes, "Diaspora as voluntary or forcible movements of people from their homelands to new regions" (68), which can be found in Kwaku Dua I's saying as follows:

My son is nine years old. I am in my seventy-third year. By the time he leaves school I will be seventy-six. By the time he falls in love [...] I will not see him as a grown man. I would wish him to study at Delft in Holland. (5)

Here, in these lines we see two things. On the one hand the princes are sent to Holland in order to study and on the other side time factor is considered. Father of Kwasi Boachi, Kwaku Dua I, the king of Ashanti kingdom has ambition to see his son and cousin as an educated man. So he sends letters to the Dutch Royal Family to accept the princes there. There is pre-decision about the tuition and hostel fee, and finally Kwaku Dua I sends the princes to Holland in order to study.

It is not easy to struggle in the foreign field. The immigrants are dominated by the foreign norms and values at the host community. They do not have native friends. They feel alone though they live in metropolitan city and in the crowded squares. Sense of loneliness and anxiety start to rule them. They feel frustration, alienation in the adopted country. At once they neither assimilate the culture or technology nor do they return to their native homeland. As a result they start to dwell in their glorious past days. Their past days start to haunt them. They go into deep memory in search of their roots. "The sense of Diaspora is fueled by childhood memories and experiences" (199). Through the means of memory they feel as if they are closer to their native land. Memory is only the means of compensation to retrieve their cultural loss which we can find in Kwasi Boachi's saying:

Nowadays the shades of the past have access day and night. A good night's sleep might give me some temporary relief. But I have turned necessity into virtue, and have learned to love all my visitors. I catch myself looking forward to this or that person returning to me in my

reveries. The pleasure it gives me to dwell on the past [...] We wanted to be alone with our thoughts. (13)

Every time even at the night the immigrants are haunted by remembering their past days. They remember the pleasant things and the friends or visitors in their birth place. They are alienated in the host land so dwelling in the past gives them some sort of relief in their broken heart. Everything is new in the adopted place, so that dwelling in the past is only the means of compensation of loss. Past life is their source of living. Every time they indulge into deep memory. They want no one would hinder them while they are indulging into thoughts.

Salman Rushdie, looking at the picture which is hung at ceiling remembers his home at Mumby. He remembers his friends, relatives there. Likewise, the Ashanti prince Kwasi Boachi remembers his father, mother, brothers and other relatives. He feels as if he is alone in Netherlands though it is commercially developed country in Europe. He feels he is so sad because he has left every lovable thing there. Loss, fear or ambiguities which the immigrants realize in the adopted land can hardly be explained. No one understands their problem, sufferings. But remembering the mission the diasporic people are struggling to get success. To pluck the success in their ambition the diasporic people are struggling hard as depicted in the following assertion by Kwasi Boachi:

In the old days I used to be bathed together with my brothers. It was great sport. We wrestled each other, splashed and drove our servants to despair. From now on I was bathed alone. I tried to put a brave face on it, but one morning a sudden douse of cold water unleashed my grief. The sense of loss was like a blow to the stomach. (22)

Here, Kwasi Boachi remembers his past events. He remembers his brothers Kwadwo and Kwabena. These brothers used to wrestle each other in funny ways. They also do not take bath alone but in the adopted country he has to do everything alone. He has no company to share his joys or sufferings. There is no one to prick out the rooted sufferings from the heart in the host country. Being higher degree of specific heat capacity water can reduce the hotness but the hotness of grief can not be removed by water. The loss is like the blow i.e. this diasporic loss is greater than the loss causes by guns or missiles. This dichotomy between home and exile leads to an aporia. Their sense of loss is fueled by childhood memories and experiences, which compels them in the state of un-belongingness. The compensation of loss can not be returned by any worthy materials. This loss is more than the loss of blow.

After the voluntary movement from Africa to Netherlands these two princes Kwasi Boachi and Kwame Poku are far to get love and affection of their parents. They are haunted by their luxurious past days but now at present they have only past experiences and memory. This nostalgia does not return their cultural loss due to dislocation. To grasp the future opportunity these princes have sent to Holland by then they have been haunting by the sadistic present. They take their past as an achievement but their future is uncertain. So they are doubly traumatized by the present and the future which we can get in Kwasi Boachi's assertion:

We had left everything: parents, kinsmen, toys, beds and clothing, servants, beliefs and native soil, our past and future. For two boys who had been served from their roots so abruptly, Kwame and I were remarkably composed on our journey to the Dutch fort of Elmina. The past was still too close and the future unconscionable. (49)

Here, love and affection is worthy for diasporic people. Diasporic people have left everything in the native land. Now, in the adopted country the immigrants are deprived to be together with their parents, relatives and friends. Even their possessions or toys, beds are also different in the host country. "The feeling displaced in the host country is equally important to the feeling of the loss experienced by the separation from the homeland" (451). They have left everything only the fragmented memory is within them. They are traumatized in the present while on the other hand their glorious past has not within them, also the future is uncertain. They are still in dilemma about their future whether they have to be ruined again in future as the past have made them to lament.

They became citizen in the country, they country accepted them but they do not accept the adopted country as their own native country.

Why does it feel not like home? Where then is home? Should we look here or elsewhere? What does it mean that this home does not feel like home? (19)

These lines vivid us that the diasporic people have homing desire. The adopted country has provided food, shelter and education but the immigrants do not get homely environment there. In the adopted country neither the dress nor the language and other cultural sameness can be found so that the diasporic immigrants internally hate the society but they can not stand on opposing it because they have mission to achieve something and also the immigrants do not abandon the host country at once.

