Beteckning: _____

HÖGSKOLAN
I GÄVLE

Faculty of Education and Business Studies

"Crossing the River"
– the complexity of colonialism and slavery

Mikael Bakkenberg
March 2011

C-essay, 15 credits
English C

Supervisor: senior lecturer Marko Modiano
Examiner: senior lecturer Alan Shima

ABSTRACT

Author
Mikael Bakkenberg

Year
2011

Title
”Crossing the River” – the complexity of colonialism and slavery

Unpublished thesis, English C
Gävle: University of Gävle.
Faculty of Education and Business Studies

Number of pages
23

C-essay
Department of Humanities

Summary

Caryl Phillips’s novel *Crossing the River* deals with European colonialism and the consequences of it. *Crossing the River* is a novel which embraces characters from colonized cultures as well as characters from colonizing cultures. Following a timeline that begins in 1752 and ends in 1963, the novel shows slavery in progress as well as what transpires in the aftermath of slavery

In this essay I will argue that Caryl Phillips demonstrates the complexity of colonialism and slavery in his novel *Crossing the River*; he approaches the two concepts from different perspectives and shows us that colonialism and slavery are complicated concepts. Caryl Phillips uses narrative to demonstrate the negative sides of colonialism and slavery, to show that the negative aspects of the two concepts can affect not only the colonized people but also the colonizing people.

Colonialism, in its traditional sense, is present in some of the novel’s episodes but slavery, in different forms, appears in all episodes. Nevertheless, all episodes in *Crossing the River* have a common origin; which Phillips reminds us about by using the relationship between plot and story. Diversity is an important theme in the novel. From a narrative perspective, *Crossing the River* has a diversity of narrators who tell their stories as well as other persons’ stories. There are female narrators as well as male ones; some narrators are known while other narrators are unknown. The ways the episodes are told are diversified. Some of the episodes follow a chronological line (“The Pagan Coast” and “Crossing the River”) while other episodes jump back and forth in time (“West” and “Somewhere in England”). The forms of narration are diversified, not only between the individual episodes but also within some of the episodes. *Crossing the River* plays with diversity in several layers. The structure of the novel is as diversified as the number of narrators, a diversity of ways of dealing with the main themes results in a diversity of fates for Phillips’s characters. Caryl Phillips combines structure with content to demonstrate that colonialism and slavery are problematic concepts: the negative consequences of the two concepts can, in different ways and in different degrees, affect colonized people as well as those responsible for colonialism.

Keywords
Caryl Phillips, *Crossing the River*, colonialism, slavery, diversity

Table of Contents

Introduction	1
Hypothesis	1
Background	2
Theory	4
Analysis	11
Conclusion	20
Works Cited	22

Introduction

In this essay I will analyze Caryl Phillips's novel *Crossing the River*. The analysis will focus on the major themes of the novel, colonialism and slavery, and relate them to the narrative features of the novel.

Caryl Phillips's novel *Crossing the River* deals with European colonialism and the consequences of it. *Crossing the River* is a novel which embraces characters from colonized cultures as well as characters from colonizing cultures. Following a timeline that begins in 1752 and ends in 1963, the novel shows slavery in progress as well as what transpires in the aftermath of slavery. The episodes that take place in Phillips's novel are all linked with each other by a disembodied father, who starts the course of events by selling his children to slave-traders. Regretful, the father watches over what he sees as his children, following their lives in different locations on the timeline. The main characters in *Crossing the River* are Nash, Martha and Travis. The father sees them as his children and the story of their lives is told to us. The three main characters represent the colonized people. The characters that represent the colonizing people are Edward, James Hamilton and Joyce. These three play important roles in *Crossing the River*: Edward goes out to search for Nash, Hamilton is the slave-trader that buys the disembodied father's children and Joyce tells us about Travis's life in her diary notes.

Caryl Phillips gives both sides of slavery, colonizers and colonized, voices in *Crossing the River*, although the two sides remain unequal when it comes to power. By not taking one side in the discourse of slavery, Phillips indicates that negative aspects of slavery might affect both colonized people as well as colonizing people. Colonial arguments that slavery benefits white Europeans and that the negative aspects of slavery only influences colonized people can be questioned. Therefore, *Crossing the River* can in one way be seen as an attempt to demonstrate that negative aspects of slavery can be suffered by both black and white people, even though the degree of suffering may be different.

Hypothesis

In this essay I will argue that Caryl Phillips demonstrates the complexity of colonialism and slavery in his novel *Crossing the River;* he approaches the two concepts from different perspectives and shows us that colonialism and slavery are complicated concepts. Caryl Phillips uses narrative to demonstrate the negative sides of colonialism and slavery, to show that the negative aspects of the two concepts can affect not only the colonized people but also the colonizing people.

Background

Crossing the River is a novel which deals with colonialism, but is written in modern time.[1] Thus, one possible approach to the novel is a postcolonial criticism perspective. Postcolonial criticism is a method which covers more than one aspect. In *Beginning Theory* (3rd edition, 2009), Peter Barry accounts for four characteristics of postcolonial criticism. Awareness of *orientalism* is one of the characteristics. *Orientalism* is the concept where European writers describe the East as something exotic, inferior and not belonging to Western civilization. European writers identify or label non-Europeans as "other", "… the East becomes the repository or projection of those aspects of themselves which Westerners do not choose to acknowledge (cruelty, sensuality, decadence, laziness, and so on)" (Peter Barry 186). Orientalism is a concept principally associated with the content of a text. The other characteristics of postcolonial criticism Barry brings up are attention to the language the postcolonial writer uses, the writer's sense of belonging and finally postcolonial literature's relationship to African, or Asian, forms and European forms. The four characteristics of postcolonial criticism could also be defined as: *content*, *style*, *identity* and *theme*.

When it comes to the functions of postcolonial criticism, one important function is to reject any universal statements about literary works; "whenever a universal signification is claimed for a work, then, white, Eurocentric norms and practices are being promoted by a sleight of hand to this elevated status, and all others correspondingly relegated to subsidiary, marginalised roles" (Barry 186). People who make universal claims set Europe as a standard and put all other continents in an inferior group.

John McLeod argues in his book *Beginning Postcolonialism* (2000) that postcolonialism is a hazardous concept. The term itself implies that colonialism does not exist any longer, that it belongs to the past. "But colonial ways of knowing still circulate and have agency in the present; unfortunately, they have not magically disappeared as the Empire has declined" (John McLeod 32). Therefore, the term postcolonialism is not to be associated with "after colonialism". McLeod instead argues that postcolonialism is a concept that takes into consideration that colonialism still exists but not in the same form since the world has changed.

