

TRIBHUVAN UNIVERSITY

Colonial Oppression and Atrocities in Edwidge Danticat's *The Farming of Bones*

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Letter of Approval

This Thesis entitled **Colonial Oppression and Atrocities in Edwidge Danticat's *The Farming of Bones*** by Mrs. Kalpana pandey submitted to the Central Department of English, Tribhuvan University, has been approved by the undersigned members of the research committee.

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Abstract

The major thrust of this research is to expose direct and indirect politics behind the patronizing colonial politics. In Dandicat's *The Farming of Bones*, deceitful and dire form of colonial aggression is dramatized realistically. The rhetoric of racial harmony and the slogan of white man's burden are just the hoax to hoodwink the innocent civilians of Haiti. Violence and oppression to which Haitians are subjected in this novel are probed from the viewpoint of postcolonial study. Under the colonial rule, the oppression and exclusion experienced by the people of Haiti are indescribable. Immigrants are not acknowledged as the decent citizen of Haiti though they lived for many decades. They are exploited and deprived of getting basic rights. Sebastian and Amabelle are two youths who are forced to do menial labor and backbreaking job farming. Dominican ruler exerted its hegemony. Oppressions and atrocities are convincing proofs of the extent to which colonial politics can perpetrate violence. In the wake of the troubled relation between Haiti and Dominican Republic, Dominican president launched military invasion. In this genocidal violence, hundreds of thousands of Haitians died. No initiative is taken to end the communal violence. The poor displaced Haitians share the sense of a lost home. Sebastian often reminds everyone of common ties.

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I. Chaos and Disintegration in Danticat's *The Farming of Bones*

This research examines how the divergent colonial interests and foreign invasion weakened Haiti and how hundreds of thousands of people were exploited, oppressed and uprooted culturally from the soil of Haiti. For the increasing misery and dehumanization of Haitian subjects, colonial politics and cultural transition are largely responsible. This thesis focuses on the main character in the novel Amabelle memory of past and present. It deals with the embodiment of pain and pleasure, past and present, dream and reality of an individual. In this novel, the narrator experiences the complexities of her painful experiences in a postcolonial society which marked by discrimination relations of social and economic power, social classes and experience of others, inferiority and brutality as well.

The novel projects the history of cane workers of Haiti in Dominican Republic. Edwidge Danticat writes *The Farming of Bones* which is widely held as the realistic and reliable document of harsh socio-political realism of Haitian society. This novel is concerned with a historical tragedy of 1937. Massacre of Haitians by soldiers from the Dominican Republic is represented in the novel. The history based on events surrounding the brutal slaughtering of Haitians in the Dominican Republic during the rule of Rafael Trujillo in 1937. A story of Amabelle, a black Haitian woman, is carefully analyzed in the novel. Amabelle the protagonist of the novel narrates a heart-rending story of 1937 genocide. This novel deals with the problem of colonial violence under issue of linguistic, cultural, physical, and psychological and so on as others in relation to colonialism.

This novel focuses on pathetic condition of Haitian black people. They are threatened and beaten till death for not well pronouncing Dominican native language. Amabelle, despite her loyalty to masters, is accused for being the cause of dark

complex of one child. Furthermore, this novel projects issue about how the blacks are being dominated and forced to live pathetic condition. *The Farming of Bones* tells the story of young Haitian girl named Amabelle. She is orphaned by the age of eight.

While crossing the river her parents drowned and die. She works for Don Igancio and his daughter are important figures in Amabelle's life. It is the event not told from the beginning of Amabelle's life but in instead it encapsulates the period of life leading to Massacre. After the accidental death of one's Sebastian's fellow cane workers, the Haitian's distrust is acceptable. Haitian workers attempt to return to their home country. Threat of immigrant workers and violence are exhibited in powerful manner. Haiti was ruled by France and settled largely by the descendent of African slaves. Both the countries share the Caribbean island of Hispaniola. Stepped in their uneasy coexistence, Edwidge Dantiat uses as the background of her novel a haunting event in the island's history. His action is designed to rid his country of Haitians, some of whom had lived there for generation, even though they are needed to work the land. Within two weeks, his military slaughtered some twenty thousand Haitian men, women and children. The Massacre River runs along the border between Haiti and the Dominican Republic.

It is named for a conflict that took place between France and Spain when they were the colonial powers of Hispaniola. Amabelle has grown up with the Valencia working as their servant. Amabelle's lover Seastian, a Haitian cane worker, came to Algeria Dominican Republic, with his sister Mimi after father died in a hurricane. Amabelle acts as a midwife for Senora Valencia in the birth of her first children. Amabelle gives Sebastian cedar planks from Papi's store of wood to give to Kongo for coffin. Kongo carries Joel off and berries him in the earth. Three days later, Rafi dies suddenly, an event that some consider a return for Joel's death. Rumor circulates

that Generalissimo Rafael Trujillo is speaking against Haitians and desiring to force Haitians to leave the Dominican Republic or even to kill them. Amabelle and other agree that Haitians in the Dominican are not respected as fellow people.

Amabelle and Sebastian want to flee from Dominican Republic but in the border they are beaten severally not pronounce their native language. But they were successful to escape from the border. Yves and Amabelle go to their homeland, but Amabelle is not happy living in Haiti. She returns from there. But at last of the novel her life ends with the Massacre River neither Haitian nor Dominican Republic. The novel brings into question pertinent issue of identity, displacement, European ideologies, colonialism, migration, and psychological behavior patterns of the Third World countries. Amabelle Desir feels an anxiety of displacement because her Black body and voice are manipulated and denigrated by the Dominicans in the Dominican Republic. Faced with a people who has absorbed the western ideological perspectives of race and color, Amabelle is consumed by an emptiness that arrest her self-development.

Amabelle clings to her lover and her memories for relief. Amabelle sinks into divesting and prolonged paralysis, which leads her awareness of race, class, and color barriers that define her surroundings. The narrator is representative of the postcolonial Black Haitian subject who yearns to break from a superficial self. Amabelle's unease with her own physical self is the result of conscious society. It engages in western ideological strategies of othering to reinforce its own cultural identity. When Senora Valencia bears twins, a boy and a girl, she expresses a concern about the little girl's Chameleon complexion.

Senora Valencia accepts the blackness of the Haitian people as a signifier for their oppression and denigration in the Dominican Republic. Senor Pico's reaction

exemplifies the divesting racist mentality resulting from an established mystification of Blackness. The Dominican's promotion of the negative of the Haitians is the result of a dependency on essentialist discourse of blackness. The Dominican abuse of Black body causes Amabelle to be very self-conscious about her own body and its limited space. When the family doctor arrives to check on the newborn twins, Amabelle expresses an awareness of a space her body is not allowed to occupy. Amabelle's apparent consciousness of her physical body reflects the consciousness of the Dominican.

