



"They don't imagine how we live over here": A Study of Black Migrant's Sense of Ambivalence and In-betweenness in Winsome Pinnock's *Leave Taking*

ID No. 422

(PP 370 - 379)

<https://doi.org/10.21271/zjhs.26.6.22>

Jwan Adil Mohammed

Department of English, College of Education
Kalar, Sulaimany, Kurdistan Region of Iraq
Garmian University

jwan.adil@garmian.edu.krd

Snoor Ismael Mahmud

Department of English, College of Education
Kalar, Sulaimany, Kurdistan Region of Iraq
Garmian University

snoor.ismael@garmian.edu.krd

Received: 19/07/2022

Accepted: 25/08/2022

Published: 25/12/2022

Abstract

Since the 1950s, the migratory experience and cross-cultural fusion have become a subject of different social, political, and cultural discussions. The settlement of immigrants in Britain and the continuous arrival of asylum seekers from former colonies of the British Empire have sparked the investigation of identity crisis, ambivalence, assimilation, and diversity that have accordingly been reflected in literary works of Black British Diaspora.

Winsome Pinnock, a black British dramatist, is one of several blacks and Asian women who have written plays that reflect the issues of first- and second-generation migrants in Britain. She explores how immigrants adjust to life in Britain in her play *Leave Taking*, at times rejecting, at other times embracing, the memory of their homeland. The study attempts to analyze the sense of in-betweenness and ambivalence experienced by the first and second-generation migrants in the light of the postcolonial theories of Homi K. Bhabha, Edward Said, and Frantz Fanon. It argues that as diasporic subjects, the characters are stranded in between two worlds- the homeland and host country. Moreover, it concludes that the characters under the impact of cultural interaction become alien and foreigners in host country as well in their homeland.

Keywords: Black Migrant, In-betweenness, Ambivalence, *Leave Taking*, Winsome Pinnock.

1. Introduction

The experience of black people in Britain is a critical concept in the work of several playwrights who are initially from Asia or Africa. Black immigrants who are Asian, African, and Afro-American are generally from former colonies of the British Empire. What is common among them is their experience of being others and stranded between two worlds. In both of the two worlds, they have to suffer either from rural, highly impoverished culture and various socio-economic and political circumstances or experience a sense of marginalization in a foreign culture and struggle to fit into the new life and culture.

A Black British dramatist, Winsome Pinnock, is a prominent contemporary playwright whose works highlight the plight of immigrants, where she addresses matters of identity formation, poverty, culture clashes, integration, and crime. Her writings are well-recognised for their humour, honesty, and simple grandeur. She is of Jamaican descent and was born in London in 1961 to parents who were both immigrants (Stephenson and Langridge 1997, p. 45). Making use of her Caribbean heritage, she tackles the state of immigrants and their experience in England in her play, *Leave Taking* (1989). She states that her mother migrated to England in 1959, like Enid in *Leave Taking*, and she followed her father who collected all his salary to afford the cost of her arrival. The play documents the shock and disillusionment of those who migrated to England at that time. She further explains that although they were disappointed by England's hostile atmosphere, they did not complain and hardly discussed their adversity. It is



the image of this specific journey of immigrants that Pinnock explores in the play. However, this paper is more specifically concerned with the sense of in-betweenness, ambivalence, and unhomeliness experienced by individual characters who escaped their home to find a better life. It seeks to investigate the dilemma of migrants as such experiences are reflected in the literary works of black British women writers. It will also provide much more critical insights into Black women's drama which deserves far more acknowledgment than it has received.

In addition to, the current study examines how the characters in the play are simultaneously alienated from their own country and from British society. Then, it discusses their situation and status in England as well as the challenges they would confront when returning to their country, Jamaica. Thus, the characters are torn in the midst of the constant struggle of estrangement. They occupy in-between status, a liminal space between their homeland as an exile and England as an exile. Accordingly, Edward Said delineates the condition of residing in a foreign country as an "unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted" (2000, p. 173).