In the adopted country the diasporic people have been always suffering from loss. Immigrants are deprived to get parental love and affection. They have only memory to connect the relationship to their native people. Native people in the country may think diasporic people have got opportunities like education, technology

but the real and emerging pain of these diasporic people is heart rendering; no one can easily internalize their suffering of loss, nostalgia, amnesia. For diasporic people the one who is always within the family is the happiest one. “Happy are those who have never set eyes on the feasts of strangers and have only sat at the table of their father” (135).

These are the lines of Francois-Rene De Chateaubriands which is appropriate in the text. These lines explore the boundary of happiness. Any material satisfaction does not quench the loss separation from the family. For the diasporic people happiness is beyond them because they have left their father i.e. they are beyond the family. Only unseen faces and unheard tone follow them. So they become sad. There is nostalgia for a paradise lost i.e. paradise is their real homeland. The immigrants are far from the tables of their fathers. They are also clueless about their heritages and suffer from depression, homesickness and insomnia.

In this research we are mainly discussing about the prince Kwasi Boachi. Being diasporic person he has forgotten everything, nothing gratifies him. Even he has forgotten the real portrait of his own mother. He likes to remember his happy childhood days but now these events become strange to him. But only, he has remembered some sort of incidents. These incidents only come in the form of broken mirror which give some sort of relief but cannot quench the thirst of nostalgia. On the other hand he is proud of his personal heritages. He thinks there are different races in the Ashanti kingdom and there are different idols and myths which add beauty to the kingdom and make the kingdom as the garland of heaven which Kwasi Boachi has expressed as followings:

I don't remember anything about my mother, I replied. I preferred discussing things that were new to me. Well, I know she used to sing



[...] Sophie plied us with questions. About Kwame's mother and mine. About when we were little. Kwame did not seem to mind at all. He talked at length of customs, idols and myths that no one in Holland had ever heard of. (136-37)

These lines show amnesia gives more plights to diasporic people. In the adopted land and with new friends they can not retell the exact past. Diasporic people have created a contact zone with the foreign people due to which they go on forgetting their past incidents. Sophie, princess of Holland is eager to hear Kwasi's and Kwame's past life. Kwame Poku is less bold and adoptive in comparison to Kwasi Boachi. So she uses to get these sorts of information from Kwame Poku. In the beginning of the text Kwasi Boachi has informed us that princess Sophie has bothered them by asking questions related to their past life which they do not prefer talk about. But they are proud of their native myths. They think these myths bind them which lack in the Dutch community.

The diasporic people are haunted by their past life. Because of cultural displacement the diasporic people are lamenting on their glorious past days in the adopted country. For Rushdie, "The writer who is out of country and even out of language may experience this loss in an intensified form" (429). But these immigrants become happy because they have their past life in their memory which gives them some sort of temporary relief. Nostalgia sometimes may cause depression, insomnia, anorexia and homesickness but indulging in the memory gives a little consolation even though it may cause great disaster to health. So, memory is the most valuable property to these diasporic people. Memory is only the way of giving compensation to these people which makes the burden less. The following pieces show how long the past life gives gratification to the diasporic people:

We find consolation in the notion that we carry our past within us. But from time to time. We are obliged to shed some of the burden weighing us down-Possessions dear to us, now irretrievably lost. Our personal effect consists of memories. And the more we value our memories, the less of burden they are. So the course of man's development, Kwame bears as marked resemblance to the course of your life and mine. (148)

Here, past memory is only the source of living for diasporic people. There produces dichotomy between home and exile for diasporic people, in this regard past memory gives these immigrants the consolation or some sort of relief. In the adopted host country memory is the only source of motivation which makes the burden less.

Friends, possessions are new in the foreign country. In this problem which is raised by dislocation some sorts of memory is the means to retain loss. Memory is the only means of compensation of loss and effort to struggle in the foreign land. They have lost everything and are victimized by the isolation and frustration. In this situation so memory is only the source to add happiness to their faded leaps.

The collective notion of memory and myth about the homeland including its location, history and achievements as well as an idealization of the supposed ancestral home, and a collective approbation can be found in almost all immigrants when they establish groups and cultural centers. (162)

Here, Cohen says in text *Global* that the notion of home, memory and history are found to the diasporic immigrants. Memory or nostalgia is an essential feature which is found in the diasporic people.

Diaspora is defined in terms of multiple journeys where some things are left behind. In this sort of journey these immigrants are fascinated by European civilization and scientific achievements. But as the time passes on the material attraction does not erase their cultural loss. The African immigrants in the European society get material heaven but these sorts of artificiality do not make them happy. European civilization bonds them but the attraction of Africa culture and myth get European civilization to repulsion. They have left their motherland and headed to Netherlands voluntarily. In this manner if Africa is their motherland undoubtedly Netherlands is their fatherland but the past memory dominates them frequently. As a result the immigrants go on nostalgia. These sorts of memory comes frequently in diasporic situation which we can get in Kwasi Boachi's assertion:

Due to the speed of our journey many things eluded us. But if we had learned anything about the soul of European civilization, it is that its bent is nostalgia. No difference there from the sentiment you and I are so familiar with. So when we are confronted with envy of what is taken to be our uncorrupted state, you and I should be the first to understand.

(149)

Along with the journey the princes see new things. This is a casual journey in which cultural roots are left behind. The new things allure them because the things are not available in the African climate. They get acquaintance with new things but eventually these new things pull them in nostalgia, which is the one source to establish relationship or connection to their family. They praise Africa as an uncorrupted state and praise African myths and culture. But they have mission in the foreign land so they are struggling hard to achieve the success. Dwelling into the

memory makes them physically or emotionally weak but they are laboring hard to full fill the parental dream and make the carrier better.

