

Chapter I. General Introduction

Introduction

This research is focused on Ralph Ellison's posthumous novel *Juneteenth* in the light of cultural theory of cultural hybridity. The term 'hybridity' refers to creation of new trans-cultural forms within the contact zone produced by colonization.

Hybridity is also implied in horticulture that refers to the crossbreeding of two species by grafting or cross-pollination to form a 'third' species. Hybridization depicts many forms: linguistic, cultural, racial, political or social etc. The novel *Juneteenth* abounds with elements of culture, multiculturalism, globalization, race, ethnicity, marginality, diaspora, migration, displacement, dislocation, identity crisis and alienation etc.

The present study especially focuses on the issues of cultural hybridity that brings the identity crisis and the feeling of alienation in the life of the protagonist. Due to cultural change, he does not know his parental origin. Thus, identity involves intense desire for establishing and space by replacing fixed, coherent and stable assumption through doubt and uncertainty. Likewise, identity covers the study of culture, race, gender, class, sexuality and other issues etc. It creates space and 'subject positions' for example the difference between black and white cultures. Today's identities are in motion. They are not absolutes or constant of nature or culture, but changeable and our notion of identity is greatly influenced by cultural phenomena. Consequently, identity has been rendered hybrid, not a fixed concept but rather falls on the issue of identity crisis and alienated one.

The term 'alienation' is derived from the verb 'to alienate' meaning "to make somebody feel that they do not belong in a particular group" (Oxford 29). It shows the condition of being estranged and isolated. The alienated protagonist feels that he shares some elements with his cultural group he does not belong completely in it.

Moreover, the situation is ambivalent and resides on the borderline between his belongingness and estrangement. Therefore, the protagonist who is genetically and culturally hybrid exhibits uncertainty, distrust, psychological dissatisfaction and other negative attitudes etc. In a sense, he is alienated from his cultural community as well as from the culture he has encountered. He shows such negative impulses fall prey to alienation.

Adam Sunraider is the protagonist of *Juneteenth*. He is a hybrid subject. He was given birth by a white woman and handed over him as a gift to Hickman, a black preacher. The woman wanted to compensate him for the loss of his brother who was murdered by a white mob as being blamed as the rapist. The baby was almost white so that she could not bring up the baby herself and did not give it to any white family for adoption. She guessed that parenting the baby could also save Hickman from his own consuming social hatred. Initially, he wanted to take revenge for his brother's murder but looking the woman's utter helplessness and desperation cooled him down. Thus, the child was named as Bliss and grown up in black culture.

Later, Bliss becomes young and leaves black culture to discover his parental root. He goes to the North from Oklahoma being a preacher he was trained by Hickman. Then working at various places, he works as a photographer for movie commercials by changing his name and lastly jumps to politics as 'a race-hater'. And he wins election to the senate from Massachusetts. Now, the senator's secretary does not allow 'a Blackman' to visit Adam Sunraider. But Hickman along with his black mass goes to Washington for celebrating the black holiday of Juneteenth at the Lincoln Memorial. He wants to visit the senator, with whom he has lost touch since Sunraider fled from Hickman's community as a young man.

After having prayed with the mass, Hickman guides them to senate to hear Sunraider's speech. In the meantime, a young blackman opens a fire on him. The senator falls down while the gun man has been fleeing but he can hear a deep and familiar voice crying out "for thou hast forsaken me" (*Juneteenth* xxv) and recognizes it as that of his foster father, Hickman. Sunraider is brought to the hospital and Hickman accompanies him there. Then they begin long emotional dialogue, which explores their distant past memories.

As an orphan of ambiguous race and ends as a racist senator, Sunraider recounts the time between his black childhood and his white adulthood. There is inextricable relationship between Sunraider and Hickman, white senator and black preacher. After falling on the floor shot down on his speech, Sunraider cannot escape his black Baptist roots. He exclaims in African vernacular, "hawd, why hast thou...?" (*Juneteenth* xxv). Hickman responds to his crying from the balcony: "For thou hast forsaken...me" (*Juneteenth* xxv). Thus, the hybrid character Sunraider describes the complication who attempts to escape his identity whether black or white. The feeling of alienation can be seen even if he is unidentified on his death bed. This research tries to prove that Adam Sunraider is in crisis of identity and alienated in this text.

About Writer and His Works

Ralph Ellison was born on March 1, 1914 in Oklahoma City, to Lewis Ellison and Ida Millsap Ellison. As a young man, he befriended a group of musicians who played in a regional band called Walter Page's Blue Devils, many of who later played with a Basie's Legendry big band in the late 1930s. Although, Ralph Ellison was famous for his novel *Invisible Man* (1952), he was a prolific essayist and several commentaries on race, culture and other American complexities. Obsessed in Jazz, he

wrote extensively on jazz a metaphor for American diversity, spontaneity and complexity.

In 1933, he left Oklahoma and went to the Tuskegee Institute in Alabama to study music with the support of scholarship he had achieved from the state of Oklahoma. At Tuskegee, he excelled in his music programs and developed his interest in sociology and sculpture classes and the outside classroom, which Alabama provided. He was not pleased with the categorization of the people as white and black experienced at home. He would later use the experiences from Tuskegee and the injustices he encountered in the South to structure his writing of *Invisible Man*.

He studied the major works of Harlem Renaissance, a sudden outburst of creativity by black writers that had begun in the 1920s. He was also influenced by the famous poet T. S. Eliot. In fact, Ellison was stunned by the originality and freeness of Eliot's *The Waste Land*. Later, he moved to Harlem, New York in 1936. When he stayed in Harlem, he was fascinated with a tremendously vibrant cultural centre in the 1930s and 1940s. He got a chance to meet with Richard Wright who encouraged Ellison to write from a leftist point of view. Influenced by Wright and other Marxist thinkers, Ellison wrote more than twenty book reviews, especially *New Masses*. He was very in touch with social issues and writers such as Wright and John Steinbeck. Ellison preferred literature over politics and lead him to question the communist party and its attitude towards blacks.

His first book review *New Challenge* was published in the periodical entitled "creative and culture lag". His first short story was "Heine's Bull" which was not published. He published his stories such as "slick Gonna Learn", "The Birthmark", "The king of the Bingo Game", and "Flying Home." In these stories, Ellison began to find a voice and identity as a writer.

His famous novel *Invisible Man* in which the narrator is in search of an identity in a colour-conscious society. It exposes racial problems and injustices in the society. This novel was rewarded with National Book Award in 1953. He wrote *Invisible Man* over a period of seven years and drew on a wide range of experience. He should not be identified with his unnamed narrator in this novel. He draws on his experience at Tuskegee and rich and varied experience in Harlem as the basis for his description of street life in New York. He uses the blues and jazz rhythms and folktales, as well as the tales he heard in the streets of Oklahoma City while growing up.

In this novel, the unnamed narrator proclaims that he is an Invisible Man. He lives in unknown underground. The novel is written describing the story of how he came to be in this position. The unnamed hero is involved in the game Battle Royal by being blindfolded for the enjoyment of whites of the town. Then, he is invited to deliver a prepared speech to a group of important white men. He faces many more problems in the town. And last, he lives in a hole, which is described as a flashback technique in the prologue.

Ellison published a collection of essays, *Shadow and Act (1964)*. This collection contains the views of Ellison of Afro-American life and folk culture. He also published another collection of essays *Going to the Territory*, which incorporates the theme of culture, myths, and legends of the Negroes. He died in 1994 at the age of eighty. In his review "Ralph Ellison in Our Time", Hyman wrote:

Shadow and Act is a monument of integrity, a banner proclaiming 'the need to keep literary standards high.' In his insight into the complexity of American experience, Ralph Ellison is the profoundest culture critic ... (qtd. in Watts 27)

Thus, Ellison tries to integrate both white and black people and their cultures. He also shares his feeling and experience being a black writer. He focuses that any literary writing should be standard which shows the complicity of American identity.

His posthumous second novel, *Juneteenth*, the influence of jazz culture is clearly visible. After Ellison's death, John F. Callahan a friend of him and literary executor of *Juneteenth* edits this novel. The protagonist of the novel, Adam Sunraider is the representative of cultural hybridity. In his childhood, Hickman, the foster black father, calls him Bliss. But when he becomes young, he feels rootless so that leaves all black cultures and goes to the North. Later he changes his previous name Bliss to Adam Sunraider. Then, he delves into white cultures becoming senator. Thus, Sunraider in *Juneteenth* is amidst of alienation being hybrid, but still he wants to pursue life. In this way, Ellison deals with many African American themes in his writings and his life experiences help reinforce these themes of identity crisis and alienation effectively.

Furthermore, this novel was published after his 40 years of long endeavor. Like *Invisible Man*, he also draws his experience in Harlem and his life in the street. He has also used jazz rhythms and folktales he heard during his childhood. Unlikely in *Invisible Man*, he does not raise racial issue extremely because he feels that black identity is not only single identity for a community but as a whole American identity.

Literature Review

Juneteenth, Ellison's final effort and posthumously published novel, has contributed immensely to establish him as an African American great writer in literary arena. Right from its publication in 1999, the novel has been analyzed, studied, and interpreted from different perspectives. It has received great critical acclaim and wide-ranging responses from numerous critics and commentators. It has also reviewed by

many journals and newspapers in America after its publication. As many critics have poured their critical sensibilities on it, the criticisms on the text are also varied owing to different perspectives.

Analyzing the novel, some critics have said that it embodies the theme of a jazz narrative. To get fully conversant with it of Hickman tells Bliss, he has to keep to rhythm and have a sense of what jazz movements are all about. Ellison himself had originally trained as a musician. *Juneteenth* draws from uniquely African American (and American) tributaries. Sermons, folktales, the blues... the swing and velocity of jazz. Through, its pages flow the influences of literary antecedents and ancestors, among them Twain and Faulkner... Above all, mostly in *Juneteenth* Ellison converses with Faulkner.

The New York Amsterdam News in "Ellison's Second Novel: A Literary Event" sees the novel as a discussion of the American identity:

In this posthumous work, Ellison re-established his identity as a black thinker, a writer and an America, identities as deeply ingrained in erroneously reported that Ellison and his wife were living self-imposed exile in Rome. In a letter correcting his mistake, Ellison wrote "Personally I am too vindictively American, too full of hate for the hateful aspect of this country, and too possessed by the things I love here to be too long away. (37)

This newspaper comments that Ellison always focuses to American identity and it remains clear that in this novel too, he will be a visible and integral part of the American literary tradition forever. Another critic in "*Juneteenth*: A Novel For The

New Millennium," S. Krishnamoorthy Aithal takes the protagonist in the novel and opines:

Confused by the claim of a crazy white woman that he is her son and getting no help to discover his true identity, Bliss chases shadows for a white. He believes for sometime a woman he sees on the screen as his mother. He travels the length and breadth of the country preaching, wooing, moviemaking, and finally becoming a politician. (115)

So, Aithal has focused his commentary on the issue of identity of the protagonist. It can be assured that the protagonist feels identity crisis. Likewise, James Wood in "The Writer and The Preacher" further mentions, "*Juneteenth* is a lesson in the complexity of American identity, as *Invisible Man* was a quest for the same" (40). He mentions that it gives a moral lesson about America and its people.

