



Mohamed Khider University of Biskra
Faculty of Letters and Foreign Languages
Department of English and Literature

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Submitted by:

BENCHIHA Douaa

Hybridity and Identity Loss in Jean Rhys’ “*Voyage in the Dark*”

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Board of Examiners:

Ms. Hamed Halima	MAA Biskra University	(Supervisor)
Mrs. Zerigui Naima	MAA Biskra University	(Chairperson)
Mr. Chemouri Mourad	MAB Biskra University	(Examiner)
Mme. Chenini Amri Boutheina	MAA Biskra University	(Examiner)

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Dedications

In the NAME of ALLAH, the most GRACIOUS, and the most MERCIFUL,

I dedicate this work to the closest people to my heart

To the light of my eyes, my mother **FATIMA** and my dear father **AHMED**, for their
endless care, love, and prayers

My brothers and sisters: **Kheira, Samira, Nabil, Meriem, Khaled, and Rayane**
For their unconditional support.

To their husbands and wives: **Farhat, Abdelatif, Romaissa, Fatiha**
And to all their sweet children.

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Abstract

Diaspora as an outcome of the colonial process has influenced Africans, Indians, and Caribbean people. Postcolonialism theory demonstrates the influence of the British colonizers on those colonized people. It represents the relationship between the two by highlighting the colonized's struggles with preserving their identity. Diaspora Postcolonial literature tells the stories of immigrant writers who were obliged to identify themselves in the colonizer's lands. This dissertation is an investigation of the issues of Hybridity and identity in Diaspora Caribbean postcolonial literature. It tackles Jean Rhys's novel "*Voyage in the Dark*" because of its significance and depiction of Hybridity and identity crisis and loss. Anna Morgan, the protagonist of the novel, is a great example to explore cultural and social Hybridity in postcolonial literature. She finds that her culture changing according to London's society and people. At the same time, she suffers from cultural and personal identity loss due to her lack of the sense of belonging. The dissertation depends on Homi Bhabha's theory of Cultural Differences by following a psychoanalysis approach. This analysis reveals the huge impact of Diaspora on postcolonial authors. It shows that Diaspora has impacted the colonized's culture and identity. It also indicates the connection between the hybridity and the identity loss in the postcolonial era.

Keywords: Diaspora, Postcolonialism, Postcolonial Literature, Diaspora Caribbean Postcolonial Literature, Hybridity, Identity Loss, Anna Morgan, "*Voyage in the Dark*".

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General Introduction

The huge impact of the European colonialism is still affecting British former colonies such as Africa, India, and the West Indies till the present day. Citizens of former colonies –the colonized people- are influenced by British colonizer in various domains. Literature is one of the fields that show this impact. In particular, postcolonial literature shows a great interest on the outcomes of the colonial era such as Diaspora, immigration, slavery, race and sex discrimination, and inequality. It also focuses on highlighting the struggles of the colonized people and their sufferance in preserving their identities.

Caribbean people after their independence were obliged to movements such as immigration from and to Britain and Africa. That makes the West Indies a multicultural country that is highly exposed to Hybridity and the mixture of cultures and identities. Their writers and literature discusses those issues especially Hybridity and identity loss. Jean Rhys is one of the writers who emigrated from the Caribbean to Britain to finish her study. Since she starts writing, Rhys's novels discuss various colonial and post-colonial themes in particular Hybridity and Identity Crises.

This dissertation discusses Rhys's novel "*Voyage in the Dark*". It suggests how Jean Rhys builds a bridge between herself and the female protagonist she creates. She discusses Anna Morgan's struggle with identity crisis culturally and personally during her life in London. It mainly focuses on the themes of Hybridity and identity loss, and the ways that Rhys depicts such themes through the protagonist Anna Morgan.

1. Literature Review

This dissertation sheds light on the protagonist of “*Voyage in the Dark*” by Jean Rhys. It discusses Anna Morgan’s life after and before she immigrates to London. In order to do so, this dissertation depends on different sources. First, it is influenced by different books and articles talking about the post-colonial era and the feminine writers of the era. Second, it is depending on other books and scholars such as Bill Ashcroft et al and HomiBhabha’s theory of cultural differences, Hybridity and identity.

The first work that influences this dissertation is a dissertation written by Hanane Abdessettar and Radja Abdessettar under the title “*Identity and Hybridity in Postcolonial Literature. Case Study: A Grain of Wheat by NgugiWa Thiong'o*”. This dissertation analyses postcolonial African literature's struggle with identity and Hybridity as well. It focuses on the colonialism impact on Africans during and after the colonial era. The study helps in highlighting the reasons for Hybridity and identity loss in former British colonies and the concepts are depicted in postcolonial literature in general.

The second influential work is “*A dilemma of Caribbean Populace: Post-Colonial conflicts and Identity crisis in Derek Walcott’s Plays*” by Bharatender Sheoran. This work examines the identity crisis and fragmentation of West Indians in the post-colonial era. Sheoran uses poetry and drama; in particular Walcott’s works to explain the struggle of Caribbean people with identity crisis. He demonstrates that Caribbean people and writers suffer from their identity loss due to different factors such as Diaspora, immigration to and from Britain, and the clash of two different cultures. This study guides in tracing this dissertation’s analysis about identity

issues of Caribbean writers and people. It also helps in taking a direct idea about the identity crises and loss in Caribbean postcolonial literature.

The third influential work is a dissertation titled “*The Sense of Loss in Jean Rhys’s Voyage in the Dark: the Absence of Mother and Imagined Black Identity*” written by Zita Rarastesa. Rarastesa’s dissertation goes deeper in analyzing the novel used in this study. Her dissertation discusses the reasons behind Anna Morgan’s sense of loss. She explains that Anna’s sense of loss is built due to the loss of her mother in a young age; also the interaction between Anna and her English stepmother Hester, and African house maid Francine. This work is suitable for this dissertation because it highlights the sense of loss that Anna suffers from. It helps in understanding the sufferance of Anna Morgan during her childhood that impacted her cultural identity from the first place. However, it is only limited to discussing her mother's loss and the racial issues of black and white.

2. Statement of the Problem

Jean Rhys is one of the Caribbean Diaspora postcolonial writers who discuss the different problems of immigrants in the British lands. In her famous novel “*Voyage in the Dark*”, Rhys focuses on various themes. However, the themes of Hybridity and identity loss are obviously displayed in the novel. Rhys creates the subjectivity of a marginalized woman showing the effects of colonization and creating a metropolitan female identity based on fragmented and alienated memories. Anna Morgan, the novel’s protagonist is a Caribbean who immigrates to Britain with her stepmom, the place where she finds herself uncomfortable in her new life. Through the years, Anna lives her first shock that changes her life into the worst. At that level, Anna is suffering from the change of cultures, and she lives in an internal conflict between the

Caribbean Anna and the new British Anna. Accordingly, this dissertation sheds light on how the protagonist of “*Voyage in the Dark*” is under the conflict of Hybridity. At the same time, it highlights how identity loss is depicted in the story events.

3. Research Questions

In order to discuss the themes of Hybridity and identity loss in “*Voyage in the Dark*”, this study answer the following main question

- How the notions of Hybridity and identity loss are depicted through “*Voyage in the Dark*” protagonist Anna Morgan?

To answer the main question, the following sub-questions need to be answered:

- What is postcolonial literature and Caribbean Diaspora literature?
- What does Hybridity mean, and what is Identity and identity loss?
- To what extent is Anna Morgan hybrid in culture and society?

4. Objective of the Study

This study intends to investigate the notions of Hybridity and identity in Caribbean Diaspora postcolonial literature. The case of study is Jean Rhys’s novel “*Voyage in the Dark*”. It also aims at analyzing how Anna Morgan’s displacement and immigration influenced her cultural and social Hybridity outcomes. This dissertation also explains and discusses the reasons behind Anna’s personal and cultural identity loss.

5. Methodology

This dissertation depends on both the postcolonialism approach because the events of the story are about a woman's life in the postcolonial era. It uses the notions of identity and Hybridity according to different scholars such as HomiBhabha. It depends on HomiBhabha’s

theory of Cultural Differences. The postcolonialism approach shows how the protagonist is depicted as a woman who becomes culturally and socially hybrid and lost her personal and cultural identity. On the other hand, this research uses the psychoanalysis approach to show why Anna changes when she immigrated to London. The research mainly depends on Postcolonial concepts such as Diaspora, Hybridity theory, and identity crisis and loss.

6. Structure of the Study

This study is divided into three main chapters. The first chapter is the theoretical framework that highlights the postcolonialism theory and its relationship with Caribbean postcolonial literature. It also talks about Diaspora postcolonial literature and the Caribbean writers' quest for identity in the postcolonial literature and postcolonial context. The second chapter discusses the cultural and social Hybridity of the novel's protagonist Anna Morgan. It focuses on exploring the Hybridity and the third space that Anna creates to fit in London culture that is totally different from her West Indies culture. The last chapter discusses Anna's identity crises. It focuses on her cultural and personal identity loss due to the experiences from her childhood into her adulthood sufferance in London.

At the end, this dissertation in general tends to look for Anna's personal and cultural identity issues. By shedding the light on the cultural differences between Anna's original culture and new obtained culture, the dissertation tends to find the relationship between Anna's Hybridity and Anna's identity issues.

Chapter One: Postcolonialism and Caribbean Diaspora Postcolonial Literature

1.1. Introduction

The colonial era is over and followed by a new era that is called post-colonial era. Postcolonialism holds the traces of the colonialism that are observed in cultures and societies. Literature and postcolonial writings develop new concepts and meanings to show the impact of the process of colonialism. Writers focus on main themes that are related to identity crises, Hybridity, and fragmentation self of the indigenous cultures and people. The postcolonial Caribbean writers have literary works that indicate the outcomes of the British colonialism. One of the best known writers who speak about the impact of the colonialism is Jean Rhys. She tackles several issues such as the quest of identity, Diaspora, and Hybridity. The concern of our study is to analyze how the Caribbean colonized culture and self are affected by the colonizer's culture in Diaspora postcolonial literature. As a case of study, we select the novel of "*Voyage in the Dark*" by Rhys and focus on the novel's protagonist Anna Morgan.

The first chapter tackles the conceptual and the theoretical framework of this dissertation. It first talks about the post-colonial era and the postcolonialism as a theory, then the postcolonial literature in particular. The second section of this chapter discusses the Diaspora meaning and identifications. It also tends to define the Diaspora postcolonial literature genre. The next section covers the term Hybridity and its definition. In addition to that, it defines some related concepts and their relation to the concept of Hybridity. It also sheds light on the Caribbean Diaspora literature and how it is described to be hybrid. The last section is devoted to explain the concept of identity in general; later, it discusses the sense of identity crisis and identity loss in Caribbean Diaspora literature.

1.2. Postcolonialism and Postcolonial Literature: An Overview

1.2.1. Postcolonialism

The term postcolonial and postcolonialism first appears by the mid-1980s in scholarly journals in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's book "*The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*" (2002).

They define post-colonialism as

"The semantic basis of the term post-colonial might seem to suggest a concern only with the national culture after the departure of the imperial power. It has occasionally been employed in some earlier work in the area to distinguish between the periods before and after independence... in constructing national literary histories, or in suggesting comparative studies between stages in those histories" (01, 02).

In the light of this quote by Ashcroft et al, one might understand that postcolonialism is all the fields, literature in particular, that are influenced and affected by the imperial process from the moment of colonization to the present day. It also aims to distinguish between the colonial era and the post-colonial era where the literary works of all forms (including novels, poetry, and drama that were both written in the colonial and the postcolonial era) are used as examples of comparison in both literature and history.

By the mid-1990s, postcolonialism and post-colonial literatures become widely familiar in the academic and the non-academic field. Yet, the concept of post-colonial is traced back to the 1970s in some texts such as Edward Said's "*Orientalism*". His work leads to the

development of colonialist discourse theory in the work of critics, such as Homi Bhabha and Gayatri Spivak who for example first used the term ‘post-colonial’ in the collection of interviews and recollections published in 1990 called *“The Post-Colonial Critic”*. (Ashcroft et al, 168).

In addition to that, SerapTürkmenin *“Identity in the Colonial Lands: A Critical Overview of the Postcolonial Studies”* provides another definition of postcolonialism saying that

“Post-colonialism, being an academic shuttle that we can call new is an interdisciplinary movement that attempts to reshape the past, the present, and the future of those colonized countries. While its point of departure was analyzing the lost identities, labours, languages ... it moved beyond the point of departure and turned out to be a rich and multilateral interdisciplinary area under which one can probe into many concepts and issues with new approaches and views” (1)

Türkmen in this quote claims that postcolonialism is a new academic movement that reshapes the different eras of a colonized country. He adds to Ashcroft’s thoughts that are mentioned above that postcolonialism created a new approach and views to literature, especially which turns to tackle several concepts and issues, such as identity, Hybridity, languages, race, sexuality, gender roles, and others.

He adds that postcolonialism is a new interdisciplinary era because it is related to other disciplinary fields such as philosophy, psychology, history, and sociology. Moreover, postcolonial literature inherits the problems that those disciplinary fields tackled before. For example; the problems of identity are studied by philosophy and psychology in many works

before the colonization of any country. Then, the postcolonial literature discusses them again in new manners taking into consideration the changes that the colonialism resulted (Türkmen, 02).

1.2.2. Postcolonial Literature

Literature as a branch of Humanities has a significant role in representing society's problems and realities. Postcolonial literature is all literary works that come from Britain's former colonies in the Caribbean, Africa, and India. Innes in her book "*The Cambridge Introduction to Postcolonial Literatures in English*" asserts that different critics have described postcolonial works of literature as falling into several phases: literature of resistance, literature of national consolidation, literature of disillusion and/or neocolonialism, post-postcolonial literature; and Diaspora literature (Innes, 17)

Postcolonial literature is concerned with the issue of self-representation artistically and politically. Writers from those former colonies (Caribbean, Africa, and India) have decided that colonizers (Britain, France, ...) have dominated literature for too long. Therefore, they decide to speak and write back to the empire to tell their own stories, share their experiences, and express themselves from their perspectives. In addition to the postcolonial literature of the colonized, there exists as well the postcolonial literature of the colonizers.

Ashcroft et al set the development of postcolonial literature claiming that it has two stages since it is concerned with two producers who are the colonizer and the colonized. The first stage was during the colonial period, the works were inevitable because they are written in the colonizer's language by an elite writer who is primarily identified and supported by the colonial power. The new texts with the colonizer's language – English in West Indies, French, and English in African colonies – could not form the basis for indigenous culture as they could not be

integrated within the colonized's existing culture. Colonial representatives according to Ashcroft et al failed in integrating their new works because they were not objectives as they claimed. However, they prioritize the 'home' over the 'native', the 'metropolitan' over the 'provincial' or 'colonial', and so forth (Ashcroft et al, 05).

