

moment in her life, Christine tries to run away from the problem. At five, she had run when her father Bill Boy Cosey died in 1935. In 1947 she runs again when during a celebration of her sixteenth birthday Heed loomed her with deadly violence by setting fire to the mattress on her bed. Here in 1942 at age twelve, when Heed gets married and May feels compelled to move her daughter to a room father away from the uneven brides, she runs away. Though she is found and brought back, she never recovers a central or secure place in her own family. While much of her alienation is caused by the wrong Bill Cosey commits, Christine nevertheless favors to believe that her anger and rootlessness are the fault of that innocent child bride who had been her best friend. May believes that Heed is the one more seriously violent, because she had once set Christine's mattress afire, in truth it seems that anger makes Christine the one more dangerous to the other. To match Heed's metonymic violence had done to bed, Christine, some twenty-nine years later, but the murderous intent is real enough. Essentially an exile between 1947 and the mid 1970s, Christine returns to the Cosey household in 1975 to stay only after her grandfather's death. In the nearly twenty years previous the appearance of Junior Viviance in town, the two women again live together in the same house on Monarch Street. There, their conflict becomes as much ritual as warfar. Morrison tells us they never lay down their arms "never drawing blood, never apologizing, never premeditating, yet drawn annually to pant through an episode that was as much rite as fight but eventually there is a preceding of sorts" (73). Even as aggressiveness in narcissistic identification displaces its dialectical opposite, however, that opposite, love or care or kindness, is never surrendered. *Love* deals with sexual abuse and pedophilia, here exactly in relation to love or the lack of love. *Love* shows friendship between two girls Christine and Heed, become close friends when small, relationships, however sorrowful, is to last their whole life. A friendship is damaged when sexuality becomes an issue, the relationship between Heed and Christine becomes travelled with jealousy, betrayal and hatred before settlement. *Love* helps as a canvas where heterosexual sex as well as pedophilia are participated out and become the instruments of the destruction of the two girls "deep love" for each other. The novel is about familial love, self-love, and idealistic love, but most of all the strong love between two little girls:

If such children find each other before they know their own sex, or which one of them is starving, which well fed; before they know color from no color, kin from stranger, then they have found a mix of surrender and mutiny they can never live without. Heed and Christine found such a one. (199)

It is distorted love and a sick sexuality. It is liking between the main characters Christine and Heed, turning their friendship into a hostility which is kept alive by the memory of Bill Casey's betrayal. The novel exactly uses sexuality as a means to portray the different kinds of love between the characters. L is an old woman and a cook who used to work for Bill Cosey for many years, and who erratically relates the story of the Cosey's as well as of the rest of the community. L is the outside observer who creates profound comments about the other characters and the

community. She reflects her views on sexuality and love with reference to the different characters. Her observations of the complexity of love and sexuality function as a guide as to how to explain both story and characters. Her humming in the background, combined with her direct comments on the characters, is explanatory; like music guides our emotional replies to a scene in a film, she is our guide in *Love*. She spends her time watching the girls of Maceo's Cafe Rita discussing boyfriends, thinking back on the people who used to live on Mr. Cosey's holiday resort along with its visitors. Junior is a young girl whose abusive past and rootlessness have driven her to apply for a job as personal helper with the old Mrs. Cosey. When introduced, she is looking for directions to the house on Monarch Street and on her search she meets Sandler Gibbons, a man in his sixties, who is also the grandfather of Roman and a former friend of the late Bill Cosey. In a short encounter between Sandler and Junior, sexuality between young girl and an old man is inferred. Sandler notices Junior's appearances, which seem to create a strong impression on him:

He remembers the crack of her heels on concrete as she approached; the angle of her hip... He remembers the pleasure of her voice . . . Sandler Gibbons scanned her legs and reckoned her knees and thighs were stinging from the cold her tiny skirt exposed them to. Then he marveled at the height of her boot heels, the cut of her short leather jacket... She looked to him like a sweet child, fine-boned, gently raised but lost. (13-14)

