

Anxiety of Belonging and “New World Order”: Caryl Phillips’s Postcolonial Narrative of Transatlantic Diaspora

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Abstract: This paper argues that Caryl Phillips’ postcolonial narrative not only presents a moral inquiry on racism rooted in economic inequality as a result of the transatlantic slave trade but also calls for the establishment of a new world order of ethical justice and racial equality. According to Caryl Phillips there are three preconditions for the establishment of the new world order: 1. Anglo-Americans’ recognition of their crimes against black slaves and black citizens; 2. Anglo-Americans’ acknowledgement of African diasporans’ contributions to the development of Anglo-American societies; 3. Anglo-Americans’ realization of the shared (diasporan) history and fate with the blacks. The respect for the shared history and fate will help to relieve people of both races, especially the white, of their anxiety of belonging and sense of home insecurity.

Key words: Caryl Phillips; postcolonial narrative of transatlantic diaspora; new world order; anxiety of belonging

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标题：归属焦虑与“世界新秩序”：卡里尔·菲利普斯跨大西洋流散的后殖民叙事

内容摘要：本文认为卡里尔·菲利普斯的后殖民叙事不仅是对由跨大西洋奴隶贸易所引发的经济不公以及植根其中的种族主义的伦理问询，还是对建立以伦理正义和种族平等为内核的世界新秩序的呼吁。菲利普斯认为世界新秩序的建立需要三个前提条件：1、英美社会对黑奴和黑人公民所犯罪行的承认；2、英美社会对非裔流散者为英美社会发展所做贡献的认可；3、英美社会对与黑人共享（流散）历史和命运的认同，对共享历史和命运的尊重能帮助白人在内的不同种族人群消除归属焦虑与家园不安感。

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T. B. Millar argues “A new world order is not a new concept. In modern times it goes back at least to the 1815 Congress of Vienna following the Napoleonic wars when the victorious great powers plus subsequently the defeated enemy set up the Concert of Europe to manage international relations on the continent, in what came to be referred to as a ‘balance of power’” (Millar 7). The new world order proclaimed by the United Nations and later by President George Bush is still about victors’ redistribution of power, synonymous with “balance of power.” The new world order intends to protect the political, economical and cultural interests of the West or America to be specific as Millar argues “It is an order in which the United States is meritoriously the sole superpower, but is not the police man nor the social worker of the world” (8).

Different from the 1815 Congress of Vienna, United Nations and Mr. Bush, Caryl Phillips strongly suggests “a new world order” of ethical justice and racial equality that involves a reexamination of the causal relationship between the historical transatlantic slave trade and white people’s racism and autism in present Anglo-American society. According to Caryl Phillips the discrimination between “the white self” and “the black other” is not only an isolation of the black other but also an autistic containment, reduction and destruction of the white self. Caryl Phillips intends to argue that a world order not based on ethical inquiries of injustices in interracial relations is not new but a repetition of an old world order of racial oppression and quasi-colonization.

In “Home: The Territorial Core” Porteous contends that “Home provides both the individual and the small primary group known as the family with all three territorial satisfactions [identity, security, stimulation]” (qtd. in George 21), home defines one’s identity and provides people with a sense of security and a stimulation of life. Home insecurity entails homelessness, loss of identity and confusion of life. Phillips argues that in transatlantic slave trade as far as diasporan blacks and whites are concerned “home” for them is a heterotopia, a metaphysical space that exists in memory, history and fiction. Phillips not only reveals the reasons for diasporan blacks’ and whites’ home insecurity but also discusses the possibilities and difficulties in building postcolonial multi-racial cultures and communities in order to exorcise “The High Anxiety of Belonging.” Dealing with the anxiety of belonging

Phillips has scrutinized interracial relations in history for ethical judgments and expressed his yearning for the establishment of a new world order of ethical justice and racial equality.