The Ashanti princes are caught in the joyful childhood memories. They are also haunted by the past. Their past memory does not come linearly that comes in fragmented or in vague form. The prince Kwasi Boachi remembers what has happened in his African heritage. He remembers his joyful luxurious life with the family members. The love and affection are hardly assimilated in the host country. Because of deep memory or high depression the princes Kwame Poku do not get success in his examination. He goes into deep memory and can not come back. There is no one to internalize their rooted suffering in the adopted land eventually his enthusiasm also decreases. Every time they are traumatized by the childhood memories and the shadow figures about their mother country which we can get in Kwasi Boachi's assertion:

All those years at school I had permitted myself only vague memories of home. It was safer that way: the blur dulled the pain. Whenever I could not avoid picturing my mother in sharp detail, stooping with pursed lips and brushing my nose with hers to press a kiss on my cheek, I could shut my eyes tight and force myself to think of other things- Dutch things [...] And if I still wept it was for the loss of a mother, not my mother. In due course other memories dimmed, too, and I was left only with shadowy figures in the place of my loved ones.

(163)

Here, memory is only the source of living in the foreign field. These events also do not come in linear or in chronological way. The memory comes only in the fragmented or in vague form. The images come as the pieces of broken glass or in

shadowy figures. Though memory of home comes in blur form, it dulls the pain and suffering which is faced in the new country. Prince Kwasi Boachi remembers love and happy moments with the mother. But when he comes back from the memory everything is different there. Dutch things dominate them. There is absence of African things, culture. After the moment, he starts to weep for the loss of things. This weeping is not only for the loss of his own mother but for the loss of every homely moment, childhood days, culture and myths. Along with the time passes on these memories are also forgotten and only shadow figures rule them. As the time passes on they have to lose their lovable ones too.

The Diasporic people have desire to return home but they can not do frequently. In the text a single visit to the native land is also undone. In the day time in school they go into deep memory to efface the cultural trauma. Even in the dream they see what they dream in the day time. The classmates do not behave them positively and school curriculum is designed according to the native myths, culture. Even they do not have choice of language. They have to adopt everything forcibly. They do not have any alternative options except accepting what has imposed. Slowly and gradually their own childhood memories become strange to them and because of cultural incompatibility the older things go on forgetting and the persons' identity come into crisis. "Immigrants also feel sad and at the same time troubled that those of African descent remained anonymous and their identities buried in the past" (22). The Diasporic people have desire to return home and get the family love and affection. The unfulfilled desires are fulfilled in dreams too which finds in Kwasi Boachi's speech:

On the few occasions that I was still visited by dreams of being reunited with many family, the figures running toward me was

faceless. I didn't understand their words of greeting, nor they mine. We ran dumbly across a landscape in which I had lost my bearings. Unlike Kwame I had never imagined what it would be like to return. (163)

Here, the dream of unification to the family member is discussed. The immigrants meet their nearest and dearest relatives, friends and parents even in the dream. In the dream also they are alienated, frustrated because they see unseen faces and they do not understand the villagers tone. These villagers become new to them because they have seen each other long gap. There is regular contact between the people when they have been in Africa but later onwards same family members, relatives, friends become strange to them. Not only this, there establishes lack of communication. Neither the prince Kwasi Boachi understands his native tone nor do the family members understand his tone. This vary terrible dream expands the tragic adventure of the Ashanti princes. Prince Kwame Poku does not adjust in the Dutch community and returns to his native country to assassinate the crown but he is unwelcome there because he has forgotten his native tone and later commits suicide. In the dream the prince Kwasi Boachi remembers the same heart rendering incident and commits not to return to his native land. He realizes his condition will be same as the condition of his brother Kwame Poku. Here in this extracts the power and signification of language is valorized.

In the postcolonial situation the diasporic people are culturally dominated. Homogenous culture is threatened and the immigrants are kept in the state of double dilemma. There is great difficult to assimilate the adopted culture. The journey leads to the illusion and otherness starts to dominate them. As scholar Homi K. Bhabha describes:

The constructed dominant narrative of a seemingly homogenous nation rests on two pillars; on the one hand there are cultural practices appropriated by a community that differentiates itself from its neighbors, and the other hand there is a wide spread amnesia with regard to the necessary violence undertaken by the dominant culture to create, sustain and continue its course. (49)

Here, Bhabha talks about culture and amnesia. Bhabha describes that the two cultures come into two poles. The immigrants neither do assimilate the foreign culture nor do they forget their ancestral culture. Also, he describes that after long time the immigrants forget their childhood memories.

There is also the influence of power relationship to these immigrants. As Avtaha Brah describes, “The concept of Diaspora centers on the configurations of power which differentiate Diasporas internally as well as situate them in relation to one another” (444). Here power is the dominating factor to the immigrants. The immigrants are treated as voiceless people and these immigrants are dominated in the adopted country which is proved in Kwasi Boachi’s assertion, “He made us say the name again and again until we could pronounce it exactly as he did. After this he took a church and guided us on our first tour down the dark passages of the fort” (50). Here in these lines power is the matter of domination and hegemonization. Power is applied to the innocent and serene young princes by white invaders. Van Drunen, who is the Deputy Commissioner of the Dutch government, is reinforced by his superior mentality. The Ashanti princes are young kids even they cannot pronounce their names correctly because of their age and fear. The Deputy Commissioner forces them many times to pronounce their names according to the Dutch tradition unless they do. Here child psychology is back warded instead of comprehending them. This is

because of white superiority where the immigrants are dominated. After pronouncing the names correctly the princes are taken to the fort premises with the help of church. Innocent and serene children are taken to the fort which is the direct impose of military power to the child's psyche.