Another danger with the concept of postcolonialism is that it is a concept that can be defined in more than one way. McLeod warns about attempts to generalize and make one

[1] 1993, according to http://www.carylphillips.com/biography.html (3/1-2011)

single definition of postcolonialism. “In addition, we must be aware that each area is *itself* diverse and heterogeneous. For example, colonial discourses can function in particular ways for different peoples at different times” (McLeod 34, McLeod’s italicizing). The concept of orientalism for example, the construction of *we* and *other*, may have been quite accepted to use during the days of colonization. Today it would be most dangerous to use the concept.

In the anthology *The Post-Colonial Studies Reader* (1995, editors: Bill Ashcroft, Gareth Griffiths and Helen Tiffin), Helen Tiffin discusses postcolonial literature as counter-discourse in her article “Post-colonial Literatures and Counter-discourse”. Imperialism and colonialism have had an apparent impact upon the world. With the decolonisation processes and the rise of the concept of postcolonialism in progress, requests have been made for “an entirely new or wholly recovered ‘reality’, free of all colonial taint” (Bill Ashcroft, Gareth Griffiths and Helen Tiffin 95). People have made requests for a way of perceiving the postcolonial world as a world without colonialism or colonial values. Tiffin admits that the thoughts behind these requests may be good ones but she points out that these requests cannot be accomplished: “Post-colonial cultures are inevitably hybridised, involving a dialectical relationship between European ontology and epistemology and the impulse to create or recreate independent local identity” (Ashcroft, Griffiths and Tiffin 95). It is not possible to consider a postcolonial world as free from colonial values since postcolonial nations are a mixture of old colonial values and new independent values. The world of today may be postcolonial but the old colonial values still live on. Greenland, for example, is still a Danish colony; although the island has become more self-governed recently.

Tiffin argues that as a result of the impossible task of creating cultural concepts completely without historical connections to European colonialism, postcolonial literature deals with scrutinizing analyses of European values and codes. Postcolonial literature thus is counter-discursive since the dominant discourse is challenged. “Post-colonial counter-discursive strategies involve a mapping of the dominant discourse, a reading and exposing of its underlying assumptions, and the dis/mantling of these assumptions from the cross-cultural standpoint of the imperially subjectified ‘local’” (Ashcroft, Griffiths and Tiffin 98).

Crossing the River is a novel with a narrative structure that is unconventional. Instead of being a chronological story, the narrative jumps back and forth in time. When it comes to the concept of *narratology*, Peter Barry defines narratology as “the study of how narratives make meaning, and what the basic mechanisms and procedures are which are common to all acts of story-telling” (Barry 214). Narratology aims to investigate the structure of the narrative as a cultural phenomenon. Researchers within the field of narratology might analyze individual

narratives but they only do so in order to find structures that can be found in all narratives. Within the field of narratology, there is an important distinction between *story* and *plot*. "The 'story' is the actual sequence of events as they happen, whereas the 'plot' is those events as they are edited, ordered, packaged, and presented in what we recognise as a narrative" (Barry 215). While *story* refers to the actual or "real" course of events that takes place in a work, *plot* refers to the constructed or "reported" course of events. The story must always be chronological; the plot on the other hand can be more flexible.

In her book *Narratology: Introduction to the Theory of Narrative* (3rd edition, 2009), Mieke Bal defines narratology as "the ensemble of theories of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story'" (Mieke Bal 3). Narratology consists of several theories but all of them have in common that they all deal with story-telling. When it comes to narrative texts, Bal makes the following statement: "*A narrative text* is a text in which an agent or subject conveys to an addressee ('tells' the reader) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof" (Bal 5, Bal's italicizing). Within narrative texts there is some form of an agent who tells the reader of the text a story. This story-telling can appear in different forms or can appear in more than one form at the same time. However, Bal makes an important but also problematic remark about the story-telling agent. "This agent cannot be identified with the writer, painter, composer, or filmmaker. Rather, the writer withdraws and calls upon a fictitious spokesman, an agent technically known as the *narrator*" (Bal 9, Bal's italicizing). The narrator of a narrative text, the agent, is fictitious and according to Bal cannot be linked with the author of the text. What is problematic with this statement is that she also argues that a text not only has a narrative function. "In every narrative text, one can point to passages that concern something other than events, such as an opinion about something ... It is thus possible to examine what is said in a text, and to classify it as narrative, descriptive, or argumentative" (Bal 9). If the narrator cannot be linked with the author of the text, then the arguments that are made in the text also cannot be linked with the author. Bal uses the term agent but an agent usually represents somebody. If the agent in a narrative text cannot represent the author of the text, who then does the agent represent?

Theory

Gail Low discusses the relationship between slavery and modernity in her article "'A Chorus of Common Memory': Slavery and Redemption in Caryl Phillips's *Cambridge* and *Crossing the River*" Low analyzes Caryl Phillips's novels *Cambridge* and *Crossing the River*.

Low accounts for a number of researchers who have made connections between slavery and modernity. The concept of slavery has been linked with the development of the modern state. The main argument among these researchers is that the concepts of imperialism, racism and slavery are modern concepts and cannot be rejected as isolated premodern phenomena. Low argues that Caryl Phillips's two novels *Cambridge* and *Crossing the River* can be seen as imaginative counterparts to this argument (Gail Low 123).

Low brings up Walter Benjamin when she analyzes Phillips's two novels, "For Benjamin, returning to the past points the way towards recovering the lost potentiality of the past that can redeem the future" (Low 130). History plays an important role for the present and the future, it is important that people of today do not forget their history. Low links this message to British people in particular: "Writing about slavery is an obsession not the least because of a willful disavowal and forgetting that characterizes the British response to their history" (Low 131). The reason why she directs the message to British people is because slavery has an essential part in British history. Yet, the importance of remembering history can be applicable to any culture.

When it comes to Caryl Phillips's *Crossing the River*, Low describes *Crossing the River* as a gathering of individuals from different generations. "*Crossing the River* is like a chorus of voices with their separate histories linked together by virtue of their permutations on the patterns of love, desire, loss, yearning that accompany the separation between parent and child, husband and wives, lovers and partners" (Low 139, Low's italicizing). The voices that speak in *Crossing the River* are all connected with each other; the voices are linked with each other through themes such as love and desire which are symptomatic of the separation between family members.