Black Gold, Past and Present

In *Out Of America: A Black Man Confronts Africa* African-American journalist Keith Richburg expresses his sense of gratitude for slavery. Keith traveled to and lived in Africa for three years, after which he thanked God that his ancestors were snatched away and survived the trans-Atlantic voyage to America.¹ Refuting Keith Richburg’s opinion Phillips argues that “It is true enough that in music, sports, science, literature, in fact in many fields, people of African origin have made major contributions to Western civilization. But it is pernicious to see such achievements as exempla of the benefits of the slave trade and slavery” (*Colour* 309). In his novels, Phillips has pointed out that diasporan African blacks’ racial advantage, utility and cultural economic value is the precondition for them to be recognized as Anglo-American citizens. For Anglo-American blacks the identity of a natural born citizen or natural citizen has its legal validity but has to be fought for in reality. What the Anglo-American blacks have is a “symbolic citizenship” due to “cultural differences and social discrimination—the problems of inclusion and exclusion, dignity and humiliation, respect and repudiation” (Bhabha xvii).

In his travel book *The Atlantic Sound* (2000), Caryl Phillips rewrites Olaudah Equiano’s travels from Gold Coast to Liverpool to claim for his father’s lost money, a total of £ 2,678 from an English agent in 1881. Olaudah Equiano’s observation and Caryl Phillips’ inserted evaluation provide readers a panoramic view of the political economic reality in 19th century’s Liverpool. Liverpool’s prosperity was mainly based on its leading position in European transatlantic slave trade as Phillips writes: “In the ten years between 1783 and 1793, 921 ships employed in the slave trade left Liverpool. Together they shipped to the Americas over 300,000 slaves, who were sold at a sterling value of £ 15,186,850. Which means that slaves were worth an average £ 50‘per head’...” (*Atlantic* 44). Black slaves were considered as black gold and selling black slaves was the easiest way for Liverpoolians to make a fortune. Getting a slave by all means was Liverpoolians’ dictum. Traveling in Liverpool on the eve of the Millennium, Phillips witnesses and meditates on the economic depression of Liverpool and establishes two causal relations: 1. Black gold brings Liverpoolians’ prosperity; 2. Liverpoolians’ economic and psy-

1 Eddy L. Harris, “Africa Betrayed: OUT OF AMERICA: A Black Man Confronts Africa. By Keith B. Richburg.” <http://articles.latimes.com/1997-02-23/books/bk-31454_1_black-man-confronts-africa>.

chological depression in the end of twentieth century Britain has a lot to do with Liverpoolians' suppression of their uncanny slave trade history. Phillips continues to argue that the physical presence of slave trade history in Liverpool in the form of historical relics such as architectures, documents and art pieces and Liverpoolians' historical amnesia are in sharp contrast, as a result of which there is "a cynical wit and a clinical depression in the souls of Liverpool's citizens" (117).

Phillips contends that white people's consumptive desire for blacks does not end with the abolishment of the slave trade and slavery. In *Cambridge* and *Crossing the River*, the blacks are valued in various fields such as sex, religion, economy and art.

In *Cambridge* the black slave Cambridge presents a wide view of the living conditions of London blacks after the abolition of slave trade according to *Slave Trade Act of 1807*. At that time, although African blacks lived in almost every stratum of British society, the number of blacks who really enjoyed British citizenship was rather small. According to Cambridge, the darling blacks make their fortunes from English desires for their exotic colored bodies as British citizens loved to take up a black or brown companion as a fashionable appendage (*Cambridge* 142). On London streets Cambridge encounters many African blacks who are poverty stricken castaways, disabled black males begging on the streets and helpless black females selling themselves into prostitution. Ironically, the British, represented by Cambridge's master, attribute Londoners' indulgence in carnal pleasure to "the empire of Cupid" built by African blacks.