Amabelle engages in an act of resistance against third person consciousness by voicing her own story through a first person narrative. Amabelle uses her own voice to remove and free herself from a third person consciousness that arrests and debilitates her. This study examines that Haitian people are being dominated under the various means of colonial violence such as linguistics, physical, psychological. They are threatened and beaten till death not pronouncing Dominican language well. Characters in the novel like Odette, Joel, Sebastian, Amabelle, and Yves suffer from different kind of violence. Odette is killed not pronouncing Dominican native language. Amabelle is working as a housemaid.

Sebastian works in the cane field, giving him psychological violence, and another character in the novel Joel was hit by Don Igancio car because of racial biasness. From the above mention lines we can explore the Dominican Republic reinforces their power towards the immigrant Haitian people giving them different types of colonial violence, torture, pain and racial injustice. Western nation of people make a discourse to nonwestern or third world people to control their power. Likewise another critic Amy Novak says:

Recounting the history of genocidal execution, *The Farming of Bones* is situated at the intersection between recent novels of historical trauma and a renewed interest in a trauma theory examining issues that confront contemporary societies as they grapple with how to narrate proliferation histories of ethnic prejudice and international slaughter, such novels illuminate the process of suffering as well as examine the ability of the literature to represent or to know the tragic torture. (94)

Novak wants to say that the novel construct Amabelle identity according to forward looking philosophy. Amabelle is very optimistic and she is treated as a role model for those people who by become hopeless and frustrated in the time of trouble and disaster.

April Shemak finds that *The Farming of Bones* is far more ambivalent about the transformative or recuperative of testimony narratives. She fully comes into her consciousness after returning to the Dominican Republic. Concentrating on this aspect, April Shemak makes the following remarks:

With both of these interpretations in mind Pico's rejection of his daughter reflects not only his misogynistic attitude, but also demonstrates his racial and nationalistic- the same prejudice that underlie the rationale for the Massacre, itself. And this is for the emphasis by naming his son Rafael after Generalissimo Rafael Trujillo the instigator of the genocide of as many as twenty- thousand. (27)

While the novel is ambivalent about the vibratory potential testimony, Amabelle, actually does choose to narrate her experience. Along with the emergence of nationalistic fervor, the possibility of violence was imminent. Resultantly, people fall victim to horror and terror.

Elizabeth A. Brown treats Dandicat's *The Farming of the Bones* as the rich tapestry. Various things are reconciled structurally so as to constitute a narrative whole. Brown's short and precise assumption regarding this memoir is reflected in the following extract:

The memoir is a gorgeous, honest tribute to her departed maternal grandmother, whose unlikely history propels the search. This novel is compelling, the writing is clear, and the entire book feels like an act of love and courage. Dandicat details, and capture the juxtaposition of opposites that will fascinate us outsiders. We look forward to more from this talented writer, photographer, and filmmaker. (28)

Dandicat is gifted with the versatile talent. His style ranges from sensuous imageries to the ironic and meditative tone. Sometimes in his polemical writing, expository style is used. At other times, descriptive and narrative strategies are also used to tackle the issue.

Elaine Scary explains that regimes use torture not only to coerce prisoners into giving information, but also make their unstable power apparent visible and tangible. She explains that the physical pain is so incontestably real that it seems to confer its quality of incontestable reality' on that power has brought it into being. The following extract is illustrative of the novel's tangible attributes:

One way that Trujillo made his power a reality was to so it on the bodies of Haitians. Individual identity virtually erased, and pain becomes a collect element that binds the victim together in a shared suffering. For example, even though, one of the nuns in the clinic tells Amabella, you don't look as bad as some. You look rather well. (206).

Scarry notes the effects that physical torture has on the language of torture victims. The question and answer also objectify the fact that while the prisoner has almost no voice. The torture and regime have doubled their voice since the prisoner is now speaking their words.

Haitian people have no voice and to talk against Dominican people. While Haitian did not want to speak Dominican language at that time they were beaten severally and torture them till death. Ernest Sajas explains that Dominican commonly refers to the darker-skinned segment of the population as “Indios”. He points out that this eraser of the African segment of society is part of Dominican national policy starting. His view is cited in the following extract:

The word “Indio” is commonly used to describe the great majority of Dominican mulattoes. The Dominican government uses Indio as a skin color descriptor in the national identity card that every adult Dominican must have. The way, indio is no longer a slang term, but an official rank. Category accepted and used by the Dominican government for identification and classification purposes. Most Dominicans fall within the indio category. Those with a darker skin tone are leveled Moreno, but actually very few Dominicans are leveled black, due to the terms pejorative connotation. (37)

Sajas argues that Haitians’ historical and cultural self-consciousness is in large part determined by the nations inter relations with the United States. He contends that national identity is a dynamic process intimately related in a tangled and at times traumatic relationship that existed from the very beginning with the US. The reconstruction of national collectivity represents a reversal of this very process.

Francis Ferguson carefully examines the use of direct speech in Dandicat's narrative; *The Farming of Bones* Ferguson opines that the repeated use of direct speech aims at creating an aura of broadmindedness. The narrative has dialogic structure which offers profound scope for various interpretive possibilities. Ferguson elucidates the point further:

Dandicat repeats and refashions the words of resistance that are the legacy of her own community, giving special attention to the words of love and support from her mother, her father and her husband. Self is crafted in dialogue with the voices of fellow slaves and the voices of the world that opposes it. The dialogic structure of her narrative is closely intertwined with the performance-oriented, story-telling of her narrative. (160)

The self that the narrator projects are embedded in the very language he employs in the memoir. The subjectivity of the narrator is shaped by the language he is compelled to use. He has to consider many things to describe events with the expectation of fostering sense of resistance. The choice of direct speech is instrumental in highlighting the historical sense of urgency to launch resistance.

The meditative tone of the narrator after self-realization is the charming aura of *The Farming of the Bones*. Sandra Buchanan examines the text in the light of how the public self-consciousness of the hybrid person. Buchanan briefly gives expression to the following view in regard to this aspect:

While Dandicat's original language is partially lost in translation from an oral to a written text, what remains is an authorial voice that fuses the public self-consciousness with the private self-consciousness of the narrator. The central focus of her narrative is hybridity as a lived

historical reality. Dandicat is as much the subject of her memoir.

Dandicat is no neutral passive recorder but rather a creative active shaper of her life story. (12)

Cultural intermingling is portrayed as a lived historical reality. To avoid the disinterestedness of readers of Dandicat's time, this historical reality is intensified. The strong and undaunted authorial voice exists side by side with the sympathetically motivated language. The narrative's sharp exterior focus on multiculturalism coincides with the personal and the interior.

The blurred national and cultural boundaries simply make people confused and confounded. Hunt Nigel clarifies the concept of spiritual pain in the following way:

Troubled psychic conditions can lead to serious long-term negative consequences that are often overlooked even by mental health professionals, if clinicians fail to look through a colorful lens and to conceptualize client problems as related possibly to current or past trauma, they may fail to see that trauma victims, young and old, organize much of their lives around repetitive patterns of reliving and warding off memories, reminders, and affects. (11)

Harsh experience is a serious obstacle. It affects an individual's quest for progression, freedom and independence. In making rational choice individuals can simply be sidetracked. Rational choices and preferences are overwhelmed by the existing parts of inner pain.