The voices that express themselves in Phillips's novel play with the theme of being separated from your own people during the age of slavery and Low argues that by doing this, the voices manage to establish connections between people living in different times and spaces.

Low's conclusion about *Crossing the River* is that it is a novel which connects suffering and survival with future, "Phillips's invocation of stories and voices offers a … poetics of performance that looks towards the ways in which suffering and survival can offer new routes to the future" (Low 139). Caryl Phillips use of punishment (suffering) as well as reward (survival) in his narrative serves to create a way in which narratives can give us new perspectives on the future; Low thus sees Phillips's narrative in *Crossing the River* as a text

that uses the past as a way of informing about the future. The things that happened in the past might inform us about how to proceed in the future.

In his article "Chinua Achebe and the Uptakes of African Slaveries", Taiwo Adetunji Osinubi discusses representations of slavery. Osinubi does not talk about Caryl Phillips but he discusses Chinua Achebe, another postcolonial writer, and how Achebe represents slavery in his works. Some of Osinubi's arguments can also be applied to Caryl Phillips and his works.

The use of slavery in Africa has had many dimensions. Since context plays an important role in all these dimensions, it would be unwise to use one single term to designate all contexts. "Slavery covers a variety of dimensions of social mobility that may occur in an individual's lifetime or across generations of his or her descendants. Slaves may occupy positions of the harshest liminality, be intimate members of a kin-group, or even hold high office and exercise great influence" (Taiwo Adetunji Osinubi 31). The term "slave" is a complex concept. A slave can be someone very marginalized and without any power but a slave could also be someone more close to the center and who has some power. The degree in which someone is a slave depends upon the context of one's life.

One aspect Osinubi brings up is the issue about how postcolonial cultures or writers deal with their past. "How does an African writer remember African 'imperialisms' and injustices as he writes about European conquest" (Osinubi 26)? Writing about colonialism might be a hard thing to do if the writer has some form of historical relationship to a former colonized culture. Osinubi raises questions about whether a postcolonial writer writes about colonialism as it really was or as it is imagined by the writer. He thus focuses on the questions of what intention a writer has when writing a novel and how biased a postcolonial writer is when writing about colonialism. As a reader one has to be careful when reading novels that depict real historical events, at least if one wants to read something realistic. What kind of realism can be expected in a novel which deals with colonial issues and is written by a postcolonial writer? Realism is however not always what readers want and readers who want something else than realism, for example interesting characters or exciting adventures, will probably not be concerned with questions such as whether a writer depicts the past as it was or as imagined.

When it comes to reconstruction of the past, there are some issues to consider when a writer reconstructs historical events. "While the compromised 'facts' of events can be reconstructed to a certain degree, their painful meanings are refracted through alternative—often conquering— moral orders" (Osinubi 28). A writer might be able to reconstruct what happened in the past but how readers interpret and relate themselves to the reconstructed

events is based upon what moral beliefs those readers have. Osinubi talks about *conquering* moral orders but a more appropriate word would perhaps be *competing* moral orders. By using the term conquering, Osinubi assumes that new moral beliefs defeat older ones and automatically replace the "defeated" beliefs. It might perhaps be true in many cases but not in all; some beliefs can be more persistent than others. This can be related back to Osinubi's argumentation about the importance of the context. Context plays an important role in the battle of moral orders. Today's world consists of many cultures with different sets of values and different moral beliefs. These different values compete with each other. How readers of a novel interpret reconstructed historical events depends upon in what culture he or she lives in or what individual beliefs she or he has. Nevertheless, Osinubi raises important questions about the relationship between a writer and reconstructing the past in fictitious works.

So far, questions of narrative have been discussed. Timothy Bewes, however, discusses the *stylistic* aspects of Caryl Phillips in the article "Shame, Ventriloquy, and the Problem of the Cliche in Caryl Phillips". Bewes argues that the concepts of *diaspora* (people with the same national identity leave their home country and establish themselves in different parts of the world, according to *Macmillan English Dictionary for Advanced Learners*) and postcolonialism are not the most idealistic approaches to use in order to understand Caryl Phillips's works. "If diaspora, migrancy, and homelessness are present in Phillips's work, I will argue, it is not primarily as contextual or thematic elements, but as *material or substantive* ones: the circumstances of Phillips's own writing are as much a subject of his work as those of his fictional characters" (Timothy Bewes 34, Bewes's italicizing). While other researchers have considered concepts such as diaspora in Phillips's works as something belonging to a larger context, Bewes sees those concepts as something independent. Instead of analyzing the characters in Phillips's works and relating them to a historical context, Bewes suggests that one should put more focus on how Phillips writes and relate it to the individual context of Caryl Phillips.

Bewes argues that Caryl Phillips's style plays an important role. Bewes refers to Gilles Deleuze's and Félix Guattari's book *What Is Philosophy?*, in which the authors compare writing with painting. It is in the writing process (the formation of words and syntax) that the sensations of a work lay. "It is this process, existing in tension with writing's function of 'communication,' that has been ignored by Phillips's academic readers, who have tended to evade it as a distraction from the work's positive 'content.'" (Bewes 35). Bewes argues that it is unwise to ignore Caryl Phillips's style and only focus on the content of his works. Researchers have ignored Phillips style because of the seemingly bad quality of it, Phillips's

style is in one way considered a form of failure. “Nor is it acceptable, on the other hand, to dismiss his work as a ‘failure’” (Bewes 35). What is proposed by Bewes is that Caryl Phillips demonstrates the *feeling* of literary failure, Phillips appears to make bad writing while his works actually “are caught up in a drama of literary possibility that is riveted to their contemporaneity” (Bewes 36). Phillips’s works are examples of what literary possibilities a writer has at his or her disposal in relation to the time or culture the writer lives in. Bewes puts his attention on context, as Osinubi does, but narrows it down to the particular context of the writer. Bewes argues that the sensations of a work lie in the writer’s writing style and not in the content of the text. It is true that the writing style of a writer might say something about the writer’s context and his or her situation. Working from this perspective one would assume that the true meanings of all texts lie in the writers’ language competence and not in the narrative functions of the texts. Thus, all analyses of fictional works must be individually based. Different writers have different styles and an individual writer could also have different styles between one text and another. Thus if one analyzes a particular novel written by an individual writer, the results would only be valid for that particular novel or the particular writer (presupposing that he or she has the same style in all of his or her works). One could of course argue that a writer intentionally uses a certain style when writing a text, in order to guide readers into certain ways of interpreting it. Yet, this argument would also be based upon a particular text. Bewes argues for a perspective which is restricted to either individual writers or one particular text by a writer. In order to understand how narratives as a concept work or are structured, a larger context is required. Paying attention to how a writer writes sentences and how he or she uses words does not explain narratives as a cultural concept.