Charles Pete Banner-Haley in "Transformations and Re-inventions: *Juneteenth* and Ralph Ellison's American Identity" defines Adam Sunraider as "an oratorical charismatic racist senator from the Northern state" (370). He further mentions, "Hickman and his group are rebuffed, and they gather in the senator balcony to listen to Sunraider deliver a long-winded but spellbinding speech, which becomes an ugly racist diatribe" (370). Therefore, the critic tries to show identity issue but emphasizes racial issue as well. According to him, Sunraider symbolizes the extreme white race that is always anti-black sentiments.

John L. Brown opines, "*Juneteenth*, a mystic saga of race and entity, is made up of a selection of texts from the vast, unfinished novel" (*Juneteenth* Book Review 156). According to Brown, *Juneteenth* is unfinished novel, which includes race and entity of American. The appendix to *Juneteenth* contains notes by Ellison himself throw light on the text. John L. Brown writes quoted by Ellison himself,

"Hickman thinks of Negroes as the embodiment of American democratic promise, the last two who are fated to become the first the down trodden who shall be exalted" (157). Thus, Brown gives his idea that Ellison passionately defends racial equality and understanding and social justice.

Peter Applebome in "Ralph Ellison's Elusive Novel, *Juneteenth*" writes, "The title (*Juneteenth*) refers to the day of liberation, and this book is very much about liberation and the complexities of liberation" (12). So, he emphasizes that Ellison has talked about liberation through out his posthumous novel. Thus, Applebome defines this novel as celebration of freedom.

In "New Books By The Dead," Brooke Allen says, "*Juneteenth*, for all its faults, contains much that is valuable. The bold and broad use of metaphor, the subversive humor, the religious and historical links, are all recognizably akin to those of *Invisible Man*, yet different and distinctive enough to indicate important developments" (27). Thus, Brooke Allen comments that *Juneteenth* has organized all aspects like humor, the religious and historical matters comparing with *Invisible Man* and in addition, this novel is distinct and has significant development of events.

Nicholas Von Hoffman writes in "The Ellison Improvisations," "This society is not likely to become free of racism. Thus, it is necessary for Negroes to free themselves by becoming their idea of what a free people should be" (46). According to Hoffman, without denying race, least of all his own skin, Ralph Ellison is not a racial factionalist. Therefore, he encourages all Negroes to come up themselves as free people do.

An interview with John F. Callahan, editor of *Juneteenth*, titled "Some Cord of Kinship Stronger and Deeper than Blood," Christopher C. De Santis says, " Sunraider

is an American Icarus figure who, trying to seize the sun, flies too close, and falls" (613). So, he exposes Sunraider as an ambitious character in this novel.

In this way, the critics have approached the text in many ways. Some of the critics point out the issue of identity and others talk about racial problems. None of the aforementioned critics have explored the issue of cultural hybridity of the protagonist in American society. This research tries to study about cultural hybridity and how it brings identity crisis and feeling of alienation in the life of Adam Sunraider.

As the issue of hypothesis at hand demands, cultural hybridity is the theoretical tool to analyze the text. But in doing so, it won't cross the frontier of the textual research. It is proved with the supports of different writers and critics from the domain concerned. The tentative chapters are divided into four divisions whereas the first chapter of this research is about Ellison and his writings are prevailed his basic concerns that he has explored the voice of different issues. Similarly, the second chapter is about methodology to prove this research as the hypothesis demanded before. There is brief discussion about many elements related to postcolonial theory such as diaspora, migration, dislocation, alienation, identity crisis, race, ethnicity, marginality, globalization etc. Likely, chapter three is all about textual analysis mainly focusing on the issue of cultural hybridity and analyzing identity crisis and alienation to the protagonist. Finally, chapter four will conclude the explanation and arguments put forward in the preceding chapters and shows Ellison's concepts of identity crisis and alienation in *Juneteenth*.

Chapter II. Cultural Hybridity: A Theoretical Modality

Cultural Hybridity

Cultural hybridity focuses on the most employed and disputed term in post colonial studies, 'hybridity' which commonly refers to the creation of new trans-cultural forms within the contact zone produced by colonization. The term transculturation refers to a process whereby members of subordinated or marginal groups select and invent from materials transmitted by a dominant or metropolitan culture. While subjugated peoples cannot rapidly control what emanates from the dominant culture, they determined to vary its extents what actually they absorb into their own.

Hybridization depicts many forms including not only cultural but also political, racial, social, linguistic etc. It has frequently been used in post-colonial discourse to mean simply cross-cultural exchanges and hybridization is understood as the process by which colonized peoples mimic the colonizers' language (sometimes in order to subvert colonizers), borrow western ideas and practices and reject their own socio-cultural structures. On the issue of hybridity, Ashcroft, Griffith, and Tiffin write:

Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispossess indigenous peoples and force them to 'assimilate' to new social pattern. It may also occur in later periods when patterns of immigration from the metropolitan societies and from other imperial areas of influences (e.g. indentured labourers from Indian and China)

continue to produce complex cultural palimpsests with the post-colonized world. (*Reader* 183)

Therefore, hybridity concerns various problems in which people are dislocated and displaced from their familiar social environment and indigenous culture when they are compelled to assimilate to new social pattern.

Regarding the term 'hybridty,' prominent post-colonial critics as Homi K. Bhabha, Robert Young, Frantz Fanon who advocate basically colonial experience. The colonialists are the settlers and who are displaced from their own points of origin, and have to establish their identity in a new place. Thus, hybridity presupposes the power relation between the subjugated culture and the dominant one. So far, hybridity occurs producing new kind of sharing the ideas and beliefs of both culture, but more under the pressure of the influential culture.

Similarly, immigration causes hybridity and this in turn leads to identity crisis, creating displacement and sometimes -- cultural deformation of subjects. Thus, Homi K. Bhabha quoted by Ashcroft et.al. defines hybridity as "the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects" (*Reader* 34). Hybridity as a shared post-colonial condition as part of the tendency of discourse analysis to de-historicize and de-locate the cultures from their temporal, spatial, geographical and linguistic contexts.

Post-colonial critics have been influenced by the issues of hybridity, creolization, in-between ness. They argue that each culture either of colonizer or of colonized loses its identity in a colonized society. And this situation emerges a new culture that is neither purely culture of colonized nor purely that of colonizer. Thomas B. Macaulay presented such new culture in his treatise "Minute on Indian Education"

at the British Parliament on Feb. 2, 1825. According to him, British Government has given European Education to Indians to create an intermediate class of people.

On this issue, he argues that by training certain Indian elites in English or Western education, language and culture, the British rulers would be able to create an "intermediate" class of people who would be distinguished from the general mass of people or native population. Macaulay means "... a class of persons, Indian in blood and colour, but English in taste, in opinion, in morals, and in intellect" (61). Such 'intermediate' class of people would be as interpreters between the British and millions of Indian they ruled. It means that these 'intermediate' classes of people would be 'brown' in terms of their skin only they would be 'almost' white in terms of their cultural training, manners, languages, mode of speech and accent.

The "construction" of these kinds of people because he thought that few hundred thousand British subjects would be unable to rule and regulate millions of native Indian. The production of this 'in between' class, 'white but not quite, in fact protect British interests and help them to rule a vast and potentially unruly land.

A Key theorist of anti-imperial nationalism, Frantz Fanon viewed that the colonized behaviors which they thought as superior to the native ones. Like Macaulay, he also developed his idea of a 'comprador' class or elite who exchanged rules with white colonial dominating class and argued that these "Comprador" were 'masked' by their partnership with the value of white colonial powers. In *Black Skin, White Masks*, he studied how colonial authority works by inviting black subjects to mime white culture. He, further, stresses:

Every colonized people- in other words every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality- finds itself face to face with the language of the

civilizing nation that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes white as he renounces his blackness his jungle. (18)

So, Fanon argues the colonized people suffer from inferiority complex; they feel that there is lack of something within themselves in comparison to what the Westerners have- the civilization- when they are away from the colonizers.

Pieterse(1995) quoted by Chris Barker in his *Cultural Studies Theory and Practice* as making distinction between two kinds of hybridization: Structural and Cultural and says:

The former refers to a variety of social and institutional sites of hybridization for example border zones or cities like Miami or Singapore. The latter distinguishes cultural responses, which range from assimilation through forms separation, to hybrids that destabilize and blur cultural boundaries. (202)

According to him, hybridity concerns with social and intuitional frameworks and it also destabilizes and blurs the cultural territories.

Hybridity is mostly known as a post- colonial phenomenon, it has occurred since the time of cultural mixing hundreds of years ago. Cultures are trans local and involve globally. Hybridization actually occurs out of recognition of difference and produces something new. It refers to the creation of new transcultural forms. Most recently, it is associated with colonizer/colonized relations. To be more precise, hybridity is associated with their independence and the mutual construction of their subjectivity. It is the in- between spaces that carries the burden and meaning of culture; therefore, postcolonial situation is not a monolithic one way follows from the

west to the East. The impact even of non- western ideas and practices can be seen on the West. Thus, mutual cultural flows between the West and the East develop the situation of cultural hybridity. Hybridity identity is always a place of territory rather fixed and stable. While talking about Fanon vision of revolutionary cultural and political change, Homi K. Bhabha in his essay "Cultural Diversity and Cultural Difference" says:

Hybridity as a fluctuating movement of occult instability could not be articulated as cultural practice without an acknowledgement of this indeterminate space of the subject (s) of enunciation. It is that third space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, re-historicized and read new. (qtd. in *Reader* 208)

Thus, culture is always changeable and it has been fluctuating where no fixity or indeterminacy. It creates a third space that is the place of intermingled subjects. Talking about hybridity, Bhabha, in his essay "Cultural Diversity and Cultural Difference," says:

[Hybridity] is the 'inter'- the cutting edge of translation and negotiation, the in- between, the space of the enter that Derrida has opened up in writing itself that carries the burden of the nationalist, histories of the 'people'. It is in this space that we will find those words with which we can speak of ourselves and others. And by exploring this hybridity, this third space, we may elude the politics of polarity and emerge as the others of ourselves. (qtd. in *Reader* 207)

Hence, Bhabha stresses that hybridity is a place where cutting edge of translation and negotiation that creates 'third space.' There is no subjectivity. It will be the case of others of ourselves. The term 'negotiation', according to him, is the cultural exchange. In this essay "The commitment to theory" Bhabha, further, writes, "the event of theory comes the negotiation and antagonistic instances that open up hybrid sites and objectives of struggle, and destroy those negative polarities between knowledge and its objects and between theory and practical- political reason" (*Location 25*).

