



**People's Democratic Republic of Algeria  
Ministry of Higher Education and Scientific Research  
Dr. Moulay Tahar University, Saida  
Faculty of Letters, Languages and Arts  
Department of English Language and Literature**



**Re-writing History in Michelle Cliff's *No Telephone to Heaven***

Dissertation submitted as partial fulfillment of the requirements for the degree of *Master* in  
Literature and Civilization.

**Presented by:**

**Miss.** GUERROUDJ Fatima Zohra

**Supervised by:**

Dr. Djamila MEHDAOUI

**Board of Examiners**

Dr. A. MEHDAOUI (MCA)	Chair Person	University of Saida
Dr. D.MEHDAOUI (MCB)	Supervisor	University of Saida
Dr. S. BOUKHLIFA (MCA)	Examiner	University of Saida

**Academic Year: 2021/2022**

## **Declaration of Originality**

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

Date: 15/06/2022

Name: GUERROUDJ Fatima Zahraa

Signature:

## Dedication

*“There are no secrets to success. It is the result of preparation, hard work, and learning from failure.”*

**Colin Powell**

To the precious ones, the sun and the moon, *"Mom & Dad"*.

I would like to offer an eternal expression of gratitude to the person in my life who have served as pillars of support and role models for me and who have demonstrated what it means to be the ideal brother *'Fouad'*.

I granting my thankfulness to my sisters *'Ahlem & Rim'*, who taught me to trust myself and believe in hard work; and to my brothers *'Brahim & Omar'* for their support and love.

To my dearly beloved *"Besties"* and *"Cousines."*

My eternal gratitude goes to a special person in my life for everything he helped with for the sake of fulfilling this work.

To my aunt's soul, my love, *"Mabrouka"*.

## **Acknowledgements**

My thanks go to my inspiring supervisor Dr MEHDAOUI Djamila for her support, guidance, and help in completing this research work.

I would also like to thank the members of the committee, Dr. Amaria MEHDAOUI and Prof BENADLA Djamel for reading, correcting and evaluating this humble work.

Likewise, I am deeply indebted to Dr. GHOUNANE for the wonderful experience, and the most enriching learning journey I have ever had.

Last but not least, I would like to express my regards to all of those who provided me with help and support for the completion of this research work.

## **Abstract**

The Jamaican society is an exact replica of any region ruled by colonial powers. Nonetheless, its people are subjected to incomprehensible levels of physical and psychological suffering. Thus, this research paper aims to address the role of the British imperialist rule in immolating real discourses and historical events growing from the region. To this effect, this study attempts to reveal the writer's role in either correcting histories or destabilizing Western episteme in forging events and people's past. Through the use of postcolonial theory and postcolonial feminist theory, this dissertation focused on the action of women and their role in the process of struggle and political activism through *No Telephone to Heaven*. This research will clarify that the past can not be repeated, but histories can be re-told outside the world of "the make believe".

**Keywords:** British imperialism-episteme, history, past, postcolonialism.

## Table of Content

<b>Declaration of Originality</b>	<b>II</b>
<b>Dedication</b>	<b>III</b>
<b>Acknowledgements</b>	<b>IV</b>
<b>Abstract</b>	<b>V</b>
<b>Table of Content</b>	<b>VI</b>
<b>List of Appendices</b>	<b>VIII</b>
<b>General Introduction</b>	<b>2</b>
<b>Chapter One: Opposing the Logic of Power</b>	<b>5</b>
I.1 Introduction	6
I.2 Post-colonialism as a Figure of Struggle	6
I.3 Post-colonial Theory and Diverse Areas of Concern	8
I.3.1 Homi Bhabha	9
I.3.1.1 Mimicry	9
I.3.1.2 Hybridity	10
I.3.1.3 Binarism	10
I.3.2 Frantz Fanon	10
I.3.3 Edward Said	11
I.4 Postcolonial Feminist Theory	12
I.4.1 Gayatri Chakravorty Spivak	13
I.4.2 Ania Loomba	13
I.5 Postcolonial Literature as a Significant Weapon	14
I.6 A New Portrait of Women	15
I.7 Between Feminism's Lenses and History	17
I.7.1 Indo-Caribbean Feminism	17
I.7.2 Afro-Indo Caribbean Feminism	18
I.8 Conclusion	18
<b>Chapter two: The Jamaican Experience at all Levels</b>	<b>19</b>
II.1 Introduction	21
II.2 A Brightening Personality for Intellectual Struggle	21
II-3 Literary Works for Resistance	22
II-4 Michelle Cliff and Rewriting History	23
II-5 Michelle Cliff's Writing Style	24
II.6 The Jamaican History	24
II.6.1 Planters and Slaves	25

II.6.2 Slaves under Terrible Conditions of Life	25
II.6.3 Exports and Internal Strife	26
II.7 Jamaica as an Independent and Economic Spot	27
II.7.1 Agriculture	27
II.7.2 Resources and Power	27
II.8 West-Indian Literature	28
II.8.1 Examples from the West-Indian Literary Arena	30
II.8.2 West-Indian Women Literature	30
II.8.3 Women & Female Characters in West Indian Literature	32
II.9 Music as a Tool of Resisting the Ravages of History	32
II-10 Conclusion	33
<b>Chapter Three: Under Western Strategies and Ideologies</b>	<b>34</b>
III-1 Introduction	38
III.2 Clare Savage Between two Fictional Narratives	38
III.2.1. Abeng	39
III.2.2 No Telephone to Heaven	40
III.3 In-Between Characters	40
III.3.1 Clare Savage and the Disturbed Psychology	41
III.3.2 Kitty as an Outsider	42
III.3.3 Harry/Harriet in- between Man and Woman	43
III.4 Postcolonial Issues	44
III.4.1 Recreating History	45
III.4.2. Between Personal and National Identity	46
III.4.3 Whiteness/Blackness	48
III.5 The Narrative Technique	48
III.6 Conclusion	49
General Conclusion	50
Glossary	53
Appendices	55
Works Cited	60

## **List of Appendices**

**Appendix 1:** The cover page of the novel.

**Appendix 2:** Biography of the writer

**Appendix 3:** No Telephone to Heaven Synopsis

# **General Introduction**

## General Introduction

---

Throughout history, colonialism destroyed the majority of human beings life. In fact, the effects born behind this process and practice are lingering. In addition to the economic exploitation, the psychological side remains the most damaging. Under colonialism, many people were not considered human beings at all. They were treated and regarded as mere accessories and objects. In the West-Indies or Jamaica specifically, the experience was worse in terms of human's tragedies.

Though this region was under numerous colonizing powers for achieving an economic supremacy, the British influence contributed in creating unequal power and led to devastating and crippling consequences at all levels. Though the military intervention was unforgotten and synonymous to depopulating the indigenous people, murder, torture and establishing diverse enslaving systems. Western discourses aim from another side was to suppress the Jamaican history and past through inserting British education in the region, and immolating realities through their texts, contexts and settings. Michelle Cliff through her lengthy novel *No Telephone to Heaven* transmitted such issues and dealt hugely with the historical side, which influenced many problematic, such as identity question.

Consequently, the central aim of the current research work is to explore the role of anti-colonial feminist text and writing in liberating the Jamaican man at the individual in addition to the colonial level from a fabricated colonial thinking. It also tends to examine the representation of the female character in re-making history through resistance and struggle.

In this regard, the study will address the following research questions:

- To what extent do Western colonialism, thought, discourses, and episteme influence postcolonial Jamaica?

## General Introduction

---

- In what ways does Michelle Cliff as a writer change the stereotypical image and the world of “the make believe” imposed by the British imperialists?
- To what extent does Michelle Cliff as writer succeed to transmit historical realities and events?

In this vein, the aforementioned research questions are hypothesized as follow:

1- Numerous colonizing powers, especially the British contributed in the re-institution of diverse social, economic, and political changes.

2- Through their ideologies and practices, the Westerners contributed in giving birth to traumatic abuses, immolating histories and creating cultural phenomenon in the region, and providing the main defining features for that society.

3- Michelle Cliff by adopting a postcolonial and feminist agenda and through inserting the female character as a revolutionary member, she deconstructed forged theories growing out of western traditions.

3- The great disturbance occurring at the level of history is what complicated diverse major questions, such as the quest of identity, home, secure place, and belonging. Therefore, a large surface for the formation of the complete other was created.

Since this research paper is based on anecdotal accounts rather than facts, so a qualitative research method has been followed in order to ensure the objective of the study and in an attempt to answer the former questions. From another side, different and varied sources were inserted to collect data in this research work, such as books, articles, journals and internet materials.

This dissertation consists of three chapters. The first chapter will provide an overview about a theoretical framework of both postcolonial theory and postcolonial feminist theory.

## **General Introduction**

---

Furthermore, the second chapter will deal with thorough and profound details about the region historically, socially, economically in addition to the literary side. A brief view will be introduced to deal with the writer's life and works .Whereas, the last chapter will conduct a literary analysis and thematic study to the novel mentioned above, through a postcolonial/postcolonial feminist approach.

# **Chapter One:**

# **Opposing the Logic**

# **of Power**

### I.1 Introduction

Many people around the world suffer from brutal and epistemological systems imposed by the Western culture. Therefore, the postcolonized body is caught always in state of resisting in order to find a simple definition for him/ herself. Therefore, this chapter discusses important issues and questions in the field of postcolonialism. First, it outlines the aims of postcolonialism. Next, it deals with postcolonial theory, postcolonial feminist theory. After that, it tackles significant messages transmitted by postcolonial literature. Finally, it emphasizes the ultimate aim of feminism/ West-Indian feminism throughout history.

### I.2 Post-colonialism as a Figure of Struggle

From the past till the present, our world was and is submitting to various notions and concepts of colonizing powers. Myriads of people suffer consistently from diverse degrees of violence and brutality. The logic of “to colonize” and “invade” remains the principle for many nations to satisfy their economic greed and realize the dream of superiority. Under these conditions, power and knowledge represent an important side in facilitating all the contours that govern colonization.

In fact, power as a process is highly misunderstood from a colonial mindset that creates a kind of non-equilibrium. Therefore, the powerful represents the side which dominates, judges and proposes definitions according to the profit needed, and under the absence of the parameter of logic and reality, many people become in between diverse inhumane acts and behaviours. Lots of individuals in the colonized nations share the degraded image of being regarded as savages, uncivilized and primitives. In fact, these unaccepted connotations created by the colonizer’s evil intentions shape their logic for self-profit. The long experience reveals the degree of the economic base that constitutes the colonizers decisions and even the assigned traits to the colonized.

Resistance remains the most important tool in the face of the dominant. Post-colonialism, therefore, reflects a sort of response to many types of exclusionist philosophies and oppressive systems.

## Chapter One: Opposing the Logic of Power

---

The term post-colonial and postcolonialism emerged as a famous and powerful discourse (Ashcroft et al, 2004: 2). However, the hyphenated term is usually used to refer to a chronological separation, i.e. the circumstances of life after the end of colonialism..

Post-colonialism or postcolonialism represent, therefore, a unique meaning of struggle through language and representation. They emphasize the native's knowledge and negotiating the self through the process of self-discovery. Diverse writers and theorists from totally distant corners insert their fruitful ideas to unite their beliefs against the reality of colonialism and its hidden intentions. In this respect, Ashcroft explains his own definition to the notion of post-colonialism:

*All that cultural production which engages [...] with the enduring reality of colonial power [...] -post-colonial is still best employed, as it was in the first edition, to refer to post-colonization. This is process in which colonized societies participate over a long period, through different phases and modes of engagement with the colonizing power, during and after the actual period of direct colonial rule (Ashcroft et al, 2002: 195).*

According to this definition, one needs to understand the process of colonization to better comprehend the concept of post-colonialism. And since the process of colonization has endless borders, and never end with mere announcing the word of independence, Ashcroft et al explain that kind of connection as the following:

*It is best used to designate the totality of practices [...] which characterize the societies of the postcolonial world from the moment of colonization to the present day, since colonialism does not cease with the mere colonial mode to be active in many societies (Ashcroft et al, 1995: XV)*

In nutshell, *post-colonialism* or *postcolonialism* emerge from the same point of wound and represent a continuing process of anti-colonialism and even anti-imperialism, which includes both ideology and practice in its meaning. The existence of the hyphen or its absence in the word never changes the principle of resistance and reconstruction for colonized. Both of them deal with the effects of colonization on cultures and societies. Both focus on the challenges, obstacles and implications that former colonies are struggling with and facing perhaps till the present day.