However, her short skirt and naked legs that catch Sandler's attention inspire in the reader an image of someone showing off her sexuality. Furthermore, Sandler's comment on the pleasure of her voice gives a clear impression that he likes what he sees, which is highlighted in a later passage where Vida, his wife, teases Sandler about seeing the girl's legs and short skirt. Sandler's remarks about the girl clearly demonstrate how his response to the girl's sexual being is healthy, which is reinforced by the notion that his reaction is neither secret nor dirty since Vida teases him about it. Heed and Christine's final conversation, Morrison expresses the questions that have provoked clarifications of her works through the mouthpieces of her characters, who also surprise at the underlying forces that shape their lives. In *Love*, Morrison resumes to consider the issues of gender and race and their impact on how women are stopped from forming a strong sense of independence, and how their self-identities are damaged due to societal influence. The tragedy of *Love* is the appearance of these societal influences on a microcosmic, interpersonal level, where betrayal occurs. While this disorder is ultimately tragic, knowing the betrayal may be the only way to expose the love that can be found, not simply through family, but through the revival of sisterhood. Still, their issues with each other are simply too intense to forget. Like friendship, Morrison clarifies, their hatred, apart from physical familiarity in the house on Monarch Street, required creativity and hard work to maintain itself. Indeed, such are their feelings for one another that settlement occurs only upon the death of one of them. Strategically, as if to propose again how deeply goes their identification, Morrison hedges on who dies. Having hinted broadly that Christine

seems to have heart problems long before the ruthless fall Heed suffers at Junior's hands in the old Cosey resort, the author declines to specify who dies. Before the scene of Heed's fall, before death arrives for one or the other, as "the eyes of each are enslaved by the other's" (169). Morrison's language, describing feelings of the old women could hardly articulate, figures once again the paradoxical contradictions of any narcissistic identificatory relation. "Opening pangs of guilt, rage, fatigue, and despair are replaced by a hatred so pure, it feels beautiful, almost holy" (177). Heed falls through that hole in the attic floor at the old resort hotel, where she and Junior Viviane are searching for any sort of document to foil Christine's hopes of gaining the property, it is Christine who suddenly arrives and "gathers Heed in her arms". There on a dusty floor, inside an almost sublime beam of sunlight falling upon them, "each searches the face of the other". In each, the "holy feelings is still alive, as is its purity, but it is altered now," now "overwhelmed desire" (190). Although desire now has grown so old as to be "decrepit," it still remains sharp for them, sharp enough to return them at last to that paradisaical moment lost in their childhood. After the death of one, the one remaining her friend "might get cold" offers her a blanket. "alone, seated at the table, she speaks to the friend of her life waiting to be driven to the morgue" (198). Their relationship in that primary narcissism marked as much by aggression as by love, as much as by aggression has meant far more in the lives of these two women than any relationship either has with anyone else, including Bill Cosey, husband to one, grandfather to the other, and demonic sexual presence to them both. Although Morrison takes great pride in her Black identity, the values of her ethnic heritage, and more important, inscribe her community, her artistic genius enables her to reach out to the entire world. Morrison has not proclaimed for self to be a black feminist as vehemently as writers like Alice Walker, Gloria Naylor, Barbara Smith and Debrah McDowell. However, in her novels she goes much deeper into the very roots of the ideological basis of the social evils. Thus, Morrison's role as ethnic, cultural feminist has been to alleviate the prejudices and misconceptions and to seek ways to reinforce the values that racism and sexism would take away from the beauty, the work and the cultural values of Black women.

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Signals of Trauma and Exilic Consciousness in Caryl Phillips' *The Final Passage*

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Abstract: A plethora of reasons are at the heart of the movement of people from one place to another. Since the migrants are sometimes “groping in the dark”, this paper addresses and captures the idea of trauma and the attendant exilic consciousness resulting from the fact that the various destinations where people/characters find themselves are not always accommodating. The paper further argues that translocation/relocation lead to psychic disintegration and the feeling of going back home to the point of departure. My focus is on Phillip's novel *The Final Passage* (1985).