2. First-Generation Migrants

The character's predicament in *Leave Taking* represents the awkward experience of many migrants who are stranded between two worlds- as they are seeking a pleasant life in a new country while being haunted by the memories of their native land. Their experience is underpinned by a sense of in-betweenness that is a condition experienced by the members of the black diaspora and other migrants. They are torn between two different cultures- their ancestral culture and that of the host country. Enid, Viv, and Del, the main female characters in the play, are primarily caught between two divergent cultures. They are portrayed as victims trying to make a better life for themselves but cannot do so due to their status as aliens and foreigners in their home and the European country. Being newcomers to British society, they are drawn to practice the values of the dominant culture; correspondingly, they cannot detach themselves from the legacies of ancestral culture. They are on the verge of acquiring a new identity, leaving their history behind, and entering a new era. Simultaneously, they suffer from resistance to new traditions and feel marginalized and unrecognized as emigrants to British society.

Therefore, their lives turn out to be an unsettling experience of victimhood. Similarly, the author herself, in one of her interviews on playwriting, states, "one of the themes in all my plays is examining the idea of the victim. To be black was always to be in the position of victim". She further states that all her characters take action in that regard. In other words, the characters find themselves stranded in a situation that they must strive to cope with or adjust to. They also work hard to protect their children "from the fate of victimhood" (Stephenson and Langridge 1997, p. 51). Their experience is shaped by the sense of attraction and abhorrence simultaneously, as the totality of life in the host country reminds them of their marginal position and their otherness. In a sense, characters feel like they belong nowhere, but in a space in between two locations, that is utterly a space of ambivalence and in-betweenness, as it is clarified by Homi K. Bhabha in his book *The Location of Culture*, p. 55. Living in-between space is the product of cultural interaction of colonized and colonizer, in the case of the diasporic subject, the culture of the host country and country of origin. It is the state of being caught between two cultures that leads to the formation of a new hybrid identity, which is new and evokes a sense of not belonging to the host country and homeland. In Homi K. Bhabha's words, "here the transformational value of change lies the re-articulation, or translation, of elements that are neither the One nor the Other" but something new that is in between both cultures (1994, p. 41). Accordingly, the characters in *Leave Taking* neither belong to English society nor are purely Jamaican.



The main character Enid, and other characters, including her husband, Mai, and Broderick, as the first generation migrants of the 1950s and 1960s, were attracted by the image of England. They escaped the impoverished and harsh reality of their country and migrated to England to seek a better life; however, they paid a psychological price, which haunts them in later years, more notably in the case of Enid. Black people assumed that anyone who traveled to Western countries he or she would have a lavish life as a wealthy person. Influenced by that general assumption of entering a utopian environment, Enid, the main heroine of the play, left her mother and followed her husband to England. Like other Caribbean immigrants who came to London, she was influenced by the image of England and expected that all of her ambitions and dreams would be achieved in London. As Broderick says, "People back home think Caledonian Road paved with gold" (Pinnock 2018, p. 69, 70). Before they arrived in London, they imagined that the streets of London were made of gold. Similarly, Enid, in her conversation with her daughters, explains the mindset of people in her country, saying: "the last time I went out there they beg me for this, beg me for that, go through my suitcase when I outta the house, steal my clothes. They think we have so much. They don't imagine how we live here" (Pinnock 2018, p. 70). With no such history of a prosperous professional on their land, Jamaican people were fascinated by European economic advancement and envisioned England as a bountiful land (Bowen-Chang & Winter 2008, p. 37). Therefore, when Enid visits her relatives in Jamaica, they ask her to provide them with money and material because they think she is wealthy and leads a luxurious life. As they imagine her being on a bountiful land, her family constantly calls her and asks her to send money back home for her mother's treatment. They do not understand what life looks like for the migrants in a white-dominant society. They even do not have an idea to presume an accurate picture of life in exile. Here the phrase "do not imagine" means that they even neither assume nor believe that life over there is not what they have conceived in their mind. It also implies that diasporic experience, in general, can be accurately realized through personal experience. Therefore, when the immigrants arrive in England, notably in London, their dreams are shattered by the realities of their interaction. While they interact with the mainstream culture of the host country, the racial attitude and the cultural difference remind them of being an outcast or alien to the mainstream of European society. As Enid tells Del "Nobody see you, nobody hear you. You could work fifty years with people and they don't know you name. People walk through you like you not there...All the time you screaming, you screaming inside but nobody come" (Pinnock 2018, p. 94). Everything appears to be upside down in Enid's opinion. She has failed in her attempts to live a life of prominence in England.