One of the leading theorists in this field is Edward Said, Frantz Fanon, Homi Bhabha and Gayatri Spivak. So, what are the challenges transmitted by these theorists?

### **I.3 Post-colonial theory and Diverse Areas of Concern**

Post-colonialism in its theoretical form flourishes with the publication of *Said's Orientalism (1978)* building on Foucault and Derrida discourse. Said changes the agenda of non-western studies (in culture and literature) and directs it to what is called now postcolonial theory. In this sense, Gandhi emphasizes the task of dialogue and negotiation with and between Derrida and Foucault" (Gandhi Leila, 1998: 26-27). Therefore, the relationship between the colonizer and the colonized grows and results in the process of theorizing. Postcolonial theory devotes appreciable time to answer diverse questions concerning language, displacement, belonging, home, identity, and hybridity. In this line, Innes refers to the main figures contributing in giving postcolonial theory a shape and content. They "show up over and over as scholars who have formed postcolonial theory: Frantz Fanon, Edward Said, Homi Bhabha, and Gayatri Chakravorty Spivak" (Innes, 2007:5)

In early definition of what is postcolonial, Ashcroft, Griffiths and Tiffin claims, 'we use the term postcolonial .... To cover all the culture affected by the imperial process from the moment of colonization to the present day' (2004:2). For the aim of making postcolonial theory understood in a wide sense, Ashcroft et al's basic definition is a good point of departure and provides a good platform from which one can explore the body of work that comprises the theoretical canon. In fact, postcolonial theorists relate the process of understanding postcolonial theory by connecting it to the question of counter-colonial resistance and revealing its intersection with notions, such as identity, otherness, language and race. Theorists such as Fanon, Said, Bhabha and Spivak thus appear at the center of postcolonial theory

Postcolonial culture reflects another point of interest for these theorists, their aim of transmitting the beauty, the presence, the value and transparency of the native's culture surpasses crafting and imagination. Their main burden emerges from the fact of transferring how their culture "bears the abuse of the colonial legacy and its misuse" (Guruprasad, 2014: 27)

The question of identity is a pivotal and sensitive question for postcolonial theorists. This identity is usually regarded under the connection of the self and other, and is still drawn in instable space and confinement because of the residue of the colonial legacy. Pieterse (2002) claims: "...at the season of decolonization, when imperial identities were decentered, the subject of identity became a basic and noticeable topic" (p. 22). Therefore, the postcolonized body under this complex environment suffers from a profound inferiority; losing control, and confidence. The milieu of diverse oppressive systems constitutes disturbance at all levels, such as memory, retention, mind and his/her whole body. Stuart Hall observes: "character develops as a sort of troubled space or an indecisive inquiry in that space, between various meeting talks" (1989:10)

### I.3.1 Homi Bhabha

An important postcolonial theorist, who investigates the concept of identity in his works. He describes the native's reaction and resistance against the attraction and repulsion at the same time. He redacts many works in an attempt to explore different sides in postcolonial theory, change in culture, contemporary art, and power. His works are fruitful and interesting, and enrich the field with his unique philosophies, such as *Nation and Narration*, *A Global Measure*, *The Location of Culture*, and *The Right to Narrate*.

Bhabha is considered among the most important figures in the field of contemporary post-colonial studies. He is credited of developing a considerable number of key concepts in this area of research, such as hybridity, difference, mimicry and ambivalence. According to his contention and theory, these notions describe the main ways in which the colonized men have resisted the diverse misunderstood meanings of power inserted by the colonizer through abusive use. Because of his prominent and outstanding contributions in diverse fields, such as language, literature and art, he occupies lots of posts, honours and awards. He contributed to the making of '*Mimicry*', '*Hybridity*' & '*Binarism*' comprehensible for his readers.

#### I.3.1.1 Mimicry

Colonial discourse pushes the colonized man to imitate and 'mimic' the colonizer at all levels, by considering the colonizer's traits, values, institutions and cultural habits. The result is a colonized subject with a colonial dress and a threatening 'blurred copy', which

shape a high risk on the native's culture. Mimicry thus proves the certainty of colonial presence, and uncertainty in the behaviour of the colonized.

### I.3.1.2 Hybridity

A transcultural shape or a cross-breeding of two things and species, and can be seen at many levels cultural, linguistic, political, and racial. Bhabha argues that the two forces of the colonizer and even the colonized are dependent in building a common culture. Bhabha refers to the fact that cultural systems are built in a space that he names the 'Third Space of enunciation' (1994:37).

### I.3.1.3 Binarism

It reflects oppositeness, such as civilized /uncivilized, this binarism can be seen in the *J Conrad 'Heart of Darkness'*.

### I.3.2 Frantz Fanon

Fanon attempts in his theoretical arguments to give the credit for a more noteworthy object in the outcomes of colonialism. Frantz Fanon focuses on the change realized by the experience of immigration. He analyzes more importantly the ways inserted by the native to cope with a colonial man and identities, which are considered inherently and naturally assuperior at all levels. Ryan refers to this issue by dressing "white masks ". In this respect, he claims, " the experience of wearing "white masks" to cope with the West, or turning from one's own particular identity to appear to the colonizer in an image that prevents all debased attributes that show the colonized as "primitive" (2012, 117-118).

In *Black Skin White Masks* (1967), Fanon reveals the black man's anxiety, especially in the postcolonial period. His argument provocatively refers to the black men's numerous attempts to appear whites. In this sense, he claims:

*Every colonized people-in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality-finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness, his jungle (1967:09).*

According to the Fanonian regard and view, Western power creates a profound gap at the level of the colonized identity. The degree of inequality between the two sides is what leads the native to a deep sense of inferiority. Wanting to be white rises up at all directions and in each instance there is a persistence of this desire. This wish includes language, neuroses of blackness, i.e disturbance, othering and neglect.

*The Negro's behaviour makes him akin to an obsessive neurotic type, or if one prefers, he puts himself into a complete situational neurosis. In the man of colour there is a constant effort to run away from his own individuality, to annihilate his own presence. The attitude of the Black man toward the white, or toward his own race, often duplicates almost completely a constellation of delirium, frequently bordering on the region of the pathological.*(Fanon,1967:60)

### I.3.3 Edward Said

Edward William Said (1935, 2003) is a Palestinian American academic, political activist and literary critic who examined *literature* in light of social, cultural, and political side. He was outspoken proponent of the political rights of the Palestinian people and the creation of an independent Palestinian state. He was an academic and political activist, a Professor of Literature at Colombia University and Founder of the Academic Field of Postcolonial Studies.

Said, in *Orientalism* (1978), argues in his contention the issue of the world's separation and division into two distant binaries: Orient and Occident, East and West. Fanon's focuses his analysis on the psychoanalytic side. However, Said emphasizes political discourse. He constructs his argument through the help of the inspiring works of Foucault thought on knowledge and power.

Said (1978) explains in his theory the rationale of Western colonialism and its logic of power, he links works redacted by Western writers about the so-called Orient. The Orient is always viewed with a low regard; uncivilized, heathen and barbaric. Said uncovers how power intervenes in discussion and reflects the administration of truth and knowledge and how representation itself gets back into a type of power. In this respect, PieterseJanNederveen states:

*Edward Said (1978) applied Foucault's method of discourse analysis to the texts produced by European orientalist about the "Orient," the colonized*

*world. In this view, the way others are represented in talk or discourse reflects prevailing regimes of knowledge and their truth claims, and in the process representation itself becomes a form of power. Foucault's poststructuralism broke with the idea of cultures as systemic structures and shifted attention to structures of knowledge within and across cultures instead. (2002:23)*

### **I.4 Postcolonial Feminist Theory**

Postcolonial feminist theory sheds light on promoting the situation, condition and lives of postcolonial women. It looks also solutions for marginalized feminist group, and distancing gender from postcolonial issues. So, it gives more importance to those who were ignored by postcolonial theory. Postcolonial feminist, thence; discusses political demands under the experience of colonialism. Postcolonial feminists find themselves in front oppressive systems of Western feminists who implement the process of power in their discourses. Accordingly, postcolonial feminists negotiate and call for a redefinition for the term. These neglected women also pave the way towards examining diverse issues related to their nation, they prove their high sense of rootedness, meanings of belonging, nationalism, and insert their pens towards fighting the colonizers's frames and guidelines. Third World women draw new agendas set by their own efforts to define their concerns and their recognizable state. In this vein McClintock explains it:

*Imperialism cannot be understood without a theory of gender power. Gender power was not the superficial patina of empire, an ephemeral gloss over the more decisive mechanics of class or race. Rather gender dynamics were from the outset fundamental to the maintenance of the imperial enterprise.*

(McClintock Anne, 1995:17)

In fact, feminist theory takes place with a « postcolonial mode”(De Lauretis Teresa , 1988;138). Questioning location and representation are among the main concern of postcolonial feminists. Their aim is also to bring differences into visibility across cultures, in addition to issues of race, gender, sexuality, class and their intersection with colonialism. In this line Rajeswari Sunder Rajan and You-me Park claims:

*Postcolonial feminism cannot be regarded simply as a subset of postcolonial studies, or, alternatively, as another variety of feminism. Rather it is an intervention that is changing the configurations of both postcolonial and*

*feminist studies. Postcolonial feminism is an exploration of and at the intersections of colonialism and neocolonialism with gender, nation, class, race, and sexualities in the different contexts of women's lives, their subjectivities, work, sexuality, and rights (Schwarz and Ray, 2005).*

In nutshell, 'postcolonial feminism' offers corrective procedures and measures to mainstream 'feminism'.

### **I.4.1 Gayatri Chakravorty Spivak**

Spivak is an Indian scholar, literary theorist, and feminist critic. She is influenced by many figures including *Edward Said*. She is considered as one of the most influential postcolonial intellectuals. Spivak is best known for her essay *Can the Subaltern Speak?* (1998). Her suggestion for the subalterns to remove themselves from the drawn low and peripheral position is considered a considerable push to escape their silent position.

In her essay *Can the Subaltern Speak?* (1998), Spivak worries about the inability of the subaltern/oppressed to represent themselves. Gayatri Spivak is an eminent critic and scholar of post-colonialism, who reveals the difficulty of a person, especially women, who have no chance of climbing the steps of the social ladder as a 'subaltern'.

Her well-known essay 'Can the Subaltern Speak' explores a number of issues, including the subaltern status of women, she asks the question of whether the subaltern can represent him-herself or whether she/ he needs a representative who speaks on their behalf.

### **I.4.2 Ania Loomba**

Loomba represents an important figure in the field of postcolonial theory, a famous Indian literary scholar, and a professor at the University of Pennsylvania. She studied at the University of Delhi and received her PHD from the University of Sussex in England.

She considers colonialism as an evil act and process. It has terrible effects at the level of territories, people and even their psyche. And if economic exploitation is regarded as the main logic of its constitution, identity question represents the main spirit of this evil.

She is the author of *Colonialism/Postcolonialism* book published in (1998). This book shows how contemporary feminist ideas and concepts associate with those of

poscolonialist thought. In the introduction of this book, Loomba criticizes colonialism in general as body and a spirit. In this vein, she says:

*England [...] in causing a social revolution in Hindustan [...] was stupid in her manner of enforcing them [...] whatever may have been the crimes of England she was the unconscious tool of history in bringing about that revolution. ( 1998: 21)*

Loomba postulates that post-structuralism is the reason behind the weaknesses of postcolonial theory. She refers to another problem when saying "...theorists like HomiBhabha and GayatriSpivak of an "exhorbitation of discourse" of neglecting material conditions of colonial rule by concentrating on colonial representations" (Loomba, 1998: 59).