The second stage is interested in the literature that is produced "under imperial license" by natives. For example, the English educated Indian upper-class writings of the ninetieth century, as well as the African missionary literature. Those postcolonial texts are written under colonial control and supervision. They are also constrained by many rules and limits to not insult the colonizers. In this way, therefore, the colonizer writers represent the imperial machinery of exploitation mode, racial superiority, and the consequent bias against the native. In their literature. They assign to 'colonizer' as civilized, governing, and racially superior, they give themselves the right to rule and the characteristics of being brave, daring, and masculine. In novels, they as well attempt to embody the colonizer's mission, which is loaded with his imperial beliefs. However, those constraints start to vanish in the independent eras, which led to the emergence of the modern postcolonial literature (Ashcroft et al, 06).

To summarize, postcolonialism is a continuing process of resistance and reconstruction deals with the impact of the imperial powers on the colonized cultures and societies during the post-independence era. It mainly focuses on the implications that former colonies struggle with and face since the colonization to the present. In literature, it is an academic discipline that analyzes and explains the great impacts of imperialism and colonialism. Postcolonialism in literature comprises the study of theory and literature as it relates to the colonizer-colonized experiences in different fields, especially literature. Accordingly, in simple words, postcolonial literature is literature that is written by both the colonizer and the colonized during and after the

colonial era. It discusses various themes and issues among them Identity, Hybridity, and diaspora, which are the main concern of this study.

1.2.3. Postcolonial Diaspora Literature

1.2.4. Definition of Diaspora

The term Diaspora is defined in the Cambridge dictionary as the spread of a group of people from their original countries towards other countries such as Latin to Spain, the North Africans to France, and the Indians to Britain. Diaspora is a "process of people migrating frequently from one place to another for various reasons" (Laxmiprasad, 99).

The concept Diaspora is from the Greek meaning "to disperse" which is the voluntary or the forcible movement of people from their original homelands into new regions for various reasons (Ashcroft et al, 61). Ashcroft, Griffith, and Tiffin in their book *"Post Colonial Studies: Key Concepts"* assert that Diaspora is a central historical fact of colonization. It is not only the immigration of the colonized people from their lands, but it is also the arrival of the colonizers into the colonial regions because it involves the temporary or the permanent settlement of the European or the Americans in their colonies during and even after the war. In this sense, Diaspora is used to describe all the immigrants who moved from their original lands despite of their racial differences or immigration's purposes (Ashcroft et al, 61).

They also point to the impact of the Diasporic movement asserting that due to these immigrations many economic issues are developed, such as slave trade and agricultural needs. Not only the economical side but also the cultural aspect is affected by Diaspora. Ashcroft et al say, "...the diasporic movements generated by colonialism have developed their own distinctive cultures which both preserve and often extend and develop their originary cultures" (Ashcroft et

al, 62). Both the colonizer and the colonized cultures are and still overlapped in ways that affect each other. This contact mainly led to the development of diasporic cultures that question their ideologies and identities in many fields; in particular, literature which led to the creation of Diaspora literature.

1.2.5. Diaspora Literature

Literature and authors are impacted by this Diaspora movement and the overlapped cultures' outcomes. Immigrant writers' quest for identity and ideology is always been there in their psyche. The diasporic writers often turn to their original homeland for different reasons like perpetual search for their roots, to immortalize their history, or to relive old memories, etc.

Diaspora literature is all genres and types of literature that are written by the Diaspora writers. Diaspora writers write mainly to discover themselves in the new cultures. They write both to show and differentiate their original cultures and the host land culture. Diaspora literature acts like a bridge across those different cultures and helps in their understanding. It also tends to swing between location and dislocation of those overlapped cultures (Sarangi, 01). Sarangisay "diasporic writers are a sort of representatives of a refugee and an ambassador wherein they sincerely attempt to do justice to both". I.e. they write either to defend their original culture and the new culture that they gain in the imperial lands. She explains "As a refugee, they seek security and protection and as an ambassador advocate for their native culture and help enhance its comprehensibility" (Sarangi, 02).

Furthermore; a simple definition of Diaspora literature would be works that are written by immigrant authors or authors from former colonies who live outside their native land. It speaks about those who reside in one place (the colonizer's lands) but are passionate about another place

(original lands). Another aspect of Diaspora literature is the search for selfhood, identity, and ideology in the world between two cultures of the homeland and host land.

1.3. Hybridity in Diaspora Literature

1.3.1. What is Hybridity

According to Ashcroft et al, Hybridity is one of the most widely employed and most disputed concepts in postcolonialism and postcolonial literature. It refers to the creation of new trans-cultural forms with the culture produced by colonization. The term Hybridity as it is explained by scientists refers to "the cross-breeding of two species by grafting or cross-pollination to form third hybrid specie" Hybridity or hybridization takes various forms (Ashcroft et al, 108). For instance; in linguistics, the theorist Mikhail Bakhtin defines Hybridity as double-voicedness of languages. He uses the terms Pidgin and Creole - the acquired second language and the mother tongue language – he argues that when those two languages overlapped due to various reasons; they create a new language that is called a hybrid language. Hybrid culture is when a person's two cultures overlapped to create new one (Ashcroft et al, 108).

The concept of Hybridity has recently become one of the most complicated concepts that are unswervingly related to the formation of identity under colonial antagonism and inequity (Ashcroft et al, 108). In postcolonialism, it was first associated with the works of the Indian theorist HomiBhabha who is a contributor to the postcolonial theory. His ideas mainly focus and analyze the relationship between the colonizers who tempted to translate the colonized indigenous identities creating a cultural clash.His theory of cultural difference provides the conceptual vocabulary of Hybridity and the Third Space (Ashcroft et al, 108). For him, the

interaction between the colonizers and the colonized who have opposed cultures, different speeches, and styles will obviously give rise to the third space.

In his collection of essays, *“The Location of Culture”*, Bhabha (1994) defines Hybridity saying

“Hybridity is the sign of the 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). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects” (Bhabha, 159)

Bhabha here asserts that Hybridity occurs due to the impact of the colonialism process where the colonial authority (colonizer) tries to change the identity of the Other (colonized). Yet, those attempts to change the identities were not successful 100 %, the reason why a new place appeared where the new culture is preserved. This place holds all the new forms of life and ideas that the imperial power brought. In the new space that Bhabha describes exist the colonized affected or shifted or transformed identity and culture. All have been to a new in-between entity that is neither self nor other. This entity is a mixture of the “Old” and “New”, the “Oppressor” and the “Oppressed”, the “Self” and the “Other” cultures, that all gathered in an area that Bhabha called the third space (Bhabha, 159).

In his other book *“Nation and Narration”*, Homi Bhabha adds that “Hybridity is the perplexity of the living as it interrupts the representation of the fullness of life...the

minus in the origin' — through which all forms of cultural meaning are open to translation" (Bhabha, 314). Bhabha portrays what happened to the native societies and how they became confused when the colonial culture overlapped and duplicated with theirs. Moreover, it is not only this mixture of two cultures, but also the claims that the Self and the Other have already been connected to each other. Yet, the other is already within the self and vice versa, this two can never be separated.

In postcolonial literature, the sense of Hybridity emerges in the colonial and the post-colonial era. Rutherford in his book "*Identity, Community, Culture, Difference*" states that all forms of culture despite their differences are continually in a process of Hybridity. And because postcolonial literature is an outcome of postcolonial hybrid cultures, it is soaked up by and engendered within the sense of Hybrid postcolonial texts which are considered a hybrid and a dynamic mixture of literary and cultural forms, languages, styles, and so on (Rutherford, 126). Moreover, since it has a hybrid nature, postcolonial literature represents a kind of fusion between how the natives express the Other using their own techniques such as language.

Prayer in his article "*Postcolonial Literature, Hybridity and Culture*" quotes from Grobman that Hybridity does not compete with those forms; however, it enables audience – readers- to avoid considering that the relationship between the text's variables whether in the same text or with other text is limited. This limitation of binaries is not allowed because the hybrid text is a volatile mixture of different parts that work whether against each others, within each others, or against each others. It is also fraught with tensions and conflicts that are the outcomes of the colonial powers (qtd from Grobman, 127)

1.3.2. Concepts Related to Hybridity

In explaining and defining the concept of Hybridity, we need to define other concepts that are connected to its sense. In fact, there are plenty of terms related to the sense of Hybridity study; however, the most important terms are the third space and in-betweens that were coined by the theorist Homi Bhabha.

Third space: The concept of third space is used to describe a communal space that is distinct from home, first space, and other places, second space. It is defined as a place where the individual can experience a transformative sense of self and identity (Defining the Third Space, par.01). In postcolonial literature, the third space is defined as a place, where hybrid identifications are possible. It is the place where dialogues between two overlapped cultures evolve. It is also a place, where new things such as languages, traditions, religions, and so on come into existence. The concept of third space is first used by the theorist HomiBhabha who outlines that this “ hybrid third space is an ambivalent site where cultural meaning and representation have no primordial unity or fixity ” (Bhabha, 01). The theorist describes it as a transition space where postcolonial power, relations, and norms are translated into everyday practices. Bhabha asserts that the third space is not a physical space; yet, it is a place where hybrid identifications are possible and cultural transformations can happen (Third Space, par.02). Third space is the place where all hybrid behaviors, cultures, and identities are settled.

Exile: Exile has taken an epistemic and historical significance in postcolonial criticism. The concept is used to describe the state of Diasporas who have been forced to make a traumatic transition from one land to another. It also refers to their state of the break with their relationship with the land, to history, to language, or to place (Szeman, 72). Szeman adds that it is” possible

to suggest that one outcome of the twentieth century has been to make exile a universal condition” (72). Exile to relation with Hybridity shows that the Diasporas and the immigrants who are exposed to new cultures are in fact have hybrid and divided identities.

In-betweens: according to Cambridge Dictionary, in-betweens is between two clear or accepted stages or states, and therefore difficult to describe or know exactly. In-between is another concept coined by Bhabha. It is related to identity formation and Hybridity creation. Bhabha contends the dominance of the colonial power and its culture is being superior by Hybridity. Yet, cultural Hybridity lacks something which is identity. Bhabha perceives in-between as the conflict of two different cultures and ethnicities. It mainly caused the formation of a gap in identity and culture. The depiction of cultural difference is thus cultural Hybridity that is to be found at an equal level between the colonizer and the colonized (Bhabha, 113). In-between is similar to the third space because they both hold different cultures and identities. They both carry the Self and the Other, the colonized and the colonizer, the old and the new, and the superior and the inferior. The two terms by Bhabha are used to describe the same place where Hybridity is created.

1.3.3. The Impact of Hybridity on Caribbean Diaspora Literature

In his book “*Zones of Instability*”, Imre Szeman declares that:

“The Caribbean has been seen as a paradigmatic space for the study of colonialism and post-colonialism, a space in which all of the contradictions and ambiguities of the colonial project have been revealed with particular acuteness. This is true of the Caribbean experience of exile as well: the social and cultural logic governing the exile of Caribbean writers reveals

the underlying operations of the institution of literature in the colonies more generally” (Szeman, 70).

Szeman here argues that Caribbean literary studies are so different and ambivalent. They represent the ambiguity of the colonial experiences there. In colonial era, the colonial powers tend to control and change the Caribbean identities as well as their social and cultural logic. In simple words, the Caribbean culture and identity are and still affected by the colonial cultures and identity. Not only their cultures and identities, but also the colonization is a reason why their literature is also affected by their new situation.

The notion of the colonial project in the Caribbean is relevant to Bhabha's definition of Hybridity actually as the productivity of the colonial powers. Ratcliffe in *“Exploring the ‘Third Space’ in Postcolonial Trinidadian Literature”* asserts that this notion is the reason for how the Caribbean people are seeing today i.e. in the post-colonial era. Yet; it also shows how the postcolonial writers present this era in their works. Caribbean writers write that the status of the Caribbean today came into existence because of various colonial actions such as slavery, transportation, and migration that brought different cultures and varieties during colonization (Ratcliffe, 04-05).

Due to slavery and transportation, it is noticeable that very few of the people in the Caribbean are native. Roberts argues that because of the colonization, immigration to the Caribbean is increased during and after its independence. Immigrants from Africa and Europe towards the Caribbean started from 1830 and continued until the twentieth century. The part played by those immigrants is huge because they have affected the financial, economic, and demographical conditions of the Caribbean. Moreover, the African immigrations lasted for more than 20 years, yet the East Indies immigrants movement lasted for more than 80 years. The

immigrants, in the beginning, were brought to the Caribbean as slaves to work in the sugar plantation. However, in the post-colonial period, they move to the country due to its prosperity. Roberts claims that the immigrants' diversity would allow the country to prosper more and more. It helped in developing new cultures and identities that are mixed of the positive things in each immigrant's culture (Roberts, 235)

Furthermore, by analyzing the Caribbean history we find out that those migration movements are the reasons of creating a hybrid and Diaspora Caribbean society and culture. In addition to that, the colonizer's culture and imputes are also a reason. In the post-colonial era and where the Colonial cultures and characteristics mix with the indigenous traditions, myths, and mores; the Caribbean literature becomes more flourished. Sheoranin “*A Dilemma of Caribbean Populace: Post-Colonial conflicts and Identity crisis in Derek Walcott’s Plays*” argues that West Indians have eight fragmented postcolonial identities and their self is a heterogeneous entity. It is this fragmentation of cultures of the Self and the Other that creates a distinctive fusion of the two. The literature of the Caribbean discusses the idea even after gaining their independence, the West Indians -the colonized- of different national and racial origins continues to be impacted by the colonizers' values and characteristics (Sheoran, 04).

Accordingly, to summarize, Hybridity is then the outcome of the colonizer and the colonized culture and identity. It is settled in the third space where two different cultures and identities overlapped and create a new in-between entity. This third space of emancipation collects everything related to the Self and everything related to the Other. It also allows them to work in harmony. However, sometimes they work in a conflict and create ambivalent cultures and identities, which is Hybridity. The Caribbean society is a hybrid society due to the diasporic movements in its history; in addition to the colonization settlements in the region. Those

diasporic movements create a fragmented society and a hybrid culture and identity that affected literature. Caribbean authors are influenced by the legacy of British colonialism and the diversity of cultures. They write about the contemporary identity problems where the colonized feel as if they belong nowhere or as a stranger in their own country. Therefore, in simple words, we can say that Caribbean history is the reason for creating the Diaspora Caribbean literature.

1.4. Identity Loss in Diaspora Literature

1.4.1. What is Identity and its Theories in Literature

According to *the Oxford English dictionary*, identity is defined as “The fact of being who or what a person or thing is ” (p.705). However, when it comes to the postcolonial perspective, the term becomes complex to define.