Mustapha Marrouchi discusses postcolonial writing and brings up Caryl Phillips in the article "A Passion for Excess or Just Another Way of Telling.". Just as Timothy Bewes Marrouchi has a stylistic approach; focusing on how Phillips constructs his stories. Marrouchi argues that since colonial or rather neo-colonial values still circulate, this affects a “post-imperial writer, who must effectively undercut the displacing, referential capacity of words, charging them with direct revelation of individual personality” (Mustapha Marrouchi 54). A postcolonial writer uses language as a way of expressing hidden things, revealing them. Marrouchi refers to Deleuze and Guattari who talk about the human body. While the body allows us to perform things, language allows us to reveal internal things. Language allows us to reveal something about ourselves which our bodies cannot reveal.

Referring to *Crossing the River*, Marrouchi makes a remark about how Phillips tells his stories. “If the language of his characters seems wooden, it is because that is the only language they understand: one of the idioms Phillips has always used to greatest effect is that of letting the story seep out between the lines, as opposed to through them” (Marrouchi 67). Instead of telling something *explicit*, Phillips tells *implicit*. This is also valid when it comes to the history of black people in the West, according to Marrouchi. Phillips manages to tell about people who have been denied a voice at the same time as he hides his voice between the lines. Marrouchi argues that the reading of *Crossing the River* is more a reading of what is *not* written in the novel than what is written; it is not in the content the true meanings of the novel lies, it is in the language. While Bewes links writing style to the writer’s own context, Marrouchi links writing style to the narrative. A writer’s style is a part of a text’s narrative; it provides information that is not explicitly stated in the text. Marrouchi therefore assumes that style creates meaning in the same way as narratives do because style is integrated in narratives. Yet, style does not provide the large context that all individual narratives are related to in the field of narratology.

In her article "Postcoloniality, Atlantic Orders, and the Migrant Male in the Writings of Caryl Phillips.", Elena Machado Saez discusses Caryl Phillips’s writing and analyzes Phillips’s *A State of Independence* (1986). A common theme in Phillips’s works is travel, history and identity; and how the three concepts meet each other. Saez begins her article by analyzing two of Phillips’s nonfictional works, *The Atlantic Sound* (2000) and *A New World Order* (2001). She argues that Phillips sees the remains of slavery and colonialism while other people do not. Since other people seem to suffer from “historical amnesia and materialism” (Elena Machado Saez 19), this leads to a negative view of human development. “There appears to be no exit from this repetitive cycle of history and violence” (Saez 19). Phillips, Saez argues, aims to call attention to two issues in these nonfictional works: that the concepts of colonialism and slavery still influence how we act today; and that although the globalized world of today makes it easy for people to leave their home countries and resettle anywhere in the world, it also makes it harder for these people to have a full sense of national belonging and establish communities based upon movements.

When it comes to the fictional works of Caryl Phillips, Saez makes connections between the author and his characters. Since a male traveler is present in Phillips’s works, Phillips himself could be that traveler. “This conflation of author and fictional character is derived from the prominent figure of the male traveler within Phillips’s writing, which constitutes a theorization of the migrant subject in relation to a new global context” (Saez 22). This

migrant subject, Saez argues, explores the meeting point of history and globalization. The subject attempts to combine knowledge about the two concept's influence with the wish to challenge them. The character that is supposed to represent the author deals with the ways in which history and globalization affect the world while he or she simultaneously questions the concepts. Saez links the writer to narratives by arguing that a writer's works might contain the writer. Narratives then in one way have the function of embedding the author of a text into it. This might enable an individual narrative to tell something about its creator in the way a writer's writing style might tell something about the writer. What separates Saez from Bewes and Marrouchi is that while the latter focus their attention on style, Saez focuses on the narrative.

Ania Loomba discusses the concept of comparing Europe with other cultures in her article "Race and the Possibilities of Comparative Critique".

"Recent debates in several disciplines have made it abundantly clear that comparison, as a perspective and a method, has historically served to shore up Eurocentric and discriminatory ideologies and practices" (Ania Loomba 501). By comparing European cultures with non-European cultures, European values have been highlighted. Loomba argues that one potential that is embedded in making comparisons is the possibility to make connections between different contexts. The possibility to find similarities between different cultures also means that one seeks to find something universal, something that is common to all cultures; "… it is precisely this potential of comparative thought that has fed into the development of 'global' or 'universal' paradigms that posits a hierarchical relation between the entities being compared or simply exclude large chunks of reality from its domain" (Loomba 501). If people make comparisons of cultures in order to find universal values, then the degree in which these values is practiced in a certain culture positioning that culture on a hierarchical ladder . A non-European culture that has more similarities to European cultures than a second non-European culture is more likely to have a higher hierarchical position than the latter. This classification of non-European cultures can be seen as one of the discriminatory practices that the concept of comparisons can bring into surface.

The concept of comparing things is not only a discriminatory method; it is used as a way of dealing with the world in general. By classifying things and comparing them ordinary people organize their lives and their relationships to the world. Loomba points out that it is important to be aware of how classifications are used, in what context they are made. "Who decides what count as categories, and the lines between them? How are such categories institutionalized so that they become received knowledge?" (sic) (Loomba 502). Context and

who is making the comparison are important factors to consider when deciding whether a comparison is harmless or dangerous. Ania Loomba thus emphasizes context as Taiwo Adetunji Osinubi does. Context is important to have in mind when talking about comparisons or slavery.

Analysis

Slavery and its effects upon people are present in the introduction to *Crossing the River*. The novel begins with the voice of a father who is regretful because he sold his children to a slave trader. “I soiled my hands with cold goods in exchange for their warm flesh. A shameful intercourse. I could feel their eyes upon me. Wondering, *why*?” (Caryl Phillips 1, Phillips’s italicizing). In the first paragraph, where the reason for the father’s regret is stated, the father’s voice is mixed with the slave trader’s notes from the purchase. Two voices speak simultaneously about the same thing but from different perspectives. The slave trader does not show any emotions while the father is emotional. The first-mentioned person’s words are written in italics, which makes the slave trader appear as a voice inside the regretful father’s head. The father not only feels that his children stare at him; he also hears the voice of the person who bought them which reinforces the feelings of guilt. This form of narration illustrates the inner struggle people deal with in similar situations, how the memory of a bad action manifests itself in our mind as an unknown voice.