Anjali Agrawal is rather interested in exposing the loophole of *The Farming of the Bones*. But she does not decline to hail this novel as the remarkable piece of good writing. Agrawal laments that the author has not made effort to distinguish between

the voice of mother and daughter who are equally infected by the fever of feminism.

Agrawal contends in the following way:

The Farming of the Bones is much less cheerful than the cover would indicate and far less about the differences between East and West. But once readers adjust their expectations accordingly, there is still much enjoyment to be found between these pages, especially for those who enjoy reading about the immigrant experience. There is some difficulty in separating the voices of the protagonist and other minor characters especially in the beginning of the novel but that becomes easier as the novel progresses. Overall, this had a few problems structurally. It belongs to the category of fine Indian writing. (38)

It would be challenging to make sense out of the protagonist's struggle to survive in the metropolitan cities of the west. But the striking aspect of his novel is the boldness and superior rational audacity of female characters. In this regard, Agrawal's viewpoint sounds highly contextual and identifiable.

Joie Bose mentions that the majority of characters in *The Farming of Bones* tend to take part in the process of national identification. When they are confused to ensure who they are in the metropolitan cities of India, they could not help imagining about their nation that is Haiti. In this regard, Bose makes the following remarks:

National identification on one hand unites people but on the other segregates them from the other. Ethnic tensions arise in the collision between one's own national consciousness and that of the other which is seen as a menace of because it exists in a parallel dissimilar paradigm. The tussle faced by people of any Diaspora is precisely this.

It is this tussle that they want to escape but because of the nature of Diaspora they are eternally stuck. (4)

The need for national identification is ambiguous in the major protagonist. National identification symbolizes the history with the protagonist. Close readings would enable us to assume the former case since she returns to her homeland to find answers. Her physicality would never leave her. Her roots remain in Haiti.

Although all these critics have examined the novel, *The Farming of Bones*, in various ways, none of them addresses the issue of how the colonial people are exploited, dominated and then subjected to the dehumanizing practices. They are put in such conditions in Haiti that it is very difficult for them to get identity, relocation, and proper settlement. The immigrants who have come to Haiti from different countries fall victims to the elites who are backed up by Dominicans. The divergent and conflicting colonial interest of Spain, Britain and France lead to the foreign invasion that degenerates into communal violence. Since the society is going towards rapid individualism, conflict and breakup are likely to occur. Youths' confrontation to various risks and hazards sometimes pushes them to the uncomfortable situation. But they demonstrate the power of endurance to follow their belief in cultural rootlessness. In this state, they have to face atrocities and oppression.

The researcher makes use of the postcolonial theory. Homi K. Bhabha's perspective on the rootlessness and third space is used as the theoretical fulcrum. Fanon's notion of hybridity and that of Robert Young are used to examine the proposed issue. *The Location of Culture* furnishes essential insight to the researcher. *Black Skin, White Masks* by Frantz Fanon is a study of the racism and dehumanization inherent in situations of colonial domination. Frantz Fanon's *Black Skin, White Masks* combats the oppression of black people. He explains the feelings of dependency and

inadequacy that Black people experience in a White world. The divided self-perception of the Black Subject has lost his native cultural origin, and embraced the culture of the Mother Country. This sort of plight produces an inferiority complex in the mind of the Black Subject.

The Black subject then will try to appropriate and imitate the culture of the colonizer. Such behavior is more readily evident in upwardly mobile and educated black people who can afford to acquire status symbols within the world of the colonial practice and pride such as an education abroad and mastery of the language of the colonizer, the white masks. In *Colonial Desire*, Young examined the history of the concept of hybridity, showing its genealogy through nineteenth-century racial theory and twentieth-century linguistics. He intends to reflect on hybridity's "counter-appropriation and transformation into an innovative cultural-political concept developed by postcolonial theorists in the 1990s" (23). Young demonstrates the extent to which racial theory was always developed in historical, scientific and cultural terms. Culture is a strategy of survival. It is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement.

Culture is translational because such spatial histories of displacement. It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences. The transnational dimension of cultural transformation migration, diaspora, displacement, and relocation jointly makes the process of cultural translation a complex form of signification. The unsettling advantage of this position is that it makes readers increasingly aware of the construction of culture and the invention of tradition. Postcolonial literature is a body of literary writings that reacts to the discourse of colonization.

Fanon works out some sorts of plan to narrow down the gap between cultures as such and the textually represented culture. Fanon's ideas are reflected below:

As people who belong to same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language. In order to interpret them, we must have access to the two systems of representation: to a conceptual map which correlates the sheep in the field with the concept of a sheep. The relationship in the system of representation between sign, the concept and the object to which they might be used to refer is entirely arbitrary.

(72)

The meaning is constructed by the system of representation. It is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system. One way of thinking about culture is in terms of these shared conceptual maps, shared language systems and the codes which govern the relationships of translation between them. Not because such knowledge is imprinted in their genes, but because they learn its conventions and so gradually become culture persons.

Those Black who want to look like the white people by following their cultures and education end their lives in the condition of mental division. They unconsciously internalize the codes which allow them to express certain concepts and ideas through their systems of representation. But of our social, cultural and linguistic conventions, then meaning can never be finally fixed. Cultural practices could equally work to challenge, question, and critique and condemn colonialist ways of seeing; but the "crucial point to grasp is that the act of representation itself is also securely hinged

to the business of empire. They are traditionally involved in the study of the relations between culture and imperialism in the Western academy.

Various forms of dislocation, such as exile, diaspora, and migration, have been productively and extensively explored in both postcolonial theory and literary texts. Diaspora has undeniably brought about profound changes in the demographics, cultures, epistemologies and politics of the post-colonial world. The sole emphasis on displacement is true to the postcolonial condition. It is an undisputed historical fact that the past century has witnessed the large-scale displacement and dispersal of populations across the world as a result of major political upheavals.

Diaspora is regarded not as a singular phenomenon but as historically varied and heterogeneous in its aspects. The transnational mobility of people may be the result of forced or voluntary migration, of self-exile or expulsion. Refugees, people in transit, are the product of war, ethnic conflict and natural calamity. Under the generalized rubric of 'diaspora,' the researcher will engage with some of the following topics: the material aspects of migrant labor and livelihood, the experiences of displacement and homelessness, the ideologies of home and nation, the cultures of diaspora, the politics of multiculturalism, the predicament of minorities, the exilic perspective, the redefinition of cosmopolitanism, identity questions, sexuality and gender.

Postcolonial cultural studies has a special interest in theorizing the new phenomena of borders and borderlands, mixing, hybridity, language for translation, double consciousness, history and its lack; and in the affective dimensions of migration and diaspora. It deals with homesickness, memory, nostalgia, melancholy. Diaspora is a multidisciplinary field. In *The Location of Culture*, Bhabha extends his

explanation of the liminal or interstitial category that occupies a space between competing cultural traditions, historical periods, and critical methodologies.