Phillips also describes the "value" of African blacks in Anglo-American colonial expansions for whose purpose freed black slaves were exiled to Anglo-American colonies. In *Cambridge* and *Crossing the River*, the British *Slave Trade Act of 1807* and American Colonization Society have endowed Cambridge and Nash British and American citizenships respectively. But their Anglo-American citizenship is relative and deceptive. Cambridge and Nash mistake their black Christian identity with Anglo-American citizenship and devote themselves to the dissemination of Christianity in Anglo-American colonies. Due to economic and health reasons, Cambridge and Nash have failed to carry out their religious missions. Cambridge's second diaspora from Britain to the West Indies and Nash's second diaspora from America to Liberia result in their reversed change of identity from Anglo-American citizens to a black slave (Cambridge) and an African native (Nash).

The stories of Cambridge and Nash are parodies of Olaudah Equiano's British life story (1745-1797). Enslaved as a child, Equiano purchased his own freedom in 1766 in London. He was a prominent abolitionist of Atlantic slave trade. Equi-

ano's autobiography, published in 1789, contributed to the promulgation of the *Slave Trade Act 1807*. Similar with Equiano, both Cambridge and Nash are African Christian converts. Their wives are Anglo-American whites. Different from Equiano's happy life in London¹, Cambridge in Britain and Nash in Liberia are confronted with extreme poverty resulting in the death of their wives and children, their exile from their Anglo-American homes and tragic death in colonies.

In *Cambridge*, Olumide, the African black, is named and renamed many times as Thomas, Tom, David Henderson and Cambridge. Change of names reflects Cambridge's change of identities from an African black slave to a freed British citizen, from a British citizen to a black Christian missionary and finally from a black Christian missionary to a West Indian slave. Although David Henderson has acquired British citizenship after *Slave Trade Act*, the British racially exclusive attitude toward blacks and the continuity of slave trade outside Britain have rendered his British citizenship meaningless. Theoretically speaking the *Slave Trade Act* should have covered both Britain and its colonies but at the beginning of its application it only had a domestic validity. James Walvin, professor of history, argues the promulgation of *Slave Trade Act of 1807* did not mean the end of slave trade; on the contrary it was the beginning of a perfection of Atlantic slavery and slave trade (139). The abolishment of slave trade within Britain contrasted with the flourishing slave trade in British colonies. Leaving Britain, David Henderson is no longer protected by *Slave Trade Act*. On his missionary journey to Guinea he is deceived by a French passenger and sold by a British captain as a black slave to a British West Indian plantation.

In *Crossing the River* Phillips describes the American Colonization Society's two major functions: the emancipation of slaves and the repatriation of freed blacks to Africa. Emancipation and repatriation do not grant African blacks in America American citizenship. The American Colonization Society's real purpose is to safeguard American ethnic purity by repatriating the freed Blacks to American colonies in Africa. In 1821 and 1822, the society endeavored to found a colony on the Pepper Coast of West Africa. The colony was meant to be a resettlement site for free-born or manumitted American blacks.

Nash Williams's previous slave master, Edward, is a rich and benevolent per-

1 In 1789 Equiano published his autobiography, *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, the African*. He travelled widely promoting the book, which became immensely popular, helped the abolitionist cause, and made Equiano a wealthy man. It is one of the earliest books published by a black African writer. In 1792, Equiano married an Englishwoman, Susanna Cullen, and they had two daughters. Equiano died on 31 March 1797. See <http://www.bbc.co.uk/history/historic_figures/equiano_olaudah.shtml>.

son who wants to find a way to relieve his sense of guilt because of his familial involvement in slave trade and slavery. The establishment of the American Colonization Society meets Edward's needs. Nash is freed and sent by the society as a Black Christian missionary to his birth place in Liberia. Nash's American citizenship becomes invalid in Liberia. He becomes a mere experimental subject of Macaulayism, the policy of ostensibly eliminating indigenous culture through the planned substitution of the alien culture of a colonizing culture with the help of Christian missionary education. The American Colonization Society believes that black Christians are more efficient in running American African colonies. Contrary to the society's plan Nash meets a tragic and untimely death before he is able to establish a Christian school in Liberia.