In the postcolonial context, identity is linked to the other. It simply means what a person represents. The term identity is a state of being of whom or what a person is. It is the answer to the question of what kind of person he or she is, and what his or her relationship with others is. Therefore, it is the state of being that characterizes people from each other. This mainly refers to that identity is not just the individuals' ideas and concepts, but also the shared relationship with their society. AmartyaSen states in her book "*The Illusion of Destiny*" that identity would not be fixed and stable; however, it is different, fluid, and dynamic i.e. it can affect and can be affected. Ratcliffe confirms that identity is not fixed saying that “Identity is not as transparent or unproblematic. Perhaps instead of thinking of identity as an already accomplished fact, we should think instead of identity as a production, which is never complete, always in process, always constituted within, not outside, representation” (Sen, 04)

In addition to this, Beller and Leerssen assert that Identity being identifiable. It is closely linked to the idea of permanence through time something or someone remaining identical with itself or himself from moment to moment. They also reveal the other side of identity by referring to what is called the synchronic meaning of the concept of identity. It refers to the “unique sense of self” that a person has about his own self (qtd in Georgina, 161)

Moreover, Stuart Hall in his interesting essay “*Cultural Identity and Diaspora*” claims that identity as a concept is very problematic. It is always changing and bringing new aspects each time it becomes under notice. He sees that identity is not transparent or unproblematic as it seems. Ratcliff argues that the sense of identity according to Hall is an ongoing process that shaped within its representation. Identity for him is not just belonging to the future rather to the past as well since it undertakes endless changes alongside with historical ones. Hall (as cited in Ratcliffe) says:

“Identity is not as transparent or unproblematic. Perhaps instead of thinking of identity as an already accomplished fact, we should think instead of identity as a production, which is never complete, always in process, and always constituted within, not outside, representation” (Ratcliffe, 04)

Bhabha on another perspective hypothesizes that language and place are truly fundamental features to consider when defining postcolonial identity as John McLeod reports saying that after colonialism, indigenous societies find themselves in what he calls 'transit' wherein both place and time overlap and interact to result in "difference and identity " (qtd in Abdeessatar, 26).

According to the previous definitions, and since identity is a matter not only of self-description but also of social ascription, one can understand that Identity can be categorized into two types, the self-identity, and the social identity

The Self Identity represents what the person or who really is. As personal identity is a set of thoughts and ideas that one develops about himself throughout the course of life, including factors over which one may or may not have control. It is also known as the question of one's obligations to do what is right or proper, what he enjoys, or the value assessment he makes in a socially created setting, i.e. it is about a person's adequate circumstances for remaining the same through time (Hogg and Abrams, 19). Yet the Social Identity represents the relationship between the person and his society. Social identity theory is developed by Henri Tajfel and John Turner in social psychology. It advocates the concept of identity-based on the social categories created by an individual's society, nationality, race, ethnicity, gender, class, etc which are relational in terms of power and status.

Hogg and Abrams argue that self or personal identity is related to social identity. Individuals derive their identity or self-understanding largely from the social categories to which they belong (Hogg and Abrams, 19). This self-definition is a dynamic process “ temporally and contextually determined, and ... in continual flux”. Accordingly, society plays an important role in determining one's self-identity. Some scholars view that negative identification with a valued group will certainly have a negative impact on one’s level of self-esteem (Hogg and Abrams, 88-89)

1.4.2. Identity Crisis in Postcolonial Literature

Identity crisis is first coined by the theorist Erik Erikson, who thinks it was one of the most significant conflicts people experience in development. Shelke in his review “*Identity Crises in Postcolonial Literature*” says that identity crisis is the failure to achieve ego identity during the individual’s adolescence stage (Shelke, 01). Shelke himself defines identity crisis as “the psychosocial state of disorientation and role confusion that occurs in adolescents. It is the result of the conflict between the individuals’ internal and the external experiences, pressures, and expectations. This condition often produces the feeling of the anxiety in the individuals’ mind (Shelke, 01). An identity crisis, according to Erikson is a period of intense analysis and experimentation of various ways of looking at oneself. Migrants are confronted with this issue when living in a foreign country due to cultural and religious differences (Erikson, 12).

The most used themes in postcolonial literature are wide-ranging, on one side they portray the struggles of the colonized native people, on the other side they strive to maintain their own native heritage and history and their national identity against the power of their colonizers. Identity turns out to be the fulcrum of almost if not all postcolonial novels since all themes and characters tend to portray those oppressed nations' sufferance and sense of Diaspora. In terms of language, culture, and education, post-colonial countries remain under Western influence even when the Westerners left. These nations enjoy following the westerns by embracing and imitating their ways of life (Sample Students Final Exam Essay, par 01).

Particularly, when former colonized citizens immigrate to western countries for the purpose of study or work, they face various challenges in this process of assimilation. One of them is identity crisis, which is caused by the cultural clashes between their homeland and host

land cultures. Identity is a multifaceted concept because it is a person's conception and presentation of their individuality or social affiliations such as national identity and cultural identity. It is apparently not that important until lost, the sense of losing the past, lifestyle, the native culture leads those societies to “suffer a crisis of identity in the absence of a strong traditional culture ” (Sample Students Final Exam Essay, par 03).

Hussein Dizayin his chapter “*The Crisis of Identity in Postcolonial Novel*” asserts that Mercer also tends to maintain that the question of identity is the most controversial issue in post-colonial time and postcolonial literature. As it can be seen as the most important because of its crisis exist in all postcolonial communities. He agrees 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 ” (Dizayi, 1000). In psychology and sociology Identity may be described as a distinguishing feature of a person or as a trait shared by all members of a social category or community (Tiwari, 2013).

Identity crisis is one of the interests of Postcolonial literatures. When the former British colonies gain their independence they suffer from an identity crisis that affected their literature in the first place. Shelke argues that beside the British culture that the colonizers brought, language is one of the main factors that illustrate identity crisis in former colonies. The natives who are considered savages and uncivilized were obliged to learn the English language by force or by choice because it is the only way to communicate with the civilized British (Shelke, 02). In this case, the postcolonial literature demands a shift in focus, away from literature produced by British writers to become world literatures written by natives or the colonized in English language. Moreover, all the former colonies of Britain including African, Indian, and West Indies literatures are written by colonized writers with the colonizer’s languages (Shelke, 03).

Furthermore, African literature is a great example that shows how the English language affected the identity of the writers. In fact, the major themes in African postcolonial literary works have been the fragmentation and identity crisis of the colonizers. The African languages are a lot; however, most of the African postcolonial works are written in English. The African novelists use the English language because it is the language of the colonizers. Africans for sure were obliged to write in English because their native voices and writings were unheard by the British. It helped them in exposing the massive influence of the colonial powers, and to express the conditions of identity crises using the English language. Dizayi illustrates the use of English language by African writers with the novelist Tayeb Salih -the African author who writes in English discusses the Africans' problems in looking for their own identity that is totally different from what the colonial powers impose and gave them. One of his novels that serve the theme of identity crisis is "*Season of Migration to the North*" (Dizayi, 1002). The novel suggests that migration can lead to a sense of cultural confusion, loss of identity, and disconnection. It shows how the characters are stuck between England and their homeland; the sense of the inability unable to belong fully in either place.

1.4.3. The Identity Loss Question in Caribbean Diaspora Literature

The rise of the question of identity becomes a major theme in the whole area of Caribbean's life. In literature, the question of identity is obvious in the Caribbean literary works. Many postcolonial theorists and critics give prior importance to the issue of identity and its crisis as Sheoran claims in his article "A dilemma of Caribbean Populace: Post-Colonial conflicts and Identity crisis in Derek Walcott's Plays that" that it is simply an outcome of the colonization. The societies and individuals who suffer from identity problems and crises are those who once were colonized including the Caribbean society. The Caribbean societies and individuals become very

confused to confront their genuine identity (Sheoran, 02). The chaos left behind by the imperial powers creates various problematic conditions that challenged the newly free nations. Not only that, but also let the crisis floats on their surface.

Caribbean novelists question the identity loss in their literary works to show and explain the great impact of the British imperial powers on their societies. One of the most significant Caribbean novelists who questions identity loss is Samuel Dickson Selvon -A Caribbean writer who immigrated to Canada in 1978 spending about thirty years in England. Samuel Dickson Selvon's contribution as a writer to Caribbean Literature varies. His first published novel that was about peasant life in Trinidad is "*A Brighter Sun*". Nevertheless, later, he becomes more interested with the immigrants and Diasporas who lived in London.

De Certeau asserts that Selvon's novels are "a literary achievement for it maintains a harmonious, satirical tone which sets to endear the West Indians to the reader without ridiculing the British too much" (qtd in Dizayi, 217). Selvon is known by his style of combining humor and empathy became one of the characteristics of the literary writing in West India. This style is mainly used to explain the impact of the colonizers on the colonized identity; but in the same time, it is used to keep the British imperial powers somehow fair and innocent to his audience. In 1956, he published "*The Lonely Londoners*" which is seen as the best novel that the experience of Caribbean immigrants in London. In this novel, Selvon questioned the real identity of those immigrants in comparison to the British identity. He shows that almost all Caribbean immigrants are losing their original identities in London because they were obliged to adopt English norms and rules (Dizayi, 1004).

Not only novelists, poets also have a great contribution to the Caribbean postcolonial literature question of identity. A well known poet who participates in questioning the identity in Caribbean literature is Derek Walcott. Examining his works according to Douillet in her article “*The Quest for Caribbean Identities: Postcolonial Conflicts and Cross-Cultural Fertilization in Derek Walcott’s Poetry*” gives a glimpse of the making of contemporary Caribbean identities. His writings also help to understand the contemporary Caribbean problems and struggles of identity by exploring the processes of identity-making in the colonial and postcolonial Caribbean, also by showing the complex connections between Caribbean identities and the English identities (Douillet, 01).

Walcott poems can serve as ethnographic documents of the challenges and tensions of postcolonial Caribbean societies. His works call into questioning the identity of the Caribbean that is affected by the colonial history (Douillet, 01). Douillet says that Walcott “explores and documents the past and present of the Caribbean and suggests the ways in which the Caribbean should or can position itself in the postcolonial world” (p.01). She adds “for Walcott, past colonial and racial divisions constitute the crux of Caribbean identity, and the question of the divided nature of the postcolonial self is central to his intellectual quest” (p.01). For instance, Walcott in his collection of poems “*The Arkansas Testament*” explores the ambiguous identifications of the Caribbean self in a multi-racial context.

To summarize the last section in this chapter, identity question in Caribbean literature represents a main theme in various postcolonial Diaspora works. Caribbean people after the independence find themselves fragmented and stuck between their origins before the colonization and their new environment after the colonization. Identity is defined as the sense of being that shows who the individual really is; in the same context, identity is confirmed to be

flexible and never fixed. For that, Caribbean natives and Diasporas lost that sense of being and belonging to their self and their society due to the new identity that is constructed by the colonizers. This identity crisis of losing the self is questioned by many Caribbean writers who tend to show that the colonization and the immigrations are the main reason why their identities are fragmented. Novelists, poets, and plays writes collaborate together to translate the identity crisis and the self identity and the society identity loss in the Caribbean regions.

1.5. Conclusion

In the first chapter, we dealt first with the explanation of post-colonial and postcolonialism as a theory. Later, we defined postcolonial literature and the main factors that led to its rise. We found out that postcolonial literature discusses the impact of the colonial powers on the colonized natives. It mainly focuses on showing the experiences of the colonized people as an inferior subject of English superior powers. In the same context, we discussed the existence of Diasporas writers and their contribution to postcolonial literature. Moreover, the first chapter aims to define the most two terms coined by postcolonial Diaspora writers and theorists which are the Hybridity and the identity. These sections of the chapter were devoted to define those concepts and show their relationship to Diaspora literature; in particular Caribbean postcolonial literature. The study of those two terms shows that former British colonies are hybrid in their identity and their culture. However, despite of the fact that Caribbean people and immigrants had tried their best in a quest to construct their identity, they found themselves strolling between their native identity and the influenced one in an overwhelming society.

Chapter Two: Diaspora and the Hybrid in Anna Morgan

2.1. Introduction

Hybridity is always a concern of contemporary and postcolonial literature. The concept of Hybridity or hybrid, according to the Oxford English dictionary, is composed of two diverse elements that will create a third space where both elements will collaborate (Hybridity, par 01). Hybridity is an outcome of various factors such as imperialism, immigration, Diaspora, and colonialism. Thus, in literature, colonialism appears to be a major element that influences the stability of one's culture because both the colonizer and the colonized cultures are influenced by each other. Those factors and mainly colonialism and Diaspora led to the emergence of a new group of people, who were able to adopt and accept the diversity and the variety of cultures and traditions. They are able to change the notion of belonging to one nation to feel that they belong to both cultures in one way or another. Various Caribbean contemporary Writers such as Jean Rhys attempt to portray that hybrid nature in their novels. Rhys's novel "*Voyage in the Dark*" is a great example of exploring Hybridity through the eyes of its protagonist Anna Morgan, but at the same time, Rhys attempts to find solutions to avoid the dark side of Hybridity through this female character.

This chapter is devoted to discuss the concept of Hybridity and its existence in the novel by Jean Rhys "*Voyage in the Dark*". It starts by shedding the light on discovering the third space in the protagonist's mind, by focusing on showing how she struggles to fit in. It also discusses the differences between Anna's motherland and England after her immigration. It mainly focuses on highlighting the differences between the two societies and the two cultures that led to the

creation of in-between ideas and behaviors. At last, the chapter shows the real belonging of Anna Morgan and to what extent she is satisfied with England's impact on her life and culture.

2.2. Exploring the Third Space in Anna's Mind

The third space or in-betweenness in Hybridity represents the status of the hybrid person. The third space is the place that the person's mind created to gather all the gained cultures that are totally different from his original or mother culture. Bhabha asserts that it is the place where these different cultures connect and contact each other to find a middle ground that collects all (Bhabha, 01). In literature, and especially in Diaspora literature, the third space can be seen through characters' inability to fit in the new land that they immigrated to. It appeared when a character shows that he is lost and stuck between two different worlds. It also can be seen and explored by the characters' instability in actions, ideas, and behaviors as well.

Jean Rhys's novel "*Voyage in the Dark*" is in brief about a young Caribbean girl called Anna Morgan who emigrated from the West Indies to London with her stepmother Hester. The 18 years old faced various problems in her attempt to fit in London's society and culture. In there, she suffered from people's perception and how they treated her like a prostitute, especially men. Walter the antagonist of the novel was the reason of her life's change and her personality's change from an innocent girl into a pregnant girl who does not know the father of her child. Throughout the novel, Anna appears to be unstable and unfit in London because she always had flashbacks to her hometown. However, she tried so hard to handle the darkness of this life with all the characters that appeared in the novel; such as Maudie, Laurie, Hester, Vincent, and Walter. Thus, she is never satisfied about her conditions in London, and she always dreams about going back to her motherland.