### **1.5 Postcolonial literature as a Significant Weapon**

Literature, as a tool of expression has an important role and power in citing numerous problems existing as a reality of any society. Postcolonial literature appears as an intellectual arm to fight Britain as a powerful body and mind dominating many colonies in India, Egypt, and the Caribbean's islands. Many countries such as Algeria, Tunisia and African nations have a profound experience with the French colonizers in terms of struggle and resistance.

Literature that arises from the postcolonized surface is related to significant issues for both the writers and the natives. The process of self-definition occupies the main interest. Artistically, this literature transmits political, historical and social concerns.

These Writers focus on their lands, territories in addition to the psychological factors that intervene in disturbing the postcolonized people. Speaking about themselves from their own minds, perspectives and thoughts is considered as a reaction to the empire. .

The colonizer identifies himself as a complete superior. He therefore uses all means and tools in his texts to change the natives' realities. Therefore, postcolonial writings devote many artistic elements to embed good images about their countries. Their aim is also to transmit the prestige and transparency of the culture of the natives.

Postcolonial writings thus are considered as a vehicle to send important questions, such as the question of identity, history and national concerns and interests in these

societies. Besides, postcolonial texts attempt to break the fact that they have no civilization or are historyless without cultural contours and literary destination. Aimé Césaire, *Notebook of a Return to the Native Land* (1947), Chinua Achebe, *Things Fall Apart* (1958), and Jean Rhys, *Wide Sargasso Sea* (1966) are among the postcolonial writings armed with creativity and art.

### I.6 A New Portrait of Women

Men and women vary at all levels, biologically, psychologically, and culturally. Male and female refer to sex; masculine and feminine pertain to gender. Male and female are physiologically distinct genders. Guys are physically stronger than women. Men are frequently seen as superior in communities across the world, whereas women are depicted as inferior and marginal figures.

Because of the society's norms, men are usually viewed as authoritative figures; however, women are regarded as weak, gentle, vulnerable, loyal, and devoted beings. Cultural distinctions are also reflected in the terminology, where a given position appears to be reserved for men, such as the landlord, yet there is no landlord, chairman, or chairwoman. Similarly, when greeting married or single males, the word 'master' might be employed. In contrast to the title 'miss' or 'mistress' given to certain women as a result of their reliance on males.

Natural biological differences are exploited from different sides as a pretext to consider women as second-class and low citizens. The sides of literature, literary works frequently depict men's rule over women and women as male sexual objects. In this vein, Endraswara claims:

*"In Old Javanese literature, ... the image of women tends to be a figure of idolatry. Women are figures that should be contested by men, especially their beauty and skill. The important point: women must be loyal to men*  
(Endraswara, 2003: 144).

Women's movement therefore reflects a newly drawn map to guide women towards making their images and statues more considerable. It pushes every woman to think for her comfort, and daily social and cultural circumstances. Fighting, struggling and resisting to achieve gender equality and to improve the lives of women as a social group emerge thus at the center of the inquiry.

## Chapter One: Opposing the Logic of Power

---

In most societies, confining women traditionally to the home as daughters, wives and mothers pave the way for limiting their activity and definition. Of course numerous women throughout history suffer all sorts of marginalization and their important roles in cultural and political life seem to be absent, but they work hard to show inherent capacities to be invisible. A well structured women's movement appears to create a change. And the scope for women activism has always been part of all human societies.

Feminism emerges as a response to the growing dissatisfaction introduced by women for not being submissive everywhere. This has long been referred to as women's liberation, in which women require equal rights in political, intellectual, artistic, and even literary domains. Feminism focuses on women by developing a theory that is seen capable of eliminating male dominance, which is quite powerful. With their particular interests, Irigaray (female language), Kristeva (semanalysis), and Cixous (the practise of feminine writing), contribute significantly to the continuation of women's fight.

Feminist analysis should also be able to expose aspects of women's oppression of males. Through Women's movement, women prove that they are no longer the weak and fictitious beings as men have imagined them to be. Women, on the other hand, may work and be productive alongside males.

Feminist theory from another side is a weapon for women to use in their quest for equal rights with males in the political, social, and economic spheres. Literary feminism, when related to the literary side and research, is a literary approach that takes a feminist theoretical study. Therefore, there is a rising recognition that gender impact literary meanings.

In literature, feminism is highly linked with the notion of feminist literary criticism, which refers to literary studies that focus on women. Reading as a woman means being conscious and aware of the prejudices and ideas of the authority of androcentric or patriarchal males, who continue to master writing and literary reading. The main aim in the analysis of literary feminism is to demonstrate that women are oppressed by imbedded traditions. The analysis must also clearly reveal the specific culture's supremacy, and expose the ideologies of female and male authors, as well as how they see themselves in real life.

### **I.7 Between Feminism's Lenses and History**

Cliff as a postcolonial West-Indian writer assumes a high responsibility in devoting her role as a feminist, activist and writer to reproduce truthful version of her own history. So, what are the main types of feminism that flourished in these islands?

#### **I.7.1 Indo-Caribbean Feminism**

European colonialism intervened widely in defining the Indo-Caribbean feminism. After the abolition of African slave trade in 1838 and the approximate ending of the transatlantic migration, the history of Indian indenture took place through arising campaigns of Indian diaspora, especially in the West-Indies, i.e. in the territories dominated by the English power.

To escape Hindu patriarchal norms, Indian women were highly interested in the process of diaspora for numerous reasons. First, the caste system as an inherent social structure encouraged hierarchy and a greater circle of familial and communal traditions. Though it was considered as an obstacle, thus, represented a motivating element for Indian women's migration towards the West-Indies. In addition to that, Indian women's were thirsty for a life free from oppression, exploitation, and man's domination. Indian women found no place in their society because of the over masculinity that was the title of every field. Freedom and independence were another motive for Indian diaspora. Poverty from another side pushed these women to enhance their status. Racist notions of sexual promiscuity, intransigent Hindu, Muslim, and Christian moral and cultural beliefs, and racial tension, however, represented another cause for creating a change. Therefore, "They were pushed out of India because of bad socio-economic living conditions and pulled by the belief that they could earn and save from their labor service and return to India and live fairly comfortably" (Lommarsh Roopnarine, 2016:6)

Women writers such as Ramabai Espinet, Michelle Cliff, and Lakshmi Persaud were firmly inspired by these conditions and were attracted to literature in order to reduce negativism, harshness of the bad circumstances, and to send a hope inside women. These women writers empowered their histories through significant pieces of literature, and viewed literature as a solution for diverse dilemmas, such as the issue of the West-Indies as historyless. They expressed them in various forms, such as novels, short stories, plays, and poetry. They were a revolutionary action to retell their stories, redefine their identities,

unravel the misunderstood aspects of their countries and rewrite Indo Caribbean history from official regard.

Indo-Caribbean feminisms sustained, thus to renew viewpoints and experiences under different umbrellas, such as personal, activist academic, and artistic forms.

### **I.7.2 Afro-Indo Caribbean Feminism**

The second wave of feminism in the West-Indies was firmly African. The Indo-Caribbean feminism at that time was in its beginning. Feminism in the Afro-Caribbean dealt with significant issues, such as class, race, gender inequalities and the struggle for national collective identities. African women were viewed as the main side of breaking the “true sense of womanhood” or were outside the scope of femininity. However, their agency was claimed behind a powerful slavery system through the bonds of friendship, family, and sisterhood. These facts pushed Davies Boyce (1994:6) to claim that; “Black female subjectivity asserts agency as it crosses borders, journeys, migrates and so reclaims as it re-asserts”. The union of some active women in the Caribbean in addition to some writers as well as Scholars helped to form the association of (ACWWS); that represented important activists and through which these women responded the feminist struggle, thought, beliefs, and act.

### **I.8 Conclusion**

To conclude, this chapter dealt with postcolonialism as a process of opposition emerging after the colonial rule to give a voice for many excluded subjects around the whole world in general and the West-Indies specifically. This investigation focused on postcolonial theory as an antithesis to numerous ideas born from what is known as “occidental” or “non-Western”. In addition to that, this part of study emphasized women’s struggle through diverse movement from different contexts, such as the mainstream feminism, Indo-Caribbean feminism and African feminism. The second chapter thus will be devoted mainly to the historical and literary context of the novel.

**Chapter two:**  
**The Jamaican**  
**Experience at all**  
**Levels**

### II.1 Introduction

The West- Indies encompasses of a population coming from different geographies in the world, such as India, France, Britain and West of Africa. In fact, these people aimed to find a collective definition to themselves. The history of this nation grew out from a harsh experiences of negligence and the lost of memories. Diverse historical events and bad practices by the colonizers intervened in shaping and reshaping that past. Michelle Cliff as writer belonging to the region served numerous attempts to depict a real side and view for recording faithfully this debilitating crisis participating in the process of disturbing the West-Indian body. Therefore, in this chapter, lots of attempts were made to deal with this unknowledgeable part in the region. In addition to that, I worked hard to give an overview about what is named as “historyless” place. Moreover, through this investigation, I tried to deal with the literary, economic, social and artistic sides to enrich the reader’s views and perspectives about the historically suppressed cultures.

### II.2 A Brightening Personality for Intellectual struggle

Michelle Cliff was born on November 2, 1946, in Jamaica, and died at home in Santa Cruz, California. She is 69 years old. This West-Indian spot represent a British territory and an important surface at all levels at the time, such as economic, historical and cultural. Michelle Cliff, a Jamaican-American author whose fiction, short stories, and non-fiction books explore the emotional upsets and historical distortions created by colonialism and racism.

Cliff has several cultural and ethnic ties as a light-skinned creole. She is a lesbian, and a Jamaican who has viewed colonialism as a tremendous power and force to impose a social, cultural and even political non-equilibrium in powers. Her Creole ancestors were a combination of "English" and "Slave". Cliff is able to study and criticise injustice from a variety of angles because of her multi-racial ancestry.

Her work investigates the intersectionality of oppression and identity particularly as it relates to history. Cliff works with the goal of resurrecting history that have been suppressed or obliterated by imperialism. Her fictional process of "re-visioning" history is an attempt to perceive history through a feminist discourse and lens. Creating an official copy of history from the perspective of silent people, who finds themselves in front of one screen and one interpreter; i.e. “the colonizer”, remains among her fist priorities of writing.

Cliff's shift between diverse cultural backgrounds for education, such as Jamaica, United States, and England enriches her inspiration and fascination in her own history. Crossing borders drives her towards checking her roots and past. Her open spirit for a regular travel between Jamaica and the United States aggravates her own belonging for a pure sense of Jamaicaness.

Michelle Cliff's family stayed in Jamaica for the first three years of their life before moving to a Caribbean neighbourhood in New York in his late forties and early fifties. When she was ten years, she returned to Jamaica for the aim of attending school in the late 1950s. She graduated from Wagner College with a Bachelor's degree in 1969 and a Master's degree in Philosophy in 1974. She didn't start writing very earlier. However, she utilized all her perceptionsto give birth to a transcending sense of art and writing. She devoted her pen to declare honest things for the place she came out of.

### II-3 Literary Works for Resistance

Cliff, in addition to writing about her hometown, participates to uncover the complexities of emotions arising from homophobia and racial discrimination. Her debut book, *claiming the Identity They Taught Me to Hate*, is a combination of prose and poetry (1980). Cliff "focuses on interracial prejudice, delineating how it feels to be urged to pass for white by one's own family members, acknowledging both the advantages gained by being light-skinned in a colourist society and the ways in which light-skinned blacks are taught to collaborate with the masters to keep that dark-skinned down"(Gale, 1996 :25). Cliff's other works dealt with the dilemmas of racism and skin's colour that represent a challenge for many of her characters. Generally speaking, her characters were frequently struggling with their division into two different worlds: those in which they were favoured due to the lightness of their skin, and those in which they were not totally welcomed due to their mixed origin.

Cliff has contributed through her complete artistic career to design a voice to the silenced. Her first essay "*Speechless Notes*" in 1978, was regarded as a precursor to numerous later works to defy multiple complexities of her life as a fair-skinned black of a lesbian identity.

In her 1991 essay "Caliban's Daughter," she stated that her goal was "to reject speechlessness, a process that has taken years, and to construct my own distinctive speech

with which to explain my own peculiar self, to weave together all I am and have also been." (160).