In a sense, the immigrants encounter a dilemma of an identity crisis as they internalize the assumption that they are inferior to white people because of their skin color, class, culture, race, and gender. This sense of inferiority is intensified in their mind because of the racial attitude of the host country. Likewise, Fanon and Said argue that postcolonial identity arises from superior and inferior binary opposition that determines the cultural difference. Consequently, when they clash as a separate hybrid group inside a new postcolonial community, still on the verge of digesting the new social setup without proper representation, these immigrants face a crisis of existence. Because of this clash, a new effort to construct an identity emerges inside a postcolonial environment, with sentiments of homelessness and ambivalence common among people living outside their nation. They attempt to integrate into a new social structure while being neither distant from nor attached to their own culture. This interaction explains immigrants' ambivalence and homelessness; they are in a transition or a transformation stage, a place in-between "not there" and "not here". They live in between they have to handle or deal with their new status between two countries and cultures (Ashcroft *et al* 1989, p. 1999).



As they reflect on their difficult position in a white supremacy culture, the diasporic subjects try to fit into the new society by calling into question the image of themselves compared to the idealized image of a civilized person. Establishing an identity in a heterogeneous culture, as it is described by Edward Said, is to reflect oneself in an alien "other" (Krueger 2009, p. 30). Thus, to transcend that status of being other, black people imitate and adopt white people's conduct to be recognized as English citizens. Likewise, characters in *Leave Taking* act in the style of the English. They assume their manners and imitate them in their daily routines to be identified as English citizens. For instance, Enid strives to fit into the new society to overcome her sense of disconnection. She has come from a rural background and settled in an urban and industrialized environment in England, among people of different races, cultures, and languages. She tries to assimilate into British culture by adopting their lifestyle - including clothing, eating, speaking, behaving, and educating. As it is explained by Anne B. Dobie, the process of adapting to new culture starts with hiding or abandoning "your own cultural practice to adopt or imitate" those of the new one (2015, p. 211). Enid imitates patterns of British culture in order to be recognized and accepted by English society; nonetheless, Enid cannot completely detach herself from her Jamaican cultural background. For example, when Brob. tells her, "English people don't wear hat inside the house" (Pinnock 2018, p. 54) she directly removes the hat. She denies her origin and hides their African origin from her daughters. She is embarrassed to speak about her past, country, culture, and forefathers. She promotes and forces her daughters to become English ladies by educating them, having them pass the exam, reading about Shakespeare and English culture, ranking the first at school, and getting a university degree. She forces her daughters to adhere to Englishness to be equal to other citizens as she states, "I love England an' I bring up the girls to love England because they English". Enid's speech reveals her purposeful attempt to stifle the daughters' quest to learn more about their ancestors and roots. When Broderick mentions the origins of her children, Enid chastises him and tells him to shut talking.

Brob. These girl got Caribbean souls

Viv. Don't you mean African souls?

Enid. Don't talk foolish African...

Brob. Girl, you a A class student... Tell me what you know about Nanny a the Marrons.

Viv. Never heard of her.

Enid. Stop with you stupidity Brob. (Pinnock 2018, p. 49).

Brob then informs Viv about the family's past, telling her that she is a descendant of Queen Nanny, a powerful Jamaican queen and Obeah woman. He also discloses that in the distant past, their forefathers were enslaved. This discussion enrages their mother, who urges her daughter to deny their African identity. In other words, she encourages her daughter to hide their identity to combat the stereotype that they are black and distinct from white people. She insists on the idea of being English rather than the Caribbean. She forces Viv to tell Brob about her identity reciting "a dust whom England bore, shaped, made aware... A body of England's, breathing English air," then she eagerly repeats her speech, "you see... see. "breathing English air... English" (Pinnock 2018, p. 51). She claims English identity. She also denies their origin. In Frantz Fanon's words, they hide under the white mask and bend their own identity to appear as a British citizen, "and to be free of all taints of primitive native traits" (Michael 2012, p. 117, 118). Moreover, when her daughter Viv wants to visit Jamaica, she encourages her to adhere to her education and forget about Jamaica, as she says: "Enid: Is paradise for rich American tourist. But for the rest of us... Go to university. Forget about Jamaica" (Pinnock 2018, p. 70, 71). She instructs her children to acquire a new identity to transcend their inferiority, but concurrently she herself cannot forsake all the patterns of Jamaican culture. It is pretty clear in Brob's comment as he says if the girls are English, why don't you let them have boyfriends like English girls and spend nights with them outside the



marriage lock (Pinnock 2018, p. 51). So, Enid occupies a space between two different worlds of Jamaica and England.