From the first page of the novel, the major conflict is Anna's inability to find her place in the new world even before going to London (How Critical Theory Can Increase Our Understanding of the Text, 01). Rhys starts the novel with a very symbolic sentence that directly allows readers to relate that there will be a huge change and impact on Anna's life. Rhys starts by saying: *"it was as if a curtain had fallen"* (Rhys, 07). This introductory sentence shows that Anna Morgan after arriving to London knew that her life will never be the same as it was. It is known that the falling curtains depict the fact of the end of a show or a play, as well as Anna's old life. Rhys adds *"hiding everything I had ever known. It was almost like being born again"* (Rhys, 07). Here Rhys shows that Anna Morgan is aware of being lost between her past, her present, and her vague future. She is sure that the things she has seen and learned before in the Caribbean now are all vanished and will be replaced by new things in London.

Rhys adds: *"the colors were different; the smells different, the feeling things gave you right down inside yourself was different"* (Rhys, 07). Everything was different for Anna Morgan including simple things just like smells and colors. Rhys adds: *"not just the differences between heat, cold; light, darkness: purple, grey. But a difference in the way I was frightened and the way I was happy"* (Rhys, 7). Anna was frightened of London's differences from her home. But at the same time was happy. Those overlapped feelings of fear and happiness show that Anna's life will be changed. She has been taken from an environment into a different one. In fact, Anna's words show that she is afraid of London's burden. She is afraid to fail in fitting in with the British people (Voyage in the Dark Quotes, par 01). Yet, this was the first evidence that Anna Morgan starts exploring a third space in her mind

Like all Diaspora authors, Rhys uses simple examples like this to reflect the huge conflict inside Anna's mind, the reason why she kept thinking about colors, smells, and comparing the

Caribbean's and London's weather is that she is unable to find a relation between them. In other words, Anna when she arrived in London with her stepmother Hester brought with her all her good memories and also what she learned in her home. She starts comparing them with what she felt in London. The comparisons created confusion in her mind that made her unsatisfied with London but at the same time, she is happy. Thus, she kept going back to the Caribbean each time she felt uncomfortable in London.

In the form of flashbacks of her previous situation, she tries to fit in and act like she is in the Caribbean not in London. The fact that those flashbacks make her happy is that she is trying to understand the confusion in her head especially when she says that *“it was as everything in my head had stopped”* (Rhys, 38) and *“my head felt empty”* (Rhys, 130). Rhys also writes *“Sometimes it was as if I were back there and as if England was a dream. At other times England was the real thing and out there was the dream, but I could never fit them together”* (Rhys, 08). Anna Morgan could not fit in; she was confused about the real place and between the dreams. She started to create feelings and scenes from home where she can be comfortable (Voyage in the Dark Important Quotes, par 01). The hybrid feelings that she created combining her home and London made Anna able to handle London life. Rhys adds;

“I didn't like England at first. I couldn't get used to the cold. Sometimes I would shut my eyes and pretend that the heat of the fire, or the bed-clothes drawn up round me, was sun-heat; or I would pretend I was standing outside the house at home, looking down Market Street to the bay. When there was a breeze the sea was millions of spangles; and on still days it was purple as Tyre and Sidon.” (Rhys, 07)

Anna's words indicate that she does not like her new situation and misses her old life. This comes in the form of dreams, meaning she is never fully present in London and she is still in the Caribbean. However, Anna knew that she is no longer there and she must find a place where she needs to join both lives together. Hybridity as we explained before is the creation of a third space that joins the two overlapped situations, cultures, or identities. In this case, we can see that Anna created a third space in her attempt to fit in London without forgetting her home. The example that the quote explains is that Anna is trying to combine the cold of London with the feelings that she brought from home in a third space. She pretends that she is in the West Indies standing outside her house and feeling the breeze in her mind to get that feeling of warmth and comfortableness.

Another scene where Anna shows that she created an in-between place is when she was on a vacation with Walter in the *Savernake Forest* and she saw different colors of flowers. Anna here began dreaming of her island and remembering her old life there. At the same time, she noticed her current life in London. She says that talking about flowers and roses is like being stuck in a dream that connected two different lives. Furthermore, dreaming of her hometown is a hybrid feeling that brings joy to her when she feels unhappy or uncomfortable. The sense here appeared when she is in a place, but dreams of another place to satisfy herself and feel happy. Rhys says:

“Walter said ‘Have you got flowers like these in your island? ‘These little bright things are rather sweet, don’t you think?’

I said, ‘Not quite like these’.

‘But when I began talking about flowers out there I got that feeling of a dream, of two things I couldn’t fit together’ (Rhys, 77, 78)

Even though she is dreaming and remembering the West Indies' nature, Anna is stuck. She could not find a middle place. She shows her struggle in collecting the two lives together to feel happy. Yet, in some places and scenes, she tried so hard to enjoy them both.

Rhys says:

“I would put my head under the water and listened to the noise of the tap running. I would pretend it was a waterfall, like the one that falls into the pool where we bathed at Morgan’s Rest” (Rhys, 90)

Here, Anna was so tired from that day, the reason why she wanted to take a shower and listened to the water. The sound of water reminds her of her father's place at home that is called The Morgan's Rest; a rest where they have a beautiful pool with an amazing waterfall (Rhys, 90). This indicates that Anna when is unhappy or tired, she immediately related a specific activity that will happen in London, to her memories. She does the activity while dreaming and pretending that she is still in the West Indies where she once was happy.

Anna is not sure about London. Her fragmented feelings control her view of things including streets and houses. This indicates that Anna's third space is not organized, yet it is controlled by her emotional status on two matters; the first is her homeland missing, and the second is her relationship with Walter. When she meets him before he left her she was always happy and comfortable in places except his house which was unfriendly to her; Rhys says: *“we got to his house in Green Street and it was quiet and watching and not friendly to me”* (Rhys, 36). And she says it again *“and the rest of the house dark and quiet and not friendly to me”*

(Rhys, 49). She used to like the other places where he took her because she always related them to her homeland like the *Savernake Forest* that contains colorful flowers such as home as she said.

On the other side, when she was about to meet Walter after Vincent's letter and knowing that he did not love her. She was so sad and could not understand what she really sees. She saw the houses small than she saw them big yet at both times they were dark. Rhys writes: "*And the houses on either side of the street were small and dark and then they were big and dark but all exactly the same*" (Rhys, 96). And later on in the novel, she also had seen the trees in different ways when she saw them as skeletons and so on when she was going to meet Laurie. Rhys adds: "*The long shadows of the trees, like skeletons, and others like spiders, and others like octopuses*" (Rhys, 142).

Rhys shows again that Anna feels comfortable in London only when she feels that she is not alone. When Ethel showed her some care -as Francine used to do in her hometown- when she looked tired she immediately recalled Francine and the West Indies. Anna whenever she saw care, she felt like dreaming because the dark and the cold London treated her so badly and never was fair to her in contrast with her hometown. She says: "*you're a bit tired tonight, she said. I can see that. You'd better have a good rest*" (Rhys, 135).

In fact, Rhys starts the novel by indicating that Anna is going to start a new life. She also ended the novel in the same way. After all the bad things that Anna faced including Hester and Walter leaving, Ethel, Maudie, and Laurie's relationship with her, and her pregnancy and abortion made her almost give up living. At the end of the novel, we see that Anna is back to dreaming about new places, she wanted another curtain to fall and to be born again. The same feelings as

she arrived in London came to her mind again when she decided to leave London and start over.

Rhys says:

"I lay and watched it and thought about starting all over again. And about being new and fresh. And about mornings, and misty days, when anything might happen. And about starting all over again, all over again"

(Rhys, 188)

To summarize this section, Anna's third space is created due to two reasons. The first one was England itself. The feelings that Anna perceived about London are its cold and darkness. London was so rough on little Anna because she could never fit in there. Her attempts are always overlapped with memories from her hometown. She dreams always by going back to the Caribbean when she was happy and warm.

The second is her relationship with Walter and other people. Walter caused Anna's mental confusion throughout the entire novel. Since she met him, she is never the same. The fact that Walter was not in love with her changes many things in Anna's head. After she finally gets to fit in London with her new clothes and her new relationship, she goes back again to being unfit when Walter left. That creates the third space in Anna's mind that collects both feelings. Moreover; as a result, it appears Anna's divided and hybrid self and thinking of non-belonging.

2.3. The Evidence of the Social and the Cultural Hybridity

British culture is totally different from its former colony the West Indies cultures. However, by Diaspora movements, the two cultures overlapped. When immigrants live in London they tend to change their tradition and their culture to fit in within London society. When starting comparing between two countries' cultures, it should immediately look at the

architecture, the costumes, tradition, religion, food, and language as well. When focus on Diaspora and what is brought to and was taken from the native people means showing the Hybridity that immigration and Diaspora created.

Anna Morgan, the young girl tries so hard to find a place in London. She shows over and over that she is unhappy. The differences between the two cultures are so obvious in Anna's eyes including architecture, weather, cities, colors, and so on. Anna through the novel keeps distinguishing between the cities and the nature of London and her hometown the West Indies (How Critical Theory Can Increase Our Understanding of the Text, 06). She at first did not like England and its cold; especially in winter because every winter she spent there she became sick. She also did not like London's cities and architecture because she said that they all look the same, dark, and unhappy. Unlike her hometown the Caribbean that was characterized by colorful streets and sunny days. Rhys says:

"After a while, I got used to England and I liked it all right; I got used to everything except the cold and that the towns we went to always looked so exactly alike. You were perpetually moving to another place which was perpetually the same" (Rhys, 08).

She also is wondering about the sun, if it is the same sun at home. She says: *"the sun at home can be terrible, like God. This thing here. I can't believe it's the same sun, I simply can't believe"* (Rhys, 72). In the eyes of Anna, England would never meet her expectations. London would always be cold and dark. A place she depicts as a horror scene that will always bring her misery. Anna because of where she came from the sunny West Indies could not possess the

energy, optimism, or joy to see any other light. Also, she always depicts her hometown as a sunny, happy place, even during the colonial period.

She also describes London streets and parts as dead and dirty. When Rhys says: *"When I got up I went out for a walk. It is funny how parts of London are as empty as if they were dead. There was no sun, but there was a glare on everything like a brass land playing"* (Rhys, 41)

And *"Looking at the street was like looking at stagnant water"* (Rhys, 46)

Anna used to walk in her hometown when once she was happy. She mentions the Morgan's Rest and the Constance Estate many times to show that even simple activities such as walking outside are not the same in both towns. Anna says that London streets are dead and dirty; unlike the road that led to the Constance Estate- that located in her mother's town- Rhys writes a detailed description of the road leading to the Estate (the horse, the trees, the mountain, the bridge, the savannah...) (Rhys, 150). In fact, her view can only describe how she really feels about being in London because London's streets at that time were nice places. Yet, when she describes the streets as stagnant water, it can be seen that Anna is afraid and not comfortable there. She feels like she is safe in her room and the stagnant water will swallow her if she goes outside.

Rhys also shows the beauty of the Caribbean when she describes the Morgan Rest and the Constance Estate and compared them always with London's houses. Anna's view of London never changed; she always felt the same about its gloomy look. Rhys writes: *"Everything was always so exactly the alike- that was what I could never get used to. and the cold; and the houses all exactly alike, and the streets going north, south, east, west, all exactly alike"* (Rhys, 179)

The sense of cultural Hybridity in those scenes is shown because Anna Morgan got used to London's life except of the outside. She said many times that she likes her room because it represents home and safety. Even if the rooms she lived in were so cold and dark, and their walls are high and dark, they still better than the dirty and scary streets. In fact, Anna did not like going out alone in London because it gave her such feelings of insecurity and displacement (Stringer, 01), especially because in the beginning she was a simple girl that was always seen as poor due to her simple clothes, and yet was always seen as a night girl in London society.

She likes to go out with Walter or Maudie because of the company that reminds her of her hometown i.e. she fitted London's culture only when she is not alone and focuses on people rather than places. She also started to drink and wear as London girls when she borrowed Laurie's dress and went out with Carl and Joe. Furthermore, after her breakup with Walter, she becomes depressed and revealed that she enjoys staying in the rooms she lives in and enjoying being alone and thinking about home. Rhys says, "*But I stopped going out; I stopped wanting to go out. That happens very easily. It's as if you had always done that- lived in few rooms and gone from one to the other*" (Rhys, 141). She also told Laurie that she did not want to speak with people.

Another thing that can be hybrid in culture in the novel is religion. Even though the Caribbean and London religion is the same, for Anna they are different. When Anna heard the church bell rings in London immediately recalled how she used to go to the Church in her hometown. Rhys here writes a detailed description of Anna's memories about the church including her outfit.

“The feeling of Sunday is the same everywhere, heavy, melancholy, standing still. Like when they say ‘As it was in the beginning, is now, and ever shall be, world without end’.

I thought about home and standing by the window on Sunday mornings, dressing to go to the church, and putting in a woolen vest which had shrunk in the wash and was so small, because wool next the skin is healthy. And white drawers tight at the knee and a white petticoat and a white embodied dress”

(Rhys, 41)

Rhys's detailed description of the differences between going to the Church in London and the Caribbean can depict Anna's feelings about religious rituals in London. Even though she said that Sundays are the same everywhere; she passionately remembered going to Church in the West Indies is like when she heard the prayer *“As it was in the beginning, is now, and ever shall be, world without end”*. -This prayer is from the *“Glory be”*, it means the expression of glory or praise. Christians use this prayer as a way of showing their feelings and intentions at the end of some longer prayers (Glory Be, Doxology)-. This means that when she heard it, Anna exposes all her feeling of missing home. The feelings that prayer gave to Anna were not the same as before. She used to believe in the statement that everything will be always the same, but by looking at herself now, she created new beliefs that nothing will last forever including her religion. She could not go to Church in London; instead, she only watches how the British prayed because she feels that they are not the same as the Caribbean.

Anna keeps distinguishing between her home and London's culture, weather, and architecture all the time in her head. However, the first direct comparison between London and

the Caribbean Anna talks about is when she argues with Walter about her hometown the West Indies. He claims that her island is very hot and he will not be able to stand the heat there (Rhys, 54). She says that he is wrong and tried to convince Walter that the West Indies are better than London (Carr, 17). She attempts to change Walter's perception to the West Indies by comparing the nature especially when she said that her hometown is colorful and most important it contains all shades of green that represent the beauty of the fresh nature with dim-green that is dark green showed the darkness of London architecture and buildings. Rhys says

"Sometimes the earth trembles; sometimes you can feel it breath. The colors are red, purple, blue, gold, and all shades of green. The colors here are black, brown, grey, dim-green, pale blue, the white of people's faces –like woodlice. Besides, it wasn't as hot as all that, I said. They exaggerate about the heat". (Rhys, 54)

Another scene of Hybridity in culture is when Anna relates colors to her hometown. It is known that the West Indies are colorful due to the weather. The islands are characterized by many trees and flowers (Carr, 97). However, here Rhys did not talk about flowers, and instead, she talks about the colored lights across Anna's window.