Again utilizing complex criteria of semiotics and psychoanalysis, Bhabha examines “the ambivalence of colonial rule and suggests that it enables a capacity for resistance in the performative mimicry of the English book” (47). Bhabha finds the location of culture in the marginal, haunting, unhomey spaces between dominant social formations. Bhabha is the most well-known for his theory of cultural hybridity. He argues that hybridity results from various forms of colonization. It leads to cultural collisions and interchanges.

Hybrid space is the area of his interest. This hybrid trace contradicts both “the attempt to fix and control indigenous cultures and the illusion of cultural isolation or purity. His project thus adapts poststructuralist challenges to stable or fixed identities, attempting to rename postmodernism from a postcolonial perspective” (175). It allows sustained attention to the ways in which race, gender, community, and nationality converge. His major contributions to theories of cultural production and identity are that he examines these various intersections.

This thesis is divided into three chapters. The first chapter of this research deals with the introduction of the topic. Topic is discussed and the essential tool gets brief coverage. Different views of the critics will be examined and the proposed topic will be contrasted. The design of the proposed thesis gets mentioned in the first part of the thesis. In the second chapter, the researcher analyzes *The Farming of Bone* thoroughly by bringing the theoretical insights of postcolonial theory. In the last chapter, the researcher concludes how the phenomenon of societal transformation puts monolithic identity in the hazardous condition.

II. Colonial Oppression and Atrocities in Danticat's *The Farming of Bone*

This research studies how Haiti lapses into horror, oppression, cultural fragmentation and various other forms of miseries due to the conflicting colonial interests in Danticat's novel, *The Farming of Bone*. The multiracial and multi-ethnic country, Haiti, degenerates into hell due to the direct expression of power mongers' interest. Hundreds of thousands of immigrants are uprooted culturally. They are killed in the communal massacre. The exploitation, oppression and cultural dislocation are some of the bad effects of colonialism and cultural aggression that is examined in Danticat's novel. The narrator of *The Farming of the Bones* is ambivalent in running her life in accordance to the pressures and prejudices of environment. She is innocent. She is to some extent an outsider who feels difficult to get adapted to the social life in Haiti. Her innocence is really genuine. She does not know many things about how complicated social life in Haiti is.

The untimely and unexpected death of her parents lands her in difficult situation. When life offers a new opportunity to experience romantic side of life, she hesitates and does not go to embrace this aspect of life joyously. Her hesitation, diffidence and indecision are clearly expressed in her romantic encounter. She can neither forget her idyllic upbringing when she was brought up in the care and control of her parents. Now life offers the narrator a new chance to make much of her life romantically. But she is not confident enough to make much of her life. Sebastian Onius is a boy who loves her boundlessly. She is amazed at the genuine expression of his love to her. But in experiencing romance and love with her lover, she is still doubtful.

Even at the time of enjoying some of the memorable moments of her life, she wavers from despair to fear and from fear to haunting fantasy. There are many

symptoms that she is torn between nostalgia and reminiscence. The following extract clarifies this aspect of the narrator's mindset:

This makes me laugh and laugh loud, too loud for the middle of the night. Now I am fully disrobed and fully awake. I stumble quickly into his arms with my nightdress at my ankles. Thin as he says I am, I am afraid to fold in two and disappear. I am afraid to be shy, distant, and cold. I am afraid I cease to exist when he is not there. I am like one of those sea stones that suck its colors inside and lose its translucence once it has taken out into the sun, out of the froth of the waves. When he is not there, I am afraid I know no one and no one knows me. (1)

Uncertainty, indecision, inner fear of fragmentation and various other haunting experiences have occurred in her life. The narrator is very much harmed by some of the blunders she committed and the tragic things that occur in her lives. Fear, the pang of being anonymous in the crowd and the blow of her family tragedy put her in a difficult situation. That is why she is unable to enjoy the real life experience. Her inability to assimilate and internalize some of the dominant practice of Haitian culture is the root cause of her sufferings.

In *The Location of Culture*, Bhabha creates a series of concepts that work to undermine the simple polarization of the world into self and other. Bhabha's writing emphasizes the hybridity of cultures, which on one level simply refers to the fusion, or even impurity of cultures. This term refers to an original mixed-ness within every form of identity. In the case of cultural identities, hybridity refers to the fact that cultures are not discrete phenomena. Instead, they are always in contact with one another, and this contact leads to cultural mixed-ness. Many literary writers have taken an interest in expressing hybrid cultural identities and using hybrid cultural

forms. Additionally, many non-literary writers have explored this emphasis. Their writings undermine any claims to pure or authentic cultural identities or forms.

Bhabha insists less on hybridity than on hybridization. In other words, he insists on “hybridity’s ongoing process. There are no cultures that come together leading to hybrid forms. Instead, cultures are the consequence of attempts to still the flux of cultural hybridity, instead of beginning with an idea of pure cultures interacting” (17). Bhabha directs our attention to what happens on the borderlines of cultures. He is eager to see what takes place in-between cultures. He thinks about this through what he calls the liminal, “meaning that which is on the border or the threshold. The term stresses the idea that what is in-between settled” (17).

The narrator is painfully aware of her inner psychic condition. She is not ignorant about how she is affected by nightmare and confusions. In her interior monologue, she says “when I was a child, I used to spend hours playing with my shadow, something that my father warned could give me nightmares, nightmares like seeing voices twirl in a hurricane of rainbow colors and hearing the odd shapes of things rise up and speak to define themselves. Playing with my shadow made me, an only child, feel less alone” (2). The lingering effect of her parents’ death put her in a troubled and torturous condition.

Sebastian comes from Dominican Republic. His father is killed in hurricane. Following the death of his father in natural calamity, he comes to live in Haiti with his mother. Whenever he sees hurricane coming in the surrounding he lives, he feels immensely haunted. He is haunted by Haitian hurricane. This haunting experience which he felt in Dominican Republic harms his attempt to get settle in Haiti. The following extract elucidates this problematic in the novel:

Sebastian's father was killed in the great hurricane that struck the whole island-both Haiti and the Dominican Republic- in 1930. He lost his father and almost everything else. This is why he left Haiti. This is why I have him. A sweep of winds that destroyed so many houses and killed so many people brought him to me. Sebastian's mother is still alive in Haiti. Sometimes, when we are almost asleep together, Sebastian will hear a pigeon; the pigeons he hears-and I do not always hear them-tend to go on moaning night with their mysterious calls in their mysterious language. (10)

By the time Sebastian came to live in Haiti from Dominican Republic, his mind was already tight with torturous and tormenting memories. He repressed all these torturous memories for the sake of starting a fresh and new life. But the result comes out contrary to his expectation. His repressed memories problematize his attempt to get settled in Haitian society. He wants to get settled in Haitian social life in a new way. But the situation takes a different way. That is why he is bound to suffer culturally and psychologically. He faces the problem of psychological restlessness. In the process of acculturation he is sure to face various hurdles and horrors.