Everything has been changed in the host country. Food habits, dress and education all are changed in the new land. New items are imposed or replaced against the desire of immigrants. Habit and culture is the sources to struggle in the foreign field. Culture is not always the concept of melting pot but it is also the concept of salad bowl. Inborn culture is primary and adopted culture is secondary to the diasporic people. The culture shouldn't be suppressed. The Deputy Commissioner Van Drunen, after completing the princes to utter their names correctly according to European tone, takes out their clothes which are their only possessions. "In order to keep some part of his culture alive and not become absorbed into main stream, the narrator needs his own tailor and made boiler suit" (17). As D'Aguiar explores the diasporic people have desire to retrieve their culture in the foreign land too. But, instead the possessions are replaced by the Dutch Community which we get in Kwasi Boachi's and Kwame Poku's saying:

We took our clothes off. They were only our possessions [...] They had been replaced by trousers, shirts and also a pair of jacket with tails, which the quartermaster had fashioned out of old uniforms [...] We were still necked demanding to know what the noise is about. It transpired that they had been thrown in the fire with the kitchen waste before dawn, which left us without a single memento of home. (54)

Clothes of the immigrants have been replaced regarding the culture of immigrants inferior and useless in the adopted country. The only possessions of the immigrants



are their clothes which are replaced by trousers and shirts. In this manner power is imposed to the innocent princes. For the diasporic people own culture, customs and tone are more precious than the material prosperity. As the time passes on own tone becomes useless to them. Like wise the only possessions become useless to the immigrants because of cultural domination. In the emerging global scenario, the professor Samuel P. Huntington in the text *The Clash of Civilization* also raises the issue on culture. Being the princes of Ashanti kingdom clothes of Kwasi Boachi and Kwame Poku are changed which are their only possessions. They are forced to change their clothes and their old clothes, which remind African culture, are thrown into the waste box before dawn. The power and domination of the Deputy Commissioner Van Druen goes on ascending. Also because of the Dutch arrogance lessons are given in the Dutch language and endless anecdotes are given about the Dutch people and community make the princes hear. Their clothes are replaced by the Dutch uniform and the princes realize they lack everything about their childhood belongingness and traditions.

The immigrants are haunted by their lost things. Intrinsicly they do think someone from the native land will come to rescue them in toil. They go into deep nostalgia and remember the family members. When they see something which matches to their tradition immediately they start to dwell into their memory. There is nothing to make them away from these sorts of incidents. The departure time is very painful. Neither do they can stay there nor do they can start the journey because childhood memories and future mission become compatible which we find in Kwame Poku's confusion:

A few hours before our embarkation, Kwame thought he saw his mother by the gate. He had never doubted she would come to his

rescue. He ran out to meet her but soon she was a Fanti. She had come to see snails. (58)

In this situation diasporic people are heavily traumatized by the separation from the family even when they see someone from a distance they realize s/he realize might be their family member who come there to rescue them. In one incident when Kwame Poku and Kwasi Boachi are heading Kwame sees a woman and feels she as his own mother. Unfortunately, she is Fanti who comes there to sell snails. Separation from the family can not be tolerated as minor thing. It lacks the parental love and affection beyond.

Memory is the only way to give compensation of loss to diasporic people. Dwelling into the memory for long time is not also good for health. Safran describes the diasporic pang in relation to the “Memory, vision or myth about their original homeland” (19). The immigrants are not fully accepted by the host society thus they feel alienated from the society. Indulging into the African part of memory gives temporary relief to the princes Kwasi Boachi and Kwame Poku but it is not the ultimate source of happiness though they do not have other alternative options. Feeling displaced in the host country is equally important to the feeling of loss experienced by the separation from the homeland. The separation of loss is compensated only through the means of memory as:

I had spent all my days working on the African part of my memoir. It is quicker to live then to recollect, it seems. I was proud of my family. If they have questions about their roots they can always consult memoir. (6)

Here, in the above lines memory is the source of living in the host country. Most of the time of the princes is wasted by dwelling in the African part of memoir. Due to the

long memory or remembrance the diasporic people are also suffering from alienation, anxiety, depression, insomnia and anorexia. They can not do better in their mission because they do not have time to come back from the nostalgia. There is no one to take them out from the day dream. When they remember their family members they feel as if they are closer to them and they become proud of their family. The people in the adopted country try to know the root of the immigrant people, in this condition also the immigrants go into memory and reach to their cultural roots.

In postcolonial discourse, Diaspora deals with the ambiguities of having multiple homes at the same time. It deals with the formation of identity based on differences. In many ways the central motif is that of a journey from a homeland to some sort of a new place during which shared memories and histories are revisited and reconstructed. Clifford says, "Though this is journey, it is different about settling down, putting roots elsewhere" (443). The constant movement of the diasporic individual brings to mind the notion of finding a home for those who have become homeless due to political, natural, professional, war, study reasons and want to restore their past. Here, power also dominates them while on the other hand they are teased, deprived from opportunity and treated as marginal group which make the identity crisis. In this novel *The Two Hearts of Kwasi Boachi* the classmates have taunted them with the name "Snow White" (67). Diasporic people are mocked, hated, suppressed, and dominated in the host country.