In 1956, Cliff wrote a diary inspired by Anne Frank that her parents discovered and read to other family members, an event that hurt her badly and kept her from writing for decades. This experience provided the inspiration for the series' cover story *Body of Water* (1990).

The question of identity and rewriting history was always dominant issues in Michelle Cliff's work, such as *Abeng* (1985), *Claiming an Identity They Taught Me to Despise* (1980), *Bodies of Water* (1990), *No Telephone to Heaven* (1987), and *The Store of a Million Items* (1998). Her works, thus, varied between novels, essays, poetries and anthologies. However, her goals were common, and emerged from her own desire to create a change inside the Jamaicans whose psychology was degraded by imperialist's plans and discourses.

### II-4 Michelle Cliff and Rewriting History

Cliff's works investigate the multi-levelled assemblage of repressive institutions that consider any woman of a creole destination as a marginal figure or an improper human being, while rewriting Caribbean women's history. Though her first two books (*Abeng* and *No Telephone To Heaven*) are autobiographical in certain aspects, Cliff not only records and chronicles her own personal experience, but she also artistically imposes her ideology in retelling the history of her people. Francoise Lionnet has labelled Cliff a "auto ethnographer" because:

*"Her narratives belong in a new genre of contemporary autobiographical texts by writers whose interest and focus are not so much the retrieval of a repressed dimension of the private self, but the rewriting of their ethnic history, the re-creation of a collective identity through the performance of language". (1994:334)*

Cliff strives hard to restore an ethnic history or a communal identity, but she does not regard ethnicity or identity as innately obvious and unchanging categories:

*"My family was called red. A term which signified a degree of whiteness. "We's just a flock of red people," a couse of mine said once.) In the hierarchy shades I was*

*considered among the lightest. The country women who visited my grandmother commented on my "tall" hair – meaning long. Wavy, not curly. (1985: 59)*

### II-5 Michelle Cliff's Writing Style

Cliff's is considered as a post-colonial writer from the one side, and a West-Indian feminist whose aims transcend the process of infusing characters, a plot and conflict to the objective of correcting records and manipulating histories. Tackling diverse issues of identity, place, colour and home pushes her to focus on genres which blend narrative techniques with history, and critique in examinations of racism, homophobia, identity, and geography. Cliff necessitates the need to write from a Caribbean view, vision and status to reclaim the self. She expresses also the obligation of the reliance on the African heritage, which constitutes an ineffable part of their original history. In this line, Cliff claims:

*To write a complete Caribbean woman, or man, for that matter, demands of us retracing the African past of ourselves, reclaiming as our own, and as our subject, a history sunk under the sea, or scattered as potash in the cane fields, or gone to bush, or trapped in a class system notable for its rigidity and absolute reliance on colour stratification(1985: 14)*

Cliff stands firmly to affirm greatness and glory in her own version of history. The Jamaican memory has been washed away by colonial plots and settings. Their pasts and roots have been also deleted from their thoughts. Therefore, she urges the need for rediscovering art's shapes and forms of the previous generation and imposing contact in the patois which becomes prohibited for the natives. In this vein, Cliff says "I believe, incorporating the patterns given to us by the oppressor, undermining his language and co-opting his style, and adapting it to our needs."(1995: 102.)

### II.6The Jamaican History

The Jamaican history represents a wide part and the same mirror of the West-Indian history in general. It is a history which holds diverse difficulties, obstacles, criminal experiences, injustice, and deprivation. In fact, it arises from the interaction of the native, European explorers, and the Africans. The early inhabitants of Jamaica are people who arrived in two waves from the eastern islands. The "Redware people" appeared around 600 AD; however, nothing is known about them except for the terracotta they left behind. They were followed by the Aravagan-speaking Taino people who eventually settled the island some 800 years

ago. Their economy, centered on fishing, corn and cassava farming, supports up to 60,000 people in communities ruled by chiefs.

Christopher Columbus's first arrival to the island was in 1494 and was stranded there for a year in 1503-04. The island was a point of competition between many capitalists' powers, such as Spain, France, Italians, and the English. It represented a backwater for many years as a supply base for food and animal skins in 1534. At the beginning of the 17th century, the island's population was about 3,000. The Spanish were very brutal in their treatment to the Tainos, and enslaved them by numerous criminal tools and methods. Few numbers of the native people fled, while most of them died either under inhumane factors or by the European illnesses and diseases brought under the logic of "to invade" to the region, such as smallpox, in addition to measles. The Spaniards also contributed in bringing the first African slaves to the Americas when the number of the native people, especially the Tainos was firmly reduced in the region.

### **II.6.1 Planters and Slaves**

The British's assault to the Spanish led them to take Jamaica in 1655. Consequently, they began to drive out the Spanish within five years. A maroon was the name given to former slaves. This term emerged from the Spanish word cimarrón, and it meant "untamed" or "wild." This group followed a simple model of life and adapted to forest life. They tried to establish discrete, protective settlements, cultivating dispersed plots of land, hunting, and creating herbal cures; some intermarried with the few remaining Taino. The Maroon refused the brutal behaviour imposed by the imperialists. So, the only way to express their refusal to the oppressive systems was rebellion, escape or resistance.

### **II.6.2 Slaves under Terrible Conditions of Life**

A slave's life in Jamaica was not easy at all. They were approximately prohibited from the simple necessities of life such as, food, clothes, and health care. In addition of being mal-treated and firmly excluded into marginal spaces, they had no power for self-decision and self representation. They were parallel to animals and seen as sub-humans.

Slave's life was completely frustrating, violent, difficult and missed lots of conditions that could define a human being as an existing member. In addition to these bad

circumstances, dangerous imported illnesses were transported from Europe. These slaves became characterized by powerless bodies because of the horrible conditions.

Under all these incomparable conditions, European immigration as well as slave trade realized an increase. Therefore, the population's island developed from a small population in the mid-1700s to about 18,000 in the 1680s. The African Company won a monopoly on the British slave trade in 1672, and Jamaica rapidly became one of the world's powerful slave marketplaces, with thriving traffic in human beings to Spanish America.

African slaves quickly doubled and became more than Europeans 5 to 1. Jamaica became one of Britain's most profitable territories in terms of agricultural activity and production. Under these dozens of sugar and cocoa beans, bringing more slaves became an essential factor for planters without giving any priority or importance for enhancing their status.

### **II.6.3 Exports and Internal Strife**

The production of sugar in Jamaica raised and peaked in the 18th century. It dominated the national economy and became completely dependent on the slave trade for inexpensive labour. Many plantation owners struggled to turn a profit in the face of unimagined production costs. They focused on coffee, cotton, and indigo farming. Under the rising of revenues, many slaves died of starvation, especially between 1780-87.

In the same vein, Maroons used diverse types of fighting in addition to the guerrilla tactics against British soldiers, who had destroyed key Maroon settlements in 1686. The Maroon Wars were very terrible and among the most disastrous and bloody events during the 18th century

British forces successfully won the second war (1795-97). Furthermore, slave revolts occurred in the 18th and early 19th centuries, most notably in 1831-32, when black leaders like as Samuel Sharpe organised thousands of sympathisers; nevertheless, British soldiers quickly suppressed the insurrection and executed its organisers. Generally speaking, the period was characterized by the lack of security and threats of external type coincided with internal crisis and conflicts in Jamaica.

### II.7 Jamaica as an Independent and Economic Spot

On August 6, 1962, Jamaica achieved independence with full dominion status. After hundred of years of British imperial rule, Jamaica got its independence. The path towards freedom and liberation was very long and difficult, but through prominent figures such as Sir Bustamante Alexander and Manley Norman, this specific region gained self-governance.

Under the independence of Jamaica, a committee was commissioned to organize, plan and manage special exercises in celebration of the recently independent nation. This independence coincided with the act of checking and exploring the main symbols and component of the national culture and identity.

Although the Jamaican economy was very rich and broad, it became increasingly reliant on services, notably tourism and banking. The country had developed rapidly but only after gaining its independence from Britain in 1962. Economy building became a real step after establishing security. Therefore, a huge interest was given to mining and manufacturing in the second half of the twentieth century. Since the imperial nation started to import agricultural products from other region, such as Brazil, so the export of agricultural products and commodities declined

#### II.7.1 Agriculture

Agriculture represented the cornerstones of the island's in terms of economy. Sugarcane and molasses were among the principle product and crop to elevate the nation's economy. Fruits on another side represented another agricultural arm, such as oranges, bananas and coconuts. Therefore, the seproducts participated in one way or another in the development of the Jamaican economy.

In the same vein, the government changed the exports of its agricultural products to other markets, such as the Chinese company. Coffee, squashes, coconuts, cacao, ginger and to baccoplay important roles in the nation economy.

#### II.7.2 Resources and Power

In fact, central Jamaica contained a lot of bauxite (aluminium ore). In addition to its richness with agricultural products, such as: ore, gypsum, iron constituted valuable recourses in eastern Jamaica. However, Western Jamaica included considerable quantities

of clay. In addition to that, gravel, zing, lignite, lead, and phosphates, titanium represented other mineral products and resources in Jamaica's black sands.

When speaking about mining, aluminium, and bauxite, Jamaica became the largest economic producer in the whole Caribbean islands. These products saved money, jobs and brought external investments such as USA and Russian entrepreneurs.

### **II.8 West-Indian Literature**

Literature is more than just stories and written art; it is also a tool for developing societies, intellectual skills and social awareness. The merits of Literature may be spotlighted, especially through its power in creating change at the level of individuals and communities.

Anglo-Caribbean literature, sometimes known as writing emerging from the West Indies histories. Despite their differences in genealogy and language, the West Indian countries have a substantially similar growing experience as a result of their exposure to the same criminal system as plantation colonies. The Caribbean people's culture is a mixture of African, American Indian, European, and, in other cases, elements from Asia.

West-Indian literature thus approximates the West-Indian life and history from multiple areas of concerns and interests. Diverse writings from this spot are credited with its strength in rewriting the West-Indian history and past.

The West-Indian history grows and rises under meaningless acts and practices of numerous European powers. For creating a powerful economy and wide supremacy, these settlers give no essence to the humane agent and dignity. The establishment of the violent system of slave trade is sufficient to explain the several images of suppression and subjugation. Black Africans receive all types of ill treatment and the not accepting. After making an end to this illegal trade and after wide series of revolt by the Africans, Caribbean islands become the home of the noble savage from other areas from the world, such as India, China, Malaysia and China. The citizens' attachment to their particular islands has inhibited the growth of a bigger and more integrated Caribbean culture to some extent.

West-Indian authors and Caribbean writers in general occupy a great part of this population and society. They tackle similar issues experienced by every West-Indian

## Chapter two: The Jamaican Experience at all Levels

---

citizen in their literature as they confront similar social, political, economic and historical challenges. This is because literary writers compose works that represent their civilizations. Discrimination, the position of women, violence, impoverished family groupings, and disillusionment are only a few of the topics addressed in Caribbean literary works.

The West Indies have a common narrative of colonisation, relocation, slavery, emancipation, and nationalism, which is represented in West Indian culture and arts. Slavery was abolished between 100 and 150 years ago, yet it still exists in the imaginations of Caribbean islanders. Slavery generated pessimism and despair, as well as optimism and positive attitudes, which spurred West Indian aspirations for individual liberty and societal independence. West Indian literature echoes these dreams.

Literature flourished on Caribbean islands in the 18th and 19th centuries. Between the 1930s and the late 1950s, it boomed. At the time, anti-colonialism was a popular subject, as did the search for new meanings and values. West Indian literature, on the other hand, took on new dimensions in the late twentieth century. As part of their own struggles with identity and aesthetics, Caribbean authors explored historical, social, and political changes on their islands.

Today, West Indian literature includes poetry, prose, fiction, and theatre. The early 1970s poetry was influenced by the Black Power movement, and as a result, it was daring and revolutionary. The most notable impact of West Indian literature at the time, and indeed now, is the complementary link between the oral and written traditions of Caribbean communities.

