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IDENTITY FORMATION IN THE DIASPORA: AN ANALYSIS OF *THE ETERNAL AUDIENCE OF ONE* BY REMY NGAMIJE AND *THE MAESTRO, THE MAGISTRATE AND THE MATHEMATICIAN* BY TENDAI HUCHU

BY

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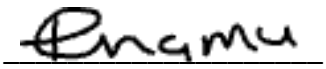
I, **Tamari Nhamu,** hereby declare that the work contained in the thesis, entitled "**Identity formation in the diaspora*:* An analysis *of The Eternal Audience of One* by Remy Ngamije and *The Maestro, the Magistrate and the Mathematician* by Tendai Huchu**", is my own original work and that I have not previously in its entirety or in part submitted it at any university or other higher education institution for the award of a degree.

Signature:  Date: 03 March 2021

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Professor Sarala Krishnamurthy. (Supervisor)

Dedication

To the living dead; my mom, my dad and my sister- you would have been happy that I have finally done it!

For my children, Siya and Alan.

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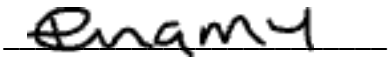
Signature:  Date: 03 March 2021

ABSTRACT

The objective of this study was to analyse identity formation in the diaspora in the two African authored novels, *The Eternal Audience of One* (2019) and *The Maestro, the Magistrate and the Mathematician* (2014). The study applied the postcolonial theory using the tenets of the "other," "third space" and hybridity. In the modern world, citizens move from one country to another for various reasons, but mainly for greener pastures. Such movements have necessitated the formation of diaspora communities. The two texts investigated in this study have diaspora communities in Namibia and Scotland, respectively. Consequently, the present study investigated identity formations of the Rwandan and Zimbabwean diaspora communities in Namibia and Scotland. Identity formation in the diaspora is problematic as a result of cultural differences between the host country and the home country. The study findings revealed that the new migrant communities in the diaspora react differently to "othering" and "third space" negotiation in the identity formation process according to their differing generations. First generation immigrants seemed to be affected the worst by "othering" and found it difficult to negotiate the "third space" compared to the other generations in the two texts. Evolution into hybrid characters was also shown to differ accordingly, with some characters growing into successful hybrids and others failing dismally. Furthermore, the study revealed the importance of the home culture, even in the state of memory, in identity formation in the diaspora. The study recommends further research be done on how women are affected by identity creations, bearing the fact that they carry a double burden of bearing children in foreign lands.

Key words: Postcolonial, Identity formation, "othering," "third space," hybridity, diaspora.

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CHAPTER ONE: INTRODUCTION

1.1 Introduction

The present study examined identity formation in the two novels, *The Eternal Audience of One* (Ngamije, 2019) and *The Maestro, the Magistrate and the Mathematician* (Huchu, 2014) from a postcolonial perspective. Whilst the postcolonial theory was the overarching theory, the analysis employed the tenets of "othering", "third space" negotiation and hybridity which are propounded by Said (1978), Spivak (1994) and Bhabha (1994) respectively. The study considered identity creation in the two novels as a process that starts with "othering", which then necessitates the creation of the "third space" which might ultimately lead to hybrid characters or otherwise. James (2005) describes identity as the beliefs, qualities, personality and expressions that make up a person or group. Identity in the diaspora is particularly of essence because of the constant clash between the beliefs of the home country and those of the host country that necessitates the individual and the group identities to be questioned and re-negotiated constantly. Hall (2013, p.4) argues that identity formation is never stable as it is a "process of becoming rather than being," the study adopted this definition in its analysis of identity formation in the diaspora.

1.2 Background to the study

The background of the study provides the context of the research and particularly explains why the research topic was important and essential to understanding the main aspects of the study.

1.2.1 Colonial manifestation of transnational literature: diaspora and the immigrant

Ashcroft, Griffiths and Tiffin (2007, p.1) have rightfully observed that "more than three quarters of the people living in the world today have had their lives shaped by the experience of colonialism." This observation is particularly true in today's world, which has seen unprecedented movements of people from continent to continent, country to country; because of partly bad governance in the former colonies, but mostly as Ashcroft, Griffiths and Tiffin (2007) postulate, because of the legacy of colonialism. The migration of people from one place to another has also led to a developing and thriving branch of postcolonial

literature, which is diaspora literature. Diaspora literature can be seen in two important ways; as literature that is written by “diaspora writers"- who live in the diaspora and literature that is written about and on diaspora communities, according to McLeod (2000, p.208).

As McLeod (2000) contends, diasporic writing has been indeed in existence since the Elizabethan times. However, this branch of literature has since risen in popularity in other continents after the Second World War. “Transnational”, “diaspora” and “migrant” are some of the words that are used to describe literature of people and about people that have travelled from one place to another to live or study there. This study preferred to use the term diaspora because of the nature of communities found in the two novels, *The Eternal Audience of One* (2019) and *The Maestro, the Magistrate and the Mathematician* (2014). Pasura and McGregor (2014), observe that some of the features that make up a diaspora community include: voluntary and involuntary dispersion from the homeland, settlement in the host country, a hesitant relationship with the host country and a strong attachment with the home country, especially for first generation migrants. Vertovec (1999) has identified three meanings in diaspora writing: diaspora as social form, diaspora as type of consciousness and diaspora as mode of cultural production. These diaspora meanings were important in this study as they are all critical in identity formation in the diaspora.