As a consequence of the clash of cultures, they acquire a new hybrid identity that is not purely English nor free from the taints of Jamaican culture. They will find themselves in a state of confusion after a relatively long period of living in a foreign country- in which neither home nor host country feels like home for them. The sense of in-betweenness haunts them; accordingly, they struggle psychologically to cope with feelings of alienation, estrangement, humiliation, loss of identity, and unhomeliness. For example, Enid draws parallels between her life in Jamaica and England, out of loneliness and a sense of nostalgia. She states: in Jamaica, "When I was a girl you kill a cow, you share it up, everybody in the district get a piece to. Here you poor and you try yourself. Nobody Cares" (Pinnock 2018, p. 137). It denotes that Enid feels lonely in England. She feels estrangement in the new society finding it challenging to adjust to a new reality devoid of loyalty, companionship, and care. She is psychologically disoriented and alienated since she cannot fit in due to her African origin. She considers herself in an "in-between" situation since she is physically tied to London while being emotionally detached from it.

To find solace and remedy for her problem, Enid visits an obeah. She seeks her guidance to treat her (in the Caribbean, obeahs are believed to be endowed with mystical power, which differentiates them from other women). The Dictionary of Jamaican English defines obeah as: "the practice of malignant magic as widely known in Jamaica. Its origins are African... obeah is still practiced throughout Jamaica" (Newall 1978, p. 29).

She returns to practice the rite of homeland to overcome her alienation. When Mai, an obeah woman, advises Enid to visit a doctor, Enid replies, "What a doctor know about our illness? Just give you few pills to sick you stomach and a doctor certificate. What they know about a black woman soul?" (Pinnock 2018, p. 105). These lines imply that Mai, the obeah, works as a confidante and counselor for Enid, providing a sympathetic ear and a holistic approach to treating her problems. Drugs do not treat or cure Enid's problems. She and other black migrants suffer psychologically, and no one knows their pain except another black lady from the same background. They need a gifted person to find a solution for their inner turmoil. As Enid tells the obeah woman, "I fell pressure all around here. Like something sitting on my chest, crush the life outta me. Please. Take this evil spirit off a me". The evil spirit of anxiety, confusion, alienation, estrangement, displacement, and unhomeliness torments her. Mai replies, "It is not easy to turn your back on one country and start fresh in foreign" (Pinnock 2018, p. 106).

She experiences the sense of being "in-between" space, as Bhabha (1994, p. 129) mentions, "where difference is neither One nor the Other but something else besides, in-betweens". She is not regarded as an English citizen in England because of racial attitudes; she is also a stranger and feels isolated in her own country because of acquiring a new culture. She is stuck in-between places and feels unhomed. As Tyson explains, "to be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee" (2011, p. 14). Similarly, Homi K. Bhabha defines unhomeliness as "something of the estranging sense of the relocation of the home and the world" (1994, p.13). It is a stage of estrangement even in the host country and homeland.

When Viv negotiates to return to Jamaica with Enid, she mentions several reasons that hold them back from returning to their homeland. She clarifies that she used to be a victim of poverty in her homeland. She says, "I am used to sitting in the dark. You think me mother could afford electricity? Hot an' cold running water? Flush Toilet? We shower in waterfall" (Pinnock 2018, p. 75). She clarifies to her daughter that they could not resume their life in the spartan existence, with no running water and electricity. They suffered from hunger; as Enid describes it to her daughter Viv "not that little nibbling English lunch time hunger. I am talking about the sort roar in your belly day and night till you think you going mad with