Rhys says:

"The light is a different color every hour and shadows fall differently and make different patterns. You feel peaceful, but when you try to think it's as if you're face to face with a high, dark wall. Really all you want is night, and to lie in the dark and pull the sheet over your head and sleep, and before you know where you are it is night- that's one good thing" (Rhys, 141)

In this scene, Rhys wants to show that wherever Anna sees colors she directly feels happy and calm. Due to the colors significant to Anna's culture and her colorful hometown, she feels peaceful and happy. However, when she remembered the things that she lived in London she suddenly remembered that she is not in the West Indies; instead, she is facing a dark, cold, and high wall (Rhys, 149).

Another example that indicates Anna's Hybridity is her language throughout the novel. Anna shows her ability to speak two or more languages and accents as well. The first language is English. Anna's English language and accent were changed in the novel. She appears at first by speaking English but with a black accent (Carr, 117). Rhys says: "*That awful sing-song voice you had! Exactly like a nigger you talked – and still*" (Rhys, 56). This is said by Hester her stepmother after she shows that she is proud of having an English lady-like voice and accent that Anna doesn't have. She, Hester says to Anna

" An English lady's voice with a sharp cutting edge to it. Now I've spoken you can hear I'm a lady. I have spoken and I suppose you now realize that I'm an English gentlewoman. I have my doubts about you. Speak up and I will place you at once. Speak up, for I fear the worst. That sort of voice" (Rhys, 50).

The second language is French; Anna shows her ability to talk French during her abortion when she was speaking with the Swiss lady, Rhys says: "I said "*Ellessontjolies, cesfleurs-la. Simpering wanting her to know that I could speak French, wanting her to like me*" (Rhys, 176). In fact, she speaks French with the lady to impress. She wants the lady to like her by showing her ability to talk many languages. Here Anna pretends that she is an English lady who perfectly fits

into the society, an educated young lady who is very clever and cultivated. She did that to satisfy herself and to comfort herself in a place that she does not like at all. However, she was obliged to show her abilities to impress people to like her.

Another example when Anna shows that she tries to look like an English lady is when she changed her style of clothing. She starts by dressing like a poor girl and that reflected the way how people look at her and treated her. In order to fit into society, she becomes more elegant and stylish, even though she wore so expensive clothes and coats. Rhys shows that Anna on one side dresses better to feel happy, but on the other side she dresses to impress. After her breakup with Walter, she asks him to meet her one last time, in this scene Anna wanted to impress him with her outfit and look. Even, she puts on more makeup than usual that day to fit in the society and impress Walter. Rhys says: *“I dressed very carefully. I didn’t think of anything while I dressed. I put on my black velvet dress and made up a bit with rather more rouge than usual”* (Rhys, 95).

To summarize this section, Anna seems to be a hybrid character who attempts to fit in culturally and socially in London. In fact, the thing that led Anna to be a hybrid is her feeling of inferiority in London. Anna kept comparing London and that led her to pretend that she is in the Caribbean all the time. She changed many things including her outfits and her accent to fit in within the English society and to feel like an English lady.

2.4. What Side is Anna?

If we want to answer the question of what side is Anna the West Indies or London, should immediately start with the title of the novel itself. *"Voyage in the Dark"*, the title indicates from the beginning that Anna prefers her hometown because she considers that going to London is a voyage to a dark place; especially because she over and over talks about how her hometown

is colorful and warm, unlike the dark and cold London. She in general describes her 3 years in England as a dark journey that she wants to end. The reason why she wants to end is mainly the amount of sadness that she experienced there and her inability to fit in the British life that she sees gloomy, miserable, cold, dark, and misty.

Rhys in the novel shows the darkness of England over and over. She also depicts how Anna was not happy in the city. When she describes herself as stuck all the time in a room that its wall will someday crush her "*the walls of a room getting smaller and smaller until they crush you to death*" (Rhys, 30). Obviously, she might not be talking about the room itself, yet she is talking about London. This mainly indicates that Anna was once happy in the Caribbean as she had never been before or after (Stringer, 06). She recalls the song that the black Francine used to sing before and remembers how happy Francine is. Francine is a black woman that gave Anna the feeling of black is beautiful and white is not. Rhys shows here that Anna prefers the West Indies and she is not fitting in London because it is different.

Rhys says that Anna wants to be black all the time because she has seen happiness in darkness. She says: "*Being black is warm and gay, being white is cold and sad*" (Rhys, 31). She used the terms white and black to show the differences between the Caribbean and England and between her old life and her current life. Moreover, to show her preferences and her favorite place that is the Caribbean (Suh, 97) Even when she is now perfectly white and hardly fitting in the English society, she will always feel sad and missing being black again. On the other hand, black may express home i.e. the Caribbean when she used to feel happy and joyful unlike in white England. So by black and white, Rhys means the West Indies that in Anna's eyes is a happy place and different from the white London which is sad and cold.

In the same scene Anna recalls Francine's song that says:

*“Adieu, sweetheart, Adieu,
Salt beef and sardines too,
And all good times I leave behind,
Adieu, sweetheart, Adieu”* (Rhys, 32)

By recalling Francine's song, she shows Anna's sorrow for leaving the West Indies. Anna feels like she was not supposed to leave her hometown, her favorite place at all. She remembers the scene when she was leaving the West Indies she cried on the boat because she was sad. However, she couldn't show her sadness to her family to show them that she will be fine in London and live a better life. Rhys says:

“It was when I looked back from the boat and saw the lights of the town bobbing up and down. That was the first time I really knew I was going. Uncle Bob said well you're off now and I turned my head so that nobody would see me crying- it ran down my face and splashed into the sea like the rain was splashing- Adieu sweetheart adieu- and I watched the lights heaving up and down” (Rhys, 32).

Rhys describes London as an awful place because she keeps comparing it with the Caribbean. Anna also claims that nobody actually likes London; unlike Maudie who said that London is great. As an argument, she shows her what the man who lived before her in the room wrote about London saying *"loathsome London, vile and stinking hole."* (Rhys, 50) This means that London stinks and it is not perfect as it is expected. She also keeps thinking about Hester's

visit. She was thinking about what she will say to her about bringing money and living. She was afraid to show Hester that she never likes London and she regrets being there in the first place.

Rhys writes:

“Hester was coming up to London in February. I started wondering what I should say to her. I began to feel depressed. I said; ‘I don’t like London. It is an awful place; it looks horrible sometimes. I wish I’d never come over here at all”. (Rhys, 46)

Anna shows over and over that she is proud of being a Caribbean girl and proud of her belonging to the West Indies. It appears when Walter told her that she told him this before and she replies that she does not care. She confirms that she will keep saying that she is a West Indies girl forever. She did it again when she met Carl and told him that she is a West Indies girl. Rhys says:

‘I ‘m a real west indies’, I kept saying.

‘I am the fifth generation on my mother’s side’

‘I know, my sweet’, Walter said, ‘you told me that before’

‘I don’t care’, I said. ‘It was a lovely place’ (Rhys, 55)

Another scene when Anna appears to distinguish between her homeland and London is when she lived with Ethel. She also had a flashback from her hometown in the scene of a little girl eating biscuits in the West Indies when she saw the dog picture in her room at Ethel's house.

Rhys writes:

"I got into bed and lay there looking at it and thinking of that picture advertising the Biscuits Like Mother Makes, as Fresh in the Tropics as in the Motherland, Packed in Airtight Tins, which they stuck up on hoarding at the end of Market Street" (Rhys, 149).

However, all she was seeing in the picture is the high, dark wall that is hanging in. she feels that this wall is like London because Anna had always felt the darkness and the cold in London. She adds: *"But it was the wall that mattered. And that used to be my idea of what England was like. And it is like that, too, I thought"* (Rhys, 149). Here, Anna shows that she preferred her hometown details and stories, weather, and colors.

Anna from the begging to the end is dreaming about leaving London forever. She dreams to go with Walter and dreamed to leave with Carl to America. Rhys says: *"Imagining God knows what. Imagining Carl would say, 'When I leave London, I am going to take you with me'. And imagining it although his eyes had that look - this is just for while I'm here, and I hope you get me"* (Rhys, 157)

This indicates that she is never fitted in London society or culture. Even though she looks like an English girl at the end when Carl said that he hates how London girls dressed and she proudly says that she is a West Indies girl and the dress was just borrowed. She also owns fancy clothes like the coat that Ethel recommended her to sell to pay the rent and the velvet black dress that she wears to meet Walter. At the end of the story, she even wants to leave London forever because she has never been and won't be happy there. She wants to start a new fresh and clean life since she is still young in age but learn a lot from life.

To conclude with this section, Anna obviously prefers her hometown and hates London. England in the novel is depicted as a dark and cold place. This darkness and cold mainly are connected with Anna's emotional and psychological state. She came from a familiar place, and arrived in the unknown, which is "dark" and "unhappy". In fact, the title of the novel "*Voyage in the Dark*" is associated with the cold and dark image of London. Anna repeatedly complains about the coldness in London and says that every street looks the same. This indicates how alienated and sad Anna feels. It also suggests something about how miserable her life is in London. Unlike the West Indies or the Caribbean which Anna describes as colorful and warm. For her, the home was a place where Anna felt true emotional warmth and happiness, and a place that guarantee comfort and familiarity. Rhys's description of the West Indies is often dreamlike; she does so to show that Anna will always prefer her home and always wanted to go back there.

2.5. Does Rhys Succeed in Covering the Meaning of Hybridity?

Rhys's novel "*Voyage in the Dark*" and the exploration of Hybridity can be debatable. Since the dissertation has looked for the cultural and the social Hybridity of the protagonist Anna Morgan, it is noticed that Rhys did not cover all the cultural and the social aspects. Instead, she focuses only on some indicators that can refer that Anna is a hybrid person. First, culturally speaking, Rhys shows a great focus on nature, the architecture, and the colors of the two cities. She mentions that Anna is more comfortable when she is in daydreaming about her hometown; and when she is in a company with her friends. That is mainly a hybrid feeling that Anna creates to be happy in the darkness of London. Moreover, Rhys talks about Anna's tone and voice and how it was changed from having the accent of a black woman into an English-like girl who has a calm and quiet voice. Second, socially speaking, Rhys focuses on showing Anna's financial status through the novel. At first, Anna is described as a poor girl; it is obvious from the

way she dresses. However, with the development of the events, she starts to own expensive clothes and outfits and she starts taking singing lessons as English ladies too. Her attempts to wear better can be seen as a hybrid social thing to fit in within the English society and to impress the men who are superior in society at that time.

Furthermore, Jean Rhys in the novel does not show other examples that explain Hybridity very well. She did not talk much about the differences between the two societies or cultures. However, she focuses more on showing London from Anna's perspective only. I.e. Rhys did not mention for example the exact place where Anna came from instead; she only says that she is a Caribbean or a West Indies girl. And this prevents readers to know what new cultural and societal forms Anna gains, of course after arriving in London, not in her childhood. Because in her childhood, she is of course influenced by the colonial era and the traditions that Britain brought to the West Indies, but not because of her immigration and Diaspora. She is also influenced by Francine the maid a black woman who witnessed slavery which is we can say an outcome of the Diaspora and slaves trade during the colonization.

On the other hand, Rhys did not mention any sort of traditions or food dishes, or other things related to the culture. She only focuses on the architecture of the West Indies and the architecture of London. In fact, at that time, London is a beautiful place and characterized by Victorian buildings and castles. Rhys mentions the beauty of the Morgan's Rest and the road that leads to the Constance Estate, but never mentions the palaces of London or its trees and streets. It seems that Rhys in this novel seems to be unfair to London. She is not objective at all. She only depicts it from Anna's eyes which are totally affected by her emotional status and personal experiences. In fact, it can be related that Anna in one way or another can be similar to Jean

Rhys herself because she is a West Indies girl who immigrated to London and felt alienated all the time (from her biography).

Accordingly, Rhys did not show the differences between the two societies which lead to find the new social habits in Anna's character. She only talks about clothes that in London indicate the classes of people. She shows that Anna's outfit changed from a poor girl into an English lady. And this Hybridity in clothes is mainly because of her relationship with Walter. Walter all the time gives Anna money to buy some new clothes and feels better about herself. Even after their break up, he insists that she can ask him for money whenever she needs it. This change also happens due to the British society that is characterized by classes. Anna needs to change her look to fit in within the society in order to be a part of it; also she did that to avoid peoples' looks and judgments about her. However, when Walter leaves her, she sells her clothes and shows her desperation and poverty. Later, Maudie borrows some money from Anna to buy clothes to go on a date with a man and Anna did not refuse and lends her money because she knows that nice dresses will help Maudie to impress the man she is meeting. This social change in Anna's behaviors is an outcome of Diaspora. It is Diaspora that caused such Hybridity.

Anna talks in more than one language. Yet none of them does really belong to her. However, in London, she only needs to change her tone and avoid speaking loudly as she used in the West Indies. Moreover, Anna did not learn any new language in London. All the languages that Anna speaks are hybrid languages she had gained since her childhood and kept changing when she lived in London. She starts the novel by having the English language from her stepmother Hester while the accent is of the maid Francine which is the black people's accent as Hester described. She later changed her tone in England from a loud voice into a soft voice that is almost like whispering. Then, she shows her ability to talk the French language with the Swiss

woman who performs her abortion. Those languages of course are the languages that the colonizer left in the West Indies. Thus, this indicates that Anna is a hybrid in language due to colonialism and not due to Diaspora.

All in all, Jean Rhys in "*Voyage in the Dark*" does not cover all the aspects of cultural and social Hybridity. She just talks about a few things as the towns, the architecture, the nature, the colors, and the clothes in the cultural aspect. In the social aspect, she talks about how the people of London are arrogant and judgmental because they have judged Anna and have treated her as a prostitute or a sex object only because she is a foreigner. At the same time, London is characterized by categorizing people according to what they own, so they underestimated her because of her financial situation and always considered her a poor immigrant. Rhys on the other part does not talk about tradition or costumes or other things related to the country's culture and society. She does not talk about either London's or the Caribbean's customs and traditions. This, in fact, made it very difficult to know what are the new hybrid thoughts and culture that Anna gained in London far away from her personality change.

2.6. Conclusion

The second chapter of this study explored how Anna Morgan experiences social isolation after moving to London. Moving to London makes her feel that everything in her life is new, thus she does not see this new life as positive. Yet, she finds herself slipping into daydreams about her life in West Indies, and about the memory of the sights, sounds, and smells of her childhood. On the other hand, we found out that Anna had changed some behaviors of her own including her clothes. She became an English girl as they described her due to the new clothes

that she wore and her calm voice and language. Thus she never felt comfortable in London and she always dreamed of leaving London because of its darkness reflected in her life.