The identities of the two Ashanti princes Kwasi Boachi and Kwame Poku have been threatening. The princes are dominated in the host country as a result hybrid identity of the immigrants is formulated forcibly because the princes start to be as the native people to get relief from domination. Here, the immigrants are creating something new. It deals the new identity formation. The persons' identity is

hybridized because they have to bear the role of amphibians in the adopted country. The specific and local histories are often threatened and repressed, are inserted between the lines of cultural practices. People on the margins have no other chances at survival than living in these in-between places. Once a place like that is occupied, notions of stability and cultural purity are challenged. The identity is hybridized as the following lines shows:

Good heavens, Kwasi and Kwame [...] said Van Moock. What extraordinary names. We ought to have been informed this at the time of enrolment [...] He took two slates from the cupboard. On one he wrote, pronouncing each letter carefully in turn: A-Q-U-A-S-I and handed it to me. On the other he wrote A-Q-U-A-M-E, slowly re-pronounced what he had written, erased the initial A and handed the slate to Kwame. Then he took a step back and savoured our new names from the distance. (75)

In these lines names become the issue of problem. Initially when the headmaster Van Moock hears their names, he starts to remember God although the names do not pinch him. He becomes aggressive and said that such extraordinary names should be informed in the time of enrolment. Here names do not bring problem but the names which signify African root brings problem. Then the headmaster has changed the names of the boys and replaced according to the Dutch tone. After changing the names the headmaster feels proud and savoures from a distance. African names are changed according to the European or particularly the Dutch tone. The princes are small and marginal in number so that they have to obey what the Dutch Community does. Eventually, the prince Kwasi Boachi feels humiliated, derogated and replies that “Nobility resides in the heart, sir, not in spelling” (75). For the princes Kwasi Boachi

and Kwame Poku alphabets do not show the nobility but nobility resides in the heart. Person's potentiality, performance are not seen through the means of alphabets.

After changing the names, the psychological violence and torture have been continuing. When the princes are young kids they have departed to Netherlands for study. In their African culture there is no ritual or tradition to celebrate the birth date. The Dutch people have tradition of celebrating the date of birth, so the artificial dates are placed to them. The dates of birth are placed according to the wish of the Dutch princess Sophie which we see in princess Sophie's lines:

When are your birthdates?

Our birthdates? Kwame asked in surprise. We don't have any.

Not right now perhaps, but later some in the year, surely?

What was the date of your departure from Africa? He asked. You do know that, don't you?

Kwame remembered exactly. Van Drunen had written it down for us.

The twenty-fourth of April, he said.

And the date of your arrival in the Netherlands?

The twenty-first of June. (121-22)

Here, in these lines date of birth is important but the new date of birth is placed according to the date of departure and arrival in Netherlands. Here European colonial mentality becomes vivid and the marginal immigrants are hegemonized. No one in the Dutch community pays attention to get their real dates of birth but are placed by new dates. Here power relationship, speechless of marginality have been easily seen. Though the date of birth is changed the princes feel little satisfaction because it helps them to make their survival easier. Kwame Poku is traumatized by the behavior of the Dutch people but Kwasi Boachi is optimistic on the behaviour of the Dutch people.

Kwasi Boachi feels the Dutch government has provided them food, shelter and education so he obeys what the Hollanders do.

Initially these princes are hearty welcome by the Dutch Royal Family in the ruling period of Willen Alexander I. Their relationship goes on increasing with princess Sophie. They have passing their days as the member of the Royal Family. Princess Sophie becomes their nearest friend. Their intimacy has almost converted to love affair. But the power of destiny brings conflict in their relationship which can be internalized through Kwasi Boachi's sadistic lines. "Princess Sophie's fifteen birthdays has passed without receiving the invitation we had hoped for. It turned out that the royal family was in a turmoil" (130).

Here, in these lines the distanced relationship between the Dutch Royal Family and the African princes become vivid. Obviously it is due to the cause of cultural differences. Kwasi Boachi and Kwame Poku have close affinity with Princess Sophie. Kwasi Boachi and Sophie's relationship almost converted to the heavenly love so that no one can detach them. But, the power of destiny is unbelievable. Their intimacy converted into hostility in no time. Because of cultural difference the princes are not invited in the fifteenth birthday of Princess Sophie which they have hoped for. They have hoped that she would invite them. After months of nearness Sophie understands these African princes as barbaric blindly. She starts to think them as primitive men. Cultural differences establish large gap between the two geographical different families. If there is cultural sameness this tragedy may not happen. The Royal family has been in a great turmoil so that they do not have capacity to understand the soul of African culture.

The climate of the adopted country is also unsuitable to the diasporic people. They have to face physical problems due to the changed climate. Sometimes the

temperature in the Netherlands has fallen rapidly. They do not have even faced such situation in the African climate. Due to the changed climate prince Kwasi Boachi has been suffering from coldness since he has arrived at Netherlands. The Dutch climate does not favor them. Kwasi Boachi has been suffering from bronchitis problem. They do not have faced such temperature, unstopped rain in their home country. Here nature is also inferior to them which make Kwasi Boachi suffer for a long time as depicted in his lines:

The summer of 1839 ended abruptly. In the earlier days of September the temperature dropped fifteen degrees in a single night. That same week it started to rain, and it did not stop until December. This was not the kind of rain we had known at home- a few heavy showers daily- nor the kind of rain that lasted for several days. (130)

This extract explores about the unfavorable climate in the Dutch community. It shows how the African princes are suffered from the changed climate. There is rapid decline of temperature in the adopted country so that the climate becomes cold there. Due to cold environment Kwasi Boachi has been suffering from respiratory problem. He is affected by bronchitis problem for a long time. Here natural sources rain or weather compels them to think about the native land or climate.

Native people pay great attention to the behavior and actions of the foreign people. People have doubt on the deeds of the immigrant people even though the immigrants are well disciplined in the adopted country. By remembering their mission they are following the social norms and values of the adopted country. Native people think the immigrants are there only to get the benefits from the host country. Princes Kwasi Boachi and Kwame Poku are also observed from the perspective of doubt eyes whether they commit mistakes and are treated as the marginal beings. “This aware

him of the discomfort, marginalization and humiliation that sometimes are implicit in the condition of in-betweeness” (139). The princes start to adopt as the Hollanders need. They used to wear the Dutch uniform which makes the natives shock. In this manner Kwasi Boachi expresses his painful lines as:

From several days I have noticed people staring at me if I had escaped from the zoo [...] it must be something very wicked than I am accused of.