The feelings of guilt are also reinforced by the fact that the father cannot communicate with his children. He appears to live outside any physical body since he makes the following statement: “For two hundred and fifty years I have listened to the many-tongued chorus. And occasionally, among the sundry restless voices, I have discovered those of my own children” (Phillips 1). The disembodied father is forced to observe the consequences of his actions, unable to interact. He expresses hope for his children but cannot stop blaming himself for their misfortunes. The introduction section ends with the same words that begin it: “A desperate foolishness. The crops failed. I sold my children” (Phillips 2).

As a narrator, the father provides the readers with background information as well as introducing the most important characters in the novel (Nash, Martha and Travis) briefly. The narrator establishes a historical background to *Crossing the River* and connects the following episodes in the novel to the background.

The episode called “The Pagan Coast” is arranged as a tragedy. The story of the episode is about a white man’s (Edward) search for a former slave (Nash Williams) during the first half of the 19th century. Edward is a wealthy man who dislikes the system of slavery. He has a

wife, Amelia, which tries to accept her husband's behaviour although she actually dislikes it. Amelia's acceptance for Edward's behaviour disappears when she finds out that her husband has feelings for Nash Williams, one of Edward's former slaves. Nash has returned to Africa to work as a Christian missionary in Liberia. Edward and Nash communicate by sending letters to each other. Amelia attempts to sabotage the correspondence by destroying the letters before any of the men can read them. The attempt to end the relationship between Edward and Nash is however futile. Realizing that she cannot end the relationship, Amelia cannot take it anymore. A passage in *Crossing the River* indicates that Amelia runs away, loses her mind and then commits suicide. "That she had subsequently chosen to flee his home, then her mind, then this mortal world at the instigation of her own hand, was a tragedy the responsibility for which could not reside at Edward's doorstep" (Phillips 56). Edward is sorry for his wife's death but cannot take responsibility for it since Amelia's death occurred outside Edward's domains.

When Edward receives a letter that informs him that Nash has disappeared, Edward travels to Liberia to search for Nash. Unfortunately for Edward, his relationship with Nash is known among the people there. During his visit in Liberia, Edward visits a colonial club of white men. He returns to the club the next day. "When he arrived at the club … the same colored man soon appeared before him. Only this time the man informed Edward that the members … had decided that Edward was not welcome, either as a visitor or as a member, should he choose to linger on these shores" (Phillips 57). The incident makes it clear to Edward that the form of relationship he has to his former slave is not accepted among colonizing people. However, the former master ignores this. Edward manages to get some help from Madison, another former slave (who was replaced by Nash). The search for Nash ends in catastrophe for Edward. His obsession with the former slave leads to not only that Edward loses respect from other white men; he also loses Madison's respect as well. When it comes to Nash it turns out that he has died, after contracting a disease. When "The Pagan Coast" ends, Edward has lost everything but his life.

"The Pagan Coast" is a tragedy where the former master Edward has to face the consequences of defying the colonial system, by having a (according to the colonial system) forbidden relationship with a former slave. When it comes to the former slave, Nash, who works for the colonial system as a Christian missionary, he also has to face negative consequences of it. The colonial idea of classifying people in a hierarchy is insinuated in Nash's letters. In Nash's first letter (dated September 1834), Nash writes: "Of the money you lodged for me with Mr Gray, I have not seen one cent of it as the *gentleman* denies all

knowledge of the matter. Why he does so I cannot say, but it is so" (Phillips 19, Phillips's italicizing). It is not clear whether the real cause of this problem is Amelia's sabotage of the mail correspondence, the fact that Mr. Gray really is a dishonest man or a man with prejudices, or that the money just has not arrived yet. The emphasizing of the word gentleman however indicates that Nash hangs on to the second reason. He returns to Mr. Gray in his next letter, where Nash is clearer about his feelings towards Mr. Gray: "Two months past I paid a visit to Monrovia to try to force the hand of that scoundrel who clings to what is rightfully mine" (Phillips 26). Nash believes that Mr. Gray is a dishonest man or a man with prejudices.

The thing that really affects Nash however is the absence of letters from his former master Edward. Except for one letter in February 1839, Nash receives no letters from Edward. In the third letter (March 1839), Nash writes: "Why, dear Father, you chose to ignore my previous letters, you do not indicate. I must assume that this represents your either not receiving them, or your finding their contents so ignorant and poor in expression that you rightly deemed them unworthy of response" (Phillips 29). At this point, Nash expresses two possible reasons for why Edward does not reply to his letters. In the following letters Nash has excluded one of the two reasons and seems to believe that Edward does not want to send any response. This belief makes Nash more and more frustrated but he manages to compose a final letter to Edward, distributed by Madison, where Nash makes a final attempt to win his former masters admiration: "Despite my earlier protestations, I resort again to pen and paper in a final attempt to engage with you" (Phillips 60). However, Nash cannot hold back his feelings about Edward's behavior. "I find the process humiliating, and I fail to see what hurt I ever inflicted upon you that could justify such a cruel abandonment of your past intimate, namely myself" (Phillips 60). Nash makes a final request in the letter: that Edward does not come to Africa at all; Nash is afraid that he only will make Edward disappointed. In the plot, Madison informs Edward that Nash Williams died of fever and his body was burnt just before Nash's final letter. This arrangement gives an extra tragic dimension to the narrative and makes it clear that Edward and Nash will never meet again.

The narrator in "The Pagan Coast" is more than one. There is one unknown narrator that informs the readers about Edward's thoughts and actions, as well as providing historical background to the particular episode. There is one letter (an extract of it) where Edward is narrator (Phillips 10-11) and gives advice to Nash. A third narrator is Nash or his letters. In five letters, Nash informs Edward as well as the readers about his life in Africa. While Amelia prevents Edward from reading Nash's letters in the story, the plot allows the readers

to read those letters. The use of three narrators allows the tragedy to be told from different perspectives, which reinforces the tragic dimensions of "The Pagan Coast". Edward and Nash are victims but one could also add Amelia and Madison to that category; both Amelia and Madison suffer from the relationship between Edward and Nash, although in different degrees.