Keywords: *The Final Passage*, Migration, Exile, Trauma.

Introduction: Caryl Phillips is a writer who has explored many countries and continents through his movement either for social, academic, and economic reasons. His mobile nature has greatly influenced his writings. Phillips in his novel *The Final Passage*, outlines the causes of Diasporic movement and the effects of this movement on the psyche of the individuals as predominantly push factors that initiate emigration from countries (home) to the mother countries (Europe and America). The reasons for their movements could be can be classified under geographical (physical), political and economic factors. These factors depicted in the texts under study have been at work since the beginning of slavery and slave trade, and the holocaust to the present date. Phillips uses characters like Leila, Michael Preston in *The Final passage* to present the issue of exilic consciousness and psychic disintegration as a gradual process that more often starts from home (Caribbean). Phillips's *The Final Passage* connotes travel or change. When we look at the title *The Final Passage* 'Final' means the last in a number or series of similar things. It also means 'conclusive' and allowing no other discussions or occurrence at the end of something. From all of these definitions, it should be understood that the word final can only be used at the end of a procedure, process or action. 'Passage' on the other hand is /or may be a pathway or a way through. It can also be the condition or process of time passing or a journey, especially one made by sea or air, the fact of translocating or of being allowed to enter or pass through it. 'Passage' can therefore be a change to new life, a change to ideologies or spiritual change which marks the end of life and the beginning of a new world beyond. This idea is concurred by Alwyn D. Gilkes in *The West Indian Diaspora Experiences in the United States*, when she says:

Immigration is a stressful experience that produces immediate and long term consequences for the immigrants and the immigrant-receiving countries. Moreover the stress caused by these changes often leads to altered physical and psychological health outcomes, at the individual level. Although immigration is stressful, not all immigrants are disabled by the experience; in fact many thrive. (1)

The major idea behind every movement therefore has to do with social transformation.

Translocational Imperatives and Aftermaths: *The Final Passage* is segmented into five sections entitled 'The End', 'Home', 'England', 'the Final Passage' and 'Winter'. The passage describes the voyage from the West Indies to England and their experiences during this voyage. The passage therefore serves as a great physical transformation in the lives and mentalities of these travelers. *The Final Passage* is the last action carried out by the characters to free themselves and others from the grip of hardship that may be economic, physical and social. However, the novel denotes the existence or occurrence of previous passages. The previous passage rather projects that of abject misery and dehumanization, reason why the characters think that their dislocation will transform their life styles. This is only a figment of the imagination. Phillips has underscored this in one of his essays. Andrew Teverson and Sara Upstone in *Postcolonial Spaces: The Politics of Place in Contemporary Culture* note about Phillips that

In his essays and interviews he has called attention to the often racist and inhospitable nature of Leeds which forever corrupted the extent to which it could be thought of home....Phillips recalls, as a 7-year-old, kissing a white girl outside his school: A cluster of parents stand by and look on with horror. (15)

This presupposes that the West Indians are only building castles in the air. Their dreams will not be fulfilled. But the question is, What should the West Indians do, given that their immediate environment is not promising. Phillips in *The Final Passage* continues to paint a picture of unrest and uncertainty in the Caribbean. Considering the rapid growth of the Caribbean population, the island for the West Indian man is too small, thus a need to move. Michael confirms this limited space when he says: "not enough space to grow or to do things here" (103). Life in the island is unbearable. The youths are disappointed with the limited space of the island. It's people lack jobs, and so the only place to find solace is in rum, where they drink in order to forget their problems. Phillips makes it clear that the movement of the characters is due to physical push. He makes allusion to the role of physical push. The allusion to the role of physical factors being responsible in triggering the movement of a people in the Diaspora cannot be undermined in *The Final Passage*. We are told that the land could not support the local population especially the West Indian Island as it is small in size, infertile and plantation agriculture had taken up most of the fertile parts. Most of the young people like Bradeth, Michael spend valuable time drinking and must leave the island to get a livelihood in the Diaspora. Moreover, the climate was also very harsh. The elevating heat made them to be weak to till the soil, Bradeth tells us that "West Indian man always needs to leave his island for there don't be