Bhabha's point is that people need to look again at modernity using perspectives drawn from the experiences of colonized people. He argues that we need a post-colonial perspective on modernity, and that modernity and post-colonialism are inescapably connected. He writes:

Our major task now is to probe further the cunning of Western modernity, its historical ironies, its disjunctive temporalities, and its much-vaunted crisis of representation. It is important to say that it would change the values of all critical work if the emergence of

modernity were given a colonial and post-colonial genealogy. We must never forget that the establishment of colonized space profoundly informs and historically contests the emergence of those so-called post-Enlightenment values associated with the notion of modern stability. (64)

Colonialism has been a hidden presence shaping Euro-American power and the grand narratives of modern progress. The narratives of modernity seem to be coherent and serene in their self-confidence, telling of democratic and technological progress. However, that coherence and serenity are bought at the expense of denying historical reality.

Sebastian and Amabelle try to get survived in the society of Haiti. But they are so preoccupied with the culture of Dominican Republic that they are unable to get survived in the society of Haiti. It is not easier for them to be fully familiar with the culture of the Haitian society. That is why they lag behind in cultivating a great deal of acculturation. Thus, they have no option other than nostalgically hankering after the culture, family and tradition of Dominican Republic. The following extract exemplifies the point:

One night, in the awakened dark, when he is missing his father, Sebastian asks, what was it that you admired most about your father? I pretend that I cannot remember, but he insists. Please tell me, Amabelle, I wish to know this. My father's name was Antonine Desir, I say because I know he will ask it again. My mother was older than him. I believe and some say she looked it. Tell me what you liked most about him, your father. Sebastian's voice is more hesitant than usual, it is as though he really does not want to know, like he would rather I say

I never had a father, but he knows I had one, whom I lost like he lost his. (14)

At the time of dire crisis, they are forced to pine for their culture, tradition and indigenous customs. The root of their upbringing becomes an object of their search. They could not help pining for their genealogical base. Haiti is the second nation for them. They have not got full-fledged recognition in Haitian society. There is severe family tragedy, fear of dislocation and deprivation. That is why they become nostalgic over their fragmented family history, native tradition and discontinuous tradition.

Modernity has repressed its colonial origins. In a sense, Bhabha's project is the necessary analysis of modernity to uncover this repression. All identities are incomplete, whether they are individual or collective identities. This incompleteness is not a problem to be solved, and we could never in principle have a full or complete identity. Instead, the incompleteness of identity needs to be acknowledged. So, modernity has seemed to be stable, with its own coherent narratives of progress. Modernity is usually seen as something that needs to be hybridized. There are many ways to understand the modern world. Bhabha's project foregrounds modernity's complex hybridity.

It is the distinct sense of 'I' that charms Amabelle. Throughout her narrative account, she uses the expression 'my father and my mother' several times. The idea of getting tied to family is so strong that she cannot overcome this idea. She is firmly convinced of the uniqueness and exceptionalness of her family, her parents, and the position of that family in society. In her conversation with Sebastian, she says "It is a Friday, market day. My mother, my father, and me, we cross into Dajabon, the first Dominican town across the river. My mother wants to buy cooking pots made by a Haitian pot maker named Moy who lives there, the best pot maker in the area" (20).

The things that represent cultural implication remind her many things. She could not help remembering all these kitchen utensils that evoke the cultural sense of belongingness. In the same course of reasoning and reflection, she again brings her parents and memories associated with them. The following extract is illustrative of the point:

My father reaches into the current and sprinkles his face with the water, as if to salute the spirit of the river and request her permission to enter. My mother crosses herself three times and looks up at the sky before she climbs on my father's back. The water reaches up to Papa's waist as soon as he steps in. Once he is in the river, he flinches, realizing that he has made a grave mistake. My mother turns back to look for me, throwing my father off balance. A flow of mud fills the shallows. (20)

The narrator and her lover are obsessively attached to the lost joy, warmth, pleasure and family integrity. They have to put up with tragic blow due to the untimely death of their parents. In one corner of Haiti, they find themselves in the state of dislocation. Alienation weakens them. Both Sebastian and Amabelle come from the same fragmented root. They face the same tragic circumstance. They have no option other than seeking companionship with the person having same fate and future. Therefore, they turn to narration about their own family members. It is by virtue of narration that they sought to impose whole on their already fragmented personality and subjectivity.

This deferral of hybrid identity is central to Bhabha's understanding of dialectical thinking. For Bhabha and Fanon, deferral is particularly important in relation to the demands of dialectical Marxism. In *Black Skin, White Masks*, Fanon responds to the universal demands of Marxist humanism in the following terms:

What? I have barely opened my eyes that had been blind-folded, and someone already wants to drown me in the universal? What about the others? Those who have no voice, those who have no spokesman. I need to lose myself in my negritude, to see the fires, the segregations, the repressions, the rapes, the discriminations, the boycotts. We need to put our fingers on every sore that mottles the black uniform. (186)

Humanist narratives of resistance to colonialism turn immediately to imagine the transcendence of the language of race and the creation of solidarity. These narratives propose that there is only the human race. Fanon stresses the particular historical moments and the specific cultural contexts. Essential identity is found on the skin's surface. This in practice prevents recognition and solidarity. It disrupts the coherence of that essential identity's narrative.

The narrator notices how the disparity between the well-to-do families of Haiti and the underclass migrant workers. The underclass rural migrant workers had to bear excessive torture, and tormenting scolding. At the slightest provocation, these female workers in cane-cutting factory were hired. Thus, it is really tough and troublesome for these women to work. They are weak, thin, undernourished. The following extract simplifies various facts concerning the helpless conditions of migrant female workers in sugar-cane cutting factories of Haiti:

The oldest cane-cutting women were now too sick, too weak, or too crippled to cook or clean in a big house, work the harvest in the cane fields, or return to their old homes in Haiti. So they started off every morning bathing in the stream, and then spent the rest of the day digging for wild roots or waiting on the kindness of their good neighbors. Mimi's face grew sad and serious as she observed the other

women, especially Felice, a young woman, the housemaid of Don Gilbert and Dona Sabine, a rich Haitian couple who lived among the valley's well to do families. (24)

Some of the urban centers of Haiti have become residence of various people who come from the outlying impoverished regions. Due to the presence of rural culture and the sophisticated urban culture of Haiti, heterogeneity and diversity are obviously seen. These diversities give rise to the formation of hybrid identities. In addition, some cases of exploitation are found. That is not the dominant aspect. There would be an intense possibility of formation of hybrid identity. The majority of the inhabitants in Haitian cities and suburban areas come from the outlying impoverished zones. Their needs and necessities collide with that of the urban citizens. Neither they can forget their rural ideals nor can they obey changing pattern of urban life. Only nostalgia, discontent and discomfort with the present lives come out as the fruit of struggle.