It is not wicked, merely ridiculous.

That I [...] What? Have robbed the National Bank?

Or that I fell in love with one of the princes of Ashanti? (157)

Here, the immigrant people become the subject of mockery. The diasporic people in the foreign country should do everything cautiously. Everyone in the host country has been staring the activities of the immigrants minutely. Prince Kwasi Boachi and Kwame Poku are always observed from the eyes of skepticism. The immigrants are treated as if they are recently escaped from the zoo. They are treated as the wicked person and they are the subject of talk in the town. The foreign people are always looked from the eyes of suspect. They are looked as the thieves' whether they have robbed the National Bank. People's viperous judgment and looking behavior make them frustrate.

Though the princes are always troubled from the behaviour of the native people the princes are always conscious about the deeds of the native people. The immigrant people are always placed as the second category people in the host country. But by remembering their mission they can not do anything against what native people do. They feel traumatized since they have arrived in Holland. The native people are always laughing behind their backs. The native people have taken the



immigrants as the subject of humor and always ridicule them. In this sense they are treated as the hunchback or the beggar. The Dutch superiority thinks them as an inferior and uncivilized beings even they do not pay attention to respect the inner tallency of the immigrant people.

This research picturizes the pathetic condition of Kwasi Boachi and Kwame Poku. Kwame Poku has left his study incomplete and enrolled in the Military College at The Hague. Kwame Poku has not informed it to anyone even to his dearest friend like brother Kwasi Boachi is unaware on his enrollment. Kwame Poku has suffered from the depression, memory and by the dominating the behaviour of his College. Here he seems less adaptive and bold. He hopes his enrollment in the Military College will be benefit for him to return to his native country. But the power of destiny is unpredictable, after returning to his native country also he does not get opportunity to assassinate the crown though he is the only heir of the crown. The tragic end of Kwame Poku's life is seen in the following lines, "I am sorry Kwasi. Our lives are not meant to be held captive in pictures. If you want to see my face, just look at your memories. There you will find the Kwame you hold dearest" (188).

These sorrowful lines show us how Kwame Poku's life comes into end. Here the role of memory is important. Kwame Poku has enrolled in the Dutch Army to serve for the benefit of African people but later he commits suicide because he is not accepted by the family. Kwame Poku has sent letter to his brother Kwasi Boachi who has been passing lonely days in Netherlands and informs about his sadistic days in Africa. Before Kwame Poku has committed suicide, in reason he is not accepted in his native land because he as forgotten his native tone, sends letter to Kwasi Boachi before he commits suicide. Through the means of words Kwame Poku has informed Kwasi Boachi to look at his memories to see him. Again Kwasi Boachi has to depend

on memory to find his the dearest Kwame Poku. Kwasi Boachi is now alone, in this regard he is doubly traumatized because in one hand he has left his homeland and on the other hand he has lost his dearest one Kwame Poku.

For the native people their language, culture is superior in regard to another. Language shows the identity of people, it is the national commonness to the citizen of a nation. Kwame Poku writes to Kwasi Boachi, “Your father refuses to receive me [...] He is said be deeply shocked that I have forgotten Twi language” (208). Kwame Poku tries to learn his language but no one helps him to learn his native tongue. Here, hybrid identity formation becomes the matter or Kwame Poku’s suicidal commitment. Father of Kwasi Boachi, Kwaku Dua I says “Words spill out like vomit – You can’t take them back” (212). So Kwame Poku is not accepted in his own country. It explores how the hybrid identity formation becomes the causes of frustration, anxiety. For the reply of the letter Kwasi Boachi writes that:

I have received your letter! Kwasi my dear, I read it over and over again. The written word is all that binds us now. I must confess. I wept. I can not help it. I wept because I missed you, thinking of your strolls in the Buchenwald, but especially because I am received to hear you are well. (204)

These pieces of lines explore how the words bind the diasporic people to their native homeland. In deep reading it vividly shows the pathetic condition of Kwasi Boachi i.e. he can not do anything to prevent Kwame Poku from dying. Being diasporic man Kwasi Boachi has less role in the family he can not console his parents too. The immigrant people are lamenting or weeping. They have to become happy hardly though there is some temporary connection with the family. The diasporic people do not have any role in the family. The voice of the diasporic people is unheard even in the family.

In diasporic subject, the displacement creates an endless desire to return to lost origins. There is desire to be one again with the mother, to go back to the beginning. As Stuart Hall says, “The returning to the beginning is like the imaginary in Lacan it can neither be fulfilled nor required” (236). The immigrants are passing their sadistic days in the foreign country. Neither do they are hearty treated nor do they are permitted to return in their own home country. In the relationship between the real homeland and symbolic homeland there is a place of return. The foreign people are passing their suffocate life in the adopted country. The immigrants have lost their cultural property but the host country does not accept them as they are the citizen of the same nation. There is discrimination between the native people and foreign immigrants. Avtah Brah in his book *Cartographies* highlights, “Diaspora may take account of homing desire” (180). Diasporic people have desire to return to their native country frequently, they do not become happy in the adopted land which we can get in Kwasi Boachi’s statement:

How happy I am to have left Holland! Dear friends, happiness is so unpredictable. To be so far from you, who were my only mainstay for all those years, my better half, from whom I was inseparable – and yet to be happy [...] I had intended to purchase our tradition clothing here, but there is none to be found.(199)

Homing desire is rooted in the psyche of the immigrants. In the adopted country the immigrants may get the material prosperity, education but these things do not add gentle breeze in their leaps. They become happy only when they get opportunity to leave the adopted country. Once Kwasi Boachi asks about the way to his country to his Dutch teacher but the teacher does not give him the right suggestion, instead he says, “The roads are impassable due to flood” (202). The immigrants have been

passing their suffocated life but the native dwellers do not let those immigrants to return due to their arrogance and white mentality.