Regarding the matter of hybridity, Bhabha focuses that hybridity is reevaluation of the assumption and belief of colonial identity in which there may be repetition of dominant identity. He adds:

Hybridity is the sign of productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is the production of discriminatory identities that secure the 'pure' and original identity of authority. (*Location 112*)

Thus, hybridity is the product of colonialism. The colonizers are more powerful to secure their identity.

Similarly, Homi K. Bhabha, firstly, adopted the term 'ambivalence' into postcolonial discourse theory. Influenced by Bhabha, Bill Ashcroft et. al define " It describes the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized' (*Key concepts 12*). Moreover, the relationship would be ambivalent that is why the colonized subject is never simply and completely opposed to the colonizer. Ambivalence also refers to a simultaneous attraction towards and repulsion from an object, person or action. The complicity and resistance do exist in a fluctuating relation within the colonial subject. Bhabha

illustrates, "Ambivalence at the source of discourses on authority enables a form of subversion, founded on the ground of intervention" (*Location* 112). Ambivalence basically is unsettling to colonial dominance. In fact, controversial proposition lies at the center of ambivalence. Colonial relation is compelled to be ambivalent because it never really wants colonial subjects to be exact replicas of the colonizers. It would be threatening.

Likely, colonialism creates an ambivalent situation where the monolithic power would be disrupted. Thus, anti-colonialism is the political struggle of colonized people that gets flared up against the specific ideology and colonial practice. It is the fact that anti-colonialism opposes as a resistance to the operations of colonial in different levels, namely political, economical and cultural institutions. Anyway, the ambivalence of colonial discourse implicates the colonizing and colonized subjects. Therefore, it can be said that the concept of ambivalence is related to hybridity.

In addition, Bhabha brings postcolonial perspective in relation with contemporary critical theory in a quite radical way. He explains at length, the act of doubling the white man's image in effect displayed the representations of authority. In his *Location of Culture*, he tries to clarify about mimicry and ambivalence that function within colonial discourse. It has come to describe the ambivalent relationship between colonizers and colonized when colonialism discourse encourages the colonized subject to 'mimic' the colonizer by adopting the colonizer's cultural habits, assumption, institutions and values. He says that mimicry, therefore, locates a crack in the certainty of colonial dominance an uncertainty in its control of the behavior of the colonized. Bhabha further opines, "It is from this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double that my instances of colonial imitation come" (*Location* 86).

In another word, the colonized mimic the colonizer by adopting colonizer's culture language and values. As Bhabha says, "almost the same but not quite" (qtd. in *Key Concepts* 140). The mimic men never become pure white men, and what they mimic appears also as mockery or parody. The colonized wants to acquire the superior position of the colonizers through mimicry. However, they are able to represent the colonizer as expressed by Bhabha:

The menace of mimicry in its double vision which is disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double vision that is a result of what I've described as the partial representation/ recognition of the colonial object. (*Location* 88)

He uses the 'mimicry' to define the colonized as a mimic man is not the same person as the colonizer by wearing a 'mask' to imitate the colonizer. Thus, mimicry of the colonizer places the colonized in an ambivalent, hybrid space or 'in-between ness'. In this way, cultural hybridity incorporates with different issues, which are studied in postcolonial theory such as diaspora, migration, dislocation, alienation etc.

Diaspora studies is one of the major areas to study post-colonial theory. The word 'Diaspora' is derived from a Greek word, which means dispersal and was originally applied to describe the condition of the Jewish people living outside Palestine. The term 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. Defining upon diaspora, Ashcroft et. al. write:

Diaspora, the voluntary or forcible movements of people from their homelands into new regions, is a central historical fact or colonization. Colonialism itself was a radically diasporic movement,

involving the temporary or permanent dispersion and settlements of millions of European over the entire world. (*Key Concept 68-69*)

This is to say that the colonized peoples back to the metropolitan centers are the most recent and most significant diaspora movement. Nowadays, many critics have accepted 'diasporic identity' as a positive affirmation of their hybridity.

Diaspora is the movement of people from known location (their homelands) to unknown location (new regions). Hence, diaspora creates a sense of dislocation and alienation because they could not adjust themselves in new location and culture.

Ashcroft et. al. further write:

After the slave trade, and when slavery was outlawed by the European power in the first decades of the nineteenth century, the demand for cheap agricultural labour in colonial plantation economics was met by the development of a system of indentured labour. This involved transporting, under indentured agreements, large population of poor agricultural areas, such as India and China, to area where they were needed to service plantations. (*Key Concepts 69*)

Therefore, the word Diaspora which has initiated in the beginning from an easily identification with Jewish communities is elaborated including the experience of people marked by forced migration and enslavement (the African Diaspora in the U.S. Latin American and the Caribbean), the system of indentured labour (the Indian Diaspora in Caribbean), and as a shifting condition of colonial and postcolonial period (for instance, Asian and Caribbean communities in England).

Diaspora studies is an academic field established in the late twentieth century to study disperse ethnic populations, which are often termed Diaspora peoples.

Initially, diaspora was concerned narrowly to the migration of the people. But in

English literature, it is studied its areas along with cultural studies. The new concept of diaspora insists the idea that it explains the complexity, diversity and fixity of migrant identities and experience. It relates the idea of uprooting of migrants from their societies and cultures of origin, and given the sense of alienation, displacement, exile and dislocation. Thus, diaspora also causes cultural hybridity in diasporic regions.

Migration, being the subject of postcolonial discourse, is not a new phenomenon. It widens its areas that it had even in the past has become a significant issue of political studies. It also has problematized more because many people are uprooted and forced to leave their homes behind that invites humanitarian challenges to the neighboring countries and also to the developed nations to the west. The voluntary and unwanted migration accelerates to challenge the cultural and demographic stability of the western world and other regional area of the globe as well. Migration breeds the state of cultural and geographical rootlessness, leading to the feeling of alienation and estrangement, which are the adverse diaspora effects. In a word, migration is also one of the major factors for cultural hybridity.

Dislocation refers to the lack of fitness when one moves from a familiar to unfamiliar location. Heidegger's term '*unheimlich*' or '*unheimlichkeit*' - literally 'unhousedness' or 'not-at-houseness' - which is sometimes translated as 'uncanny' or 'uncanniness' is often depicted unpleasant experience of dislocation. Further, dislocation is a socio-cultural phenomenon, which is the result of transportation by slavery or imprisonment, by invasion or settlement, a consequent of willing or unwilling movement from known to unknown location.

In the past, dislocation was developed physically, socially and individually in the institution of slavery and the system of indentured labour. Aschcroft et. al say,

"The practices of slavery and indenture labour resulted in world-wide colonial diaspora" (*Key Concepts* 69). In this way, diasporic communities formed by slavery, indenture labour and forced or voluntary migration are dislocated and alienated new social - cultural milieu. It can be extended to include the psychological and personal dislocation.

According to Hall, the face of society is that ruptured place where there is instability of the identities. It happens so that the dislocation and displacement can be created with the social structure. The reason behind is that of the decline of old identities, which stabilizes the social structure for long time. That is why it gives rise to new identities and fragments modern subject. It indicates the identity crisis. Dislocation can also be defined to describe both displacements that occur as a result of imperial occupation, and the experience related with it. Place and displacement are crucial and displacements are crucial feature of post-colonial discourse but place means not simply physical landscape. Moreover, Ashcroft et. al define:

. . . place in post colonial societies is a complex interaction of language, history and environment. It is characterized firstly by sense of displacement in those who have moved to the colonies or the more widespread language, of a gap between the 'experienced' environment and descriptions by a sense of immense investment of culture is construction of place. (*Reader* 391)

The problem is here if one possesses English as a mother language and she/he who speaks it as a second language because of the lack of fit between language and place. Therefore, the concepts of place and displacement create the complex interaction of language, history and environment in the experience of colonized peoples. Sometimes, taking the issue of 'place' does not become a society's cultural discouragement

until colonial intervention drastically disrupts the primary modes of its representation by separating 'space' that dislocation 'space' into colorized 'place' that dislocation becomes obvious. Thus, what becomes apparent is the 'place' is much more than the land. For instance, in Aboriginal societies, place is traditionally not a visual construct, measurable space, or even a topographical system but a tangible location of one's own being.

Globalization has, basically, economic roots and political consequences, but it has brought into light the power of culture. In his global atmosphere - the power to bind and to divide when the tensions between integration and separation evoke that is relevant to international relations. In fact, globalization promotes integration and removes not only of cultural bondages but also of the nonsense dimensions of culture. For example, international organizations arise to co-ordinate policy among many nations on global issues like business, health, the environment, development and crisis management etc. Therefore, globalization does not only encourage or flourish national culture, beliefs and certain political boundaries, but it uplifts global culture and broad area in the globe. Thus, it does not limit in a restriction of single culture.

Culture is not static; it grows out of a systematically encouraged reverence for selected customs and habits. In fact, Webster's Third New International Dictionary defines culture as the "total pattern of human behavior and its products embodied in speech, action, and artifacts and dependent upon man's capacity for learning and transmitting knowledge to succeeding generations." So, culture covers all aspects of human behaviors embodied in speech, action, and different objects which transfer generation to generation.

Raymond Williams has analyzed culture in three categories. Firstly, according to him, "culture is a state or process of human perfection in terms of certain

absolute or universal values". Secondly, "culture is the body of intellectual and imaginative work, in which, in a detailed way, human thought and experience are variously recorded." Thirdly, "culture is a description of a particular way of life, which expresses certain meanings and values not only in art and learning but also in institutions and ordinary behavior" (*Culture* 48).

During 19th century, culture was accepted as a whole and distinctive way of life, and as the form of human civilization reading, observing and thinking about moral perfection and social good. Culture, also, is the high point of civilization and the concern of the elite groups. It also plays vital role in art and literature. That is to say that culture is the issue of creativity and change. It shows the social relations of reproduction and gives meaningful production in the society. But, in 20th Century, the concept of culture has become the issue of literary writing especially, in English literature, postcolonial criticism and postcolonial theory of discourse. There are other terms like multiculturalism, race, ethnicity, marginality etc. which are frequently studied by the postcolonial theories.