In the same vein, the issue of identity occupies the lion share in West Indian writings. Bunks of writers from either Francophone or Anglophone territories assume the complete responsibility to explore the spirit of national identities and culture. The dilemma of identity fragmentation under abusive and traumatic acts constitute the burden of approximately all West Indian writers. They work to deal with the sense of unity, coherence and a complete West Indian mind and body. V. S. Naipaul, George Lamming, Derek Walcott and Roger Mais are among the long list of writers who devote their literary masterpieces for the struggle for a united identity, especially under the diverse ethnic groups, tradition, and myth.

### II.8.1 Examples from the West-Indian Literary Arena

The *Castle of My Skin* is produced by the popular writer Lamming George in 1970. It's the story of G., a fictitious character based on the author's personal experiences. The work is also seen as a story of G's. We see how it feels to grow up in the Caribbean from the beginning of the narrative. The story follows G for nine years, although the narrator shifts between G and an elderly man and an elderly lady who continue to talk about village life in some chapters.

*The Dream on Monkey Mountain* (February 15, 1970 )by Derek Walcott. It dives extensively into the West Indian identity crisis in the face of imperial dominance. It's about the West Indian quest for identity and the spiritual damage caused by the colonial mindset. Makak is the main character in the play. Makak's dream, an elderly hermit who has spent his entire life alone on Monkey Mountain, drives the entire storyline of the play. He is compelled by his fantasy to leave the mountain and travel to Africa.

Despite the fact that his lone companion, Moustique, is hesitant to join him, Makak becomes a faith healer. Makak is imprisoned when Moustique is killed in a marketplace brawl, but he manages to escape. The dream compels him to leave the mountain and journey to Africa. Makak learns to be a faith healer with the grudging aid of his lone companion, Moustique. Makak is imprisoned when Moustique is killed in a marketplace brawl, but he manages to leave with two other convicts; all he wants is to return to Monkey Mountain. The play depicts Makak's search for a home.

### II.8.2 West-Indian Women Literature

Male domination is what define and characterize the West-Indian society, history and even the world of literature, women from another side expressed their high involvement and endeavour as prominent and outstanding activists, who are highly interested in their national concerns and issues.

The absence of a written and recorded version of history coupled with the absence of West-Indian women writers in the realm of literature. However, after the booming years of literary writings (1950), women writers from the region had insisted on the use of lots of tools of cultural resources in an attempt to re-invent the invisibility of female dimension of history in empowering ways. They recuperated their exclusion from history and literature through establishing powerfully the sense of “Caribbeaness”. Though they met a harsh

obstacle called “gender oppression”, they built up and paved the way for many of women in these islands, especially in examining the issue of identity with a highly spirit and real consciousness. They turned to “Africa” as a symbolic place of belonging and as a space of cultural richness. From this intriguing contact, these women writers inspired stories and memories from pain and power in the same time. In fact, this kind of contact could be seen as another way of reconstructing memory and past through the act of imagination and decolonization. In this respect, Quashie, Kevin Everod claims:

*The work of self-decolonization, which is also the work to articulate and define a relationship with memory, necessarily involves retelling and inventing stories to counter the oppressor but also presupposes a more intimate relationship to memory, one that acknowledges a communal agenda but remains entangled in memory as a self full enterprise of one's subjectivity ... (2003:109, 110)*

Through numerous pivotal West-Indian women writings, women addressed diverse questions to the colonizers and raise multiple issues in front its stereotypical connotation to the West-Indian as ignorant, uncivilized and degraded one. In this line, Homi Bhabha said: “to occupy the master's place while keeping his place in the slave's avenging anger”. (2015:123)

In nutshell, West-Indian women writers generally, and Jamaican women writers more specifically proved their role in the realm of literature through rising their voice in front of internal and national issues. These women writers created beautiful masterpieces, which are still acknowledged as a real mark in the world's history.

UnaMarson was the first female poet, playwright, journalist, broadcaster to explore the particular feeling and circumstances of the black women. In 1930 she published her famous poetry *Tropic Reveries*, and *Heights and Depths* in (1931).

After that, Zora Neale the American writer arrived to Jamaica, she was already a celebrated artist of the Harlem Renaissance, she has represented the black rural folk culture, her famous works were the novel "*Jonah's Gourd Vine*" in 1934, and "*Sweat*" as a famous short story.

### **II.8.3 Women & Female Characters in West Indian Literature**

West Indian women through a renewed courage have been able to project the self in the wide square of written literature because men occupied the heavy burden of their previous. Women in the Caribbean, on the other hand, played a major role in history and in their island civilizations.

These women from their turn were critical to the flow of images for many people under the slave system and European colonizers. Slave women were, in fact, mothers and labourers in a spiritual sense. The mother-child bond was sacred, and slave women did all possible to protect their children from the planter's malice, evil and commercial worldview. West-Indian women in fact were considered by George Campbell as "history makers" or "woman stonebreakers" in approximately all his writings. This insightful image of courage, powerful, and newly spiritual women flourished significantly into a number of diverse representations.

Some authors portrayed a rural woman as a poor, tough, and abandoned mother with a bright perspective and a committed dedication to her child and community. Those rural women felt a sense of power and significance as a result of their shared confidences with the people around them. Her female community also played a crucial influence.

Another image of women in West Indian literature is that of an aggressively ambitious urban prostitute or a rural woman seeking to live and earn a living in metropolitan surroundings. This new image arose as a result of the disintegration of Caribbean peoples and the separations caused by migration and urbanisation. Despite their poverty and despair, the slum ladies maintained a friendly attitude on a regular basis. Despite their unpleasant experiences with slavery and the oppressors' suffering, few West Indian women have studied social or psychological concerns in depth. Caribbean women regularly commented on their personal lives and cultural problems in general.

### **II.9 Music as a Tool of Resisting the Ravages of History**

The Caribbean islands are regarded as one of the most impressive and beautiful spaces and places in comparison to many spots in the whole world. They transmit the region's history as well as other geographical and artistic influences. The existence of diverse and multiple streams inside one enormous river is implied by Caribbean art in the form of paintings, music, drawings, prints, and sculpture. This is to show eloquently how

the Caribbean art embraces the work of all the islands and artists with Caribbean roots. In fact, history and geography as two defining features for the regions, in addition to the rich production like that of African artists, contribute to uncover what is cryptic and unexplored in the island's self, history, identity and culture. In fact, because of ambiguous colonial practices, Caribbean's art remains unexplored in diverse islands, such as Anguilla and Antigua.

The bulk of many Caribbean people are derived from West African slaves as well as European, Indian, and Chinese immigrants. The music of the Caribbean plays a major role in retrieving history and differs in each island, but it is usually influenced by a mix of African and European elements. *Calypso* is widely spread in Trinidad as a feature of national dance, and is associated with carnival. *Mento* is a type of Jamaican folk music similar to calypso. It reached its apex in the 1950s. It requires drums, guitar, banjo, lyrics and humorous tone. *Ska* is a fast-dancing music genre that initially originated in the late 1950s. *Reggae* is a much slower kind of music than ska, which initially emerged in the 1960s. It distinguishes itself by electric guitars and drums are part of the lineup. *Lyrics* are characterized by political tone. *Rocksteady* is a style of dance music that emerged in the mid-1960s. It distinguishes itself by beats that are more laidback than ska, emphasis on beats 2 and 4, and Lyrics with political themes. *Merengue* was once the Dominican Republic's national dance, and it combines parts from Africa and Spain. It is distinguished by Traditional instruments include guiro, cuatro, and accordion, as well as the tambora (a double-headed drum).

### II-10 Conclusion

To conclude, this chapter aimed to trace a general view about the West –Indies through covering different aspects of life at all levels historically, economically, socially, culturally, artistically, without forgetting to focus on the literary side born from the amalgamation of diverse events in this region. Thereafter, the third part of this investigation will deal with the literary analysis of Michelle Cliff's novel and how these described events influenced her writing.

# **Chapter Three:**

## **Under Western**

### **Strategies and**

#### **Ideologies**

### III-1 Introduction

The writer believes strongly that the project of building the future can start only from the past. Real histories help people to rise their sense of struggle and resistance. However, the forged part of history is able to constitute a population without past, memory and therefore without a sense of belonging. Among the colonialist plans for invasion is to start to fabricate realities. In this chapter, I focussed on the literary analysis of the novel in the light of postcolonial theory and postcolonial feminist theory. I focused on the heroine as being an example of the writer, its main characters, themes, and the narrative technique.

### III.2 Clare Savage between two Fictional Narratives

Michelle Cliff as a postcolonial feminist writer stands powerfully in the face of Western built histories drawn on the bases of manipulation. In her both literary productions, *Abeng* and *No Telephone to Heaven*, she selects Clare Savage to be an amalgam of her personality, identity, and challenges. Through this heroine, Cliff transmits numerous experiences occurring to her whether at the level of her family, homeland or outside the Jamaican boundaries. These two novels transport significant literary production through semi-autobiographical narrative.

Clare Savage discovers the awful experience that has shaped the lives around her and the lives of the people she meets. *No Telephone to Heaven* (1987) represents the sequel novel to *Abeng* (1984) through connected story and events. Clare transmits the image of a disenfranchised black woman of Jamaican roots and ancestry. She serves herself as a revolutionary member to resist all types of colonialist practices. Clare as an exemplary character for cliff longs for the protection of her "mother country" after lots of feeling of frustration and alienation, especially at university where whiteness, blackness, racism, and racial politics loom in USA and Britain.

### III.2.1. Abeng<sup>1</sup>

*Abeng* (1984) represents Cliff's first introduction to Clare and her family. Through this work, she exposes the portrait of a woman under social, historical and political oppression. Clare is defined in *Abeng* through the word of disturbance either at the level of sexual, personal, gender and national identity. Throughout Clare, the audience can learn about the country's harsh colonial past, its memories and mainly its persisting effects.

In fact, the British rule prohibited the nation's progress and tranquillity through inflicting terrible methods of criminality against its people, wealth, material and human resources. In addition to that, this "evil monster" chronicled Jamaica's stories and histories through the prism of the superior white male colonists, who regarded everything Jamaican, indigenous, West-Indian or black as degraded and undesirable.

In this vein, numerous unpublished resources and accounts from the past of Jamaica helps Cliff to recreate and rewrite the colonial history of the nation in a completely different light. The feminist writer aims to redact this disastrous history by raising many issues about mixed-race, traditions, customs, female leadership, struggle and resistance. Through the torn and disturbed character of Clare, Cliff gives the colonised body and subject a voice in their own history. She introduces the female character as metaphor and symbolic meaning for the island's purification from colonial toxics. She chooses Clare Savage, whose challenge, readiness for fighting; willingness and tenacity mark pave the way towards recording new chapters in the history of Jamaica.

Moreover, Cliff starts from the belief that the past is unable to be changed, but the power for repeating its archive remains always possible. A significant part of her role in this work is to shed light on a previously untold series and chapters of the Jamaican history. Clare offers thus an impetus for creating a concealed change for so long to be told and embraced by the island's people for so long.

---

<sup>1</sup>**Abeng:** refers to an animal horn or a musical tool and instrument used by the Maroon people of Jamaica.

### III.2.2 No telephone to Heaven

The novel depicts Clare Savage's growing consciousness and understanding though all the presented systems working for her repression. The question of identity construction is highly discussed in a clear manner. Characters, especially Clare Savage aggravate awareness towards heritage and focus the return to Jamaica's nativity. Consequently, this regard and view facilitate her deep sense of identifying her African matrilineal heritage. Cliff introduces historical events and data to recreate and display a fictitious text in order to reconstruct Clare's beliefs of what a real history is. Home also is an important notion intermingled with her own discovery to the intriguing part of her personal and collective histories. This serves to comprehend carefully how *No Telephone to Heaven* mixes the question of home, history and identity creation with self awareness.

Eleven chapters in length in the novel introduce Clare as a principal figure of struggle and situate Jamaica at its center. This book serves as an official and corrected version of history through destabilizing and deconstructing colonial stories and memories.

With the help of Jamaica's unwritten history, Cliff tries to reproduce the island's colonial history. Cliff wants to rewrite Jamaica's history to include the stories of pride and strength that have been forgotten. These stories are full of mixed-race origins, female leadership, and resistance, and Cliff wants to give the colonised people a voice in their own history.