In his letter to Edward, comparing his life with the process of sprouting, growth, withering and the death of a plant Nash blames Edward's and the Society's indifference towards his repatriated life. "You, my father, did sow the seed, and it sprouted forth with vigor, but for many years now there has been nobody to tend to it, and being abandoned it has withered away and died" (*Crossing* 63). The death of Nash is regarded by members of the American Colonization Society as a kind of asset loss and a symbol of the marred beginning of the American colonial course. In fact, Nash's death will not influence the course of American colonization because more Nash-like freed blacks will be continuously sent from America to Liberia.

In *Dancing in the Dark* (2006) Phillips rewrites the life experience of Bert Williams, a Bahamian American entertainer, one of the pre-eminent entertainers in the Vaudeville era and one of the most popular comedians for almost all audiences of his time. As an artist Bert Williams regards American stage as his home but the conflicts between Bert Williams's stage identity as a black character and his social identity as a black American make him stageless/homeless. Bert Williams's successful stage performance cannot change American racism because the precondition for white audience's recognition of Williams's talents is his performance of stereotyped African black images. Phillips highlights Williams' dilemma by describing his off-stage melancholy mood just as Williams's friend W. C. Fields once commented that "He [Bert Williams] is the funniest and the saddest person I ever know" (Seibert 20). According to Phillips, as far as his achievements and reputation are concerned Williams should have been considered as a successful American who has fulfilled his American dream, but his success and American citizenship are based on his black persona in *mise en scene*.

Phillips's description of the repetitive process of Williams's putting on and removing masks reveals his identity crisis as an American black artist. As an Amer-

ican black Williams wishes to get rid of the bondage of the African black mask and the stereotyped African performances and enter the artistic field of white comedians. Williams's success is based upon his observation of the invisible racial contract between black performers and white audience. Williams's cross-boundary efforts end his stage career. Mr. Nail clarifies to Williams "the Negro is only acceptable on the American stage as long as he is singing idle coon songs and dancing foolishly, in other words, as long as he is a close approximation to the white man's idea of a nigger" (*Dancing* 180). Williams is not satisfied with black impersonations and tries to change white audiences' view of black artists. His mask-less performance violates white audiences' aesthetic expectation, and is rejected by the angry white audiences. The loss of audience and the right to perform eventually result in Williams's loss of his American stage/home.

In "Made in Wales," one of the short stories in *Foreigners* (2007), Phillips continues to draw materials from the life experiences of renowned black celebrities. He rewrites the life story of Middleweight Champion of the World Randolph Turpin from 1951 to 1966. As a black British descendent, Turpin's identity has gone through a series of changes from "Leamington Licker" to "British national hero" and to "beast in the jungle." From beginning to the end, Turpin is never at home with his fellow countrymen.

In 1951 Turpin defeated world boxing champion Sugar Ray Robinson and was hailed by British as a British national hero. Turpin's success is the best representation of the highest consumptive value of colored immigrants and their descendents in Britain. A political economic analysis of Turpin's case shows that sanctification and demonization of Turpin correspond with a British economic boom in 1950s and the subsequent depression in the 1960s and 70s. After the Second World War, in order to promote economic development and build a welfare state, British political parties reached a consensus on a cross class and race alliance. After economic depression took place, British consensus politics became invalid and a culture of consensus and consent was replaced by one of crisis and coercion (Procter 86). When economic crisis comes British blacks are among the first to be affected and they are naturally considered as the source of moral panic as it is demonstrated in Enoch Powell's "Rivers of Blood" speech. Turpin is both a beneficiary of British welfare state system and a victim of British "crisis and coercion" politics.

From *Cambridge* to *Foreigners*, Phillips's postcolonial narrative of transatlantic diaspora covers a period of two centuries. Under this historical context Phillips contends that the abolishment of the slave trade and slavery is the genesis of a new stage of racial discrimination. He asserts racism has been genetically inherent with-

in Anglo-American societies and only changes its ugly face as it adjusts to modern times. Diasporan black Africans and their descendents can only be treated as Anglo-American citizens when they abide by the invisible racial contract, according to which whites are superior to blacks. According to Caryl Phillips, the realization of commercial value of blacks in contemporary Anglo-American societies is nothing new but an old practice in the old world order of slave trade and slavery.