nothing here for him”(42).The economy of the west Indies was then in the 1940's subsistent and could not support the extensive agriculture as on the main land. Consequently, the small sizes of the island made the population to be hemmed in and surrounded by the sea.The agricultural expansion was impossible, if not limited to this small island. Unemployment made many West Indians like Leila and Michael who think that England would be their saviour by offering them lucrative jobs. Leila said “there is work there, wasn't there? And there was opportunity? (104). This is where the paradox lies. *The Final Passage* presents the geographical location of the Caribbean island as a source of exclusion and uprooting of people who long to belong. In the section entitled “Home” the narrator reveals an island with little opportunities for its citizens. As a result of this, the people have no feeling of belonging. They do not have any sense of patriotism. The narrator tells us that:

She (Leila) looked past his head and back towards the island of their birth. The Bright semi-circle of the capital was inflected in the water like an elaborate Candelabra. But she was leaving all these behind while the dew prepared to dampen the earth and the crickets cried out, she was leaving. And a hundred yard from the shore, in the already graying attic of her West Indians mind, the island was beginning to look small. (19)

Leila's look shows her passive attitude towards the island. She has no nostalgia but resentment for the place. The narrator, comparing the brightness of the island to that of the candelabrum, is ironical because this hope of brightness is not felt by the islanders. That is why they opt for movement given that the idea behind every movement is social transformation. Here, this involves moving to England and America. Leila leaves this island without any regrets despite the activities in the island. The landscape seems very attractive with birds and cricket singing. The picture painted in the passage shows that nothing in this environment attracts her. The homeless and hopeless state in which she finds herself pushes her to dream of a home in England. The greyness of the Caribbean island is not pleasant for Leila and her mother and thus the search for a home and a quest of hope occupies their minds. *The Final passage* also stresses on the emptiness of the Caribbean island. This emptiness expresses the gloom and misery that the people go through. Misery has become part and parcel of the people. This explains why Leila's mother seems to have resigned to fate and is happily living with it. Phillips' tone here is sarcastic. He satirizes the leader of the post slavery Caribbean for putting the island in a state of misery in which they find themselves. This misery is further revealed by the emptiness in the woman's house. This description reinforces the theme of rootlessness. Leila's mother's house lacks artifacts of being and identity. This symbol of the house emphasises the theme of void and of a rootless people. That is why Leila, like her mother, does not regret leaving the house at the island to England in search for a better life. *The Final Passage* reveals characters who respond to the colonial call economically. The physical loneliness and unemployment of youths in the Caribbean is what make them to see England as a place of hope. These thoughts would surprise the British clerk in Sam Selvon's *The Lonely Londoners* who ridicules a

Jamaican in London who says “you people think the streets of London are paved with gold?” (24) This question is enough to make the blacks understand that their impression about Britain is just an illusion but the poverty and misery in their country will lead them to migrate hoping for the best in their mother country. Michael in *The Final Passage* is advised by Alphonse to travel to the 'mother country'. Alphonse, a returnee character from Britain encourages Michael to go to England because there are many opportunities there for him. It is within this backdrop that Leila, Michael and many other Caribbean blacks move to Britain with British passports. As Leila and the others leave the island, it is like “leaving the safety of your family to live with strangers” (11). This is because going to England is getting to start a new life. Thus England is considered the supposed land of freedom and it justifies why one of the travelers with Leila upon arrival, “knelt and kissed the ground” (143). In connection with one of the tenets of postcolonial theory, the movements of characters are caused mostly by the quest for identification and the interrogation of unjust power relationship. This goes in line with what Homi Bhabha says in *The Location of Cultures*: “it is the desire for recognition, for somewhere else and for something else that takes the experience of history beyond the instrumental hypothesis” (9). Bhabha through these words, suggest that the postcolonial travelers move because they do not always feel recognized where they are. Thus movement permits them to seek recognition. As pointed earlier unfavourable economic conditions push people to the diaspora, where they believe their economic and social conditions would be better. This is the case with most of the characters in *The Final Passage* who travel to Europe and America. Leila, Michael and Calvin leave the West Indies to England. Their economic conditions in the west do not permit them to have a decent home and live as a family. The job Michael has provides insufficient revenue for his own personal expenses and upkeep of the family. Leaving behind their country for economic insufficiency to another fills them with hope that they will live as a family and get good jobs that will permit them change their living standards. Phillips style is apt. He uses a number of stylistic devices to depict the West Indian condition. He uses Creole to better depict the West Indian condition of misery and unemployment. The text presents young men of active age who idle around because they lack jobs. Such is the case with Michael and Bradeth. We learn this from their dialogue:

Who you talking about work? The day I see you take up a job, is the day you can take up a job, is the day you can talk to me about going back to work. Michael listened then thought for a moment, then spoke, as if trying to convince himself of something. “I has no job for I thought you and me was partners for true. (26)

Bradeth and Michael after consuming a good quantity of alcohol in a bar start talking about their jobs. In the course of this discussion, they realize that they cannot call what they are doing jobs because they hardly have enough revenue or wages per day to enable them go about their daily activities. They prefer to spend the little money they earn on alcoholic drinks. This portrays the hopelessness of the young West Indian in their country. This quotation brings out the theme of misery. The West Indian

is contented with any job he is given because without that he would not be able to keep his life going. This explains why Michael sees himself as a business partner to his friend Bradeth because of a minor delivery job he does to enable him survive. This also explains why Michael and a host of others accept menial jobs in Europe. Michael is advised by his grandfather to leave the island and go to Europe for economic reasons. He goes ahead to recount his life during the olden days in Panama how he used to work so hard to earn two pennies a day in order to make ends meet. This is why Michael and Leila later make up their minds to move to England. He further makes Michael to know that the economics of the world is based on the efforts and hard work of every coloured man as he says “for the economics of the world be soldered with my sweat and the sweat of every coloured man in the world, you understand?” (41-42). This means that every coloured man who goes to Europe should be able to work hard in order to sustain a living. This accounts for the reason why people move in search of greener pastures. A number of reasons are responsible for human displacement around the world. We are definitely thinking of the political factor, poor leadership in the ex-colony which is characterized by corruption, and mismanagement. This has rendered the third world poor and miserable to the point where living in these areas have become hopeless. Poverty and misery is not only felt by the citizens but the environment also expresses it. In *The Final Passage*, Leila's dream about England is exaggerated, the narrator says “the night before Leila had decided that if England was going to be a new start after the pain of last year, then she must take a little as possible with her to remind her of the island (15). Leila in her mind pictures England as a place where she will really feel at ease. This explains why she sees England as a new beginning for her. This is illustrated when she thinks very little of her belongings. Leaving most of her belongings behind will help erase the picture of the Caribbean in her mind. Leila truly exhibits a feeling in which she thinks that the grass outside the fence is better. To her what is good cannot be found from within but elsewhere.

The psychological state of characters in this text is best described in the form of stages: stage one, characters are in a stage of confusion, Leila and Michael do not know whether if they move to England, they would have a better life ahead or if staying back at home which is still uncomfortable to them would be the best option to ameliorate their deplorable conditions. On the other hand, in stage two they are enjoying a kind of temporal satisfaction. This is obtained when they are on the move to the 'motherland. When they finally arrive England, they are satisfied because they have succeeded in leaving the Island which is considered a place of hopelessness. Paradoxically, in stage three, they are filled with regrets because their hopes have been shattered. Things are not the way they expected them to be. In stage four, the characters are disappointed and the only place they can turn to is to go back to the Caribbean Island. We are made to understand that a woman who moved to the diasporas (America) also finds herself in a traumatic situation. This is because her wishes are not fulfilled. She thought that the United States would offer her a lot of splendour to the extent that she creates an address in New