The culture of the immigrant people is taboo in the foreign land, they do not get their tradition, clothes there, and even they do not get these sorts of things there. The immigrants try to retain their culture back but the host community hinders them. So that the diasporic people have homing desire. If these immigrants get equal opportunity, etiquette, love and guidance they will not be homing desire. Due to the lack of positive behavior, expected response from the people in adopted country there is homing desire to the foreign immigrants.

Slowly and gradually, after long time the identities of the immigrants become hybridized. In the process of establishing identity the person starts to create new things. As a result the hyphenated identity is created which bears new traits replacing old ones. This identity is constructed after mimicking the native culture. To make the life style easier and to be as the native people the immigrant people start to adopt what the native dwellers do. As a result the tone, dress and culture of the immigrant have been changed. Once when Kwasi Boachi has written the letter to his father wishing about homing desire, he has written it in the Dutch language rather than in the Twi, “When I showed Van Eb my missive, he exposed surprise that it was written entirely in Dutch rather than in Twi” (203). Language of the immigrant people is changed. With the changed language and uniform the native people are shocked as, “People stared me at the street. I am used to it now. The Fanti are shocked to see an Ashanti wearing the Dutch army uniform. And yet they invite me into their homes and offered me white bread with sugar” (201).

These lines show how mimicry results into hybrid identity formation. The Ashanti prince Kwasi Boachi starts to wear the Dutch uniform. He has adopted the

culture of the foreign people because he does not have any option except accepting the Dutch culture. In the Dutch society African custom is taboo so he has to follow the foreign culture. In the earlier days when native people see the African people wearing the Dutch uniform they become shocked. But the mimicry results to hybrid identity formation. Not only this language or tone or words of the diasporic people are also changed. For several years of residence in the foreign land Kwasi Boachi has almost forgotten the Twi language. He uses Dutch language much rather than the Twi because he has only Dutch friends. Changing tone and uniform helps to establish the foreign people as the native one. In the street even the beggars are confused and say, “Good morning sir”, “Little Money”, “Bye bye” (201) to Kwasi Boachi. These immigrant people are neither accepted in the foreign adopted land nor do they can be happy there. In the story the speaker is in the process of ambivalence. His relationship with the native people is characterized by the attraction and repulsion. Due to this ambivalent position, he cannot do absolutely right decision to himself also. Kwasi Boachi can neither be happy in that foreign country nor he can return to his native country. He stays in the transitional stage. When Kwasi Boachi hears the Twi language in the Dutch community he feels as his head is ached and curses his native language because it is not with him, now he has lost the ability to pronounce it.

Kwasi Boachi has learned Dutch language. He seems as the native people but the country does not accept him as if he is the citizen of the nation. People in the host country do not know what fraternal love is. They do not show love and respect to the foreign people instead they suppress the immigrants. They are dominated in the Dutch community because they are a few in numbers and they are immigrant people there. In this regard they are treated as the marginal beings on the other hand color or racism is another factor to dominate them. Kwasi Boachi says, “First ten years of my life was

not black” (3). The color of skin or the complexion of the princes is black. In African culture the black color is taken as bestowed. In the European community the blacks are taken as different people. The white stereotype treats black as inferior being. In the adopted country the princes are suppressed because of the skin color. Here, color becomes the subject of dominating the African root people. Kwasi Boachi is said, “A Nigger”, “A Dumb”, “A dumb dirty nigger” and are treated inhumanly. White people pounces on the chin of Kwasi Boachi also. James Clifford, in his book *Rotues* also focuses on, “What happened to diasporic people in the host country than their desire to return to homeland” (251). So according to Clifford joys or sufferings of the immigrant people in the foreign land should be considered.

Because of the continuous domination of the white peoples’; anxiety and frustration go on dominating Kwasi Boachi. There is no one to put balm in his burning heart. White people use him for their own benefits but he gets nothing in return. He becomes alone when his only company Kwame Poku leaves him alone. In the early stage Kwasi Boachi has been doing everything briskly to achieve his goal but his desire vanishes in the host country. Lastly he suffers from different problems.

I was even taken to a doctor who examined me for symptoms of malaria, homesickness and tropical fever, but I was adamant [...] My salary was discontinued and I lost my credit with bank. I forfeited my pension right, as well as my rank and my government residence which meant that I was no longer invited to social functions. (332)

These lines vivid the later days of Kwasi Boachi. In the early days he has been doing everything briskly remembering his mission but he is suffered from various symptoms. Doctor has also diagnosed that he has been suffering due to homesickness. Finally in the mining industry also he has been deprived to get pensions and other

facilities because he is an immigrant people. The government also treats him differently. Eventually he has got nothing else. He is deprived from any governmental facilities provided the government to the workers. On the other hand he becomes an old man and he has forgotten everything at all. Even he has forgotten the way to Kumasi. He further says, "People think remembering brings sorrow [...] The contrary is true. It is forgetting that bring sorrow". (142) This line explores how the Ashanti prince Kwasi Boachi has suffered from amnesia of his Twi language. People in the modern society become frustrated because of their forgetting behavior like the Ashanti princes. Remembering the daily activities and analyzing the outside reality people become sad but in the text the contrary is true that forgetting behavior brings sorrow to the princes. The prince Kwame Poku does not get opportunity to assassinate the crown because he has forgotten his native tone and culture. On the other side the prince Kwasi Boachi does not return to his native country because he has also forgotten his native tone like his brother Kwame Poku. Even he has forgotten the path to Kumasi or the way to his African land.