thought a food. You think is easy living off the land? The land fails you, you might well be dead" (Pinnock 2018, p. 76). Moreover, she elucidates to her daughter that she escaped the harsh reality of her county to find a better life as she says, "you know where I come from? I come from the dirt. I come from the poorest family in the whole a Jamaica. People used to laugh at us, pick on us" then she concludes by laughing at herself bitterly, saying, "Escape. To what? Where I going run to now? (Pinnock 2018, p. 76). She escaped to England with the anticipation of leading a lavish lifestyle similar to her uncle who escaped to America. Unfortunately, her life was spoiled by the hostile culture of England, and her family was disintegrated. Her husband abandoned her, and she became a single mother who needed to work while also looking after her children. She needed to work hard and stand the humiliation and ill-treatment of her boss to earn her living. She worked as a hospital cleaner and tried different jobs to support her family. As it can be concluded from her description of her homeland, her life is also unbearable in Jamaica. They cannot return home since they have absorbed patterns of English culture, they cannot easily adjust to the primitive life of their homeland. Besides, when she left Jamaica, her mother's quiet and heartbroken departure symbolizes her cherished disdain for her new identity and denial of her return. This feeling is heightened in the aftermath of her mother's death. Her mother's death can be seen as the end of his former culture and life, and the impossibility of returning to and living in her former country. It conveys that she is pulled between two worlds and is stuck in limbo. As Krishna explains, for Bhabha, hybridity "is a third space that is neither one nor the other because the translation or encounter between different cultural forms occurs in a context where both these spaces are already preoccupied" (2009, p. 95). It is a space that does not belong to the homeland or the host country. Additionally, Jonathan Croall observes that the characters experience a "sense of being between two cultures, of not being quite sure where your home is, where you really belong" (2008, p. 54).

Hence, the play shows the migrant's dismal life in both countries by depicting Enid's journey. She does not appear to be content in either Jamaica or England. She escaped from an impoverished rural village in Jamaica to find a better life and ended up in the hostile environment of England; she struggles to adjust to it.

3. Second-Generation Migrants

As the offspring of migrant subject parents, second-generation migrants experience a more problematic stage of the in-between status. The in-between status is a conceivable space formed out of being in between two different cultures of two different worlds, the host country and the home of origin. It can also be described as a place where a sense of, anxiety, confusion, and unhomeliness is formed due to cultural interaction. Moreover, it leads to transformation and the production of newness that does not solely belong to the homeland or the host country. It means that immigrants gain a hybrid identity that is neither purely Jamaican nor English. As it is asserted by Homi K. Bhabha: "Such act does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent 'in-between' space that innovates and interrupts the performance of the present. The past-present becomes part of necessity, not the nostalgia, of living" (2000, p. 7). The migrant subjects are attached to their cultural pattern and assimilate to the new culture as a necessity of living. Being tied to two different cultures crucially forms a new cultural identity bringing about an in-between position. In essence, in-between space is not a simple union of self and others or cultures of two unequal worlds; it is a state of confusion between two opposite polarities and standing between them simultaneously.

In *Leave Taking*, Del and Viv, symbolizing second-generation migrants, have a more irksome diasporic experience than their parents because they were born and brought up in England. They have never seen their country of origin. Nevertheless, they are indirectly connected to their homeland through their mother's effort to make them adhere to the culture of Jamaican society. The racial attitude of the British society toward their physical appearance and color



also evokes a sense of nostalgia and connectedness in their psyche for their homeland. The reality that the first generation migrant subject has experienced in the host country is now lived by the second generation. They experience displacement and crisis of identity despite the fact that they have never lived in their country of origin. They must reconcile the gap between their fantasy and reality, which is England. Del and Viv must discover a logic that allows them to exist in a society that criticizes them based on their skin color, although having no experience of the terrible rural poverty of Jamaica. As it is remarked by Gabriele Griffin, the reasoning of the older generation is asserted by their previous life; however, the scenario for the second generation is different. Enid assesses her current predicament in light of her Jamaican past; her daughters, on the other hand, have no such history to draw on (2003, p. 58).

On one side, Del and Viv are estranged from the cultural values that their mother encourages them to practice and adhere to. On the other side, they are outcasts in England. They have to assimilate into British society to be recognized as British citizens. They are pulled between two poles. Their mother, Enid, stands as a pole that fosters their Englishness and confines their life to her own image perpetuated from her Jamaican tradition at once. When she forces Del to visit obeahs with her and ask obeah woman to read Del's hand, the whole procedure looks strange and irrational for Del. She fights with her mother to become herself. She despises her mother's assimilationist perspective, as she argues with her when she blames her for not being grateful to her boss. She says: "a greasy job in a greasy café where they treat me like a dum dum and give me a couple of pounds at the end of every week? What that to be grateful for?" (Pinnock 2018, p. 59). She encourages her daughters to love England and adhere to Englishness to fit into English society, to the extent of denying their real identity and saying, "I bring up the girls to love England because they English" (Pinnock 2018, p. 69).