The next episode in *Crossing the River* is "West". The main character in "West" is Martha, a black older woman. The story begins with an auction where slaves are sold to new owners. At this auction Martha is separated from her daughter Eliza Mae, as well as Eliza Mae's father Lucas. This separation is something Martha cannot forget and she wants to find her daughter. Martha decides to leave her owner and heads for Dodge where she establishes herself cleaning clothes and cooking food. When the man she falls in love with is killed, Martha decides to leave Dodge. Her longing for a reunion with her daughter pushes Martha into the decision to head for California, where Eliza Mae might be. Martha travels with a group of other black people. However, at this point her age becomes a problem and this affects the travellers. The travellers therefore leave Martha in Denver, Colorado where she soon dies.

There are some examples of the negative aspects of slavery in "West". The auction is perhaps the strongest example. Martha gives a very detailed account of the auction and also shows that she has some knowledge about slave trade auctions. "The auctioneer beckons forward the traders. They look firstly at the men. A trader prods Lucas's biceps with a stick. If a trader buys a man, it is down the river. To die" (Phillips 77). The importance of the auction for Martha's life is illustrated by the fact that she returns to it in her memories after a short visit to the present. "The trader who had prodded Lucas with a stick bought him for a princely sum … Eliza Mae was sold after Martha" (Phillips 78). Martha returns to the auction in order to give the readers the conclusion of what happened there, but for Martha herself the memory of the auction rather is a memory of how her journey began. As with the disembodied father in the introduction of *Crossing the River*, the memory of the tragic event has an important role and therefore neither cannot nor must not be forgotten.

Another example of the negative sides of slavery occurs during Martha's time as a slave belonging to the Hoffman family. The good times end for the family and this means they have to move. Instead of releasing Martha and making her a free person, Mr. Hoffman has other intentions. "He paused. 'We are going to California, but we shall have to sell you back across the river in order that we can make this journey.' Martha's heart fell like a stone" (Phillips 80). Martha is prepared for the news that her master has to get rid of her but she does not want

to be sold to a new master, Martha wants freedom. The news that she is going to be sold to a new master pushes Martha into the decision to run away from the Hoffman family. The example demonstrates the aspect of slavery where the power over a slave's body always lies in the hands of the slave's master. Of convenience, the Hoffmann family decides to get rid of Martha rather than taking her with them. She has only two choices: to be sold to a new master or run away from the existing one.

Another example of slaves without power over their own bodies can be read in the last sentence of "West", where Martha has died, "They would have to choose a name for her if she was going to receive a Christian burial" (Phillips 94). Even as dead, Martha has no power over her own body and identity. "West" demonstrates that the complexity of slavery lies in the fact that the consequences of it live longer than the persons involved in it do. Martha goes from being a slave to being a former slave, but she cannot change her social position in society.

The episode has two narrators: an unknown omniscient narrator and Martha herself. The unknown narrator accounts for Martha's present life as well as some of her background: Martha's escape from the Hoffman family and Martha leaving Lucy with the black travellers. Martha accounts for the auction where she is separated from her daughter, the life in Dodge and Martha's journey with the travellers. The narration in "West" is a combination of third-person perspective ("she walked to ...") and first-person perspective ("I walked to ..."), where the latter is used to let Martha herself talk. The two narrators complete each other: while the unknown narrator tells us about a female slave in America, the female slave herself makes the narrative personal. Martha separates her adventure from other adventures by giving the conventional third-person narrative details and substance. Double narrators make it easier for readers to identify themselves with the main character Martha and her life. The plot does not follow the story in a chronological order; instead it jumps back and forth in time. This might be a result of a narration where the order in which the events occur is not the most important, but *who* experiences them and *how* this person experiences them.

The episode called "Crossing the River" takes place during the age of the slave trade. The focus is on colonizing people. The main character in the episode is James Hamilton, master on the British slave ship *Duke of York*. The story of the episode follows one of the ship's slave trade voyages to Africa. The voyage takes place between 1752 and 1753. The expedition is told through Hamilton's notes in the ship's logbook as well as through Hamilton's letters to his wife.

There are negative consequences of slavery in "Crossing the River". These consequences are repetitive and consist of insurrections or attempted insurrections by the slaves, diseases killing slaves as well as crew members and misconduct by crew members. Most of these consequences have little impact upon Hamilton but there is one exception, which occurs Monday 26th April (1753). "This afternoon departed this life my Second Mate, Francis Foster, after sustaining the most violent fever" (Phillips 117). In the note Hamilton describes the loss of Mr. Foster as a loss which might complicate Hamilton's mission. When Hamilton writes a letter to his wife some days later, he shows that Mr. Foster's death really had an impact upon him. "Besides my personal regard, I shall miss him on your account, for I have often aired my mind by talking to him about you. I judged him alone to be worthy of the subject, but beyond this person there is none with whom I would degrade your name" (Phillips 119). Mr. Foster was the best friend Hamilton had on the ship and the consequence of the death is that Hamilton keeps his emotions to himself, which he writes in his letter.

There is one incident which perhaps could be seen as a consequence of the slavery. In the note dated Friday 20th November, Hamilton reports that two of his men (Joseph Cropper and Jacob Creed) left the ship during the night by stealing the ship's yawl. The yawl is later found but the two men are gone. Hamilton ends the note with the statement: "My people I do not expect to again encounter" (Phillips 106). Hamilton's comment indicates that Mr. Cropper and Mr. Creed either cannot return or that they will not return. There is no clear cause to why the two men run away in the note, why there exists more than one possible reason to the two men's disappearance. One reason could be that the two men could no longer endure the conditions on the ship. Another possible reason could be that Mr. Cropper and Mr. Reed left *Duke of York* because they could no longer accept being a part of the colonizing culture anymore. Thus, if colonized people can be marginalized then colonizing people could be marginalized as well. This latter was evident in "The Pagan Coast".

"Crossing the River" has one narrator, James Hamilton, but the forms of narration are diversified. In the logbook, Hamilton accounts for the events that are associated with the expedition and makes brief notes about them. In the letters he is emotional and detailed, revealing more about himself as well as his relations with the crew and his wife. The dual forms of narration illustrate the double identity people use in everyday life; people behave in a certain way in public and in a different way in private. "Crossing the River" reveals the two sides of Hamilton and shows us that although he is a slave trader, he is also a person. Caryl Phillips use the dual narration to demonstrate that no one is completely "good" or "evil", there is always little of both categories in all of us.