Chapter Three: The Identity Loss and Diaspora in “Voyage in the Dark”

3.1.Introduction

Identity, as well as Hybridity, is an important concept in postcolonial literature. If it needs to be defined, identity is a collective aspect of characteristics that make a thing recognizable. Human identity is the state of recognizing the self and separating it from other persons. Identity is never fixed; however, it is always changeable. The change in a person's identity happens when this person faces a huge struggle or a massive transition during his life. The thing that makes his identity crisis starts. In literature, discussing identity issues is very important because it shows the struggles that face the characters during the events of the story. It shows how their personalities and thinking are changing by various effects. For instance, due to Diaspora and colonization, Caribbean people suffer from their identity crisis and loss. In Caribbean postcolonial literature, the theme of identity is expressed in various novels that are written by formerly colonized authors. They write about identity and how they suffer to preserve their identity. Identity is discussed through Jean Rhys's “Voyage in the Dark” characters that are depicted as fragmented and stuck between two different cultures, societies, and even personalities.

First, the chapter discovers the cross-cultural conflicts that Anna suffers from. Then, it goes deeper into Anna's identity crises and what are the reasons behind her collapse. Later, it discusses both Anna's personal and cultural identity loss during her life. Finally, the last chapter of this study tries to find the similarities between the author Jean Rhys and the character of Anna Morgan, especially from the identity perspective.

3.2. Cross-Cultural Conflicts and Cultural Identity Loss of Anna Morgan

Anna Morgan in *"Voyage in the Dark"* is a Caribbean immigrant who tries to find a place in London at a young age. She moves to London with her stepmother Hester. However, Anna could never find a place there. Anna at first did not like London streets and cities. She always sees them as dark and cold. She feels like London streets and cities are the same. In a scene when Anna and Hester are on the train, Anna watches from the window and wonders about things that are new and totally different from her hometown; for instance, the train windows that were divided into four parts and the shape of the haystacks (hills). Not only the nature, but she also criticizes how white people look outside the train. She describes them by saying that they look like a mess because they are rushing. Rhys says about London

"This is London--hundreds thousands of white people white people rushing along and the dark houses all alike frowning down one after the other all alike all stuck together--the streets like shut-in ravines and the dark houses frowning down--oh I'm not going to like this place I'm not going to like this place I'm not going to like this place..." (Rhys 17).

Thus, when she talks about the West Indies, she always feels happy, she depicts the Caribbean as colorful and warm, Rhys says: *"The colors are red, purple, blue, gold, and all shades of green"* (Rhys, 54). She also describes the roads, the houses, the mansions, and the forests such as the Constance Estate and the Morgan Rest. She describes them as being very beautiful and colorful, especially during spring and summer. Anna also sheds the light on the sun in the West Indies; Rhys describes the sun by saying that it is so hot. Even though it is the same

sun in London and the West Indies, Anna finds it hard to believe that it is. Rhys says *“I can’t believe it’s the same sun, I simply can’t believe”* (Rhys, 72).

Anna's description of London while focusing only on its darkness and cold can depict that she has a cross-cultural conflict in her mind. She could not fit into London's culture because it is totally different than the West Indies. Especially, when she shows regret about moving to London since the beginning of the story events to the end (Ibarra Cordero, 08). Anna shows her sorrow in the boat that takes her to London, she even wept and felt so sad when she sees the light of her city start to be unseen, Rhys says: *“That was the first time I really knew I was going. Uncle Bob said well you're off now and I turned my head so that nobody would see me crying- it ran down my face and splashed into the sea like the rain was splashing”*(Rhys, 32). She always talks about London as being a jail and looking forward to the freedom of the Caribbean. Meghan Cleereman in her slides presentation *“Anna Morgan’s Struggles with Identity In”* argues that by describing London people and how they look and behave, Rhys wants to show that Anna feels that she doesn't belong there because she is not like them. Even though Anna is a white girl; she describes British people using the word white to indicate that she prefers Caribbean people and their culture even if they are black (Cleereman, 06).

The second cross-cultural conflict that Anna faces in London is her appearance. Unlike London girls, Anna's wardrobe is very simple and reflects its culture. Anna in London works as a chorus girl (a singer and a performer in theatre), yet she feels much underestimated by London girls and men. She feels that she is inferior to everyone else because she thinks that they are looking down on her because of the way she dresses and her different clothes. She is also convinced that her outfits show her poverty and her Caribbean culture (Cleereman, 38). Just like her friend Maudie convinced her that her outfits will help her to be in contact with better people

(Rhys, 24). On the other hand, Anna feels afraid whenever she mentions her hometown; especially when people did not pay attention to her words about her hometown whenever she tries to show them her culture and identity as a West Indies girl. Moreover, Anna feels that everyone is staring at her and criticizing her outfits even in the shop windows as she said.

Rhys says

"About clothes, it's awful. Everything makes you want pretty clothes like hell. People laugh at girls who are badly dressed. Jaw, jaw, jaw...As if it isn't enough that you want to be beautiful, that you want to have pretty clothes, that you want it like hell. As if that isn't enough. But no, it's jaw, jaw and sneer, sneer all the time. And the shopwindows sneering and smiling in your face..." (Rhys 25).

Anna later becomes more interested in clothes. Her desire to dress better and to become like a London girl led her to prostitution. Walter is the reason why Anna shows more interest in clothes because he started to give her money and buy clothes for her (Suh, 01). Rhys confirms that Anna's cultural conflict in outfits is affecting her and her real belonging because Anna later admits that she will do whatever it takes to buy new clothes like London girls, Rhys says: *"All right, I'll do anything for good clothes. Anything--anything for clothes"* (Rhys 25)

In fact, Anna Morgan's cultural identity in *"Voyage in the Dark"* is difficult to define. Due to her social isolation, Anna could not really show her real culture to people that she is in contact with them including Walter and Ethel. Even though Anna is a white girl just like British people; she does not seem to be fit into British culture. She always seems that she has her own way of living (Race and Identity, par 03) Anna finds London culture exaggerated in contrast with

her simple culture. She fails in identifying herself whether she is British or West Indies. On the other hand, she finds it hard to be surrounded by white British people forgetting the fact that she is white.

Anna before moving to England suffers from Hester's words that accuse her of being black as her mother (Rhys, 29). In London, she also suffers from people's perspectives about her. She is always seen as a naïve girl. She is treated like a bad girl or a prostitute even before starting prostitution. The reason why Anna does not live in a room for a long period is that the room owners treat her so badly and some of them even refuse to rent her rooms in their houses. In the scene when the house owner asked her to leave the house soon because the owner notices that Anna is a poor Caribbean girl but she wears expensive clothes.

Rhys says *"I must ask you to find another room on Saturday...I don't hold with the way you go on, if you want to know...crawling up the stairs at three o'clock in the morning. And then today dressed up to the nines"* (Rhys 30).

In this example, Rhys wants to show how people treated Anna. The landlord claims that Anna is staying out every night. She also told her that when she goes home late wearing fancy outfits is evidence that she is a streetwalker. Even though Anna came home before midnight that night, the house owner charges her with prostitution to ask her to leave; she says that she is worthy to live in the house anymore and asks her to leave.

Another example that shows how English men look to Anna is when she says that whenever she saw a man, he blinks at her. She also says that she is not comfortable with how people treat her so rudely. When Anna and Maudie first met Walter and Vincent, she notices that Walter is watching her from up to down (Rhys, 12). Walter later wants to pay for her stocking.

They later went to their house with them and the girls asked them for tier names. However, the two men seem that they do not want to tell them. Anna feels that this behavior from them is so rude and disrespectful especially because they were laughing. Rhys says *“I hated them both. You pick up people and then they are rude to you. This business of picking up people and then they always imagine they can be rude to you”* (Rhys, 13).

After breaking up with Walter, Anna becomes destroyed and lost. She leaves her room because it reminds her of Walter. She meets a lady called Ethel who proposed to her to move into her house. Ethel at first was very nice to Anna because Anna at this point was so calm and depressed. She even teaches her how to be her assistant in manicures. However, later Ethel notices that Anna starts to invite men over to her room and later becomes pregnant. Ethel was surprised because Anna did not know who the father is (Rhys, 167). Anna was obliged to leave Ethel's house, she lives with her friend Laurie because she is no longer able to fight with Ethel. Ethel at this point sends a letter to Laurie and asked her to make Anna pay her debts of rent, and because Anna ruined the room and broke many things. Ethel told Laurie that the room was so bright and organized, but it became dirty so that girls will not rent it and live there. Ethel in her letter confesses that Anna is not a good girl as she was thinking. Rhys says: *“if you knew the sort of girl she is I do not think you would have anything to do with her”* (Rhys, 167). Ethel's advice to Laurie is to be careful because Anna will always be the same, a troublemaker who will bring troubles to her.

All in all, Anna's cultural identity identification is the same as her cultural Hybridity. Both are hard to define in the novel. Anna's cultural identity seems to be affected during her childhood due to the people she lived with; a Caribbean mother and father, an English stepmother, and a black African maid. She finds it difficult to keep up with Hester's tries to make

her lady-like because she sees that Francine is the most lady-like woman due to her behaviors and happiness (Cleerman, 12). Anna associates happiness and warmth with darkness; she sees that to be happy, she must be black as Francine. She refuses her whiteness because she sees it sad especially because she lost her mother and father at a young age (Anna's Exploitation in *Voyage in The Dark*, sec 04). However, when she moved to London, this idea started to change. Anna by seeing that London's culture is dark, and after all the events she witnessed, she refuses people to treat her as a black girl, i.e. they underestimate her whiteness because they see her as a naïve girl.

Ibarra Cordero in his article "*English Studies in Latin America Divided Self in Jean Rhys' Voyage in the Dark*" claims that Anna starts to accept her whiteness and to show it to people when she sees sadness in London (Ibarra Cordero, 10). She is telling everyone she meets that she belongs to the warm and colorful West Indies girl, first to Walter and then to Carl. This contradiction in Anna's mind depicts that her cultural and even personal identity is in crisis. She is no more able to identify herself whether she is Caribbean or British, black or white, a prostitute or a lover. She questions many times about who is she and every time she could not answer this question.

3.3. Anna Morgan's Personal Identity Crisis

Anna's identity crisis starts in her childhood while watching her Caribbean father, her English stepmother Hester, and their black African maid Francine. Hester always treats Anna as a black girl; even she used the term "Negro" to refer to Anna. Hester was not happy because Anna's voice tone is similar to black women's accent. She criticizes Anna over and over for her accent claiming that this is not a way that respectful girls speak and behave. Rhys says "*like a nigger you talked – and still*" (Rhys, 65).

Hester also accuses Anna's mother of being multiracial –half white half black- yet Anna did not accept Hester's words and immediately told her that her mother was white, not multiracial. Rhys says

“I said, 'how do you mean, considering everything'?”

‘You know exactly what I mean, so don't pretend’

‘You're trying to make out that my mother was colored, I said. You always did try to make that out. And she wasn't’ (Rhys, 65)

Anna’s relationship with Francine during her childhood was very special. Anna always talks to her about her feelings and goes to her whenever she is sad. Anna admires Francine because she looks always happy and cheerful. Francine used to treat the young Anna as an adult, she used to tell her stories from her African culture that shows her how beautiful and happy was Francine's life before being a slave (Ibarra Cordero, 05). Rhys says *“the thing about Francine was that when I was with her I was happy. She was small and plump and blacker than most of the people out there...”* (Rhys, 67) By watching the happy black Francine, Anna’s identity starts to crumble because she starts to associate the feelings of happiness with Francine’s race. With Francine, she sees that being white is sad because Hester always tries to change Anna’s behaviors that are similar to Francine. Even though Hester tried over and over to separate them, she failed and Anna was totally affected by Francine. Rhys says

“Impossible to get you away from the servants ... Exactly like a nigger you talked and still so. Exactly like that dreadful girl Francine. When you were jabbering away together in the pantry I never could tell which one of you was speaking” (Rhys, 65).

By watching Francine, Anna wants always to be black like her because she saw happiness in black, unlike white that is cold and sad. Her acceptance of her whiteness was strained. Anna grew up wishing to be black like Francine. She wishes to feel the joy that Francine always had. Rhys says *“Being black is warm and gay, being white is cold and sad”*. Even though Anna feels that Francine hates her because she is white, she wants many times to tell her that she is not happy because she is white. Anna is afraid to become white like Hester, she is also afraid of acting like her when she grows up. Anna cannot imagine her life if she becomes like Hester, she sees that Hester is somehow arrogant because she is white, and that she always acts like being superior than everybody else.

Rhys says

“But I knew of course she disliked me too because I was white; and that I would never be able to explain to her that I hated being white. Being White and getting like Hester and all things you get- old and sad and everything” (Rhys, 44)

In fact, those feeling that Anna are build from her childhood about Francine and being black affect her during her life in London. Because Anna's first perception of London is that London is a cold and dark place. Here Anna finds it difficult to associate her desire to be black within this dark place. Thus, she starts to have ideas about being black again and finds it impossible to fit within white people n London. Yet, she starts to accept being white again due to her relationship with Walter and the other chorus girls. She knows that people will treat her well due to her whiteness (Suh, 02).

Anna's relationship with Walter starts after two years since she moved to London. Their relationship is the main reason for her personal identity crisis because she went through different phases. Walter's view of Anna from the beginning is tricky and judgmental. He sees Anna as a sex product because she has a beautiful body shape and nice teeth as he said to her (Voyage in the Dark, Race and Identity, par 03). Walter in their first meeting makes Anna doubtful about herself when he bought stockings for her. He also makes her questioning about her life, work, and salary. In a scene when he asks her about her salary as a chorus girl, he was surprised at how she can afford life necessities- in his mind food and especially clothes. He looks at her with a look full of pity because he sees that this money is too little to survive in London and starts to criticize her.

Rhys says

"...he asked me how much I was getting...I told him, 'Thirty-five bob a week, and of course extra for extra matinées...'

'Good God,' he said...'You surely can't manage on that, can you?''

(Rhys 21)

Anna after Walter's words starts to question about her work as a chorus girl and her salary. Ana is now full of doubt about her financial status especially because Hester is not sending money anymore. So Anna thinks that in order to live like London girls, she should rely on a rich man who will always give her money in return (Ibarra Cordero, 06). Anna at this point becomes sure that Walter can give her all the money she needs by affording herself and her body to him. In her first physical contact with Walter, he puts money in her purse and Anna did not refuse, instead, she kisses his hand (Cleerman, 15) However, Walter was not just a client for

Anna. Anna could not control her feeling; she falls in love with him and expects him to love her back. Thus, Walter would never love her back. He later leaves the town and dumps her by sending her a letter with his friend Vincent to tell her that he doesn't love her and she should write him back whenever she needs help or money.

Anna Morgan after her break up with Walter, once again starts to question about who she is. She always feels that her head is empty and void because she sees what she means to Walter; he never loves her, and she is to him, only a prostitute. Anna again finds herself in a duality of identities, she is no longer a chorus girl but she is not a prostitute either (Ibarra Cordero, 09). Not only this, but Anna also questions many times about whether she is a bad or a good girl. She could not know how to describe herself anymore; she is incapable to be what she is. Rhys says "*I am hopeless, resigned, utterly happy. Is that me? I am bad, not good any longer, bad*". (Rhys, 57) Anna also finds herself unable to decide about her feelings and emotions; she doesn't know if is happy or sad. She fails in controlling her emotions and also actions and behaviors.