Nonetheless, she fights with her daughters for their defiance of their homeland's codes of conduct. For instance, she argues with Del about returning late at night, not returning at night, having love affairs, and being pregnant outside the marriage lock. She tries to keep Del from having boyfriends like English girls and spending nights with boys outside the marriage lock. Deviating from the imposed rules of her mother, which symbolizes Jamaican tradition, and being pregnant, makes Del a nonconformist girl that runs away from home. She is disoriented and states that "maybe I am lost." She is lost between the two poles of England and Jamaica and does not know where to go. Likewise, Viv encounters the same sense of disorientation, particularly when she fails to obtain a university degree. At the beginning of the play, Viv appears to have absorbed the concept of personal progress via education, which is a concept that is considerably more prevalent in the West Indies than in the United Kingdom. Enid's academic achievements are her pride and joy, which fosters her assimilation into English society as imagined by her mother. However, her failure in the exam shows that her effort to be an English girl was a futile attempt. She feels estrangement, disconnected from England, and yearns for a homeland where she does not have to strive to be recognized as a first-class citizen. She expresses her disconnection by saying: 'I sometimes feel like I need another language to express myself. (Slight pause.) Swahili perhaps' (Pinnock 2018, p. 98). She is a stranger, alien and uncivilized others in England; therefore, she wants to go back to Africa, as it is indicated in the dialogue between Del and Viv: "Viv: I want to go to Africa. It is not all white sandy beaches, you know. Uncle Brod says you do't know who you are 'less you've been there./ Del: I already know who I am (Pinnock 2018, p. 99). Viv longs to go back to her homeland, as it is assumed in her conversation. However, certain harsh facts hold them back from going home because they are an alien and psychological refuge in their homeland since they do not know their country of origin. The answer of Del, further implies that she is neither English nor purely Jamaican. As indicated, the use of the adverb "already" implies that prior to being informed about her African identity, she knows who she is. She knows that she is a stranger in Jamaica also. She is stranded in a location between England and her birthplace.



Accordingly, Paul Gilroy describes them as "a deeply troubled generation, because they feel deeply the sense that they don't know who they are. They are not British 'cos the British don't want them, they are not the Caribbean because they 've never seen the Caribbean, nothing to do with it" (Phillips 2001, p. 296).

Enid's daughters, Del and Viv, are identical to their mother in that they are imprisoned between two worlds. They are ignorant about their native culture and foreigners in their land and England. Pal Ahluwalia in *Politics and Postcolonial Theory: African Inflections* refers to Bhabha as arguing that "there is an in-between space which characterizes identity" (2001, p. 128). The girls oscillate between two worlds, and this oscillation brings them a hybrid identity and a "double vision". Her character is on the point of leaving the past and joining a new world; she is distancing herself from her history and attempting to integrate into a completely other civilization.

In consequence, the sentiments of being ambivalence, in-betweenness and unhomeliness preoccupy their mind. In other words, they have unhomely identity which is a term used interchangeably by Homi K Bhabha to describe hybrid identity. It refers to the sense of being stranded between two different cultures. Similarly, Tyson clarifies, "Unhomeliness is an emotional state: unhomed people do not feel at home even in their own homes because they don't feel at home in any culture and, therefore, don't feel at home in themselves" (2006, p. 250). Hence, the characters have taken the central position and "move physically and metaphorically between England and the Caribbean. The play becomes a performance of passage, a mode of the journey home, of conjuring a sense of homeland and belonging" (Bhabha 2000, p. 301, 302).

4. Conclusion

To summarize, the current paper demonstrates how the characters always fight to integrate into a new existence by focusing on how migrating from their native country to England impacts their self-understanding. They strive for the same social recognition as their white counterparts. Moreover, they feel unhomely in their new homeland, which adds to their confusion. However, their lives become an endless struggle amid dilemmas of cultural belonging and identity crises, deepening the sense of estrangement in the individual migrants' consciousness. It is clear that the characters feel the sense of in-betweenness and ambivalence since they feel they are neither purely British nor purely Jamaican due to the fusion of their culture and British culture. They are caught and torn between two worlds. In England, they do not enjoy the same social recognition as English people. They are also unable to return to their home because they have adopted and adjusted to a new lifestyle in the European country. It can also be argued that this play questions the status of black characters in British society who feel they have not yet assimilated into the new culture because of their sentiments of ambivalence and in-betweenness.