The issue of divided identity and the phenomenon of mimicry are extensively examined and theorized in *Black Skin White Mask* by Fanon. In this work, Fanon Bhabha explains the notion of hybridity at length. The following citation taken out from that book illustrates the concept of hybridity:

The production of cultural differentiation as signs out authority changes its value and its rules of recognition. Hybridity intervenes in the exercise of authority not merely to indicate the impossibility of its identity but to represent the unpredictability of its presence. It reverses the formal process of disavowal so that the violent dislocation of the act of colonization becomes the conditionality of colonial discourse.

(114)

When two different cultural norms stand face to face with each other, conflict is bound to happen. One dominant cultural value dominates the other. The least acknowledged value can be gradually replaced by the overwhelming and overpowering culture. Thus, sense of conflict can naturally arise. Those who pass through this phase of cultural conflict are bound to suffer. This is exactly what usually happens to the immigrants, the exiled and the expatriates.

In the multi-ethnic and multi-racial communities of Haiti, workers are almost forgetful of who they are and what they are supposed to be. They are initially unknown about how their society is going forward to cultural admixture. They are gradually hybridized. Their original norms and values fall apart increasingly and they are compelled to embrace whatever happens in their lives. Hundreds of thousands of lives are exposed to risk and insecurities. The following lines describe this sort of bitter reality:

Everyone watched Kongo as he emerged from the stream. He walked off, leaning on a broken broom handle that served him as a cane. Sebastian and his friend Yves, who had also been on the road when Joel was killed, followed behind Kongo, ready to catch him if the broom handle failed. Yves had a shaved head that shimmered as bright as Kong's machete under the morning sun. He and Sebastian followed Kongo back to the compound. When will you and Sebastian start living in the same house together? Mimi asked. If my brother is too timid to ask, I can act as a go-between. (25)

Various immigrants come from the neighboring countries and Dominican Republic. The majority of the migrants are poor. They had come to live in Haiti for better chance, better job, and better settlement. But the reality is drastically different. None

of their expectation comes true. Rather they are subjected to the severe conditions. Their expectation of being rooted to the soil of Haiti is inverted. There are neither fully satisfied nor disappointed. They are in-between. Their identities are partly Dominican and Haitian. A sort of confusion, ambivalence, and in-between psychology are some of the distinguishing characteristics of the inhabitants of Haitian society.

Mimicry is their strategy for redefinition and the strategy of renewing themselves. Mimicry generates hybridity which is the root condition of cultural dislocation. Hence, it becomes relevant to discuss about mimicry. Once again the researcher quotes Fanon. Fanon has given the precise essence of hybridity. His view makes the following revelation about mimicry:

In mimicry, the representation of identity and meaning is rearticulated along the axis of metonymy. It is like camouflage, not a harmonization of repression of differences, but a form of resemblance, that differs from or defends presence by displaying it in part metonymically. Its threat comes from the prodigious and strategic production of conflicting, fantastic, discriminatory identity effects in the play of a power that is illusive because it had no essence, no itself. And that a form of resemblance is the most terrifying thing to behold. (90)

Identity can be blurred in a state of mimicry. In the condition of mimicry, what is imitated wont completely erased and displaced the experiences and values native to the imitators self. The state of mimicry involves the inherent possibility of conflict. One cultural norm, which is overpowered and delimited by the powerful force of different culture, always poses threat. The outer harmony and resemblance of unity can break at any time. The socially semblance of cultural harmony is a camouflage,

according to Fanon whatever solace and satisfaction they achieve, its durability cannot stay long. It is subject to disintegration.

Many characters that are depicted in this novel are not the native inhabitants of Haiti. They are not the indigenous people of Haiti. Some of them came from Algeria while others come from Dominican Republic. They do not have sense of identity, recognition. They live as second grade citizens. They are culturally torn. They are culturally divided. Not the physical hardships but the inner pain of being recognized has become the main source of hindrance and torture. Dislocation, dispossession and deprivation are some of the main characteristics of cultural dislocation. The following extract shows how alienated and exiled the immigrants of Algeria and Dominican Republic are in some of the urbanized areas of Haiti:

The stable non-vwayaje Haitians lived in houses made of wood or cement. They had colorful galleries, Zinc roofs, spacious gardens, cactus fences with green vines crawling between the cactus stems. Their yards were full of fruit trees- mangos and avocados especially- for shade, nourishment, and decoration. They were people whose families had been in Algeria for generations: landowners, farmers, metalworkers, stonemasons, dressmakers, shoemakers, a married school- teaching couple and one Haitian priest, Father Roman. Some of them had Dominican spouses. Many had been born in Algeria. We regarded them all as people who had their destinies in hand. (28)

Many inhabitants of Haiti are from Algeria. These immigrants had come to Haiti in the hope of finding out proper settlement, better life, and good education for their children. But these things became sheer dream which is almost impossible to accomplish. Far from getting these devices, they even do not get the recognition of

being a member of the society where they live in. They are treated differently. They have the expectation of being recognized in society. But they are everywhere surrounded by neglect, ostracism, deprivation and other vicious practice. Contrary to their expectation, they are forced to live on exile and estrangement. Only alienation, agony, estrangement and sense of being exiled surround their lives.

The effects of the displacement of peoples--their forced migration, their deportation, and their voluntary emigration, their movement to new lands where they made themselves masters over others, or became subjects of the masters of their new homes--reverberate down the years and are still felt today. The historical violence of the era of empire and colonies echoes in the literature of the descendants. The voices of its victims are insistent in the literature that has come to be called post-colonial. Although the term postcolonial is insufficient to capture fully the depth and breadth of those writers that have been labeled by it, there is a common bond among the works of those novelists.

These Haitian inhabitants beget their children. They expect that even if they are not accepted as the citizens of Haiti, their children are to be accepted as the legitimate citizens. But their expectations did not come true. To get the recognition for their children, their parents have to carry papers about where they come from. Due to the rootlessness and emigration, their children and their futures are badly affected. While emigrating from Dominican Republic and Algeria, the old generation of immigrants had not brought any document. So the state had got a chance to neglect the basic rights and concerns of these immigrants. Gradually, they become rootless and dislocated. They ultimately suffer from anonymity and isolation. The following extract concentrates on the growing problem of rootlessness. The following extract is illustrative of how rootless and displaced the immigrants of Haiti are:

I thought of my own situation. I had no papers to show that I belonged either here or in Haiti where I was born. The children who were being taken to school looked troubled as they glanced up at their parents' faces, which must have seemed- if I remembered the way a parents' face looked to be a child-only a few inches away from the bright indigo sky. I found it sad to hear the non- vwayae Haitians who appeared as settled in the area as the tamarind trees, the birds of paradise, and the sugarcane- it worried me that they were unsure of their place in the valley. (28)

Most of the immigrants are bound to live rootless lives. They expect that though they are not recognized and permanently settled in Haiti, their children at least live happy lives. But their problems rather continued in the same pathetic and painful way. They need the letters of birth certification and the other additional documents to make their children recognized in the society. But the biases and prejudices against them and other outsiders grow rampantly. The local indigenous people of Haiti are not liberal enough to recognize the second generation immigrants. It is the displacement and detachment from the cultural root creates major cause of fragmentation.