All in all, Anna's failure to decide where to belong culturally, socially, and even emotionally creates her personal identity loss from the beginning. Anna is exposed to personal issues and a divided self that will decide how her life will be going in the future. Rhys shows this struggle of identity crises to relate to people after colonization. They are suffering to find a place just like Anna's suffering. They also hope to forget about all that they witness and start over in a new place or in their old place to preserve their culture and identity.

3.4. Personal Identity Loss

Anna's failure to identify herself culturally and socially is the reason for her personal identity loss. Since her actions and ideas are always in contradiction. Anna wants to be black, but

that changed when she is in London. Also, she wants to be as London girls, but always misses being Caribbean again. Anna's identity is a total mess and duplicity. Anna's identity is alienated and her mind is fragmented because she faces disappointment about everything she knows and lives (Suh, 02). Anna stops fighting after all those events; she becomes passive and she gives up and accept her sadness and misery without trying to change, instead, she runs away by acting strangely. Anna turns from a good girl into a prostitute just to forget her pain. She is no longer innocent and clean. She on the other hand associates her life with Walter's presence and forgets about all the old ideas about London and West Indies and white and black. Anna's alienation and fragmentation feelings led her to change her behaviors, also affect her normal desires in life.

3.4.1. Alienation

Alienation according to Timothy Legg is a complex condition. It is a sociological and psychological state that can affect people. It occurs when a person becomes isolated from his environment or other people. The alienated person takes distance from everything including his own emotions (Legg, par 01). In the novel, Rhys depicts Anna as an alienated person. She first appears to be alienated from her hometown, and second from her new life in London. On the other hand, she is alienated from the feelings of happiness and the desire to live her life.

First, Anna's alienation from her hometown appears on the first page of the story. When Anna says in her first introductory line that a curtain had fallen and hides everything she knew before (Rhys, 07). Rhys shows that Anna feels as if she is detached from her real self by leaving her town. She feels that her body is in London but her soul remains in the Caribbean with all of her happy childhood memories with her family and Francine. She is also so afraid to start a new different life in new conditions and culture, but at the same time, she is happy about her new

experience in London. However, Anna never feels happy in London because she always daydreams about the West Indies (Suh, 01). She keeps always comparing between everything in London by remembering the same thing in the Caribbean. Moreover, she keeps confronting herself by remembering Francine and the love and the feelings that she gave her before. Rhys says: "*she'll smile and put the tray down and I'll say Francine I've had such an awful dream- it was only a dream she'll say*" (Rhys, 135).

Despite her acceptance of being in London and all attempts to fit in, she always wants to go back to the West Indies. She thinks that her feelings of alienation in London will end when she goes back home. Her feelings of happiness are related only to her hometown because she thinks that all her problems would be solved if she went back there. This feeling comes to Anna after she had her abortion, she was so sad and at the same time angry. Anna feels that she regrets, every moment she spends in London. She starts to be afraid of what people would say about her pregnancy due to her prostitution, especially because she is still young to have a child and she does not know the father (Ibarra Cordero, 11).

Anna wants so badly to delete those three miserable years she lived in London. She believes that everything happens because she leaves her hometown in the first place. She also sees that the only way to start over is by going back to her home and family when once she was happy, warm, and free (Ibarra Cordero, 06) She even never changes her look to London streets and cities, cold and darkness, and that everything is the same, dead and dirty. Yet she is never fully present there because she keeps hoping to leave that dark country. She runs away with her dreams and desires to go with Carl and leave London. She imagines herself going home, but was surprised when she saw London trees. She feels sad because she knows that she is stuck and that the dream is not real.

Rhys says

"Sometimes not being able to get over the feeling that it was a dream. The light and the sky and the shadows and the houses and the people- all parts of the dream, all fitting in and all against me. but there were other times when a fine day, or music, or looking in the glass and thinking I was pretty, made me start again imagining that there was nothing I couldn't do, nothing I couldn't become. Imagining God knows what. Imagining Carl would say, 'When I leave London, I am going to take you with me'. And imagining it although his eyes had that look - this is just for while I'm here, and I hope you get me" (Rhys, 157)

Anna sees that London in general is against her. She feels that she will never be happy. However, there were some days she resume her desire to leave London and goes back to the West Indies. Also, she wants to go with Carl to America and keeps imagining him inviting her to go. However, this is just a dream and it will never happen because she is trapped in London forever, according to her. Rhys adds:

"and the dream rose into climax of meaningless, fatigue and powerlessness, and the deck was heaving up and down, and when I woke up everything was still heaving up and down" (Rhys, 165).

Second, her emotional alienation in both her hometown and London is obvious. Anna in her home knows that she is alienated from her family. By preferring to be black within a white family and an English stepmother -Hester, Anna feels that she doesn't belong to the family. She hates her whiteness and Hester's attempts to make her like her (Ibarra Cordero, 04). In the scene

when Hester yelled at Anna at the dinner table when she said that she dislike dogs. Hester told her that saying that is wrong in London because they will hate her so much. Anna wanted to cry but she encourages herself to do not cry. She immediately left the table and went to the kitchen to the happy black Francine. Rhys says: "*I don't care, I said. But I began to repeat the multiplication-table because I was afraid I was going to cry. Then I got up and told her I was going to the kitchen to speak to Francine*" (Rhys, 171). Rhys in this scene shows that Anna even though she is within her family, she is emotionally alienated. Talking with Francine makes Anna feels that she belongs somewhere else far away from her family.

Her emotional alienation in London starts at the end of her relationship with Walter. Anna stops associating her life and happiness with her hometown. In fact, With Walter Anna feels always happy because he at first treated her so well, and affords her all the money she needs. She also feels that as a white girl, she belongs to London because Walter is there. Thus, when Walter was not in town, Anna feels so detached and alienated. She stops doing anything including simple activities such as going out. She also quits her job and spends her days and nights waiting for him to come back and see him. Rhys says: "*Sunday was the worst day, because he was never in London and there wasn't any hope that he would send for me*" (Rhys 40).

Moreover, when Walter leaves her permanently, Anna changed her room and moved to live with Ethel. Ethel notices that Anna is always sleeping or silent. She keeps asking her about if there is a problem and if she needs help. However, Anna does not really want to share her story with Walter because she is destroyed emotionally. Anna at that time hated going out again and she hated talking with people or meeting new people. When her friend Laurie asked her to meet Carl and his friend, she finds herself unable to start over because she is so sad and without

energy. Rhys says “*I didn't want to talk to anybody. I felt too much like a ghost*” (Rhys, 114). When someone feels like a ghost, it usually means that this person feels that he is dead. Anna feels that she is dead. In fact, she is not dead, but emotionally dead because she is emotionally alienated from the desire to live. She hated clothes the thing that she was always happy with. Anna could no longer watch dresses and watch young ladies buying them. She breaks and separates herself from all her old beliefs of having good and decent living conditions. She also says “*my head felt empty*” empty head is the reflection of her empty personality where nothing is alive anymore.

3.4.2. Fragmentation

Fragmentation is derived from the verb fragment; it means the broken or separated small part from something. This is how Rhys depicts Anna in “*Voyage in the Dark*”. Anna’s fragmented self is a result of her feelings of alienation. Anna's personal identity fragmentation as well starts during her childhood. For Anna, the desire to be Black doesn’t mean to be literally black; however, she wants that feeling that blackness gives her and makes her happy. When she feels white, she wishes she were Black; yet when she feels black, she wished to be white. This identity fragmentation happens due to the way people treat her in the first place (Ibarra Cordero, 11). Anna seems to fight whoever talks about her identity. She fights Hester when she accuses her that she is black and fights English people when they treat her as black. On the other hand, she is proud of being white. This lack of identification with white and Black cultures causes Anna’s fragmentation personality. She is no longer able to belong to one place and be proud of what she really is. Instead; she keeps struggling to know who she is.

Moreover, Anna is used to recall happy flashbacks from her old life in the Caribbean. Also, she used to imagine herself in her hometown to satisfy herself and forget London's darkness. However, due to her unstable thinking, she starts to see nightmares while she is awake. In the scene when she met Laurie again she describes London streets and trees in a very dark way. Rhys says: "*The long shadows of the trees, like skeletons, and others like spiders, and others like octopuses*" (Rhys, 142). She is changed from looking for similar details between London and her hometown to just seeing the horror of London streets. This mainly indicates her instability and her deep depression. It also indicates that Anna's mind and personality are so fragmented.

Anna's personality is affected so much due to Walter's unfair actions towards her. When he broke up with her she did not only associated her life and death with him; but also she related her feelings and happiness with his presence. She keeps thinking always about him and why did he leave her. She even blames herself actually and felt guilty somehow. Anna never comes to her mind that Walter is a bad guy who only took advantage of her and leaves when he wants. Yet, she blames herself by saying that he got sick of her "*There was a man I was mad about. He got sick of me and chucked me. I wish I were dead*" (Rhys 115). Anna's life in that phase is darker than ever because when she sleeps she feels like she is dead. Usually, when someone is sad or depressed, when he sleeps he saw nightmares that affect his sleeping. However, Anna's sleeping was like death because she never dreams.

Rhys says:

"The light is a different color every hour and shadows fall differently and make different patterns. You feel peaceful, but when you try to think

it's as if you're face to face with a high, dark wall. Really all you want is night, and to lie in the dark and pull the sheet over your head and sleep, and before you know where you are it is night- that's one good thing. You pull the sheet over your head and think, 'He got sick of me', and 'never, not ever, never'. And then you go to sleep. You sleep very quickly when you are like that and you don't dream either. It's as if you were dead"
(Rhys, 141)

3.4.3. Change in Behaviors

Due to her alienation and fragmentation feelings, Anna's behaviors also are affected. Anna questions her behaviors many times in the novel. Starting from her way of clothing, her work, and her sexuality; Anna's behaviors changed from white to black just like her identity. In fact, by focusing on the title of the novel, we directly understand that everything in the story is white and changing into black. Rhys says: *"I am bad, not good any longer, bad"* (Rhys, 57). This indicates that Anna at first was a good girl, but what she witnessed during her life in London was absorbing her whiteness and innocence. It also indicates her sorrow about herself and how she is wasting her life and her young age in such problems.

Anna's clothes are a great example that indicates this change. At first, Anna used to wear decent and cheap black clothes that show her good behavior, but later she changed her outfits and wears expensive clothes when she was with Walter. She starts to wear expensive velvet dresses and expensive coats. Rhys says: *I put on my black velvet dress and made up a bit with rather more rouge than usual"* (Rhys, 95). This scene is when Anna is going to meet Walter after the end of their relationship. Anna at this phase of her life believes that she must literally

dress to impress. She tends to impress Walter to make him regret leaving her. Ethel on the other hand talks about Anna's expensive coat; she is saying that it costs too much money. She also tries to make Anna sell it in order to pay rent; however, Anna refused.

Anna's sexual and physical contact also changes in the novel. First, Anna is so afraid of her first physical contact with Walter. She was very scared and she even asks him to move away from her "*I pushed him away as hard as I could*" (Rhys, 23). However, Anna later with Carl, Anna did not refuse his attempt to touch her; instead, she welcomes the idea and accepts it very easily. And when he touched her, she thinks that she is ready to be touched. Rhys says: "*All right then, I will. I was surprised at myself in a way and in another way I wasn't surprised*" (Rhys, 154), and later, she becomes open to physical contact with anyone without having the feelings of fear or sorrow.

Anna's work also changes from a chorus girl into a prostitute. As Ethel says in her letter to Laurie that Anna starts to bring every man she meets to her room. Anna also becomes dependent on alcohol to get her through events that she cannot handle on her own due to deep-rooted insecurities (Cleerean, 39). In fact, Rhys never tells that Anna is addicted to alcohol. Thus, Anna begins to drink more after meeting Walter. In their first meeting, Anna explores being drunk for the first time because they drink too much wine that night. She feels that drinking makes her happy and warm (Cleerean, 40).

Rhys says

"Another bottle of wine..." (Rhys, 22)

"I drank some more wine and stared at the table-cloth..." (Rhys, 23)

"We had another bottle of wine and I felt it warm and happy in my stomach."

(Rhys, 23)

Accordingly, Anna becomes careless and messy. Her changes are in a way or in another always related to Walter. Anna stops going out, stops wearing better, stops dreaming, and the worst thing is that she stops living. She turns from a young girl with strong personality into a girl who has no energy or power to fight. Anna sees herself as weak to survive without Walter in a place she already hates. This mainly affected her inner thought and her self-confidence. Until the end of the novel when she knows that it is never too late to start over somewhere when she says *"and about starting all over again, all over again..."* (Rhys, 188)

3.4.4. Self-Esteem

Self-esteem is people's acceptance and refusal of their actions. When a person has positive feelings about his qualities would have high self-esteem. While a person who is not satisfied about his behaviors would have low self-esteem (Olivine, par 01). Anna Morgan seems to have low self-esteem because she is not satisfied about her behaviors and her life. She used to associate her life with nature and colors in the Caribbean, but in London, she associates her life with Walter. She would die if he left her and if she never sees him again. Rhys says; *"the thing is that you don't understand. You think I want more than I do. I only want to see you sometimes, but if I never see you again I'll die. I'm dying now really, and I'm too young to die"* (Rhys, 97)

Anna's dissatisfaction about her behaviors makes her a passive girl. She hated everything and she feels that she had lost all her desires. Rhys says *"it's funny when you feel as if you don't want anything more in your life except to sleep, or else to lie without moving. That's when you*

can hear time sliding past you, like water running" (Rhys, 112). This feeling indicates the start of depression. Anna becomes more and more depressed and regrets all her behaviors. She even does not care about clothes anymore. Anna loses hope, in fact, she becomes dead and empty inside, she questions about her life without hope and how it would be later.

Rhys says

"Keep hope alive and you can do anything, and that's the way the world goes round, that's the way they keep the world rolling. So much hope for each person. And damned cleverly done too. But what happens if you don't hope anymore, if your back's broken? What happens then?"

(Rhys, 130)

Anna's personal identity is empty, hopeless, and miserable. She feels like she is no longer alive. Moreover, she lost hope that supposed to a girl in her age have a better life. She hated clothes the thing that she was always happy with. Anna could no longer watch dresses and watch young ladies buying them. She breaks and separates herself from all her old beliefs of having good and decent living conditions. She also says "*my head felt empty*" empty head is the reflection of her empty personality where nothing is alive. She showed her regret for each action she did because it reminded her of the young Caribbean girl she is. "I will be different". Using this expression, Rhys shows that Anna wants to be different in everything. She wants to change her life and takes herself out of this darkness.