5. References

- Ahluwalia, P. (2001) *Politics and Postcolonial Theory: African Inflections*. London: Routledge.
- Ashcroft, B., Gareth G., & Helen, T. (1989) *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. London: Routledge.
- Bhabha, H. K. (1994) *The Location of Culture*. Routledge: London.
- Bhabha, H. K. (2000) "How Newness Enters the World: Postmodern Space, Postcolonial Times and the Trials of Cultural Translation". *Writing Black Britain: 1948–1998*. Edited by James Procter Manchester: Manchester University Press.
- Bowen-Chang, P. & and Marsha W. (2008) Samuel Selvon Under Scrutiny: An Annotated Biography of Selected Criticism of Selvon's Novels, *Journal of Collection Building*, 27 (1), pp. 35-41.
- Croall, J. (2008) *Buzz Buzz!: Playwrights, Actors and Directors at the National Theatre*. London: Bloomsbury Publishing Plc.
- Dobie, A. B. (2015) *Theory into Practice: An Introduction to Literary Criticism*. 4th edn. Stamford: Cengage Learning.



- Griffin, G. (2003) *Contemporary Black and Asian Women Playwrights in Britain*. Cambridge: Cambridge University Press.
- Krishna S. (2009) *Globalization and Postcolonialism: Hegemony and Resistance in the Twenty-first Century*. Plymouth: Rowman & Littlefield, Plymouth.
- Krueger, R. C., (2009) *Longing and Belonging: Transnational Identity in the Edge of Heaven*. Ph.D. Dissertation. The University of Hong Kong. Pokfulam, Hong Kong SAR.
- Michael, R. (2012) *An Introduction to Criticism: Literature-Film- Culture*. Chichester: John Wiley & Sons.
- Newall, V. (1978) Some Examples of the Practice of Obeah by West Indian Immigrants in London, *Folklore*, 89 (1), pp. 29–51, Folklore Enterprises, Ltd., Taylor & Francis, Ltd [Online]. Available at: <http://www.jstor.org/stable/1260092> (Accessed: 3 January 2002).
- Phillips, C. (2001) *A New World Order: Selected Essays*. London: Secker and Warburg.
- Pinnock, W. (2018) *Leave Taking*. London: Nick Hern Books [Online]. Available at: www.nickhernbooks.co.uk (Accessed: 7 January 2002).
- Said, E. (2000) *Reflections on Exile and Other Essays*. Cambridge: Harvard University Press.
- Stephenson, H. & Natasha L. (1997) *Rage and Reason: Women Playwrights on Playwriting*. New York: Bloomsbury Publishing.
- Tyson, L. (2011) *Using Critical Theory: How to Read and Write about Literature*. New York: Routledge.
- Tyson, L. (2006) *Critical Theory Today: A User-friendly Guide*. 2nd edn. New York: Routledge.

"ئهوان ويناى ئهوه ناكه ئيمه چۆن ده ژين ليره": خویندنه وه پهك بۆ ههستی دوودلی و پاراپی و چه مکی ئیوان كه وته یی له شانۆگه ری
"مالتاوايكردن" له لایه ن وینسم پینك

جوان عادل محمد

بهشی ئنگلیزی، کۆلیژی بهروهرده، زانکۆی کهرمیان - کهلار

jwan.adil@garmian.edu.krd

سنور ئسماعیل محمود

بهشی ئنگلیزی، کۆلیژی بهروهرده، زانکۆی کهرمیان - کهلار

snoor.ismael@garmian.edu.krd

پوخته

له په نجاكانی سه دهی پاریدوووه و ئه زموونی کۆچه ران و ئیکه لاو بوونی که لتوره جیاوازه کان بووته با بهتی گفتوگۆی کۆمه لایه تی و سیاسی و که لتوری جۆراو جۆر. نیشه جیبوونی کۆچه ران له بهریتانیا و هاتی بهرده وامی په ناخازان له ولاتانی داگیرکراو له لایه ن ئیمپراتۆریه تی پیشوی بهریتانیاوه، بوو به هۆکاری لیکۆلینه وه له با به ته کانی وه کو قهرانی شوناس و دوودلی و ئاویته بوونی که لتووری و هه مه چه شینی که لتوور، که له هه مان کاتدا ئه م با به تانه ره نگیاندا وه ته وه له له به ره مه ئه ده بییه کانی په وه ندی ره شپیشه کان له بهریتانا.