### **III. *The Two Hearts of Kwasi Boachi* as a Narrative of Conflicting Identities**

As a conclusion, this research discusses the topic of the search for identity and shows how the cleft identities of the princes are formulated. The loss of identity is created in the foreign country because the two princes are betrayed there. The term Diaspora is increasingly used in connection with notions of migrancy, border crossing, transgression of boundaries and living in in-between spaces. Once the term Diaspora is used to describe the Jewish and Greek dispersions from their real homelands which deal with the ambiguities of claiming multiple homes at the same time. It is closely linked to the formation of identity based on diversity, hybridity, mimicry, loneliness, frustration, disowning, dislocation and the desire to form some kind of home. This research is based on the findings of scholars like Salman Rushdie, Homi K. Bhabha, V.S. Naipaul, R.Radhakrishna, Avtaha Brah, Stuart Hall, James Clifford, Gilroy etc. It researches how the identity comes in crisis. Forgetting of national tone brings tragedy in the text.

In the post colonial era, the people are seemed to be free but they are culturally chained. The two Ashanti princes are accepted by the Dutch Royal Family but they are chained there because of the European colonial mission. In the earlier stage of their arrival, they are etiquetted according to their Royal Highness standard but slowly and gradually their distance goes on increasing because of the different cultural backgrounds. Aspects like roots, home, dispersion etc are connected in a way that puts them in a tense relationship which releases creative energies with which desires of home are articulated and at the same time discourses of fixed identities are critiqued. The traveling cultures pick up contaminating the natives discourse. As a result the native's culture is dominated and the life of the two Ashanti princes come on threatening.



In the earlier days of their arrival, the princes are haunted by the questions like 'Who am I?' and 'Where do I belong to'? Every time the immigrants are haunted in search of the cultural roots. They have been dwelling in the memory for the compensation of the loss. They have lost everything only glorious past is within them which is the only means of compensation for loss. Through the means of memory they try to retain their past. They remember their cultural roots so they feel as if they are closer to their native country. Memory comes in the fragmented forms so they are ruined by remembering their parents. Once, when Kwame Poku has seen Fanti, he almost calls her realizing her as his mother. Memory plays vital role for surviving to diasporic people. In the time of working or reading they remember their cultural belongingness. In the host country they are treated as the other. But they do not have other alternative except accepting and the adopting the foreign culture.

The immigrants slowly and gradually start to adopt the foreign culture. As a result mimicry results into hybrid identity formation. This formulated identity does neither totally contain the traits of adopted culture nor does resemble to the native culture. The immigrants have to perform the role of amphibians. To adjust them in the host country the immigrants do what the native people do and like. They are in the state of ambivalence position. They occupy the traits of both inborn and adopt culture as a result the hyphenated identity or hybrid identity keeps their life in in-between position. Kwasi Boachi and Kwame Poku have forgotten their native tone due to the settlement in Netherlands as a result Kwame Poku and Kwasi Boachi have forgotten their native tone, finally Kwame Poku commits suicide because he is not welcomed in his own native country. On the other hand Kwasi Boachi realizing the pathetic condition of his brother Kwame Poku does not dare to return to his native country

instead he sees his native country barbaric and denies to return there. This formulated hybrid identity makes the identities of the Ashanti princes cleft.

Racism is also the one factor to oppress the diasporic immigrants. Because of the skin color they are dominated. Law of equity is written in the constitution but that is not seen in the practical life. Being the diasporic people from African land they are dominated there by scattering false rumour about them. The white people have established stereotypical discourse about the blacks as they are savage, non-human beings and barbaric. These immigrants are treated as the animals. Hence the immigrants are deprived even to getting the basic human rights. They are treated inhumanly as they are forbidden by Gods. Only whites are the God chosen people. Here white skin is only the badge of power. Lessons are taught in the Dutch language, there is no respect to the immigrants.

Thus, there are cultural differences between the native land and host country. The intimacy between the Dutch Royal Family and the princes' stand no longer. As the time passes on the princes have forgotten their mother tongue. Kwame Poku is not accepted by the family because he has forgotten his native tone and he is deprived to assassinate the crown at last he commits suicide because his subjectivity has been lost. Likewise, prince Kwasi Boachi does not adjust in the Dutch Community and on the other side he sees his mother land barbaric and denies to return there instead he flees to Batavia i.e. to the present Indonesia. While working as the mining engineer in Batavia he is not respected by his friends as a result he starts a coffee plantation for survival. This research emphasizes on the cause of identity crisis because of intercultural activities vehemently. Also the prince Kwasi Boachi has forgotten the ways to Kumasi. It shows how the immigrants are suffered from memory, mimicry, formation of hybrid identity and disowning. Though the immigrants have performing

the role of amphibians they are not succeed in their mission because of interecultural mixings. The way of behaving to the native and foreign people is different in the host country. Being the person from different geographical location Kwasi Boachi is deprived to perform his role according to his potentiality, due to the same reason he is deprived to get pension, bonus and other facilities unlike the other workers there. This research focuses the condition of immigrant people in the foreign land where owns culture, tone are prohibited. On the other side the immigrants start to be as the native dwellers as a result they neither seem as the native nor as the foreigner. Eventually their identity comes into crisis because of intercultural mixings. Here, in the text *The Two Hearts of Kwasi Boachi* the identity of the two Ashanti princes comes into threatening due to hybrid identity formation and amnesia.

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