All in all, Anna's personal identity is like any immigrant and Diaspora. She was exposed to different cultures and people during her life. In the West Indies, she suffers from the outcomes of colonization and its different ideas. She was affected by the idea that the Caribbean-the

colonized- is underestimated by London people –the colonizer-. Due to her stepmother Hester, Anna always felt that she is lower than Hester because she was an English lady. She was also exposed to witnessing the outcomes of the slaves' trade and she met their maid Francine who exposed her to African culture. This duality of culture affected Anna's real culture from an early age. And later when she immigrated to London, she suffers from this effect because she was always seeing herself in a lower position. Even though she tried everything to fit in, she failed, and yet she lost her identity.

3.5. Conclusion

The last chapter of this study tried to understand how identity is an important concern in Diaspora postcolonial Caribbean literature by analyzing Anna's identity. The chapter discussed Anna's identity crises. Yet, the real loss starts to appear after she left her hometown and lives in London where all her identity problems appear. Anna Morgan could not fit in London, she always felt alienated and fragmented between two places and personalities; the good respectful girl that she once was in the West Indies, or she is the bad passive girl who she turned into in London. Those feelings of alienation and fragmentation affected her behaviors. Anna turned from being white into black. Yet, she was never satisfied about her actions and words. Anna's regret makes her suffer from low self-esteem, she was angry from herself about how she changed. Yet, she at last after her abortion, she decided to start over. Her desires start to appear again because she wants to go back to her hometown and becomes happy.

General Conclusion

This dissertation investigated the notions of Hybridity and identity loss in Jean Rhys “*Voyage in the Dark*”. The dissertation focused on the protagonist Anna Morgan’s Hybridity and loss of identity through discussing the cultural, social, and personal changes, especially after her immigration to London. To explore the Hybridity and the identity loss in the novel, we divided our work into one theoretical and conceptual chapter, and two analytical chapters.

The first chapter dealt first with the explanation of postcolonialism as a theory. Postcolonialism theory is first used by Homi Bhabha. It focuses on the interactions between the dichotomies of colonizer-colonized, old-new, traditional- modern, and so on. Later, it defined postcolonial literature and the main factors that led to its rise. It reveals that postcolonial literature discusses the impact of the colonial powers on the colonized natives. It mainly focuses on showing the experiences of the colonized people as an inferior subject of English superior powers. Postcolonial writers mainly originated from former British colonies such as Africa, India, and the West Indies. Due to Diaspora and immigration in the West Indies, Caribbean writers start writing about their life, they discuss the obstacles that they are facing in the colonizers’ towns.

Moreover, the first chapter tended to define the most two terms coined by postcolonial Diaspora writers and theorists which are the Hybridity and the identity, and show their relationship to Diaspora literature; in particular Caribbean postcolonial literature. Identity is what a person represents; it is the state of being that characterizes the person from others. Identity is never fixed; yet it can be affected by various things; in this case, Diaspora and postcolonialism.

Hybridity on the other hand is the sense of having a new state created from two totally different conditions. In postcolonial literature, Hybridity is related much to culture and society where the result is the mixture between the colonized and the colonizer's cultures and ideas; it called hybrid culture or hybrid society. The study of the two concepts shows that former British colonies are hybrid in their identity and their culture. Such as Caribbean Diaspora who immigrated to London to look for a better life conditions or better education.

The second chapter focused on the protagonist of "*Voyage in the Dark*" Anna Morgan. It tended to investigate to what extent Anna Morgan is culturally and socially hybrid. It has shown how Anna is stuck in between space that collects both her Caribbean culture and London culture. She experiences social and cultural isolation after moving to London because she feels that everything in her life is vanished and replaced by new things. However, Anna refuses to accept that this life will be positive. She sees that her original culture and society are better than London's. And yet, she keeps comparing between the two and attempts to find a middle ground to be happy.

Anna's cultural and social Hybridity in the novel in fact was hard to define. Rhys compares only between the cities' architecture and the weather of the two cultures. Yet, this did not prevent Anna of living in dark and similar rooms in London because she imagines them as her house in the Caribbean. On the other hand, we found out that Anna had changed some behaviors of her own including her clothes. She dresses as an English girl to avoid English society looks to her as a naïve girl.

The last chapter of this dissertation was devoted to analyze Anna's cultural and personal identity. At first we took a look into Anna's identity crises and the reasons behind that. We found

out that England did not affect Anna as much as her relationship with Walter. Even though he did not meet Anna's expectations because she is always sad there, she becomes more influenced by Walter's actions.

It also discussed Anna's cultural and personal identity loss and this reveals the struggles of losing one's cultural and personal identity. Anna Morgan suffers since her childhood because she lived with English stepmother and African maid. Yet, the real loss starts to appear after she left her hometown and lives in London where all her identity problems appear. She could never love London and alienate herself socially and culturally. Thus, Walter pushes Anna to divide herself and change her behaviors. She becomes a passive and a weak girl with no ability to fight.

To conclude this dissertation, the hybridity and the identity loss are the outcomes of postcolonialism and Diaspora. The two concepts are much related because it have been seen that without Hybridity, identity will never be lost in the context of postcolonial Literature. For us as postcolonial researchers, it easy to understand Anna's struggle with her identity loss, especially the cultural because of our experiences that exposed us to the same issue every day. We always find ourselves talking or even copying the French people. And we always have the feeling that France is a better place than Algeria. This is the reason why we felt sorry for Anna Morgan and the author itself because she has experienced the same loss.

For further studies, we suggest the analysis of trauma of loss because Anna Morgan is traumatized by the sense of loss, first she lost her mother, then her country, then her true love , and later herself.

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Appendices

Biography of Jean Rhys:



Jean Rhys, Ella Gwendolen Rhys Williams was born on August 24, 1890 in Roseau, on the Caribbean island of Dominica. Her father is Rhys Williams, and her mother is Minna Lockhart. At the age of 17 (1907), Rhys travelled to England. She left Dominica to study in Perse School for Girls in Cambridge. She spent two years in the school where she suffered from her classmates' discrimination due to her Creole background. She also faced problems due to the cold in England, and her missing to home.

After two years (1909), she left the Perse school and started attending acting classes in the Academy of Dramatic Art. She did not stay too much in the academy because she signed a contract to become a chorus girl. After the death of her father, Jean was exposed to poverty; she began touring England with a theater troupe. She had also depended on different men

emotionally and financially to support herself in London. Rhys later wrote later in her life, "I can relax-also there are red letter days when I feel that after all I'm as much fun as the next woman really. However this doesn't happen often."

She experienced her first love relationship in 1910. The man was distinguished and respectable Englishman named Lancelot Hugh Smith who had power and charm. However, when he left her, she was destroyed emotionally. Alone with her depression, Rhys started for the first time writing. She wrote diaries and notebooks about her emotional states.

Rhys continued to receive money from Smith, and he pay for her monthly rent. In 1917, she got engaged to Jean Lenglet after she met him. By 1919, they had married and moved to Holland. Rhys worked in an office. Shortly after, they moved to Paris. She became pregnant and she gave birth to a son, William Owen, who died within a few weeks.

Lenglet, who had by this time become involved in a number of clandestine and illegal activities, continued to travel across Europe, at times to elude authorities. From 1919 to 1922, Rhys followed Lenglet to Vienna, Budapest, Brussels, and Paris, due to his involvement in illegal activities. She worked many jobs such as a seller in dress shops. She also translated articles into English to support her husband. In Brussels, she had her second child, Maryvonne. In 1923, her husband was arrested leaving her alone with a child.

Rhys met the writer Ford Madox Ford who had published some of her short stories in the *Transatlantic Review*. In 1929, she wrote her first novel that was about Mr. Ford and his mistress, "*Quartet*". During the next ten years, Rhys would write three more novels, "*After Leaving Mr. Mackenzie*", (1930); "*Voyage in the Dark*", (1935); and "*Good Morning Midnight*",

(1939). However, during the Second World War, Rhys could not publish her works because they marked to be violence.

In 1945, Smith died suddenly and two years later, she married his cousin Max Hamer who was also involved in illegal financial deals. By this time, she had disappeared from public view.

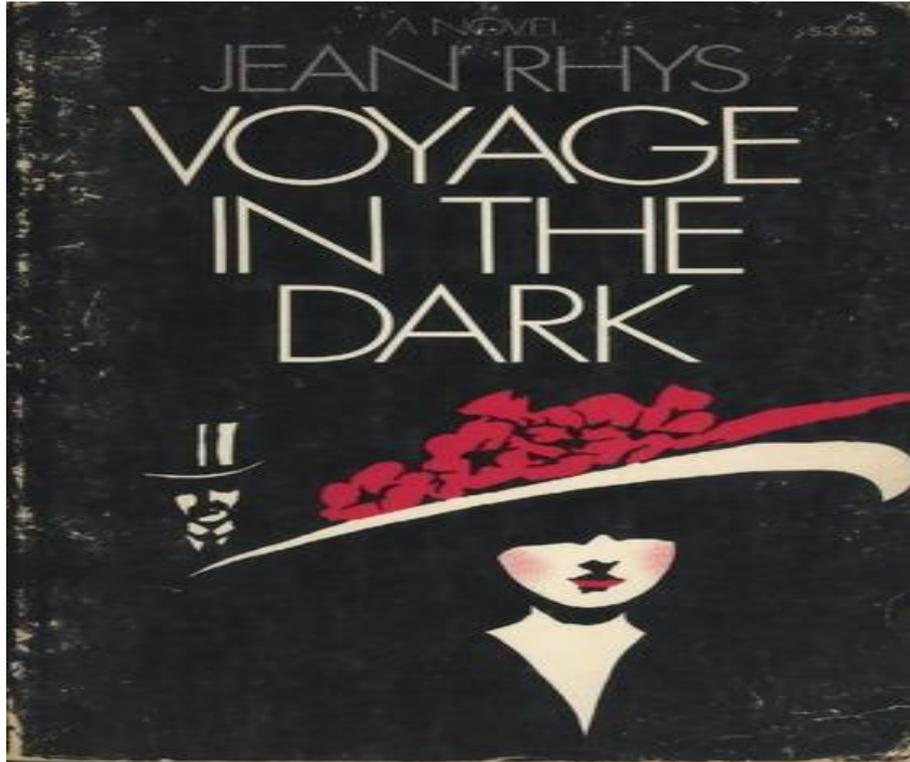
In 1950, an actress asked for Rhys permission to perform her story “*Good Morning, Midnight*” for the radio. The BBC initially rejected the adaptation, and “*Good Morning, Midnight*” wasn't broadcast until 1957. She also caught the attention of literary agents such as Francis Wyndham who was interested in gaining publishing rights to “*Wide Sargasso Sea*”. The novel was a critical success, winning the W. H. Smith literary award for excellence.

This stunning achievement after years of poverty, Rhys retreated further into the pain that had come to define her life. Though she produced two volumes of short stories, “*Tigers Are Better-Looking*” in 1968 and “*Sleep It Off, Lady*” in 1976. Also a volume of autobiographical sketches in 1975 called “*My Day*”. However, Rhys saw that her later work as not good.

Jean Rhys died on May 14, 1979 in Exeter, England. Rhys lived a life of pitying and bitter. She was isolated from society and isolated personally; the things that affected her writings to be seen as sad stories.

(Jean Rhys Biography, Birth Date, Birth Place and Pictures, 2012)

Summary of the Novel



"*Voyage in the Dark*" by Jean Rhys is a story centered on its protagonist Anna Morgan. Anna is a Caribbean girl who immigrates to London when she was 17 and faces different cultural and personal issues. She leaves the West Indies after the death of her father because her stepmother Hester takes the wealth; she left Anna exposed to poverty. She goes to London seeking better life conditions however she never feels happy there. She sees and feels that London will always make her sad. She later meets Walter and his cousin Vincent when she was with her friend Maudie. Due to few amount salary that she gains as a chorus girl; Anna meets Walter and depends financially on him, and later, falls in love with him. Walter on the other hand never loves Anna; however, he just uses her to please him sexually. Walter is the main reason why Anna's life starts to crumble. Because when he leaves her, she couldn't be the same anymore.

In addition to that, London men and women see Anna as a whore and treat her as a prostitute. Whenever she wants to rent a room, the house owners see her as a bad girl. In fact, the reason why Anna turned to become a bad girl is London's perception of her. They have all accused her of being a prostitute until she becomes one. After Walter and Anna break up, she lives with Ethel and learned a new job that is manicuring. She meets Carl with her friend Laurie. Anna at this level of her life was struggling to identify herself. She is lost between being good or bad, between being English or a West Indies, and between being black or white.

Anna at Ethel's starts to bring Carl and Ethel respected Carl because he seems decent man. However when Anna brings different men to her room until she becomes pregnant, Ethel disagree and fights with her. However, Ethel did not accept her behaviors because she did not even know who the father of her child is. Anna later decides to do an abortion on her child.

At the end of the story, Anna again starts to question her identity. She knows that staying in London will not help her to change her life. And she thinks about how the future would be if she stays there. Anna ends the story thinking about home, the same as it started it. She believes that going back home will help her to start a new life away from her painful memories.

ملخص

يظهر الشتات كنتيجة للعملية الاستعمارية أثره على الأفارقة والهنود وشعب الكاريبي. توضح نظرية ما بعد الاستعمار تأثير المستعمر البريطاني على هؤلاء الشعوب المستعمرة. النظرية تمثل العلاقة بين الاثنين من خلال تسليط الضوء على صراعات المستعمر للحفاظ على هويتهم. يروي أدب الشتات ما بعد الاستعمار قصص الكتاب المهاجرين الذين اضطروا إلى تعريف أنفسهم في أراضي المستعمر. هذه الأطروحة هي تحقيق في قضايا التهجين والهوية في أدبيات ما بعد الاستعمار في الشتات الكاريبي. تعالج الأطروحة رواية جان ريس «رحلة في الظلام» بسبب أهميتها وتصويرها لأزمة التهجين و فقدان الهوية . أنا مورغان، بطلنة الرواية، هي مثال رائع لاستكشاف التهجين الثقافي والاجتماعي في أدب ما بعد الاستعمار. لأنها تجد أن ثقافتها تتغير وفقاً لمجتمع لندن وشعبها. في الوقت نفسه، تعاني من فقدان الهوية الثقافية والشخصية بسبب افتقارها إلى الانتماء. تعتمد الأطروحة على نظرية هومي بهابها للاختلافات الثقافية من خلال إتباع نهج التحليل النفسي لتسليط الضوء على تغيير شخصية أنا. يكشف هذا التحليل عن التأثير الهائل للشتات على مؤلفي ما بعد الاستعمار، كما يظهر أن الشتات قد أثر على ثقافة المستعمر وهويته. كما يشير إلى العلاقة بين التهجين وفقدان الهوية في حقبة ما بعد الاستعمار

الكلمات المفتاحية: الشتات، ما بعد الاستعمار، أدب ما بعد الاستعمار، أدب ما بعد الاستعمار في الشتات الكاريبي، الهجينة، فقدان الهوية، أنا مور

غان، «رحلة في الظلام».