In the amorphous city of Haiti, humanity has no place, no recognition, and no dignity. Immigrants like Joel died a terrific death. There is nobody to stand beside him even at the time of his burial. Joel worked hard in the plantation. It did not hesitate to work hard in the time of his recruitment and tenure. It is useless to debate how much expectations of Joel come true. Utter state of embarrassment, despair, dehumanization to which Joel is faced proves that the lives for the immigrants are indescribably horrible. The following extract shows the divided mentality of the immigrants who die humiliating and dehumanizing death:

No funeral for Joel, he said. I wanted to bury him in our own land where he was born, I did but he was too heavy to carry so far. I buried him where he died in the ravine; I buried him in a field of lemongrass, my son. He lowered his head, letting the tobacco mix drop to his chest. He was one of those children who grew like the weeds in the fields, my son. Did not need nobody or nothing, but he did love his father. I was not ceremonious the way I buried him, I know. No clothes, no coffin, nothing between him and the dry ground. I wanted to give him back to the soil the way his mother passed him to me on the first day of his life. (44)

The fragility and vulnerability of the lives of immigrants are obvious in most of the chapters of the novel. Joel's condition is enough to show that nobody cares for the dead and diseased bodies of immigrants. The immigrants live in hellhole. They are forced to work overtime. But their minimal expectations hardly come true. They stopped believing that life in Haitian territory is blessing, and benedictions. For the first time they are face to face with the harsh and horrendous consequences of their naïve belief and innocuous assumptions.

The formal independence won by colonial populations does not automatically imply decolonization and independence, since an active colonialism continues to operate in the form of transnational corporatism. Postcolonial preoccupation is with the representational systems of colonialism and imperialism. Those pursuing a postcolonial critique are able to hail the vigorous contestation of ideologically contrived knowledge. This knowledge is tantamount to sounding the death-knell of the West's continuing power. It also marks the end of the need to examine the political economy and international social relationships of neo-colonialism.

The so-called colonels, elites and natives lords of Haiti act harshly with their employees. Not only cultural rootlessness, divided identity, agony of exile but the intimidation and life-ruining assault are the repeated experiences of the immigrants who are forced to enhance their destiny. A woman narrates some stories about how poor Algerian immigrants who work in their owners houses are killed. The following extract throws light on these dark aspects of immigrants' lives:

A woman began telling stories that she had heard. A week before, a pantry maid who had worked in the house of a colonel for thirty years was stabbed by him at the dinner table. Two brothers were dragged from a cane field and machete to death by field guards-someone there had supposedly witnessed the event with his eyes. It was said that the Generalissimo, along with a border commission, had given orders to have all Haitians killed. Poor Dominican peasants had been asked to catch Haitians and bring them to the soldiers. Why not the rich ones too? (46)

The lives of diasporic people, expatriates, and immigrants who hope to survive in the Mexican society fall victims to various sporadic disasters and threats. These disasters and threats are not posed by nature. They are intentionally created by the so-called native people of Haiti. Maids are targeted and killed instantly. Workers on the plantation field fall victims to whims, rage, and cruelty of their employers. They cannot live happily. Their security is questioned. They have to compromise with this kind of situation. They have no option to make a return to their homeland as they have gone far from it. They have no option other than living in the same land which confine them, cripple them and humiliate them. Even in the midst of horrible

situations, they live and struggle to survive with the hope of better life in times to come.

Algerian immigrants and immigrants from Spain clash with Indian immigrants and their vicious intentions. At many levels, life is exposed to various vulnerabilities, hostility and unpredictable parameters. The narrator recounts a case and says:

My death is saddened for the death of your other child. Kongo said in his best Spanish. He released her hand so that she could better grasp her daughter. When he died, my son, the ground sank a few folds beneath my feet. I asked myself, how can he do so young? Did the stars visit him upon me in caprice? To teach me that a lifetime can be vast as a hundred years or sudden as a few breaths? Enjoy this one you have left. It all passes so fast. In the time it takes to draw a breath. Senora Valencia watched as Kongo walked out. I followed him with my eyes as he strolled down the hill. (46)

It appears that Haitian cities are the breeding-ground of evils. Countless numbers of threats, intimidation, murders, and massacres occur as the time passes by. Haitian immigrants who come from different corners of the world are themselves unknown about what sort of future is in store for them. Instantly, the biased status quo does not show any symptom of introducing reform and progressive change. Not only the victimization and rootlessness but murder and mass killing occur terrifically.

The realm of culture – of reading, writing and representation – does not exist fully beyond the social, historical and material matters of the globe. In *Companion to Postcolonial Studies*, Edward Said has suggested, culture may well normalize, legitimate and encourage European colonialism:

Neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations that include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with domination: the vocabulary of classic nineteenth-century imperial culture is plentiful with such words and concepts as ‘inferior’ or ‘subject races’, ‘subordinate peoples’, ‘dependency’, ‘expansion’, and ‘authority’. (8)

At one level – not the only one, of course, but an important one nonetheless – colonialism was a matter of representation. The production of culture could also reproduce imperial ideological values, and cultural creativity contributed greatly to lubricating the machine of colonization.

Dominican Republic continues to establish its hegemony and firm sense of political control. The citizens of Dominican Republic have been living prosperous and secure lives. They have the support of Dominican president. Once the Haitians are caught red hand in inciting the communal riot and political unrest in Dominican Republic. In a mood of agitation and whim, the Dominican president, Generalissimo orders the Dominican soldiers to invade Haiti and kill Haitians summarily. In the novel, a Haitian character expresses his fear due to the invasion of Haiti by Dominican soldiers. The following extract gives a glimpse of this sort of reality:

Doctor Javier seemed tired, his high shoulders dropping as he entered the house. Please listen to me, he whispered in Kreyol. You must leave this house immediately. I have just heard this from some friends at the border. On the Generalissimo’s orders, soldiers and civilians are killing Haitians. It may be just a few hours before they reach the valley. It

could not be real. Rumors, I thought. There were always rumors, rumors of war, of land disputes, of one side of the island planning to invade the other. These were the grand fantasies of presidents waiting the whole island to them. (57)

The social unrest, communal violence, racial tension and the pathetic plight of immigrants in Haiti invite foreign occupation. Dominican Republic invades Haiti. Hundreds of thousands of civilians are killed in this political intervention. Sebastian and Amabelle are separated due to this political event. The narrator is at pains to see her lover going away from her life out of compulsion. In the event of foreign attack, it is necessary for all the immigrants to flee for their lives. In this course of escape, Sebastian ran away. The narrator had to flee to the safer place for the sake of her life. This is the root cause of the sufferings and misery of immigrants.