Multiculturalism has taken two distinct directions. On the one hand, multiculturalism celebrates the diversity of cultural groups. It is also defined as ethnic revitalization, which seeks to preserve the cultural practices of targeted group and to resist the homogeneity of assimilation. On the other hand, it shows the densities of individuals as primarily cultural, determined by their membership in a group and not as the expression of or unique self-consciousness. To the large, it celebrates differences between the cultures, race, caste, rituals and social activities. It shows the awareness of the social, economic and cultural realities.

In multiculturalism, all societies today are culturally heterogeneous in different degrees. The tension between liberal - western universalism and cultural

loyalties is worldwide setting. The tension is clear in the influence on their language belief, aspirations, and patterns of consumption, life-styles, self, understanding and innermost fears etc. are often systematic that they do not notice it with traditional and cultural beliefs in developing societies. Multicultural perspective widens the frontier of thought and which is therefore, considered as a very significant literary characteristic by many critics. Likely, racial issue can be also studied in multiculturalism.

Race is to dehumanize people by stereotyping them, by denying them, their variousness and complexity on the basis of their physical, mental, moral, social and religious varieties, which is socially constructed notion. White race is regarded as superior to the black.

The term 'Race' classifies and genetically distinct groups. Firstly, humanity is divided into unchanging natural types, and is recognizable by physical features that are transmitted 'through the blood' and divides between 'pure' and 'mixed' races. In addition, the term implies the mental and moral behaviors of human beings, and individual personality, ideas and capacities etc. are concerned to the racial origin. Bill Ashcroft, Gareth Griffith and Helen Tiffin, further, explain:

Racism can be defined as: a way of thinking that considers a group's unchangeable physical characteristics to be linked in a direct, casual way to psychological or intellectual characteristics and which on this basis distinguishes between 'superior' and 'inferior' racial groups. (*Key concepts* 199)

Race has been attached historically and primarily to one attribute: colour and the relationship between 'race' and 'status' has a long history. In 19th century, there was slavery system where blacks were kept as slaves. In Darwinism, *The Origin of Species*

(1859). Darwin postulated the notion of race through natural selection. What he had admitted the probability for racial development, was known as social Darwinism. Bill Ashcroft et. al. add, "The Negro or black African category was usually relegated to the bottom, in part because of black Africans' colour and allegedly 'primitive' colour, but primarily because they were best known to Europeans as slaves" (*Key concepts* 199). In brief, Negroes are always looked through whiter stereotyped eyes and they are supposed to be a slave. It creates problems in ethnic belongingness.

Ethnicity is a term that is not the mainstream and groups that are not traditionally identified with the national Mythology; In fact, ethnicity comes in recent times in the context of immigration. Thus Bill Ashcroft, Griffith and Tiffin define:

A group or category of persons who have a common ancestral origin and the same cultural traits, who have a sense of people hood and of group belonging, who are of immigrant back ground and have either minority or majority status within a larger society. (qtd. in Isajaw 1974: 118. 82)

Ethnicity encourages a sense of belonging based in part, on a common mythological ancestry. Ethnicity is not matter of fixed and stable selves. In fact, ethnic groups are marginal from the point of view of those people who are in power, and people who do not want to be identified as to ethnic groups according to the boundaries of the definition of ethnicity.

Moreover, a particular ethnic group becomes diasporas coming into contact with another more dominant ethnic group and the issue of preservation of ethnic identity becomes prominent where the resultant identity is never pure, rather it will become hybrid. In a word, it gives a sense of lacking of representation and the subject is marginalized under the superior or dominant ethnic group.

Marginality is a term that is used to refer the place of repressed or subordinated textual meanings and also to the position of dissident intellectual and social groups like women, gays, lesbians, black etc. who are belonged themselves at a remove from the normative assumption and oppressive power structure of mainstream society. The marginality concept has reference to the general and all- inclusive condition that exists and has continuous interaction with and had a dependency upon and deviates in certain socially normative patterns from a more dominant group. The marginality is a group, which is culturally and socially situated on the periphery of and is defined by outside groups, especially the dominant groups.

In this regard, Everest H. Stonequist has defined the following four type of marginal man: the migrant foreigner, the second generation immigrant, the Jew emancipated from the ghetto and the man of mixed blood. In *The Marginal Man*, Stonequist says, "The marginal man is the one who leaves one's social group and culture. He is unable to fully adjust to new group or culture. He always remains on the margins of both and considers himself of not belonging to either of the culture"

(18). Cultural marginality is one of the wide areas of study and discussion. It emphasizes on the behavioral patterns, beliefs, customs and organizations of the marginal groups as distinguished from cultural patterns of the dominant group. The minority groups are found which sustain various patterns of social behavior that can be isolated, identified, and observed, Paige in *Education for Intercultural Experience*, further, writes:

Cultural marginality describes an experience; one typical of global nomads and others who have been molded by exposure who have been molded by exposure to two or more cultural traditions. Such people do not tend to fit it perfectly into any one of the cultures to which they

have been exposed but many fit comfortably or the edge in the marginality is in and of itself neither bad nor good although the experience has the potential to be both. It is characterized by the potential for, on the one hand, feeling at home nowhere and, on the other hand, feeling at home everywhere. (1)

In fact, marginality is concerned with the structural or the interrelationship that exists between them; it includes such interaction processes like conflict, cooperation, competition, accommodation, and assimilation etc.

One can distinguish the process through which an accommodative plateau or an assimilative stage may be reached between dominant and non-dominant groups. Bill Aahcroft et. al. say, "The marginal therefore indicates a positionality that is best defined in terms of the limitations of a subject's access to power" (*Key concepts* 135). So, marginal man lacks positionality and subjectivity that indicates the crisis of identity. In this way, above discussed issues basically result in the condition of cultural hybridity. Then other important issues like identity crisis and alienation will be discussed ahead in details.

a. Identity Crisis

The issue of identity is something previously assumed to be fixed or stable but it is to be questioned with the experience of doubt and indeterminacy. One of the reasons that identity is questioned is because of globalization and immigration. Thus, today's identities are not static and they are not absolutes of nature and culture. The factors of changes in identity, Chris Barker writes:

Identity is hotly debated when it is in crisis. Globalization provides the context for just such a crisis since it has increased the range of sources and resources available for identity construction. Patterns of population

movement and settlement established during colonialism and its aftermath, combined with more recent acceleration of globalization, particularly of electronic communications, have enabled increased cultural juxtaposing, meeting and mixing. (*Cultural Studies* 200)

Thus, the issue of identity is discussed widely. It is affected by the high speed of globalization and mass media etc. which mix different cultures in the same place.

Regarding the issue of identity, Clifford says, "culture and cultural identities can no longer be adequately understood in terms of place, but are better conceptualized in terms of travel" (qtd. in Barker 200). It can be said that identity is sketched from various dimensions because of the emergence of new theories in the recent era. Indeed, identities are not constant. Furthermore, they are influenced by different sectors like economical, political and cultural as colonialism, globalization and immigration. As a result, no fixed and constant identity will remain for a long time, which causes cultural hybridity mixes indispensably. The exponents of post-colonial theory agree that cultural hybridity is one of the vicious consequence's of ambivalent relationship between the colonizer and colonized, between the dominant and marginal group. Once the colonial settlers had arrived in the new place, they involved a binary relationship between the people of two cultures, languages and races and it created a hybrid and cross-cultural society.

Identity is not stable and fixed, and is always fluctuating. The notion of identity is ignored unless it is questioned. So, the crisis of identity may happen due to the lack of location to a specific culture or nation. Kobena Mercer quoted by Hall and says, "Identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable, is displaced by the experience of doubt and uncertainty" (275). In this way, Kobena Mercer says that the question of identity is only considers

when he/she is departed from the fixed and stable culture. Thus, the crisis of identity insists the feeling of alienation who are dislocated from their known culture or origin.

b. Alienation

Alienation refers to the estrangement of individuals from a specific situation or process or with each other. Alienation was implied a definite degree of mystical ecstasy in man's communion with God in the middle ages. Then the Protestants beginning with Calvin assumed the terms of spiritual death, as estrangement of man's spirit from God by virtue of original sin. In addition, Rousseau speaks of the alienation of the individual's natural rights in favor of the community as a whole, which causes from the social contract. According to Hegel, alienation is the term to denote consciousness from the individual. Meanwhile, regarding on the alienation, Marx defines to socio-economic analysis from the means of production as the derivative of private ownership and the social division of labour.

Alienation hints to the general problematic estrangement under which one feels a loss of his/her cultural belongingness. This term incorporates the given aspects as the summation of the individual emotions: (A) powerlessness, when one keeps hope in his activity will fail to yield his/her expected results. (B) meaninglessness, when one has no clear understanding of the events in which he/she participates, (C) normlessness, a situation in which one encounters contradictory role expectations and is compelled to behave in the socially approved fashion to meet the his/her aim. (D) isolation, when one feels estranged from the dominant norms and values in the society. (E) self-estrangement, it is one's estrangement from the self, the feeling that his/her own self and its capabilities are a bit strange and alienating.

In this way, a lot of questions can be raised that draw people's attention. As, why does alienation consist of all these then what are the causes behind? So,

alienation is inextricably related to such terms as dislocation, displacement, diasporas and cultural hybridity. In a sense, displacement and dislocation give the sense of alienation hybridized experience realizes the loss of origin, root that en-lights the feeling of loss of home and homelessness. Although, several issues are studied under the hand of cultural hybridity, the next chapter will analyze the text *Juneteenth* in detail in light of the issues of identity crisis and alienation.

Chapter III. Textual Analysis

Introduction: Problem of Cultural Hybridity in *Juneteenth*

Elision's posthumous novel, *Juneteenth* depicts the effect of cultural hybridity in the life of the protagonist, Sunraider. Born by white mother and indefinite father, Sunraider is given by his mother to the black, Hickman. Then, he is reared and named 'Bliss' by Hickman in Oklahoma, South America. Bliss grows up in black culture. Hickman teaches him everything, for instance, preaching, folklore, music etc. Having white look and indefinite genetic problem, he leaves Hickman and moves onto Washington, DC, North America. By the way, he becomes a good preacher, and then a famous Movie Man. Still his destination is not fulfilled more. He keeps interest in politics and becomes the senator Adam Sunraider to the senate in Washington, DC. The racist senator Sunraider ignores the black cultures from where he has come and in which he was brought up. For the purpose of finding his origin, Sunraider has arrived up to this point.