### III.3 In-Between Characters

Michelle Cliff's characters find themselves in front of endless process of struggle. This fact creates a noticeable disorder and determines every individual place between the centre and the periphery. All her characters are of Jamaican birth. African roots loom in this text because most of Jamaican people were transported to this ground under economic reasons, especially the system of slave trade.

Clare Savage is the novel's heroine, Kitty is Clare's mother, and Harriet/Harry is Clare's friend, the transsexual man. All of them play a meaningful role in an intriguing manner that better situate Clare's quest for a stable identity and recording history

### III.3.1 Clare Savage and the Disturbed Psychology

In *Abeng*, Cliff emphasizes the infancy of Clare Savage, interweaving her main experience with tales from Caribbean folklore and forgotten history. In *No Telephone to Heaven*, Clare appears in her twenties, i.e. she is able to distinguish things and can address more mature questions. Cliff's life is disturbed by many dilemmas, mainly her heritage which is of a racially mixed feature. Clare is similar to Michelle Cliff at all levels. She finds herself in between the confinement of her rich European father's ancestry and the black heritage of Afro-Caribbean mother's ancestry, she "lives an ambiguity that is extraordinarily neurotic" (Fanon, 1967, 169).

Clare grows with the belief and the necessity to pass towards whitening herself. Her father Boy Savage insists on the benefits of being white and escaping the "black rivers". Clare questions the ideologies of race and class taught her by a society consumed with proving its worth in the eyes of the mother country by the end of *No Telephone to Heaven*. Clare's social enlightenment does not commence until she realises that the same force that pushes her to conform to gender norms also determines the power relations in her friendship with poorer, darker-skinned Zoe.

Physically, Clare is a picture of her father's appearance. She inherits her mother's tenderness and affinity, and is fond of the Jamaican traditional and rural culture. She represents the prototype of the allegorical female in the text. Conflicts and disturbance is what define her psychologically and socially. This emotional and personal tension can be even at the level of her name. As the word savage is unsuitable to address the female beauty, and is sufficient to be in parallel with wilderness and blackness, therefore, she has been asked to "bleach that out." So, she can be defined by everything "A light-skinned woman, daughter of landowners, native-born, slaves, emigrés, Carib, Ashanti, English" (Michelle Cliff, 5).

Travelling towards totally different distinct locations throughout the world reveals also the extent of her split and ambiguity. Cliff's fair-skinned heroine thus is always drawn to define her selfhood throughout the smallest details of the novel. Clare emerges firmly frustrated, and in between two very different parents either at the level of ideas and beliefs. Her white father hates everything black and wants his children to obtain his whiteness, and a black mother who is completely satisfied of what is African and Jamaican because both of them circulate her body and heritage. Claiming herself and own frankly, in addition to

being proud of her blackness disturbs her husband. In-betweenness appears in every side in the novel "To whom should she turn if she needed assistance? From whom would she expect it? Her mother or her father... The black or the white? A choice would be expected of her, she thought" (Michelle Cliff, 1995: 36-7). Rupture is everywhere, "a rupture in history, a rupture in the quality of being..a physical rupture, a rupture of geography "(Brand Dionne, 2001:49).

Clare is similar to Harriet in terms of revealing important challenges at the level of sexual and gender identities. Cliff, therefore, adds lots of punctuation to the Jamaican voice and narratives through bringing significant viewpoints that were lost and different from the fabricated past. Both *Abeng* and *No Telephone to Heaven* transmit common concerns and questions, but in very distinguished and different ways.

#### III.3.2 Kitty as an Outsider

Kitty represents Clare's mother, who is characterized by terrible silence and satisfaction of the self. A black peasant woman, who is obsessed with ideas of nationalism, the native land, the African heritage and empathises with its inhabitants. She never agrees with her husband's view points to life. His adoration and inclination for bourgeois class and white ways of life disturb her at all levels. Kitty cherishes the natural space including forests, the blooming flowers ,vibrant trees, in addition to rivers of numerous and ancient plants, herbs and plants and is able to practise old rites and traditional beliefs.

Clare's family, who first resides in Jamaica in *No Telephone to Heaven*, is compelled by Clare's father, Boy, to relocate to the United States in search of a better life. As Kitty feels dislocated during their stay in the United States, she resolves to return to Jamaica, the location she recognises as her motherland, bringing along Clare's younger and darker-skinned sister Jennie, who vanishes from the story as soon as they arrive.

Towards the destination to America, Clare and even her family build their conception and satisfaction on development of the country and accordingly relate this progress with the meaning of civilization. Soon, they find themselves in front a harsh wall of misunderstood relations based on power. Being outsiders, marginal, and completely inferior is the only vision distributed by the Americans, in addition to unchanging racist regard towards them because her, " mother was a nigger" -speaking the word at him. His

five long fingers came at her, as she had expected, marking her cheekbone, making her weep in shock. 'And so am I "' (Cliff,104).

Clare and her family move to the United States. Kitty recognizes there that she does not belong to this society of racial pressure and that she would never be accepted here since she is a Jamaican woman with a dark skin tone. She speaks with an accent that, the majority of the time, causes those around her to become uneasy, such as when Mr. B., the proprietor of the laundry where she obtains work, informs her: "By now, people are used to certain sounds... It confuses them when there are new ones... especially from exotic places... you know what I mean. " (74). She feels isolated and alienated from her husband, who "had no visible problem with declaring himself white" (62) and also from American society. Kitty decides to return to Jamaica, which she believes will always be her home. "Her point of reference, the place which explained the world to her, would always be her island." (66)

The colonial mentality that permeates existence in the British West Indies has also obliterated a portion of Kitty Freeman Savage's black identity. Kitty feels greatly about and identifies with the Afro-Caribbean peasant class, but she shares her husband's unwavering belief that black people are doomed to eternal exploitation. Out of anxiety for her daughter's future, Kitty does not discuss her Afro-Caribbean origins with Clare in the hopes that she will be able to assimilate into white culture and escape the relative poverty Kitty endured as a youngster.

Back in Jamaica, though, Kitty strives to repair the detrimental impact Boy has had on Clare. She continues to write them letters, so she has not fully abandoned them. She seeks to instil in Clare a sense of affection for her own Jamaica. In one of the letters, Kitty addresses Clare and expresses her wish that Clare will never forget her/their people:

*I hope someday you make something of yourself, and someday help your people. A reminder daughter-never forget who your people are. Your responsibilities lie beyond me, beyond yourself. There is a space between who you are and who you will become. Fill it. (Michelle Cliff,123.)*

#### **III.3.3 Harry/Harriet in- between Man and Woman**

A transsexual who suffers ambiguity and disturbance at the level of his identity. In-between ness is what defines him physically and psychologically. And because his identity

gathers between what is a man and a woman, Cliff says that “Harry/Harriet is “not just sun, but sun and moon” (128). Through the sense of double gender, s/he reveal the preferable side in his identity, which is the feminine side and self, “he’s a man who wants to be a woman and he loves women” (Schwartz ,1993:365 ).

And since this issue is considered as taboo in his community, he/she abhors being identified by his sex, “if they knew what he really was, they would kill him” (Adisa Palmer, 1997:276).

Harriet ambiguity at the level of his gender and sexual identity emerges because of being a victim of trauma of rape by a white police officer. His mother and even the tribe he belongs to suffer the same dilemma. Cliff though this character transmits the colonizing brutality and sexual violence as a solid part of colonial conquest and imperial history. Despising the self, hatred, the lack of strength, confidence and invading the self are among the main consequences of sexual violence. It is a process of destabilizing the self. Like Clare, Harriet reflects all the meaning of “In-betweeness”, “in-between”; “We are neither one thing nor the other [---] the time will come for both of us to choose. For we will have to make a choice” (Cliff, 131).

Clare discovers that she can open up about who she is without fear thanks to Harriet. Clare asserts her right to her matrilineal history and ancestors, and she begins to develop a conscious relationship with her mother Jamaica, "Jamaica's children have to work to make her change. It will be worthwhile ... believe me" ( Cliff, 127).

Harriet, though the ambiguity that he carries, is obsessed with nationalism and patriotism. He represents a leading figure of resistance through enjoying revolution. Harriet helps Clare to alter diverse mysteries, especially helping her to enjoying the guerrilla group for revolution. Harriet connects Clare to her country by reclaiming a history that has been hushed up.

#### **III.4 Postcolonial Issues**

*No Telephone to Heaven* represents not merely a text, but an amalgamation of lessons, values, and messages and of course helps to guide the reader to get important points of home, identity, colour issues and the most important thing is the necessity for people to memorise official copies and version of history. History according to the feminist writer is the first component, element and feature to build nations and communities. In

addition to that, the search for one's identity is considered as the major theme of the majority of postcolonial texts. Postcolonial literature thus is replete with complex cultural, historical, and theological concerns, the indigenous voice significantly represents the missing gap that every writer seeks to communicate and aspires to convey.

### III.4.1 Recreating History

The novel emphasizes first and foremost the question of Jamaica's imperial history as a core aim and theme throughout its entirety. The reader through this novel is transported towards an intriguing trip and journey. The narrative in a subtle way refers to the one among the dangerous tools of the colonizer, which is forging history. The dominant historical narrative of Jamaican identity has been told from a centralist and colonial point of view. This story has been told for a long time. The process of reclaiming the "history erased by colonial ideologies" in the Caribbean became a vehicle for Clare's experiences and internal struggles throughout the book.

A few months after the events of *Abeng*, Clare begins to reconsider her place in Jamaican society, as well as her relationship to the history of her family, colonial tyranny, and race relations. This occurs at the same time that she contemplates her role in the aftermath of the events of *Abeng*. This procedure is completed by the time the narrative of *No Telephone to Heaven* comes to an end. As Belinda Edmondson refers to this issue, she says, "*No Telephone to Heaven*," deals with the Jamaican colonial sequence of history in which slavery and colonialism are defined, as well as the subsequent "Third World situation" in Jamaica today. This book makes one feel Clare as its main writer.

*No Telephone to Heaven* infuses Clare who is similar to Cliff, as a feminist. She serves as the best recorder and historian to put the details of her historical expertise to use. In the attack that terrorists carry out on a civilian film crew that works to produce a movie on the Maroons, the conundrum of historical research is perhaps stated most potently to degrade two important figures in the Jamaican history; Cudjoe and Nanny Granny. When terrorists try to force Jamaica to accept their version of history no matter what, it's a metaphor that they attack the crew because they are so determined to do so.

Cliff is highly concerned in rewriting the ravages of a lost and badly transmitted Jamaican history to describe women's activism and resistance. She through feminist view, discourses and lens exhibits details that the oppressors have either forged or disregarded.

The novel of the feminist writer is a significant attempt to reveal numerous misconceptions perpetuated historically. First, the reality that the Jamaican history is free from resistance. So, Cliff proves that she is able to craft the narratives of Marroon's rebellions. Secondly, the transmitted fact of the imperialists that women have no role as activists in resistance. Therefore, feminism lies at the heart of women's resistance and freedom. The process of destabilizing historical narratives is itself an achievement. In this sense, Homi Bhabha says:

*It is not the Colonialist Self or the Colonized Other, but the disturbing distance in between that constitutes the figure of colonial otherness-the White man's artifice inscribed on the Black man's body (1994:117).*

Bill Riviere explains in this sense that Jamaica's largely history of resistance is fabricated because colonizers depend on: "power and domination of the colonizer [ ...] and, the impotence and submissiveness of the colonized. Colonies and colonized exist to generate wealth for the colonizer [ ...]" (Cudjoe, 1990: 20). Therefore, such oppressive way of figuring history is sufficient to pave the way for all types and degrees of resistance. Through Cliff's beautiful piece of literature, art intermingles with the colonial atrocities perpetuated and committed during the time of the imperialists. Therefore, the act of recording and documenting has taken place.