The episode “Crossing the River” is placed after “The Pagan Coast” and “West” in the plot of *Crossing the River*. While “The Pagan Coast” and “West” (as well as the final episode “Somewhere in England”) are placed in chronological order, “Crossing the River” is not. In the novel’s story, “Crossing the River” takes place *before* the other two episodes. Reading Hamilton’s logbook notes closely, one soon discovers that some of them are present in the introduction section of the novel. The disembodied father’s voice is combined with Hamilton’s notes. Hamilton is the slave trader who bought the father’s children, but this fact is only clear when the reader has read the episode “Crossing the River”. Phillips uses narrative in the same way as many detective novels are arranged, by first introducing a mystery and later reveal it.

While it has been quite easy to find evidence of colonialism and slavery in the previous three episodes, it is a much harder task finding substantiation of it in the final episode “Somewhere in England”. The episode takes place during the Second World War and temporarily makes a visit into the 60s. The story follows the life of a woman named Joyce, who lives in an English village, and tells us about her life through Joyce’s diary notes. She is a white English woman with a strained relationship to her mother. Joyce marries a man named Len, against her mother’s wishes. He turns out to be a wife-beating alcoholic involved in illegal activities. The involvement in illegal activities results in Len being arrested by the police and put in jail for some years. During this time Joyce establishes a relationship with Travis, a black American soldier that has been stationed in Joyce’s village. The relationship is not easy to maintain but Joyce makes her best. Things however get complicated when Len returns from jail, still claiming that he has feelings for Joyce and pointing out that he and Joyce still are married. Joyce faces the evil side of Len again but she refuses to let him win. After an incident at the pub where Travis tries to protect Joyce from Len, Len leaves the village and allows Joyce to divorce him. Joyce gives birth to the boy Greer and marries Travis, Greer’s father. However, Travis dies during a military expedition in Italy and leaves Joyce alone with Greer. She is forced to give her son up for adoption. For eighteen years Joyce is alone but in 1963 Greer returns for at least a temporarily reunion. The plot does not follow the story in “Somewhere in England” and jumps back and forth in time, to a higher degree than the plot in “West”.

Finding traces of slavery in “Somewhere in England” is not easy since the episode is far from the age of slavery when it comes to the time of the events. Most negative events that happen in the episode are consequences of the Second World War. The men are forced to fight for their country while their wives and children have to stay home and try to survive.

Those who do not participate directly in the war effort find themselves as indirect participants; everyone is expected to do what they can to prevent the enemy from invading the country. In a diary note dated November 1940 Joyce writes: “Our blackout curtains need to be fixed. The bobby told Len that last night he saw light” (Phillips 176). In order to make it more difficult for German bomb planes to hit their targets during the night, English people are expected to use curtains to prevent light from emitting from their houses. In a diary note dated August 1942 Joyce accounts for instructions from a policeman: “We’ve got to prepare barricades on all roads leading to the village. Broken-down carts, tyres, junk of all kind is to be stationed by the side of the road, ready to be shifted into place … Also, those of you who own motor vehicles, you’re to immobilize them when parked” (Phillips 137). People are also expected to make it harder for the enemy to travel in the country and make use of civilian vehicles.

When it comes to more direct negative consequences of the war, Joyce has to face some of them. A bomb in London kills her mother and a bullet on the Italian coast kills Joyce’s new husband Travis. The death of Travis also has the consequence that Joyce has to give away her son. In different ways the war takes away Joyce’s family and friends, but allows her to survive. Joyce thus shares the same fate as Edward in “The Pagan Coast” and in one way also the disembodied father in the introduction section: they survive in order to be able to see the long-term consequences of their actions (although the father lives on without a body). The Second World War (or any war) therefore can be said to work in the same way as the slave trade: it separates families and causes a great deal of suffering for those who survive.

One form of slavery in the episode is the marriage between Joyce and Len. Joyce is sucked into a relationship where Len has power over her and demonstrates it by beating her. In a diary note dated December 1943 Joyce writes about Len’s return from jail. In the note he has heard about Joyce’s relationship with Travis and Joyce wants to divorce Len. “Len stood up. He pushed his finger into my face. He jabbed at me to punctuate his sentences. You won’t see him, or any of ‘em. You won’t go to town, to the pub, have them in here, talk to them, nothing, as long as I’m here” (Phillips 213-214). Len tries to be the master and recapture what he sees as his slave Joyce. Joyce however knows that Len is a coward. “I knew he wouldn’t touch me again. He’d made his point. And then there was the shame. I suspect there’s always a certain amount of shame involved for all men. After they’ve thrown the punch. They look and see you cowering … They’re sorry. It’s pitiful” (Phillips 214). Joyce experiences the negative consequences of being married to Len but she refuse to let him win. She uses her knowledge about men like Len to challenge him and his authority. Joyce follows Len to the

pub. In order to destroy his power over her, Joyce uses Travis to humiliate Len among people. Len is forced to allow Joyce to divorce him. His power over her is however not completely destroyed, he wants profits from the shop Joyce runs; and if she is going to leave the village during the war, Len informs her that he will sell the shop. Furthermore, Len's opinions about Joyce's affair with Travis are shared by other people in Joyce's village. "Before he left he told me that I'm a traitor to my own kind. That as far as he's concerned I'm no better than a common slut. And everybody in the village agrees with him" (Phillips 217). Joyce breaks free from the slavery of belonging to Len and enters a more pleasant marriage with Travis, but she has to pay a high price for it.

Joyce is the narrator in "Somewhere in England". She tells about herself as well as Len and Travis through diary notes, arranged in a non-chronological order. The narrator gives the readers a glimpse into the life of an English woman during the Second World War and the men in her life. The narrator allows the voices of Len and Travis to be expressed but through the narrator. Len may have some power over Joyce but in reality she is more powerful.

Crossing the River ends by returning to the disembodied father who appeared in the introduction of the novel. This time the father is more hopeful in his tone. He talks about his children, which not only includes Nash, Martha and Travis but also Joyce. "But my Joyce, and my other children, their voices hurt but determined, they will survive the hardships of the far bank" (Phillips 235). That the father considers Joyce as one of his children is connected to his dreams; " I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave-owners will be able to sit down together at the table of brotherhood" (Phillips 237; the selected quote is from Martin Luther King's famous "I Have a Dream" speech[2]). The father dreams about the day when white people and colored people consider themselves as equal. Since Joyce considered Travis as equal to white people, the father sees her as a beginning of his dream and thus sees her as one of his children.