Transatlantic Diaspora, Not Only a Black Matter

Transatlantic slave trade as the major form of early African diaspora involved slave traders' transportation of enslaved Africans, mainly from Africa to the Americas, and then their sale there. The slave trade industry not only creates the African diaspora but also creates a diaspora of British whites. In *Cambridge* diaspora becomes a shared fate of both black Africans and white British represented by Miss Emily Cartwright. For Emily, leaving England means a departure from home and her choice of living with her black female servant means an arrival at her new home. Between departure and arrival, Emily Cartwright narrates the good character traits of African black slaves who are sold to British sugar plantations in West Indies and challenges the legality of the old ethical relationship between the white British and black African slaves. Emily's anxiety of belonging is a result of displacement and moral disorientation.

Sent by her father to inspect his West Indian plantation before her arranged marriage to an old widower, Emily witnesses white people's brutality and hypocrisy and the sufferings of innocent blacks. The barbarity of the whites, the stillbirth of her child and the bankruptcy of the plantation result in Emily's disillusionment in her British citizenship. Emily stands for a group of diasporan British whites who are stuck in colonies because they despair of their mother country and do not have the means of going home (England). They are deserted by England almost at the beginning of their diaspora and their colonial life and labour can only satisfy British absentee landlords' material needs.

Emily Cartwright writes in her diary, "Perhaps my adventuring will encourage Father to accept the increasingly common, though abstract, English belief in the iniquity of slavery" (*Cambridge* 7-8). In 1807 British parliament passed the *Slave Trade Act of 1807* that abolished slave trade, and in 1833 passed *The Slavery Abolition Act* which abolished slavery throughout the British Empire. According to Emily's diary, the historical background of *Cambridge* is between 1807 and 1833. Against this historical context, Phillips illustrates how the lives of diasporan British whites represented by Emily are negatively influenced and displaced by British

slave trade and slave plantations in West Indies.

In Emily’s first person narration the word “Father” appears always with the first letter capitalized. In the preface of the novel “Papa” and “England” are repetitively used. The equation between England and father is thus established. Emily’s diaspora entails the desertion by both her father and England. Emily is a manipulated and badly treated daughter whose arranged marriage is meant to pay off her father’s debt. Leaving England Emily becomes homeless. The death of her English maid Isabella and her two unfortunate experiences, food poisoning and the stillbirth of her child with the British manager Mr. Brown, and her awareness of the inhuman slavery system in the plantation have left Emily hopeless about the West Indian British community. Refusing to be financially exploited by British absentee landlords, Emily cuts the tie of her origin so as to be free from the evil and suffocating confinement of British slavery system in West Indian sugar plantations.

According to British doctor McDonald and plantation manager Mr. Brown, black slaves are promiscuous animals and lazybones pretending sickness, but in the eyes of Emily black slaves are loyal, innocent, hardworking and persevering. The contradictions between two facts about black slaves, the one told by British colonizers and the one observed by Emily contribute to Emily’s failed acclimatization to West Indian natural and social environments. Emily is shocked by British whites’ hypocrisy, scientific racism and brutal racial violence.

According to Emily’s observation, the British are not carrying out civilizing and economic mission (*Cambridge* 24); the British are not noble saviors but lawless and shameless Yahoos. Economic exploitation, pleasure seeking and racial violence characterizes British life in West Indian plantations.