*Whipping was interrupted in order to pass a piece of hot wood on the buttocks of the victim; salt, pepper, citron, cinders, aloes, and hot ashes were poured on the bleeding wounds. Mutilations were common, limbs, ears, and sometimes the private parts, to deprive them of the pleasures which they could indulge in without expense. (Ibid, 118).*

#### **III.4.2 Between Personal and National Identity**

Throughout the story, Clare attempts for the search of herself never stop, trying to depict and figure out who she is. In this search, she also wants to learn more about how she and her identity have changed over time. She tries to find out more about her family and people's past, she also learns about the many different cultural influences she has inherited.

Clare's journeys is an attempt from her to search for a place she can consider as a safe space and home. Jamaica represents the opening of the journey, United States and England are regarded as two points for creating a change and checking a real identity.

However Jamaica remains the starting and the final point .In this sense,Toland-Dix states that:

*Through depicting Clare's migrations from Jamaica to the United States to England through Europe and back to Jamaica, Cliff emphasizes both how fluid racial categories can be for a biracial person like Clare, and at the same time, how deadly serious they are. (2009,38-39)*

Clare does this so she can draw who she is and what she wants to be like. Clare goes through big changes as a result of this one act of crossing boundaries. Clare's growing awareness of how her race and ethnicity mean different things in different places. Being between many worlds, heritages, cultures, she discovers her non-belonging, Gifford claims that:" Clare mostly keeps her feelings about possessing a mixed identity and belonging to a mixed society to herself" (1998,16).

Clare doesn't know at first to which group she owes her friendship. Her father is always trying to get her to fit in with white Americans and make America her home. as Boy tells her: "You are an American now. You need to realize what that means."(102).But Clare's mother doesn't give her the same support because she doesn't like how Clare's father tries to fit in with American culture. Boy thinks it makes sense for him to try to fit in with American society because his name is: "had descended from slave masters. " (Gifford,1998: 15)

The fact of returning Jamaica at the end, then declaring the fact of enjoying the guerrillas group means her attempt to fight for the national identity,Izabella Penier (2014: 37) says that Clare "offers an ideological and political, rather than textual analysis of the construction of national identification". The British-American film, supposed to be produced in Jamaica, and whose political view is dangerous as well as its colonial practices and ideologies themselves, blur the sight and prohibit lots of events to emerge in its real sense. And since "history is a story about power, a story about those who won"(TrouillotRolph, 1995:12), Clare , Harriet and others believe that their number does not matter, but it's their unity that empowers them to reach similar goals in front of evil. Her death in Jamaica at the end as a martyr means fighting for national identity far from the confine of marginality.

### III.4.3 Whiteness/Blackness

Clare and her father, Boy Savage, think that their travel to USA will offer them a kind of tranquillity and peace of mind. However, they find themselves completely excluded because of their colour. Lightness of skin means that this person is not white. Thus, they view them as niggers. Because of the problem of colour, they meet divers sorts of racist behaviours. The result is a phobic object who shows ambivalence, uncertainty, and the feeling of inferiority, “a phobic subject who arouses a sense of subjective insecurity within me, that is, it incurs feelings of fear or dread” (Fanon, 2004, 123). When her father aims to enrol Clare in American school, the principle bases her answer on Clare’s lightness, she shocks both of them “No place for in-betweens.” (Michelle Cliff, 1996:99). All these racist, oppressive, ethnic bond contribute in silencing Clare as a subaltern woman whose voice remains usually unheard. Spivak says that the “female subaltern does speak, she cannot be heard (1988: 308). These colonial practices are a big part of the epistemic violence that “Western superiority and dominance are naturalized” (1999: 114) according to Spivak.

Kitty and her child, both of whom are characterized by their black, and are obliged to quit the United States and return back to Jamaica because of their blackness, so blackness means an “object capable of carrying the burden of original sin” (Fanon, 1967:192). In England, Clare faces more racist mentality because “In Europe, the black is the symbol of evil” (Ibid:188).

### III.5 The Narrative Technique

The narratives of the text in fact are not presented to the reader in a chronological order. Instead, each chapter emphasizes the relation between the past and the present alternatively within its own context. Cliff’s narrative is characterized by too much use of verbs in different tenses. Chapter four for example witnesses the shift between the past and the present. The writer also inserts flash backs. Cliff creates a new form of story through the use of these different writing styles. Poetic language and metaphors loom in the novel, perhaps the most beautiful one is that of the title “No Telephone to Heaven”, which means show the voice of the Jamaicans is unheard at all levels. She produces a (hi)story that combines post-colonial history and personal narratives by setting the character's story against a historical backdrop.

### III.6 Conclusion

To conclude, in this part of investigation, through suggesting important themes and characters from a postcolonial environment, I focussed on the role of the writer in giving her people a valuable and real version of history through her female heroine. In addition to that, since identity stems its construction from history, the writer did all her best to destabilize Western discourses. She also focused on women's role in struggle and political activism. These women were estimated as outside resistance and history as a part of the forged imperial history.

# **General Conclusion**

## General Conclusion

---

Michelle Cliff in *No Telephone to Heaven* focuses on her protagonist Clare Savage who is between myth and history. She through reflecting the disturbance and the fragmentation of her heroine, who spends most of her life seeking for wholeness, unity and connection, is revealing the devastating consequences of the British imperialist ideology and practice.

This research paper reveals that Michelle Cliff through her protagonist, who is a replicated character at all levels, becomes a real historian whose job is to uncover fabricated data and serve real facts and records not documented by the imperialists. So, she bears the burden of a real revisionist. Her role can be viewed through breaking Eurocentric discourses built under the banner of “the world of the make believe”. She highly deconstructs colonial thought, narratives and systems. The main tool for Cliff is reject realities and sources coming from the master’s brain.

Moreover, Michelle Cliff through infusing feminist approach, discourse and narratives, she highlights a story of exile and return. And between the lines of these journeys from the postcolonial Jamaica towards America and Britain, the process of correcting and revising history takes place. She creates an official version to the historical realities through her narrative techniques. First, the two trips towards USA and Britain permit readers to uncover the reality of these two colonial worlds, which are based on racist myths, colour hierarchies, alienating systems for suppressing the Jamaican’s body.

The organized march in Britain under the banner “keep Britain White”, the racist connotations utilized by the motel keeper in USA “no place for niggers” and the refusal of Clare Savage by the principle of school under the reason that children in America grow in different rate in comparison to Jamaica. In addition to that, Clare when going to London for the completion of her studies was astonished by a teacher of history depicting Britain as a necessary body which should intervene to “rescue” Third World countries. Cliff through these depictions is detecting only a small part of the Western plans in an attempt to design a Jamaican body without good image, past, history, but with a sense of inferiority, lack of confidence and shame.

The return of the protagonist back to Jamaica by the end explains diverse reading for the writer. This return explains the meaning of liberation, establishing the sense of home. Return couples with the sense of resistance emerging from a female character against a group of British tourist producing a forged film about the Jamaican history. Through

## **General Conclusion**

---

resistance she reveals women's interests in their national concerns; return strengthens her power through showing more rootedness and revolution.

Through my investigation, I can conclude that Cliff succeeded to some extent in her role as a historian because of her conviction that history is a narrative invention and construction, it can be renamed, deconstructed and repeated from another regard. Cliff uses powerful feminist metaphors when reconstructing postcolonial redefinition and representations of the past in the Jamaica.

The current research work faced many obstacles because of the lack of research materials both in libraries and online. The second limitation was the absence of concrete materials which can be used as an aid to serve the historical side of this research.

At last, a recommendation for further research may lie in the study of the Jamaican authors the diverse layers of imperial historiography, the local Jamaican resistance to colonialism utilizing materials and resources in Jamaican languages outside the colonial forms of history, such as folksongs, recordings and ballads etc.

# Glossary

# Glossary

---

## Glossary

**Feminism:** A doctrine aiming to achieve social, economic and political advantages and rights between women and men

**Gender:** Biology determines femaleness and maleness. However, culture and the society's effects precise the degree of femininity and masculinity.

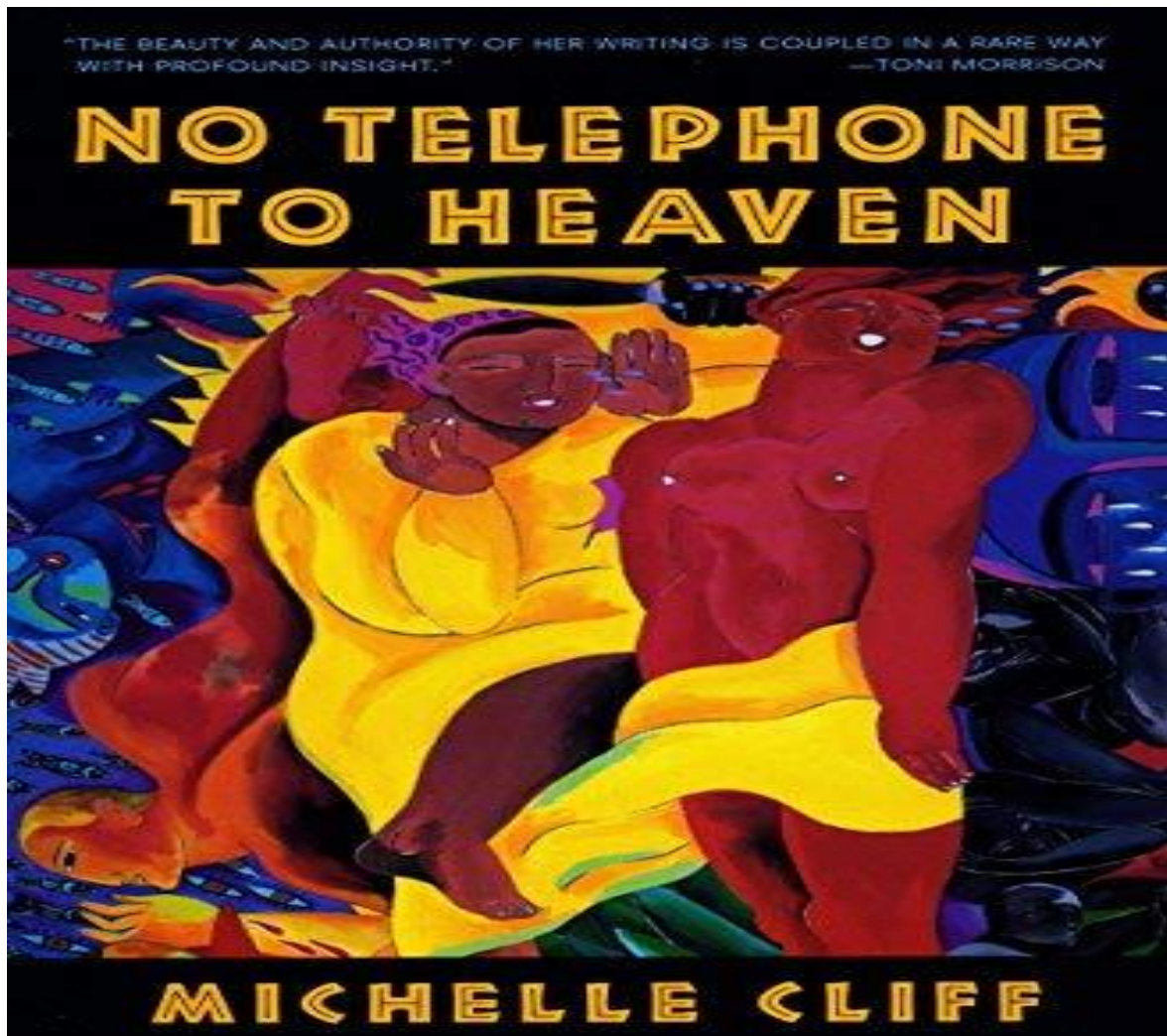
**Slavery:** A brutal system through which individuals can be owned by others. Under slavery, the slave's life is under control. Permission is usually demanded for doing any act, such as eating, working, marrying or relaxing.

# Appendices

## Appendices

---

**Appendix1 : The cover page of No Telephone to Heaven, by Michelle Cliff ,1987.**



The above cover page for *No Telephone to Heaven* by Michelle Cliff reveals the artistic vision and perception of the writer. The dominant colours are black and brown. This represents the story's devastation and the disintegration of values. Whereas the title and author's name, written in a large letter size and yellow, represent a person who is neither white nor black. It also depicts the violence that results from excessive subjugation and the dual loyalties of a colonised individual. In the story, Jamaica's great beauty coexists with profound human misery in a world of ruin and anarchy.