The disembodied father uses the word *survivors* several times in the text to stress that although his children have encountered tough problems, they are nevertheless survivors. In the introduction section, his voice was mixed with a slave trader's (Hamilton) voice. In the concluding section, the father's voice is mixed with not only Hamilton's voice but also the voices of Nash, Martha and Travis (told through Joyce). This mixing gives another hopeful tone to the fates of the father's children. In the final sentences of the conclusion section, the father uses the same words that begun and ended the introduction section: "A desperate

[2] The speech can be found at: http://www.usconstitution.net/dream.html (16/11-2010)

foolishness. The crops failed. I sold my children". However, this time he adds (after a short sentence belonging to Hamilton): "But they arrived on the far bank of the river, loved" (Phillips 237). While the introduction of *Crossing the River* was full of shame and regret, the concluding section is full of hope and dreams of a bright future.

The function of the disembodied father as a narrator in the final section of the novel is to bring all pieces of the puzzle together. After stepping out of the role as the narrator, the father resumes his role (this time as Martin Luther King) but acknowledges his children's role as narrators by including their voices in the conclusion.

Conclusion

Colonialism and slavery are important themes in Caryl Phillips's novel *Crossing the River*. Colonialism, in its traditional sense, is present in some of the novel's episodes but slavery, in different forms, appears in all episodes. Nevertheless, all episodes in *Crossing the River* have a common origin; which Phillips reminds us about by using the relationship between plot and story. Phillips establish an important link between past, now and future; a link Gail Low has discussed.

A theme that emerges from the analysis is diversity. Diversity is an important theme in the novel. From a narrative perspective, *Crossing the River* has a diversity of narrators who tell their stories as well as other persons' stories. There are female narrators as well as male ones; some narrators are known while other narrators are unknown. Elena Machado Saez has discussed the possibility that Caryl Phillips himself is present in his fictional works. By appearing as a male traveller in *Crossing the River* (the disembodied father, Edward, Hamilton and Travis) Caryl Phillips can be one or some of the novel's narrators. Phillips then appears as a fictitious agent who tells a story to the readers, which corresponds to Mieke Bal's arguments about the role of the narrator (although Bal points out that the narrator cannot be associated with the writer). The ways the episodes are told are diversified. Some of the episodes follow a chronological line ("The Pagan Coast" and "Crossing the River") while other episodes jump back and forth in time ("West" and "Somewhere in England"). The forms of narration are diversified, not only between the individual episodes but also within some of the episodes. Different narrators and different forms of narration make it possible for the novel to provide readers with different understandings of the content.

When it comes to the main themes of *Crossing the River*, diversity is also present. *Crossing the River* deals with colonialism and slavery in more than one way. The former slave master Edward challenges the colonial system and ends up being marginalized by his

own people. Martha, a female slave, runs away to search for her daughter but fails and has to suffer the values of slavery. A slave trader (Hamilton) travels to Africa to purchase slaves and is successful. The English woman Joyce breaks free from her malevolent husband Len and marries the coloured American soldier Travis. Joyce's marriage with Len is a different kind of slavery than the one Martha experiences, but both forms of slavery involves suffering. The different forms of slavery can be linked to Taiwo Adetunji Osinubi's argument about slavery as a complex concept.

Diversity is present when it comes to the colonial concept of classifying people into a "we" category and "other" category, orientalism, which is present in *Crossing the River*. The main characters' search for identity is diversified. Edward and Joyce are characters who belong to the "we" category but because of their behaviour is seen as "other" by their societies. There are characters who represents "we" but who in reality belongs to "other" (Nash and Travis, in Travis case "other" refers to Americans rather than slaves). Martha tries to belong to the "we" category but remains in the "other" category and Hamilton remains in the "we" category and represents it. Ania Loomba has pointed out that it is important to be aware of how categorizations are used and who uses them. In *Crossing the River* Caryl Phillips uses the concept of orientalism to show that the negative aspects of classifying people not only strikes people in the "other" category but also people in the "we" category.

Crossing the River plays with diversity in several layers. The structure of the novel is as diversified as the number of narrators, a diversity of ways of dealing with the main themes results in a diversity of fates for Phillips's characters. Caryl Phillips combines structure with content to demonstrate that colonialism and slavery are problematic concepts: the negative consequences of the two concepts can, in different ways and in different degrees, affect colonized people as well as those responsible for colonialism.

Works Cited

Books

Ashcroft, Bill, Gareth Griffiths & Helen Tiffin (ed.). *The Post-Colonial Studies Reader*. Routledge: London and New York, 1995.

Bal, Mieke. *Narratology: Introduction to the Theory of Narrative* (3rd edition). University of Toronto Press: Toronto, Buffalo, London, 2009.

Barry, Peter. *Beginning theory: An introduction to literary and cultural theory* (3rd edition). Manchester University Press: Manchester and New York, 2009.

Macmillan English Dictionary for Advanced Learners (2nd edition). Macmillan Education: Oxford, 2007.

McLeod, John. *Beginning postcolonialism*. Manchester University Press: Manchester and New York, 2000.

Phillips, Caryl (1993). *Crossing the River*. Vintage Books, London, 2006.

Database articles

Bewes, Timothy. "Shame, Ventriloquy, and the Problem of the Cliche in Caryl Phillips." *Cultural Critique* 63 (2006): 33-60. *Project MUSE*. Web. 22 April. 2010.

Loomba, Ania. "Race and the Possibilities of Comparative Critique." *New Literary History* 40.3 (2009): 501-522. *Project MUSE*. Web. 20 May 2010.

Low, Gail. "`A Chorus of Common Memory': Slavery and Redemption in Caryl Phillips' Cambridge and Crossing the River." *Research in African Literatures* 29.4 (1998): 122-141. *Academic Search Elite*. EBSCO. Web. 22 April 2010.

Marrouchi, Mustapha. "A Passion for Excess or Just Another Way of Telling." *College Literature* 37.2 (2010): 48-77. *Project MUSE*. Web. 21 May 2010.

Osinubi, Taiwo Adetunji. "Chinua Achebe and the Uptakes of African Slaveries." *Research in African Literatures* 40.4 (2009): 25-46. *Project MUSE*. Web. 29 April 2010.

Saez, Elena Machado. "Postcoloniality, Atlantic Orders, and the Migrant Male in the Writings of Caryl Phillips." *Small Axe* 9.1 (2005): 17-39. *Project MUSE*. Web. 27 May 2010.

Internet

http://www.usconstitution.net/dream.html (visited 16/11-2010)

http://www.carylphillips.com/biography.html (visited 3/1-2011)