The novel *Juneteenth* opens with the Reverent Alonzo Hickman and the 44 members of his church congregation arriving in Washington, DC, to meet the racist Senator Sunraider who has totally neglected the black culture of South America. Initially, the senator's secretary does not allow visiting Sunraider but after a long praying they are given a chance to meet him. Then, Hickman and his groups gather in the senate balcony to listen to Sunraider who delivers a long spellbinding speech, which becomes a bitter racist diatribe. In the meanwhile a young black assailant guns him down. Reeling from the impact of several bullets, Sunraider loses his control and

he hears his standard idiom giving way to African American vernacular, "LAWD,

WHY HAST THOU... "(XXV) to his astonishment, the Senator recognizes

Hickman's voice responding from above him: *For Thous has forsaken, ... me* "

(XXV).

Then, senator Sunraider, on his deathbed in the hospital, calls for Hickman and the rest of the novel consists of a sketched conversation between the two men because only Hickman is brought to his bedside. This brief outline of the novel gives the reader a sense of identity crisis faced by the protagonist.

Identity Crisis in *Juneteenth*

Identity is in crisis in *Juneteenth* because the protagonist Adam Sunraider is assumed to be fixed, coherent and stable in the black culture of South America, but he is displaced by the experience of doubt and uncertainty after arriving to the North. So, it ensures that the identity what he had before is in question right now. He often does not care the notion of identity crisis until it is questioned i.e. his known culture provides him stable identity so far. Another critic Cornel West further opines identity has "desire for recognition, quest for visibility; the sense of being acknowledged; a deep desire for association (15). Therefore, identity is associated with desire--desire for recognition, association, and protection over time and in space. The known identity, which stabilized the social world for so long, is in ebb, producing new identity and fragmenting the modern individuals' subjectivity.

Hence, the 'crisis in identity' or 'identity crisis' is assumed and felt in the process of changing identity, which may be dislocating the central structure in the

social world. As Hall further writes, “modern identified are being ‘de-centered’ that is dislocated or fragmented” (274). Hall, further quotes Kobena Mercer and expresses that “Identity only becomes an issue when it is in crisis; when something assumed to be fixed, coherent and stable, is displaced by the experience of doubt and uncertainty” (275). Therefore, identity is constructed under certain circumstances which are not chosen deliberately and is questioned when it is in crisis. Thus, identity crisis evokes the sense of belongingness to a specific culture in a certain time and place.

The identity crisis is realized when cultures are cut across and intersect the natural frontiers, and when people have been dispersed temporarily or permanently from their homelands or known location. They adopt the dominant culture but seek the traces of the specific culture, traditions, languages, etc in which they were enclosed. Stuart Hall calls such emerging culture as “culture of hybridity (274).

Similarly, Rushdie presents his view that the bearers feel culturally translated on “borne across” (17). This is why identities are forever questioned and actual “crisis” remains in their ambiguous structure. Most of the contemporary writer's, (especially V.S. Naipaul) express nostalgia for stable cultural identity. They think themselves as ‘culturary exiled’ and try to rejoin them with their root culture, which can be noticed conspicuously in their writings and texts.

In *Juneteenth*, the protagonist, Sunraider is pathetic in his loneliness within himself and is unable to find out his parental roots even in the death bed so far. The fictional autobiography of Sunraider presents himself clearly that he is in crisis of his identity. He does not even know who he is and who his real parents are. During his

childhood age, even he is named Bliss by Hickman. In the flashbacks, Hickman thinks, "And I named him Bliss," shaking his head (286). Later, when Hickman is sitting at bedside of Senator in the hospital, he feels that the situation of the Senator is obvious that of an alienated being. In his death bed, the dialogue between Hickman and Sunraider clarifies that the problem of identity crisis tortures Bliss. From his bed, Senator Sunraider questions, " [...] Lord, What's my true name? Who, Lord, am I?" (152). So, Sunraider is still unknown about the fact of his true name and his real identity. He has the crisis of identity haunting yet in the deathbed.

Bliss was raised in an entirely black world, and from the early age had been a successful child-preacher. He was a great hope for Hickman. He would have represented the Negroes of the South. Besides, Bliss betrayed that expectation by running away from Hickman, moving North. Then he neglects black culture, taking a new name Adam Sunraider and covering up all traces of his black childhood. He becomes a racist Senator of the Senate in Washington, DC, North America. Then, Hickman and his group of 44 members visit to the Senator. And Bliss asks, "why don't you leave? Go back where you came from, you don't owe me anything and there's nothing I can do to help your people..." (96). Thus, Bliss does not address those people who have accompanied Hickman and who are blacks from the South.

Because of identity crisis, to assimilate with the culture in the North, Sunraider has already changed his name and profession. Knowing that fact, Hickman asks in surprise, "My people? That's interesting; so how it's my people--But don't

you realize we came to help you, Bliss? Remember? You should've seen us when we first arrived; things might have been different" (97). In the response, Hickman does not agree with and says that these Negroes are not only Hickman's people but they are peoples of America. So, the crisis of identity is also one of the issues they have faced arriving to the North.

The nature of Bliss has been changed automatically. He has become self-centered. Hickman traces out, "Bliss, you were stubborn. Stubborn as a rusted iron tap, boy. Well, I'm a man and like a man I made my mistakes I guess you looked at the collecting plates and got confused" (111). Here, the behaviour of Bliss has become different, a bit frustrated, and stubborn. It discloses the fact that he is quite wandering in bewilderment and confusion caused by crisis in identity. Psychologically, he is alone among the crowd where he has to face many ups and downs to adjust in the white culture ignoring the folklore of black culture.

Actually, Bliss longs for his origin/root that reflects identity, but culturally hybrid Bliss does not represent only one individual identity, a single culture and race, rather it incorporates American national culture and whole American race. Hickman and Bliss talk together on the bed in the hospital. Hickman reminds Bliss:

We come here out of Africa, son; out of Africa

Africa? Way over across the ocean?

The backland? Where the elephants and monkeys and the lions and tigers are?

Yes, Rev. Bliss, the jungle land. (119)

Hickman convinces Bliss that they are from Africa, a place far from America. Africa is a remote location and there are black inhabitants, which gives a sense of identity crisis due to dislocated origins. Hickman further says, "Some of us have fair skins like you, but out of Africa too" (119). It clarifies that Bliss stands for a hybrid character. His complexion is fair and he initially adopts black culture, folklore and music but later he feels crisis of his identity. Similarly, there is mixing up of both cultures; whites and blacks. So, some Americans look white and rest of all look black and so on.

Hickman persuades Bliss that these blacks had come from Africa where as elephants, monkeys, the lions and tigers etc. lived there. Africa is a rich land of natural resources and inhabitant of black people and their rich culture. He further says

A men! I'm told that some were the sons and the daughters of kings...

...of kings!...

And some were the sons and daughters of warriors...

... of warriors...

Of fierce warriors. And some were the sons and daughters of farmers...

Of African farmers...

...And some of musicians...

...Musicians. ...

And some were the sons and daughters of weapon makers and the
swelters of brass and iron... (119-120)

Thus, Hickman tries to sympathize Bliss that these black people are the sons and daughters of great men, kings, fighters, ordinary people, musicians etc. and they have glorious history of generations. They have especial history of ancestry. They talk about their forefathers.

In a sense, now some of them are judges and some are good preachers who always speak the word of God. Hickman again responds Bliss that they were migrated from Africa. They were taken by whites in boats and chained them who were sold as an animal trade. Moreover, Hickman admires his nation which was the country dedicated to the principles of Almighty God. All blacks had contributed to be freed from Europe's tyranny. He tells Biblical story of fall of proud Lucifer from the Paradise. He clarifies the condition of blacks and their poor words. He further adds that all blacks are "without personality, without names, Rev. Bliss, we were made into nobody and not even Mister Nobody either, just nobody" (121). Given above these lines clearly justify that blacks don't have their own personality or identity. It gives a sense of crisis of identity within them. He compares all black people with unhappy Samson, an eyeless in Gaza, Philistines and worse a lot. Bliss realizes the fact that the same condition is being faced by him in this time.

According to Hickman, white people use to scatter blacks just like chopping pieces of potato in this land. They make all blacks just like speechless, tongueless, without any word or language and without any drums and music etc. Thus, blacks are facing their critical situation created by whites, which means they even loss their heritage. Daddy Hickman had taught Bliss everything such as Bible, music, folklore,

jazz, blues etc. and even in his deathbed Hickman accompanies Bliss. Therefore, Bliss utters

Lord...Lord...

... why ...

...Hast Thou...

Forsaken me? (141)

In short, Bliss is just like an innocent lamb crying himself. Likely, he asks Hickman, "Why I was born?... Aaaaaaaaaaaaah" (154). It illustrates that he is in crisis of identity. So, he regrets for his ambiguous birth.

Hickman reminds Bliss what all blacks had expected with him in the past and says, " Amen, Rev. Bliss, like baldheaded Samson before that nameless little lad like you came as the Good Book tells us and led him to the pillars whereupon the big house stood" (122). In brief, Bliss was name less that means he has identity crisis. Although, Hickman and his community had expected Bliss would play the vital role to guide them as a little nameless boy had guided a blind Samson to the destination. Likewise, Hickman further stresses that all blacks were "eyeless like unhappy Samson among the Philistines – and worse..." (122).

Despite his upbringing as Bliss, Sunraider works as white and faces many problems being whiteness. Barry Sank says that "the mask itself was born in a society that claimed to be 'traditionless' and 'classless', worn in aggression as well as defense" (Boundary58). In the world of Barry Sank, Sunraider's whiteness is like the mask which means without any tradition or class and puts a question to identity. The

protagonist may assume that he has been wearing white mask, but his foundation is quite different.

This is not simply a matter of knowing the difference between reality and illusion...the illusion of the whiteness of Bliss and of the crazy woman has unpredicable. So, Bliss moves towards the vision of Mary Pickford in a whites – only theater in Atlanta. When he tries to enter the theater, the ticket taker wants to know about his mother and why he has not joined in the school. Such situation puts the question to his identity, when he knows finding his mother is obsession; he even believes that he sees her on the movie screen. After all, he becomes a famous moviemaker.

Likewise, a bigoted, race-baiting Senator, Adam Sunraider is shot on the floor of senate while he is giving a speech. In the audience is the Reverent Alonzo Hickman, a gentle, noble Southern preacher who has been trying for some days without success to meet Senator Sunraider. But the wounded Senator calls for Hickman in the hospital and the two men begin a conversation, which fills the rest of the episodes of the book as a flashback. By force, Bliss remembers his childhood and looks light-skinned Senator who has been passing for a white man. As Senator says, “Juneteenth, I had forgotten the work” (114), he agrees that he has forgotten about this very occasion of Juneteenth- Day of June 19 when the day of slaves freedom is celebrated. In fact, the fair-skinned Senator Sunraider has been taken as a white man so that he belongs to neither group: black or white. As a child he was given to Hickman as a gift by a white woman. He was named Bliss. His condition was for

ignorance of identity crisis was a blissful situation. Now, Senator Sunraider has a problem with identity; ignorance is no longer bliss for him.