وینسم پینک، شانۆنامه نوی ره شپیشه بهریتانییه، په کیکه له چه ندین ئافره تی ره شپیشه و ئاسیای که شانۆگه رییان نووسیه که گوزارشت له کیشه کانی کۆچه رانی نه وه یه که م و دووه ده کات له ولاتی بهریتانیا. نوسه ره له شانۆگه ری "مالتاواي کر دن" گوزارشت له وه ده کان که چۆن کۆچه ران خۆیان له گه ل ژیان له بهریتانیا دا ده گونجین، له هه ندیک کاتدا یاده وه ری زیدی خۆیان په تده که نه وه، هه ندیک جاریش له باوشی ده گرن. توێژینه وه که هه ولی شیکردنه وه ی ههستی دوودلی و پاراپی و چه مکی ئیوان که وته یی ده دات له لای کۆچه رانی نه وه یه که م و دووه مه وه له ره شانی تیۆریه کانی دواي کۆلۆنیال هۆمی که ی بابا و ئیدوارد سهید و فانۆن فراتزدا با به ته که شیکروا وه ته وه. توێژینه وه که باس له وه ده کات که وه ک با به تی دیاسپۆریک، کاره کته ره کان له ئیوان دوو جیهان - نیشتمان و هه ری می خانه خویندا گیریان خواردوو. جگه له وهش بهو ئه نجامه ده کات که کاراکته ره کان له ژیر کاریگه ری کارلیکی که لتووریدا ده بنه نامۆ و بیگانه له تاراوگه و له نیشتمانی خۆشاندا.

وشه ی سه ره کی: کۆچه ره ره شپیشه کان، چه مکی ئیوان که وته یی، پاراپی و دوودلی، شانۆگه ری "مالتاواي کر دن"، وینسم پینک.

"إنهم لا يتخيلون كيف نعيش هنا": دراسة لإحساس المهاجر الأسود بالازدواجية والوسطية في مسرحية التوديع للكاتبه وينسن بينك

جوان عادل محمد

قسم اللغة الانكليزية كلية التربية، جامعة كرميان/كلار

jwan.adil@garmian.edu.krd

سنور اسماعيل محمود

قسم اللغة الانكليزية كلية التربية، جامعة كرميان/كلار

snoor.ismael@garmian.edu.krd

ملخص

منذ الخمسينيات من القرن الماضي، أصبحت تجربة الهجرة والاندماج بين الثقافات موضوع نقاشات اجتماعية وسياسية وثقافية مختلفة. أدى توطین المهاجرين في بريطانيا والوصول المستمر لطالبي اللجوء من المستعمرات السابقة للإمبراطورية البريطانية إلى التحقيق في أزمة الهوية، والتناقض، والاستيعاب، والتنوع التي انعكست وفقاً لذلك في الأعمال الأدبية للشعوب البريطاني الأوسود.

الكاتبه وينسوم بينك، ذو أصول بريطانية سوداء، هي واحدة من العديد من النساء السود والآسيويات اللواتي كتبن مسرحيات تعكس قضايا المهاجرين من الجيلين الأول والثاني في بريطانيا. في مسرحيتها "التوديع" تستكشف الكاتبه كيف يتكيف المهاجرون مع الحياة في بريطانيا، في بعض الأحيان يرفضون، وفي أحيان أخرى يحييون، ذكرى وطنهم. تحاول الدراسة تحليل الإحساس بالوسط والتناقض الذي يعاني منه الجيل الأول والثاني من المهاجرين في ضوء نظريات ما بعد الاستعمار لهومي ك. بابا وإدوارد سعيد وفانون فرانتز. وتجادل بأن الشخصيات، باعتبارها رعايا شتات، تقطعت بهم السبل بين عالمين - الوطن والمقاطعة المضيفة. علاوة على ذلك، تستنتج أن الشخصيات الواقعة تحت تأثير التفاعل الثقافي تصبح غريبة وأجانب في المنفى وكذلك في وطنهم.

الكلمات الدالة: المهاجرين السود، مفهوم الوسطية، الازدواجية، مسرحية "التوديع"، ونسوم بينوك.