British doctor McDonald’s judgment of black slaves as low animals seems to be logical and trustworthy but Emily claims that “The prospect of such easy wealth has attracted many *quacks* and under-qualified physicians to these islands, but as yet there is no thorough means of checking a man’s credentials should he step from a ship and claim the title of *Doctor*” (35). McDonald’s medical qualification is questioned and his “scientific” judgment is no longer trustworthy. Talking with Mr. Brown Emily finds that the reason that African blacks are considered as animals by their white masters lies in African blacks’ irreplaceable labor value: “In short, if Negroes do not labour, then who will? After all, according to my instructor, white men and animals are unsuited to this form of drudgery” (85). Professor Paul Gilroy observed that the nature of plantation slavery is capitalism that takes off its coat (15); in *Cambridge* McDonald and Mr. Brown take on the coat of scientific racism to rationalize colonial capitalist exploitation of black slaves. The first prime min-

ister of Trinidad and Tobago Eric Williams commented that “Slavery was not born of racism; rather, racism was the consequence of slavery” (7). Kenneth Morgan uncovered British whites’ political economic motivation in their demonization of black slaves and argued that: 1. Slavery in nature is an economic phenomenon and slave trade as well as sugar sales had laid the foundation for the development of British capitalism and manufactures in late 18th century. 2. West Indian merchants and plantation managers were entrepreneurs who had facilitated British commercial operations. 3. Their business activities had a far reaching influence on British domestic political economy (30-31).

In *Cambridge* British colonizers’ self-claimed humanitarian treatments of black slaves such as medical aid and religious education are ill intentioned and maliciously carried out. Medicare for the blacks is to guarantee the amount of labor and economic returns on plantations but quack doctors’ medical practice causes the death of a great number of black slaves. As far as religious education is concerned white missionaries provide black slaves limited religious guidance to guarantee the moral and intellectual superiority of white colonizers. In the novel, Priest Rogers contends that with moral and intellectual superiority white colonizers can govern blacks who have an obvious physical superiority. British white colonizers know that black slaves’ insurrection cannot be suppressed by understaffed and under-equipped British militia and navy. In order to prevent black slaves from insurrection, colonizers represented by priest Rodgers try their best to deny black slaves’ access to Christian knowledge.

Witnessing Manager Brown’s irrational lashes on Cambridge to force obedience Emily sighs:

The *children of the sun* are mortals, and accordingly possess their share of failings and must endure the crack of the inhuman whip. But its use must be judicious, for there can be little more offensive to the human spirit than to observe the cattle-whip being inflicted with all the severity of vindictive malice. This, I must admit, I was unfortunate enough to witness, the villain bestowing the rope’s-end being none other than Mr. Brown. (*Cambridge* 41)

In order to win Emily’s favour Brown pretends to be a just law executor in Cambridge’s meat purloining case. Emily is sympathetic with Cambridge but she chooses to be on Mr. Brown’s side. Although Caryl Phillips’s official web editor regards Emily as “a morally-blind, genteel Englishwoman,” Emily’s choice of becoming Mr. Brown’s mistress cannot be regarded as an evidence of her moral blindness

because on one hand she is confused by Mr. Brown's fair play of justice, and on the other hand, she wants to maintain her British identity by simply giving up moral judgment because Mr. Brown is Emily's English countryman and the sense of belonging is established when she lives with Mr. Brown in a place full of black slaves.

In fact, Emily's sympathy towards diasporan blacks goes beyond her time. As far as her insight of black diasporan history and foresight of diasporan blacks' future are concerned, Emily is none other than Caryl Phillips's spokeswoman:

Perhaps the commonest of all the negro airs that I have given ear to, and one of the very few that I have been able to distinguish as English, reflects the rootlessness of these people who have been torn from their native soil and thrust into the busy corner of our civilized world. It is much to be doubted that they will ever again reclaim a true sense of self. The evidence before my eyes suggests that such a process will unfold only after the passage of many decades, perhaps many centuries. It will not be swift. (70-71)

Despite her sympathy towards the African black slaves, Emily decides to suspend her moral criticism of British colonizers and become Mr. Brown's mistress, because of her constant exposure to the propaganda of scientific racism and white colonizers' atrocity against blacks. Emily's self-cured disease caused by unacclimatization metaphorizes her moral fatigue or moral disorientation.