## Appendices

---

### Appendix 2 : Biography of Michelle Cliff



\* Cliff, Curtis High School graduation photo, 1965 Source: ancestry. Com

Michelle Cliff was born in Kingston, Jamaica on November 02, 1946 and died on June 12, 2016. She is a light-skinned, lesbian and Jamaican writer who has “experienced colonialism as a force first-hand.” Cliff has a multiplicity of cultural and ethnic affiliations.

She was a member of the group of Caribbean migrant authors. In her novels, collections of short stories, and prose poetry, she examines the experience of Caribbean migrants. In fact, many authors of Caribbean ancestry have turned to writing as a means of cultural self-definition through the medium of literature. In her works, Cliff rewrites the colonial portrayals of Caribbean cultural identity by utilising the native Caribbean traditions and folklore mythology. In her anthology of novels, essays, and prose poetry, Cliff speaks about recreating history and recovering the past as a foundation for her sense

## Appendices

---

of belonging and identity. This serves as the central theme of her work. Cliff's interest in history can be traced back to her Jamaican, American, and English schooling.

Among her literary works *Abeng* (1984), its sequel *No Telephone to Heaven* (1987), and *Free Enterprise* (1989). *No Telephone to Heaven*, is more violent than *Abeng* and more urgent in its criticism of the devastation caused by colonialism. Cliff's most recent novel, *Free Enterprise* (1993), is a historical piece that explores the untold story of the woman behind John Brown's Raid on Harper's Ferry.

**Source:** .Opal Palmer Adisa, "Journey into Speech – A Writer between Two Worlds: An Interview with Michelle Cliff," *African American Review*, 28. No 2 (Summer 1994), 273-81.

## Appendices

---

### **Appendix 3: No Telephone to Heaven Synopsis:**

No Telephone to Heaven (1987) could be regarded as a part of the canon of postcolonial literature. It focused on the heroine Clare Savage moving between three geographical places: Jamaica, USA, and Britain. This journey was characterized by racism, oppression and negligence. Another type of struggle emerged at the level of her contradicting parents.

Her father Boy Savage was characterized by despising blackness. His aim was to pass to whiteness. Her mother Ketty was characterized by her love to her black heritage and African origins. The transsexual character Harry/Harriet, succeeded to guide Clare to reclaim herself, defend her nation and history.

# **Works Cited**

## Works Cited

---

### Michelle Cliff's Bibliography

- \* Cliff, Michelle. (1980). *Claiming an Identity They Taught Me to Despise*. Watertown, MA Persephone Press.
- \*----- (1984) [1995]. *Abeng*. New York: Plume.
- \*----- (1985). *The Land of Look Behind. Prose and Poetry*. Ithaca: Firebrand Books Print.
- \*----- (1987) (1996). *No Telephone to Heaven*. New York: Plume.
- \* -- ----(1990a): "Clare Savage as a Crossroads Character". In Selwyn Cudjoe, ed. *Caribbean Women Writers: Essays from the First International Conference*. Wellesley, MA: Calaloux Publ.
- \*----- (1991): "Caliban's Daughter: the Tempest and the Teapot". *Frontiers: A Journal of Women's Studies* 12 (2): 36-51.
- \*----- (2008). *If I could write this in fire*. U of Minnesota Press.

### Secondary sources:

- \*Adisa, O. P. (1994). Journey into Speech-A Writer between Two Worlds: An interview with Michelle Cliff. *African American Review*, 28(2), 273-281.
- \*Amoamo, M. (2011). Tourism and hybridity: Re-visiting Bhabha's third space. *Annals of Tourism Research*, 38(4), 1254-1273.
- \*Ashcroft, Bill., Gareth, Griffiths., and Helen, Tiffin. (1995) *The Postcolonial Studies Reader*. London: Routledge.
- \*Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. (2002). *The Empire Writes Back: Theory and Practice in post-colonial Literatures*. London: Routledge. Available at: <https://vc.bridgew.edu/jiws/vol17/iss3/2>
- \*Ashcroft, Bill., Gareth, Griffiths., & Helen, Tiffin. (2004). *Key Concepts in Postcolonial Studies*. London & New York: Routledge.

## Works Cited

---

- \*Bhabha, Homi.(1994).The Location of Culture. London and New York: Routledge.
- \*Bhabha, Homi. (1998). "The White Stuff ( political aspect of whiteness)." *Art forum International*, 36(9):21–23
- \*Buck, C.(2004).Sartre, Fanon, and the case for slavery reparations. *Sartre Studies International*, 10(2), 123-138.
- \*Burnard, T. (2020).Jamaica in the Age of Revolution.*In Jamaica in the Age of Revolution*. University of Pennsylvania Press.
- \*Carter, S., Hunter, F., Smith, A., Hastie, M., Lancaster, S., Dalland, M., ...& Swiss, T. (2010). A 5th century BC Iron Age chariot burial from Newbridge, Edinburgh.*Proceedings of the Prehistoric Society* .Vol. 76, 31-74.
- \*Chassot, J. (2009). Fragmentation as condition and strategy: History, narrative and resistance in the work of Michelle Cliff. In *The Society for Caribbean Studies annual conference papers* (Vol. 10).Ed . Sandra Courtman.
- \*Cudjoe, S. (1990).Caribbean Women Writers- Essays from the First International Conference. Massachusetts: Calaloux,
- \*De Lauretis, T.(1988). "Displacing Hegemonic Discourses:Reflections on Feminist Theory in the 1980s."*Inscriptions* nos. 3(4),127-144.
- \*Dictionary of Literary Biography, Volume 157: Twentieth-Century Caribbean and Black African Writers, Third Series (Gale, 1996).
- \*Dizayi, S. A. H.(2015).The crisis of identity in postcolonial novel.In *INTCESS15–2nd International Conference on Education and Social Sciences*, Istanbul, Turkey.
- \*Endraswara, S. (2003). *Methodology PenelitianSastra*. Yogyakarta: PustakaWidyatama.
- \*Forna, A.(2017).Re-imagining family and gender roles in AminattaForna’s Ancestor Stones. *TydskrifvirLetterkunde* ,54(2):86-99
- \*Frantz, F.(1967).*Black Skin White Masks*. Pluto Press.
- \*Gandhi, L.(1998). *Postcolonial Theory: A Critical Introduction*. Allen and Unwin.
- \*Gibbons, A.(2018).The five Refusals of White Supremacy. *American Journal of Economics and Sociology*, 77(3-4), 729-755.
- \*Gifford, W. T.(1998).*Narrative and nature of worldview in the Clare Savage novels of Michelle Cliff*.University of Nevada, Reno.

## Works Cited

---

- \*Gifford, W. T.(1998).*Narrative and Nature of Worldview in the Clare Savage Novels of Michelle Cliff*.University of Nevada, Reno.
- \*Gifford, W. T.(1998).*Narrative and Nature of Worldview in the Clare Savage Novels of Michelle Cliff*. University of Nevada, Reno.
- \*Guruprasad, S.Y.(2014).The Creole Identity in the Caribbean Postcolonial Society: A study of Selvon's A Brighter sun. *International Journal of Interdisciplinary and Multidisciplinary Studies( IJIMS)*, Vol.1(5), pp.284-293.
- \*Hook, D.(2004).*Fanon and the psychoanalysis of racism*. Lansdowne, South Africa: Juta Academic Publishing.
- \*Hook, D.(2012).Fanon and libidinal economy. In *Re (con) figuring Psychoanalysis* (pp. 164-183). Palgrave Macmillan, London.
- \*Ilmonen, K. (2017). *Queer Rebellion in the Novels of Michelle Cliff: Intersectionality and Sexual Modernity*. Cambridge Scholars Publishing.
- \*Innes, C. L.( 2007).*The Cambridge Introduction to Postcolonial Literatures in English*. New York: Cambridge University Press. Print.
- \*James, C. L. R.(1989).The slaves. *Caribbean Quarterly*, 35(4): 1-10.
- \*Krus, P.(2002).Claiming Masculinity as Her Own: Maroon Revolution in Michelle Cliff's "No Telephone to Heaven". *Journal of Caribbean Literatures*, 3(2), 37-50.
- \* Lacerda, I. N.(2009). Home and abroad: identifications and identities in Michelle Cliff's No telephone to heaven.Faculdade de LetrasUniversidade de Minas Gerais, p25
- \*Lima, M. H.(1993).Revolutionary Developments: Michelle Cliff's "No Telephone to Heaven" and Merle Collins's "Angel". *ARIEL: A Review of International English Literature*, 24(1), p36-38.
- \*Lionnet, F.(2018).*Postcolonial Representations*.Cornell University Press.
- \*Lommarsh, R. (2016). Interview with Patricia Mohammed: The Status of Indo-Caribbean Interview with Patricia Mohammed: The Status of Indo-CaribbeanWomen: From Indenture to the Contemporary PeriodWomen: From Indenture to the Contemporary Period. *Journal of International Women's Studies*,17(3) :4-16.
- \*McKittrick, K. (2017). Commentary: worn out. *Southeastern Geographer*, 57(1), 96-100.
- \*Ng'umbi, Y. C.(2017).Re-imagining Family and Gender Roles in AminattaForna's Ancestor Stones. *Tydskrifvirletterkunde*, 54(2): 86-99.

## Works Cited

---

- \*O'Brien, P. K. (1997). Intercontinental Trade and the Development of the Third World since the Industrial Revolution. *Journal of World History*, 52(08):75-133.
- \*Penier, I. (2014). Postcolonial Nation and Matrilineal Myth: Social Construction of Maternity in Michelle Cliff's "Clare Savage" Novels. *Alicante Journal of English Studies/RevistaAlicantina de EstudiosIngleses*, (27), 163-178
- \*Pieterse, N. (2002). *Europe and its Others A Companion to Racial and Ethnic Studies*. Blackwell. UK.
- \*Quashie, K. E. (2003). *Black Women, Identity, and Cultural Theory: (Un) Becoming the Subject*. Rutgers University Press.
- \*Rayan, M. (2012). *An Introduction to Criticism: Literature/ Film/ Culture*. Wiley Blackwell, UK.
- \*Robotham, D. (2000). Blackening the Jamaican Nation: The travails of a black bourgeoisie in a globalized world. *Identities Global Studies in Culture and Power*, 7(1), 1-37.
- \*Sangari, K. (2002). *Politics of the possible: Essays on gender, history, narratives, colonial English*. Anthem Press.
- \*Schwarz, H. R. (2005). *A Companion to Postcolonial Studies*. Oxford: Blackwell Publishing Ltd
- \*Smith, A. (2010). Queer theory and native studies: The heteronormativity of settler colonialism. *GLQ: A Journal of Lesbian and Gay Studies*, 16(1-2), 41-68.
- \*Smith, A. (2010). Restoring the Balance: First Nations Women, Community, and Culture. *The American Indian Quarterly*, 34(2), 271-274.
- \*Spivak, G. (1988). Can the subaltern speak?, in: C Nelson & L Grossberg (eds), *Marxism and Interpretation of Culture*, pp 271-313. Chicago, IL: University of Illinois Press.
- \*Spivak, G (1999). *A Critique of Postcolonial Reason: Toward a Critique of the Vanishing Present*. Cambridge, MA: Harvard University Press.
- \*Stuart, H. (1994). "Cultural Identity and Diaspora". In *Postcolonial Theory: A Reader*. New York: Columbia University Press.
- \*Tewfik, L. (2018). 'Your Eyes Seek Mine:' Caribbean Women Writers Chasing and Escaping the Gaze of Ancestral Foremothers in the Independence Era and After'. Conference Paper. <https://www.researchgate.net/publication/326440515>

## Works Cited

---

\*Toland-Dix, S. (2004). Re-negotiating racial identity: the challenge of migration and return in Michelle Cliff's *No Telephone to Heaven*. *Studies in the Literary Imagination*, 37(2), 37- ?

\*Tuana, N. (2004). Coming to understand: Orgasm and the epistemology of ignorance. *Hypatia*, 19(1), 194-232.