However, the question of identity troubled even young Bliss. He visits the circus and he observes that clowns usually wear mask and they may be black people. Viewing the fact, Bliss becomes a bit curious with Hickman. Bliss asks him, "No, sir not now. Is that little one really white?" (250). Bliss doubts that all these clowns may not be white because they have been acting monitor role as comedians do. Thus, they don't have their individual identities. They are victims of crisis of identity. Hickman, further responds, "Sure, Bliss. Of course that's not the point. He's a clown. He's there to make us laugh just like the rest. That's burnt cork he's wearing on this fact. Underneath it he's white" (250).

Hickman also agrees with Bliss that clowns play the role of making laughter to the audience, wearing ugly and burnt cork like mask on their face, which symbolizes they are the victims of identity crisis. Bliss knows that clowns are people wearing mask and they have duplicate looks but underneath they are different. And the circus sequences also troubles the young Bliss as he witnesses a black-faced clown being comically beaten by the other clowns. When Bliss inquires whether the black-faced is really black or not. Hickman denies it and stops him aside. This incident also presents that Bliss is in crisis of identity.

Bliss cannot find his origin because his father is still indefinite. Bliss is very confused and unknown about his mother. When he becomes a famous movie-man, a woman sees Bliss and recognizes him as her son. That crazy woman claims to grab

him at any cost. Bliss also knows that his mother's name is Mrs. Pickford. Bliss rarely sees white people except when Hickman takes him to the movies and to the circus. When his mother, who is white, tries to reclaim him during a tumultuous revival meeting, young Bliss is deeply traumatized. To find out his real mother also gives a sense of longing for his own parental origin.

Even after getting wounded by the shoot when Sunraider has been lying on the deathbed in the hospital, he calls Hickman as his "Daddy" and Hickman takes care of him there. At the same time, Bliss reminisces the past. He is haunted by the woman who claimed that he was her son. Bliss asks his daddy Hickman about it. He says, "Man is born of woman but then there's history and towns and states and between the passion and the act there are mysteries" (264). Bliss is surprised and quite confused that he must have other relation. He remembers the woman but does not tell about her to Hickman. He keeps her secret attached with the problem related his parental root, which knocks the door of identity crisis.

The crisis of identity is clear in the words of Bliss and he says, " Let Hickman wear black, I, Bliss, will wear a suit of sable. Being born under a circus tent in the womb of wild women's arms I reject circumstance, live illusion" (264). Thus, Bliss, having identity crisis, requests Hickman to rejoin black culture. The above statement mentioned illustrates that Bliss is in illusion. He does not know what his culture or root is. The situation is very serious where Bliss is lying on his deathbed at hospital. He is recurring dream that he has spent in South. He further says, "I came out of all the intensified time into the sun the world had grown larger for my having entered that forbidden place and yet smaller for now I know that I could enter in if I entered

there alone...I ran" (265). According to Bliss, the world has become larger than before. Though, he had spent his childhood days in black community then he has entered to the white world.

In addition, the region he had traveled has become broaden. In the beginning stage, he has entered to the forbidden place and he became alone which shows his critical situations in his identity. He justifies his miserable time and adds, "The Mystery went with me, entered me, realizing time, place and personality. When I entered all was changed, as by an odorless gas. So the mystery pursued me, shifting and changing faces. Understand?" (266). Even in his last point of his breath, his life is mysterious. He presents his view that still shadow haunts him. His life is full of mysterious, complexity, and ambiguity. He thinks that mystery of life can be measured realizing time, place and personality. He expresses ahead in which everything has changed and his identity is in crisis making him as an odorless gas.

Bliss realizes the fact of identity crisis that is why such mystery has forced him in changed context. It clarifies that there is shifting and changing mood of life because of crisis of identity. In this condition, Hickman tries to reconcile Bliss and says:

I have thought upon you and me and all the old scriptural stories of Issac and Joseph and upon our slave forefathers who killed their babe rather than have them lost in bondage, and upon my life here and trials and tribulations and the jokes and laughter and all the endless turns-about that man's life in this world – and each time I return, each my mind returns and makes its painful way back to the mystery of you and

the mystery of birth and resurrection and hope which now seems endless in its complication. (267)

In the word of Hickman, the old stories are the good examples for sketching the pictures of all not only Issac or Joseph but all of the slave forefathers and their miserable lives; they got ready to kill their own children due to poor lives or sold them rather than they are compelled to captivate them. Hickman shows his sympathy to the life of Bliss whose birth is still ambiguous and mysterious. It is vividly presented that his life is questionable and it deepens in its complication endlessly.

Bliss is curious about his complication of life. He does not know the meaning of life. Although Hickman advocates the philosophy of life based on Christianity, Bliss is a bit aware of the disciplines of life. He further opines, " Thou were there, yes! But still, still, my question Lord! Though I say, quiet, quiet, my tongue. So teach me, Lord, to move on and yet be still; to question and not cry out, Lord, Lord, Why?" (268). In fact, Bliss judges his individual life critically. He finds a lot of questions and problems yet and says that he has stayed silently. So, he faces such situation and is unknown about the matter. Then, he puts question to Hickman about his crisis.

Bliss is so tried in his life. He keeps on fighting until his last breath and he wants to live freely. But the time is just opposite to it; he survives in mysterious life. He says, "I'm tried... cramped in muscle and confused in mind... may be I ought to go out and stretch my legs, get a little fresh air in my lungs" (169). He is living in suffocated environment. Mentally, he is disturbed and physically he is weak like a flickering lamp. He feels that there is problem in his breathing due to lack of appropriate air. It also means that he is alone although he lives in the mass. Bliss opines, " So I was deep upset, that's all. I lost control. I admit it and no apologies" (273). His desperation and fluctuation of mind shows that Bliss suffers a lot due to

rootlessness. He always tries to set "all the muck and confusion of life and continues to struggle for his ideals, is near sublime" (280).

Having crisis of identity, Bliss expresses nostalgia for stable identity. He tries to rejoin himself with his root culture which can be seen in the words of Hickman and says, "Poor Bliss, the terrible thing is that even if I told you all this, I still could not tell who your daddy was, or even if you have any of our blood in your veins" (307). Hickman declares that he is unknown about the father of Bliss so that he is hybrid subject although there is black sentiment running in his blood. Hickman says that all black people used to look at Bliss and they think that "he was one of us, telling them just enough so that they could feel the mystery and start to watching him and reporting him" (315). Thus, in this novel *Juneteenth*, the protagonist Adam Sunraider suffers by identity crisis because of his indefinite parental root, which also invites alienation in his life.

A Sense of Alienation in *Juneteenth*

The novel *Juneteenth* depicts the alienated condition of the protagonist, Adam Sunraider who is the victim of cultural change. Sunraider is a hybrid by culture and may be genetically too. So, he belongs to neither of race; white or black but adopts both cultures. His position is that of "ambivalence" in the words of Homi K. Bhabha. In *Juneteenth*, the landscapes are almost entirely psychological and dialogical, and are much better to get lost in. This novel tries to render social and physical scenes like the segregation in the South. It looks like a mirror, which presents a child's gradual maturation into self. At the same time, it also sketches how the protagonist is dislocated from his familiar place to unknown place, from known culture to new culture etc. Therefore, dislocation and displacement cause the resulting alienation.

Sometimes, one is/will be alienated psychologically living in the same place or known culture.

The hybrid identity formed from the mixing and movements of two cultures. This mixture is represented by Bliss, a child born of a white mother who disappears after giving him to daddy Hickman, a black Jazz musician. The real father of Bliss is never identified as Bliss is reared by Hickman. Later Bliss leaves Hickman and becomes an itinerant filmmaker and an artist called Movie man. He looks white but he is really neither white nor black. His identity is quite ambiguous. Eventually, he becomes the Senator of the senate in Washington, DC, North America. This novel opens with the event of assassination of Sunraider on the Senate floor. Bliss calls Hickman to the hospital. A lady character Sister Neal talks with daddy Hickman in the hospital. She says, "All those white folks down there don't make him any more familiar either. It's been so long I don't recognize anything about him now" (33). In the words of Sister Neal, it is clear that Bliss is lying on his deathbed and he is alienated from his previous culture, known place and people. So, she agrees that Bliss is not completely familiar with white culture and people since he has been dislocated from South America.

In conversation, the two men recall events that have bound them to and have separated from each other. Psychologically, the condition of dislocation or displacement gives a sense of alienation within themselves. Hickman has given the name 'Bliss' to the child who he has brought up in the black culture. After shooting down the Senator he is taken to hospital and Bliss reminds him of his past days in South America. His memories swing from childhood to adulthood and back again.

The situation what he is reminiscing is nostalgic. Bliss asks Hickman, "So here we found the Word. Amen, so now we are here. But where we come from, Daddy Hickman?" (119). Lying on the hospital, he feels dislocated from his familiar culture and location. He misses South America and its rich culture such as folklore, music etc.

In this regard, while talking to Bliss, a black Jazz musician and preacher, Hickman says: "Without personality, with names, Rev. Bliss, we were made into nobody and not even *Mister* Nobody either, just nobody. They left us without names. Without choice. Without the right to do or not to do, to be or not to be" (121). Thus, Hickman opines that they are alienated because they have crisis of identity. They have not got their own name, and personality. According to Hickman, it is better to be smart or top among the nameless folks. But they are absolutely dislocated and have lost what they had in their earlier days. About the loss Hickman, in a conversation with Bliss, says:

[..] Rev. Bliss, in those days we didn't have any horns...

No horn? Hear him!

And we had no songs ...

... No song ...

... And we had no ...

... count it on you fingers, see what cruel man has done...

Amen, Rev. Bliss, lead them...

We were eyeless, tongueless, drumless, danceless, hornness, songless!

(123)

So, Hickman reminds Bliss about his past days while he had been in black culture having folklore, music, song, own language and beautiful scenes to have a view and so on.

When Bliss and Hickman, are both in North America right now, they are reminiscing in a nostalgic way. Hickman opines, "And worse to come!" (123). He convinces Bliss that it has become worse to arrive in the North. Actually, Hickman has taught him everything. Bliss regrets leaving his daddy Hickman and coming to Washington, DC. He cries:

Lord... Lord...

... Why ...

... Hast Thou ...