Bhabha remains cautious about just how big they might be, or how wide their application ought to become. He proposes a minimal definition of colonial discourse, which is significant enough to be quoted at length:

It is an apparatus that turns on the recognition and disavowal of racial/cultural/historical differences. Its predominant strategic function is the creation of a space for a subject people through the production of knowledge in terms of which surveillance is exercised and a complex form of pleasure/pleasure is incited. It seeks authorization for its strategies by the production of knowledge of colonizer and colonized which are stereotypical but antithetically evaluated. (70)

Bhabha extends this definition by talking of colonial discourse in terms of narrative. He is generally rather hostile to realism. Realism refers to narratives claiming to be direct forms of representation. Bhabha directly connects realism and colonial

discourse itself. He refers to the reified forms of realism and stereotype. If realism is not always colonial discourse, then colonial discourse is always a form of realism. In other words, not all realistic narratives have connections with colonialism, but colonial discourse is always claiming to directly represent colonial reality.

After the communal violence increases tremendously, civilians, immigrants and other workers are reduced to the bare level. They are stripped of their humanity. Only the death encircles around these displaced people. The passersby say in their conversation that if they do not kill them at once, they will bring to the border prison near Dajabon. The following extract presents how humanity of fugitives is reduced to the bare level:

The old woman and the young man peered into the darkness over Felice's shoulder. The woman was covered with leaf and mud stains. Her dress was torn on the side and in the back. The young man's clothes smelled of onion and garlic. His hands were callused, his fingers bent and curved the way some old men's were. The soldiers could be close, Felice concluded, but Don Gilbert and Dona Sabine are here. Their money and position may protect us. We had planned to sleep in the cane fields, the old woman said. Many people will sleep in the ravines tonight. (64)

Fugitive immigrants who run away for their lives pass several nights on field. The political turmoil and tension that crop up in Haiti due to foreign invasion creates not only cultural and economic but humanitarian crisis. Their cultural identity is a matter of far-fetched dream. They do not have even identities of human beings. Human lives fall to the bottom line of inhumanity. Haiti had the dream of creating a rainbow community of diverse immigrants from multiple races, cultures and communities.

The fugitives had to cross a river which works as the biggest obstacle. Some men try to cross the river whereas others fail utterly. The conditions of women are indescribably miserable. The narrator recounts “the pumpkin-haired woman next to me was crying. Her body was slumped, her face sunk into her chest; her cheeks swelled up as if she was trying not to vomit. still her tears silent, almost polite” (68). The fugitives’ misery coexists with mirth of Dominican invaders. The fugitives become utterly hopeless and helpless. The whole nation neglects them. They become total orphans. The following extract clarifies the point:

They have so many of us here because our own country- our government- has forsaken us. Tibon started again, but no one replied. Poor people are sold to work in the cane fields so our own country can be free of them. The sun was setting, the valleys far below us fading into a void. The night brought with it a ghostly echo so that each time Tibon spoke it seemed as though you were hearing many people say the same thing at once. The ruin of the poor is their poverty, Tibon went on. (69)

Poverty, penury, anarchy and utter helplessness crop up following the invasion of Haiti by Dominican Republic. People chiefly the immigrants from Algeria, Spain and Africa had to endure indescribable sufferings. Within the state, they had to live as if they are stateless. They are reduced to the condition of beggars. With the expectation of getting a good house and settlement they had come; but now they become homeless.

Identity is associated with non-western cultures which could not be approached with a typical western mentality because magic realist works are full of exotic magic, myth, and grotesque elements. This use of trope of fragmented identity has been considered a regional alternative and a protest to the Eurocentric

categorization of the world. The direct allusions to history and the history of the margins have strengthened the postcolonial identity for magic realism.

To put the entire matter conclusively, homelessness, disintegration of community and intimidation and dehumanization are the common distinguishing attributes of those fugitives who are forced to flee from Haiti following the foreign occupation. The question of humanity hardly arises here. What matters most in this critical juncture is the ideal of humanity too. If human beings are devoid of their attributes, they would be compelled to live like robots.

III. Dandicat's Appeal for Social Inclusion

The ultimate finding of this research is various kinds of oppression, exclusion, dehumanization are committed under the colonial rule in Haiti. This bitter reality is obvious in Dandicat's novel, *The Farming of Bones*. Hundreds of thousands of Algerian, Indian, African immigrants go to Haiti for better lives, better jobs and better settlement. But contrary to their expectation, they are exposed to insecurity, threat, intimidation, anonymity and cultural rootlessness. In the midst of political instability, millions of Haitians become homeless. They are killed in the midst of turmoil and tension.

Amabelle and Sebastian are forced to live with repressed history. They want to give order and meaning to their lives but the foreign occupation separate them apart. Even the second generation of the immigrants cannot find recognition and identity. They are forced to work overtime and paid low by their land lords. Under the banner of colonialism, a lot of crimes, butchery, dehumanization, and cultural aggression take place. Postcolonial theory deals with the reading and writing of literature written in currently colonized countries. It focuses particularly on the way in which literature by the colonizing culture distorts the experience and realities. By so doing, it inscribes the inferiority of the colonized people. In addition, it concentrates on literature by colonized peoples which attempts to articulate their identity. It reclaims their past in the face of that past's inevitable otherness. It can also deal with the way in which literature in colonizing countries appropriates the language, images, scenes, and traditions of colonized countries. Though they seem to be fully involved in the western culture, they do not feel any discomfort while making a return to the culture of their homeland.

Amabelle's search for cultural root leads to plenty of amazing facts and truths about her ancestors. *The Farming of Bones* is a standing example of how a rootless person from a metropolitan city of the west comes to her ancestral land and discovers several amazing facts. Dandicat's desire to unearth her family's roots was motivated by the discovery that his root is divided. Migration is a process of social change where an individual leaves one geographical area for prolonged stay or permanent settlement in another geographical area. It must be emphasized that migration is not only a trans-national process but can also be rural–urban. Any such process involves not only leaving social networks behind but also includes experiences like a sense of loss, dislocation, alienation and isolation. These experiences will lead to processes of acculturation.

A series of factors exist in the strange environment. These factors are combined with levels of stress, the ability to deal with stress, and the ability to root oneself according to one's personality traits. This intermingling will produce either a sense of settling down or a sense of feeling isolated and alienated. Cultures and faiths combine and intertwine. But the only member of the family who knows much about his American origins is his grandmother herself. Displaced communities and their settlement elsewhere play a dominant role in it. From Indentured laborers to educated people wishing for a better life in other countries, all comes under the scope of Diasporic literature.

Rootlessness and searching for the roots becomes the anchor of diaspora literature. The search for home and the transformation of the identities are an integral part of diasporic discussion. The diaspora must involve a cross-cultural or cross-civilization passage. It is only such a crossing that results in the unique consciousness of the diasporic. Significant tension between the source and the target cultures is the

focal point of diasporic writings. This point is captured by Dandicat's historical novel, *The Farming of Bones*.

Conclusively, it can be asserted that when people migrate from one nation or culture to another, they carry their knowledge and expressions of distress with them. On settling down in the new culture, their cultural identity is likely to change and that encourages a degree of belonging; they also attempt to settle down by either assimilation or biculturalism.

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