Emily's anxiety of belonging is the result of a series of events, the stillbirth of her child with Mr. Brown, the desertion by Brown due to her persistent high fever after child birth, the murder of Brown by Cambridge, plantation's reduction of output and imminent bankruptcy, and the insurrection of black slaves. Ashamed of her identity as the daughter of a British absentee landlord, Emily wants to get rid of that identity once for all. Emily eulogizes the industriousness of black slaves and white creoles and criticizes British absentee landlords' parasitic lives as she comments: "They [black slaves and white creoles] were the holding stations for those who simply wished to extract profit to be lavished on English gaming tables and other more domestic vices" (126).

Emily decides to be away from the West Indian British community and live with her black servant Stella and becomes a West Indian white creole. In *Cambridge* Phillips has provided a definition for "creole":

In England the term *creole* is generally meant to describe those of mongrel-

ized origins, but here the term refers to any, black or white, who is either well-seasoned, and thus deemed to have safely entered this new tropical life, or has been born in this zone and is therefore a full participant in the day-to-day commerce that surrounds the production of American sugar. (38)

Appreciating the beautiful gardens in black slaves' villages, the merry dances and singing of blacks, Emily realizes that compared with energetic and enthusiastic blacks on West Indian islands the cold blooded whites are lifeless hollow men. She declares, "If I were to be asked if I should enter life anew as an English labourer or a West Indian slave I should have no hesitation in opting for the latter" (42).

In "Epilogue" employing a garment metaphor, Caryl Phillips describes Emily's metamorphosis from an English genteel lady to a West Indian white creole:

England. Emily smiled to herself. The doctor delivered the phrase as though this England was a dependable garment that one simply slipped into or out of according to one's whim. Did he [McDonald] not understand that one day a discovery might be made that this country-garb is no longer of a correct measure? And what then? (177)

Emily regards her British identity as a disposable garment whose size does not fit her any longer and seriously considers her future in West Indies.

In the end of *Cambridge* Emily stands naked in front of the mirror observing her mature body and feels a new life is coming. In Emily's eyes Stella is no longer the clumsy imitator of Isabella but a dear family member. At sunrise Emily journeys up the hill to Hawthorn Cottage where Stella lives, which symbolizes Emily's choice of a creole life and the West Indian white creole becomes Emily's new garment of identity that brings her a sense of coming home.

Through the story of Emily, Phillips intends to demonstrate that the symbiotic diaspora of both African blacks and British whites during British transatlantic slave trade. When African blacks were sold and forced to leave their African homes and settle down in the West Indies a great number of British whites had to leave Britain to live in British colonies. Unable to return to Britain and suffering from the anxiety of belonging, many of them are gradually creolized.

As far as their functions in British colonial economic system are concerned, white British managers, inspectors, and bookkeepers are not different from black slaves in British colonial plantations. Satisfying the material needs of rich and greedy absentee landlords is the existential value of diasporan African blacks and

British whites. Some diasporan British have renounced their British identity due to their loss of financial capacity and lack of confidence in their British fellow countrymen. Black slaves or black people in general provide a life line for the diasporan British whites exemplified by the familial relationship between Emily and her black servant Stella. In the end of the novel Caryl Phillips envisages an imagined community in which white creoles and black slaves are harmoniously living together.

Phillips's postcolonial rewriting of transatlantic diaspora presents readers with a panoramic view of the old world order of colonial economy and politics. As it is written in *Cambridge*, the financial gains of British absentee landlords are mainly based on the diaspora and hard workings of both British whites and African blacks. Emily's life experience in a West Indian plantation epitomizes the victimization and sufferings of ordinary British people in the course of British colonization and primitive accumulation of capitalism. Phillips argues that, "Across the centuries British identity has been a primarily racially constructed concept...Race and ethnicity are the bricks and mortar with which the British have traditionally built a wall around the perimeter of their island nation and created fixity" (*New* 272-273). Writing back to the history of transatlantic slave trade, Phillips has put forward another argument that "the bricks and mortar" of race and ethnicity do not make sense and do not work any longer because diaspora of people of different races has already changed the ethnic landscapes of both previous colonies and Anglo-American societies. The racially pure Anglo-American societies exist merely in the fantasies of white racists.