Forsaken me? I cried, but now

Daddy Hickman was opening up and bearing down:

... More man than men and yet in that world-destroying, world-

creating moment just a little child calling to His father ... (148)

Bliss feels sorry to leave his daddy Hickman who has reared and cared him from his childhood as a savior--as God. He asks to be excused for his blunder dislocating himself in search of his identity for he is in crisis of his parental root.

Sunraider (Earlier Bliss) is a white child raised by black foster father but he leaves Hickman in order to enter American society as adult, which helps to explain

Bliss's incompleteness. In this point, it can be said that Bliss has been diverted from what he was and where he was in the past. In doing so, Bliss's ambiguous identity whether he is white or black--becomes conspicuous. All Americans are both black and white culturally and genetically. However, the novel does not talk about cultural identity. It is more concerned about psychological implication of identity irrespective of culture and colour.

The condition of Bliss in the hospital is getting serious. He is going to die very soon. Hickman prays to God that Bliss is the Lamb of God. In Christianity, mercy, pity, peace and love are essential notions that evoke humanism. Likely Bliss is innocent and he is the creation of God. He symbolizes the son of America neglecting racial hatred. In his interior monologues, he expresses his experiences as for example, he has preached even in the white church. He believes what he earns or gets is only possible in the presence of almighty God. Every one may commit sin but God excuses him/her. A redheaded woman claims that Bliss is her long-lost son. She tries to persuade him to be with her. But Bliss having ambiguous identity rejects her proposal and cries, "I want Daddy Hickman. I want to go back" (175). Thus, Bliss wants to return to where he was or what he had left before. He is in a hurry to keep in touch with daddy Hickman because now, he is a bit dispersed and alienated within himself.

Hickman, being a good preacher, convinces his boy Bliss. He reminds Bliss moral lessons on the bed. He tries to give relief to his pain and they sympathize with him. Hickman responds, " that's right, many times you will have to reach goodness out of badness, little boy. Yes, and hope out of hopelessness. God made the world and gave it to be redeemed through the striving of a few women and men" (222). So, he

preaches his theological norms and values, which will help to minimize his frustration, pain and loneliness. He encourages Bliss for positive thinking out of negative one. Everyone should be quite optimistic out of pessimistic, he adds. In his view, a man should start something in zero. Then life will be successful, satisfactory and prosperous within itself.

Hickman clarifies that sinners are those people who have a few believers, a few good folks and a heap of mixed-up and bad ones. By looking at Bliss's frustrated condition, Hickman persuades, "Bliss, you must be a hero just like that little lad who lead behind Samson to the wall, because a great many grown folks are behind and have to be lead toward the light..." (228). So, daddy Hickman tells him that Bliss is the hero, or a guide who leads the mass behind - a black group of South and he is hopeful of leading them toward the light of knowledge. On the other hand, folks signals a mass of different races, cultures and hint a whole American identity or American culture.

Bliss's so-called mother is a very crazy woman who claims Bliss's presence with her because he is her son. But, Hickman suggests him not to go with her. According to daddy Hickman, this woman is not a right woman because she has stolen even Chinese baby and others too. Yet Bliss seems to be confused and bewildered himself. Hickman whispers, "No, Bliss, That's not that woman at all. She only looks a bit like her, but she's not the one. So, how you sit back and enjoy yourself. And don't be afraid. She can't hurt you, bliss; she's only a shadow..." (244). Here, Hickman, whispering to Bliss, builds up his confidence that he must not get

puzzled. He adds not to be afraid of the woman who does not harm him. She is just like a shadow, which signals only the disturbing state of Bliss's mind.

Bliss is not well aware of his deteriorating state himself. He does not understand the extent of his injured mind. But his condition on the deathbed is getting worse. More or less, Hickman, frequently, gives his Christian opinions. Sometimes, Bliss utters his mother's name Miz Pickford. The complication of Bliss's identity is mysterious. Although human beings are innocent about their own lives, they should compromise their lives as Homi K. Bhabha tells by using the term 'negotiation' into his postcolonial discourse theory.

Similarly, daddy Hickman is selfless person who always inspires Bliss to keep on fighting against the challenges of life that he has been facing up to his deathbed so far. Having a blunder committed by Bliss, he has not listened to the voice of black race and has been excused by Hickman. He remembers story telling sessions and pulling a cool watermelon out of a deep well. Again, he reminiscences carefully spitting the seeds far away. What every activities he remembers link with the elements of Southern Black folklore.

On the other hand, Sunraider represents the black-hating factions of New England, he is no less and no more authentic than when Bliss preaches to his segregated audience on Juneteenth, for "scenes dictate masks and masks scenes" (328). This research tries to encounter Bliss only through the memories of Hickman and Sunraider. Actually, Bliss and Sunraider is the same person insofar as that he is imagined to be both Hickman's son and signals the idea of not only black identity but national identity. Sunraider exemplifies the production of whiteness through the

rejection of blackness. Though, he has been raised black in the fullness and strength of the southern black community was no foundation for the character's identity.

American identity is indispensable and inevitable. Assimilating all races, cultures and marginal voices etc, unless, any race or culture include to the mainstream, the feeling of alienation begins rising that ruptures the brotherhood or whole American identity. On this issue, Adam Sunraider is divided himself on his bed to achieve assimilation or acculturation that is the way left in order to grab his ambition among cultural schizophrenia. It is the state of mental illness that causes the sufferer to do irrationally forcing him to estrangement from social relationship. This condition leads to a state of fragmented identity divided by culture, history and any circumstances. Moreover, cultures cut across and intersect natural frontiers; individual feels dislocated and displaced from his/her known culture or homeland.

The novel, *Juneteenth*, creates a vivid landscape of the protagonist who is alienated from the known culture. He belongs to the mixture of two cultures, which divide him as unified subject. The hybrid situation places him in a sense of ambivalence position. As a hybrid subject living in North America, senator Sunraider feels alienated and estranged himself. Actually, Sunraider lacks his cultural background in South America. The main reason to be alienated Sunraider is his identity crisis who always longs for his parental root. Thus, alienation breeds frustration, loneliness, pessimism, bad temper, negative attitude, anger, irritation etc. towards life. Sunraider has become victim of all these psychological states of mind.

The protagonist, Sunraider had rootless identity that was called Bliss during his childhood. When he has been staying with Hickman, his indefinite parental background has been stricken in his mind ever. He used to feel that he lacked something and felt alone in the black community. His journey steps forward to

dilemma. Then, he is overwhelmed with the feeling of rootlessness, isolation and self-estrangement. Every emigrant always tries to assimilate in the new culture. But when he/she knows that his/her attempts have constantly been tiresome he/she feel alienated, frustrated and isolated from his/he own self. In this regard Bliss becomes young. He feels lacking his ancestry and moves towards North. Then, he assimilates into white culture as much as possible. But a lot of examples of the sense of alienation can be seen when he is in hospital after he is shot down while he is delivering speech at Lincoln Memorial.

Before entering to North America, he is reared and taught by black preacher, Hickman. He has learnt Bible, music, folklores, etc. along with Hickman. He has studied religion, Holy Bible and philosophy of life. Although, Hickman loves and cares him as his own son, Bliss feels something still storage in his life. He watches movies and circus with Hickman. As Bliss watches movies in companion with daddy, a crazy white woman claims that Bliss was her long lost son. There is similarity between his fair skin and complexion of this woman. In the response, Hickman says that she is not his pure mother but it is all about shadow or dream.

Though, Hickman tries to convince him that the visions come in the movie screen are all shadows, but the internal psyche of Bliss does not cool it down. He is more curious, and isolated these shadows torture much his mental order. He realizes himself a bit unsatisfied finding either it is true or not. Such critical situation results him a diverted and alienated within himself in the black culture. He becomes a famous movie man in course of being moved for proper solution.

Likely, he goes to circus with daddy Hickman; he observes the bad situation of small clowns and their minor role. It means that the main motto of clowns is to entertain the spectators by any means. They are masked people who don't have their

own identities. In the meantime, small clowns are being beaten by others clowns. So, Bliss is quite interested to find out that these clowns are. In such circumstances, there is vast different in these scene of clowns because what the reality behind the masks is different. Such events also push him up towards longing for new culture. In the conversation Bliss asks, "What kind of people are they?" (250). In his response Hickman replies, "Like us" (250). He means that they are also human being like them.

After entering into the new world he visits in white society being a preacher. He preaches Bible in white church at Atlanta. In a sense, he is unable to enjoy his liberty there; despite he has obtained knowledge and experience by Hickman and black culture. He changes his previous name "Bliss" and his professions time to time. In a certain period of time, he is confused and it can be seen the condition of fluctuation in his life. Negro, Sunraider's failure to cope with whiteness is one of the evidences of his alienation. Gradually, he achieves name and fame as a moviemaker but still he jumps into polities. Then, he becomes a racist senator in North America. It is clear that why Sunraider has changed his profession time and again, and he ignores the black culture. He is always in favors of whites. Ironically, Sunraider becomes a racist senator and ignores black culture, which shows an estrangement or isolated condition of his mind. Actually, there is no solid reason to which ignorance of black culture can be realized only except raising a sense of melancholy in him.

In this climax scene of senator Sunraider the feeling of alienation is also realized after the incident at hospital bed when he is shot down at Lincoln Memorial speech program. He calls daddy Hickman to the hospital and accompanies him. The conversation between Sunraider and Hickman vividly describes the memories of bygone days and both feel alienated leaving South America. In African American vernacular, Bliss says, Lowd, "why hast thou..." (26). Thus, Hickman responds, "For

Thou hast forsaken...me" (27). He feels sorry to leave his daddy Hickman. Now, he is isolated from his previous culture. It justifies that the situation is whatever Sunraider living, is in betweenness. It also gives a sense of isolated and alienated from the roof or origin.

An alienated person always tries to remain a bit far from social contacts and remains aloof. The same case has happened in the life of Senator Sunraider. He remains a part from black people and black culture. He tries to be white racist senator. He likes to confine himself within white culture then. But after shooting incident, he feels the lack of communication with Hickman and black community that shows the magnitude of his alienation. Regarding reminisces, Bliss reminds his bygone days and recounts, " Time is like a merry – go – round within a merry – go – round, it moves but it is some how the same even if you're riding on an iron tiger" (99). Bliss concludes that all time is the same. It is just like one Reverend John Eatmore used to say, " a merry – go – round within a merry – go – round; only people fall off or out of time" (100). Bliss agrees with Eatmore that time is unchangeable, strong and compulsory. It determines whatever people want to do.