In his essay collection *A New World Order* (2001) Caryl Phillips has commented on many postcolonial writers' (such as Richard Wright, James Baldwin, Nadine Gordimer, J. M. Coetzee, V. S. Naipaul and Zadie Smith to name but a few) strategies of anti-racial discrimination and drawn a conclusion that these writers almost unanimously suffer from "The High Anxiety of Belonging" and have failed to alleviate it. According to Caryl Phillips, these colored ethnic writers have tried to fend off racial discrimination and win an equal footing for their countrymen in Anglo-American societies but like many of their fictional characters they are either disillusioned or lost in a reverie of a multi-racial, multi-cultural utopia.

Questioned by his lawyer about how to dispose of his body after death, Phillips declares that he wishes his "ashes to be scattered in the middle of the Atlantic Ocean at a point equidistant between Britain, Africa and North America...a place that, over the years, I [Phillips] have come to refer to as my Atlantic home" (*New* 304). Born in St. Kitts, growing up in England, living in America, travelling among England, America and Africa, Caryl Phillips records his anxiety of belonging and

dedicates himself to the description and interpretation of the diasporan subjects', both blacks and whites, collective and historical anxiety of belonging accompanied by an acute sense of home insecurity.

In *Crossing the River* (1993) Africa appears as the first person narrator, a benevolent father who has been troubled by a sense of guilt and regret for centuries because of his failure to protect his children from being sold into slavery. As the father of countless diasporan Africans the first person narrator sympathizes with the rootlessness and hardships of diasporan African blacks and calls for diasporan African descendants to return home:

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. My Nash. My Martha. My Travis. Their lives fractured. Sinking hopeful roots into difficult soil. (*Crossing* 1)

The time span of "two hundred and fifty years" is equivalent to the African diasporan history. African diaspora is the result of black slave trade conducted by European imperial powers. Addressing black slave trade and slavery, Phillips introduces readers to the fundamental ideas that racism should have ended with the abolishment of black slave trade and slavery and in an age of globalization people from different racial, national, and cultural backgrounds are inevitably linked together. Racial antagonism as an inheritance from the old world order of colonial economy and politics causes the anxiety of belonging of both races, black and white.

"The New World Order" or global governance proposed by western politicians after two world wars is no more than a re-arrangement of the old world order in which the political, economic and cultural interests of the western countries are protected and aggrandized. As a result, the so called "New World Order" is related with a set of old political, economical and cultural orders. When the world order is politically and economically addressed, its ethical nature is ignored. The core of a world order is ethical because an ethical order justifies the righteousness of political, economic and cultural decisions and actions. The establishment of an ethical order depends heavily upon cultural hegemony. Cultural hegemony implemented by epistemic violence guarantees Anglo-American white colonizers' superiority over the colonized colored people. The political, economic, cultural and racial superiority of Anglo-American whites has long been internalized as the unquestionable nature of the ethical order of the world. Through his postcolonial narrative of transatlantic diasporan history of both blacks and whites Caryl Phillips intends to

render Anglo-American cultural hegemony invalid and urges the establishment of a new world order of ethical justice and racial equality. According to Caryl Phillips there are three preconditions for the establishment of the new world order: 1. Anglo-Americans’ recognition of their crimes against black slaves and black citizens; 2. Anglo-Americans’ acknowledgement of African diasporans’ contributions to the development of Anglo-American societies; 3. Anglo-Americans’ realization of the shared (diasporan) history and fate with the blacks. The respect for the shared history and fate will help to relieve people of both races, especially the white, of their anxiety of belonging and sense of home insecurity.

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