Cutting of the contact with daddy Hickman has raised the level of his alienation and isolation. He considers his life to be so sinful and absurd. Even at his deathbed, reminisces have haunt him and he feels uneasy recurring such shadows which has tortured him before. His mind is still pre-occupied with these shadows. Talking with daddy Hickman, Sunraider says, "I couldn't understand my creation. Didn't you realize that you'd trapped me in the dead center between flesh and spirit, and at my age they were both ridiculous...?" (112). Thus, his unknown identification

still haunts him and it guides him towards isolation. In this regard, Hickman consoles Bliss, "you were born in trap, Bliss, just like everyone was born in it. We all breathe the air at the level that we find it, Bliss" (112). In this way, it clarifies that Bliss lives in melancholy. He is confined within himself. Though, he is talking with Hickman, but he lacks his own selfhood and is alienated.

After something both Hickman and Sunraider talk about their about their historical slavery days. Hickman reminds Sunraider about Juneteenth. It is an occasion that they celebrate emancipation and thanking God. It is celebrated for seven days. But the senator responds, "Juneteenth" and he further says, "I had forgotten the world". So, Hickman reflects on the matter and asks in surprise, "Do we still? Why, I should say we do. You don't think that because you left...Both, Bliss. Because we haven't forgot what it means. Even if sometimes folks try to make us believe it never happened or that it was a mistake that it ever did..."(114). Thus, Hickman says that Juneteenth is a great celebration for emancipation. All blacks should celebrate as a day of freedom. It someone who forgets, it will be a great mistake. Bliss regrets himself and he says, "I suppose so, but to learn some of the things I've learned I had to forget some others. Do you still call it "Juneteenth", Revern' Hickman? Is it still celebrated?" (114). Thus, Bill is confused and he feels regression that he has forgotten many important matters. He suspects Hickman that Juneteenth is still celebrated in South. It seems that he is alienated.

Talking about Juneteenth, Hickman tells why Juneteenth the day of freedom for slaves, is still celebrated. Listening all things, Bliss is quite interested and he says: "God bless you, Rev. Hickman, I think that's just the place we have to start. We of the younger generation are still ignorant about these things. So please, Sir, tell us just how

we came to be here in our present condition and this land..."(118). In brief, Bliss wishes all the best for the celebration. He regrets that younger generation is ignoring many important cultural values. They have arrived in North so that they have forgotten facing such condition. It seems he is isolated from the past culture.

Hickman tells the history of blacks. All blacks were brought from Africa. They were chained and sold like animal. According to Hickman, it is a great crime. Bliss is quite unknown about the fact and he asks, "But why, Daddy Hickman? You have taught us of the progressive younger generation to ask why. So, we want to know how come it was a crime?" (120). Thus, Bliss thinks that younger generation is still out of proper information and he feels to be belated himself. Therefore, daddy Hickman expresses:

They brought us up onto this land in chains...

... in chains...

... And they marched us into the swamps...

...Into the fever swamps, they marched us...

And they set us to work draining the swampland and toiling in the sun...

... They set us to toiling ...(121)

In this way, Hickman tells the miserable condition of blacks. He says that they have been chained, sold and behaved badly. And they have to work hard even in the hot day. On the issue of miserable condition, Hickman further says:

They cut out our tongues...

...They left us speechless...

...Lord, they left us without words...

...Amen! They scattered our tongues in this land like seed...

... And left us without language...

... They took away our talking drums...

...Drums that talked, Daddy Hickman?

Tell us about those talking drums...(122)

Thus, blacks were minimized all rights and they were also deprived of their music, tongue and speech.

Bliss is still in trouble after meeting with daddy Hickman and again Bliss expresses his reality and he cries, "Lord, why hast thou forsaken me? (148). In this response, Hickman convinces, "Oh, Bliss; Bliss, boy. I get carried away with words. Forgive me. May be a black man, even one as old as me just can't understand the mystery of a white man's pain. But one thing I do know: God, Bliss boy, is love" (166). He codes that Bliss is isolated and getting pain in his heart. So, he says sorry to Bliss that he hasn't known about the mystery of white's pain and miserable condition. In conclusion, the protagonist in this novel is in identity crisis and he is also alienated as well.

IV. Conclusion

Cultural hybridity is a term mostly employed and debated in postcolonial studies. Hybridity refers to the creation of new transcultural forms within the contact zone produced by colonization. Hybridization depicts various forms such as cultural, political, social, racial, linguistic etc. It incorporates with many issues including diaspora, dislocation, migration, globalization, marginality, ethnicity, etc. Moreover, the rhetoric of identity crisis and alienation has been given a powerful expression produced by cultural hybridity in Ellison's posthumous novel *Juneteenth*. Identity is inevitably bound of with culture; we belong to, as this substantially shapes our development and life history.

Identity is fluctuating because of today's flow of migration, mass media and other elements notably globalization; hybrid subject is facing identity crisis. The cultural values and identity, therefore, have been transferred to other cultural groups and the cultural loss appears to be a major question among people. And people who have identity crisis and have been alienated which always haunts them. They find themselves in new culture, geography and among culturally different people, although they belong to neither group. They realize their identity, which becomes more significant. The cultural mixing gives rise to new hybrid identity that distracts modern

subjects. Therefore, the hybrid subjects fall on the crisis of identity. At the same time, a sense of nostalgia always haunts them as they feel a difference between the past and present time. Likely, the feeling of alienation comes out whenever people find themselves detached from their culture.

In the global context, people do not belong to one culture and identity only. They are defined by multiple and unstable identities. Globalization gives rise to cultural hybridity, which refers to the movement and transference of people. Hybrid subject creates a transcultural form after going to new place. They try to preserve their own to fit into new and unknown culture. In this way, the process of assimilation is not perfectly successful that they have lost something valuable and attempts to gain something. There are a lot of problems that nobody can take it always smooth and positive. The crisis of identity and the feeling of alienation have come which hint of rootlessness leaving known culture.

In *Juneteenth*, the protagonist, Adam Sunraider, who was called Bliss during his childhood, is a hybrid subject. He can't adopt both cultures: white and black simultaneously. When Bliss grows up in black community under care of Hickman, a black preacher, he is unknown about his parental origin. The proverb 'Ignorance is Bliss' is proved in the childhood period of Bliss but as a young, he feels crisis of his own identity. Due to his unsolved question of identity, he leaves Hickman and enters to North from South America. Though his childhood has spent in black culture, he looks white. So, he tries to assimilate into white culture and ignores all black culture. He crosses so many long journeys with responsibilities. He changes his previous name and known as Sunraider. Then, he becomes the senator of white world.

Later, he is shot down unexpectedly and Hickman meets him on the hospital bed. Then, Bliss tries to rejoin with his past culture. In the conversation, he reminisces

the bygone days, which means he is in crisis. In the meantime, these past memories haunt in his mind. It seems that he tries to assimilate this past experience. Further, he feels a nostalgia regretting that he is still isolated and belongs to neither group. Thus, Sunraider belongs to in between. It results cultural hybridity, which is studied in postcolonial or cultural studies. The protagonist, Sunraider feels identity crisis and is isolated from both cultures. He is influenced not only by a single culture or group. Similarly, cultural hybridity in this novel represented by Sunraider is a subject having identity crisis and psychologically he is alone. He is never known about his father and is alienated all to the critical point of last breath.

In this way, *Juneteenth* is a story of Sunraider's progress from the labyrinth of cultural hybridity to the assimilation into the main stream American culture. The novel has portrayed a landscape of Joseph's identity crisis and alienated existence in the face of mixed cultural existence in the face of mixed cultural confrontation. Ralph Ellison has skillfully and with mastery applied flashback and stream of consciousness technique whereby he explains Adam Sunraider's (Bliss) memories of his childhood in Oklahoma, South America and other past events at different times as well as split present in America.

Works Cited

- Aithal, S. Krishnamoorthy. " *Juneteenth*: A Novel for the New Millenium." *American Studies International*, 38.3 (2000):115-122.
- Allen, Brooke. "New Books By The Dead." *Writers &Writing*, 82.7 (1999): 26-27
- Applebome, Peter. "Ralph Ellision Elusive Novel, *Juneteenth*." *Books*, 106.2(1999):
12-16
- Ashcroft, Bill et.al. *Key Concepts in Post-Colonial Studies*. London and New York:
Routledge, 1998.
- - - . *The Postcolonial Studies Reader*. London: Routledge, 1995.
- Banner-Haley, Charles Pete. "Transformation and Re-inventions: *Juneteenth* and
Ralph Ellison's American Identity." *The Journal of the Historical Society*,
11.3-4 (2002): 363-376.
- Barker, Chris. *Cultural Studies: Cultural Theory and Practice*. London: Sage
Publications, 2000.
- Bhabha, Homi K. *The Location of Culture*. New York: Routledge,1994.
- Brown, John L. "*Junetenth* (Book Review)." *Word Literature Today*, 74.1(2000): 156-

157.

Ellison, Ralph. *Juneteenth*. Ed. John F. Callahan. New York: Random House, 1999.

Fanon, Frantz. *Black Skin, White Masks*. New York: Grove, 1967.

Hall, Stuart. "The Question of Cultural Identity." *Modernity and Its Futures*. Ed. By Hall. London: Polity Press, 1999.

Hoffman, Nicholas Von. "The Ellison Improvisations." *In the Stacks*, 6.3(1999): 44-46.

Macaulay, Thomas Babington. "Minute of Indian Education." Feb. 1825. *Imperialism and Orientalism: A Documentary Source-Book*. Eds. Barbara Harlow and Mia Carter. Massachusetts: Blackwal, 1999: 36-62.

Paige, Michael E. *Education for Intercultural Experience*. Maine: Intercultural Press, 1993.

Rushdie, Salman. *Imaginary Homelands*. London: Granta Books, 1992.

Said, Edward. *The World, the Text and the Critic*. London: Faber and Faber, 1984.

Santis, Christopher C. De. "An Interview with John F. Callahan." *African American Review*, 34.4 (2000): 601-620.

Shank, Barry. "Bliss, or Blackface Sentiment." *Boundary* (2003): 47-64

Stonequist, Everst H. *The Marginal Man*. New York: Charles Scribner Son, 1937.

"Ellison's Second Novel: A Literary Event." *The New York Amsterdam News*. 90. 45, 1999: 24-25.

Watts, Jerry G. *Heroism and the Black Intellectual: Ralph Ellison. Politics, and Afro-*

American Intellectual Life. Chapel Hill: U of Carolina P. 1994.

West, Cornel. *Race Matters*. New York: Vintage, 1994.

William, Raymond. *Culture*. London: Fontana, 1971.

Wood, James. "The Writer and the Preacher." *New Republic*, 220.36 (1999): 38-42.