In *The Eternal Audience of One* (2019*)*, Remy Ngamije writes about a Rwandan diaspora community in Namibia, which fled from the genocide in the country in 1994 for a “safer” and more peaceful environment. *The Maestro, the Magistrate and the Mathematician* (2014*),* on the other hand is a novel by Tendai Huchu, on a Zimbabwean diaspora community in Scotland, particularly in the city of Edinburgh. Although the two novels have different settings, one in Europe and the other in Africa; they share the same themes of rootlessness, displacement and the search of identity and belonging in the diaspora space. Both novels have what Cunningham (2006) terms cosmopolitan characters, who seem to question the very notion of globalisation as a phenomenon that has given human beings a greater ability to move freely around the earth. These characters, therefore, find themselves at odds when it comes to identity creation and creating a sense of self.

1.3 Statement of the problem

When migrants move from their countries of origin, they carry with them the baggage of the beliefs and cultures of their host countries. When they arrive in their host countries, they encounter new values and cultural encounters, which at times are completely at odds with the values and beliefs from their countries. The clash of the two different cultures in the diaspora communities was, therefore, the object of this study. McLeod (2000) contends that diaspora identity is problematic because diaspora citizens carry with them the physical, mental and spiritual baggage from their countries. The problem of identity formation in the diaspora is compounded by the fact that away from home the migrants' beliefs and values are marginalised by the dominant beliefs and values of the host countries. In their bid to "fit in", they will have to discard some of their cultural beliefs at the same time assimilating some of the new beliefs. The study focused on how successful immigrants can create an identity for themselves in their new homes in the diaspora, considering the identity they carry from their home countries. The study also investigated how effectively the characters in the two novels *The Eternal Audience of One* (2019*)* and *The Maestro, the Magistrate and the Mathematician* (2014) negotiate a sense of self as individuals and as a community in the diaspora spaces.

1. Research objectives

Main objective

The main objective of this study was to analyse identity formation in the diaspora in the two novels, *The Eternal Audience of One* (2019) and *The Maestro, the Magistrate, and the Mathematician* (2014).

Three specific objectives were to:

- explore the concept of "the other "in the two novels;
- investigate the negotiation of "third space" by the main characters in the two novels;
- assess the growth of the characters into hybrid characters in the two novels.

2. The significance of the study

Diaspora studies have become incredibly significant over the years because of the increased mobility of people in the twenty-first century. This mobility has also affected Africa in the past fifty years; with her citizens moving from their countries in search of greener pastures or safer

places. This phenomenon has even affected Namibia, which has seen an increase in the number of diaspora communities in the country and some of her citizens being diaspora citizens in other countries. Given this backdrop, this study then sought to investigate identity formation in the two novels, *The Eternal Audience of One* (2019) *and The Maestro, the Magistrate and the Mathematician* (2014). The study hopes to add to the growing body of knowledge in diaspora study. Much literature has been written on diaspora experience by writers from Asia and the western part of Africa. However, in the Southern part of Africa, the concept of diaspora literature is a relatively new concept, especially in Namibia. The study, therefore, was significant as it will add to the diaspora studies from a Southern African perspective.

1.6 Delimitation of the study

This study analysed the two novels: *The Eternal Audience of One* (2019) by Remy Ngamije and *The Maestro, the Magistrate and the Mathematician* (2014) by Tendai Huchu only. The study analysed identify formation by the Rwandan diasporic community in Namibia and the Zimbabwean diasporic community in Scotland as represented in the two novels, respectively. The researcher chose to analyse Ngamije's novel as it was a recently published Namibian novel in English that talks about a diaspora community in Namibia. Huchu's novel made an apt comparison as it depicts the life of a diaspora family just like Ngamije's novel. Both novels were written by Southern African writers on diaspora communities. The postcolonial theories of "otherness", "third space" and hybridity were used to analyse the texts as these theories are consistent with issues of identity formation, which were central to this study.

1. Limitation of the study

The study focused on only two novels: the analyses of identity formation in the diaspora in *The Eternal Audience of One* (2019) and in *The Maestro, the Magistrate and the Mathematician* (2014). The findings can therefore not be generalised to other novels or characters which might have similar themes. Furthermore, the research material for *The Eternal Audience of One* was mainly limited to reviews because the novel was published in 2019 and scholarly research on it is still to be carried out.

2. Definition of technical terms

Colonialism: is a practice where a colonial power occupies a foreign nation for the purpose of material exploitation. (Said, 1984). The occupation involves subjugation of the colonised, forced labour, imposition of foreign laws and the exploitation of mineral resources among other wealth.

"**Othering":** is defined as how the dominant culture in a host country consciously marginalises the diasporic communities by othering them to feel as foreigners. The binary relationships orientation is created; where the diasporic communities become the orient (other) and the host nation becomes the occident (the self) (Said, 1978).

"**Third space"**: The space that the immigrant creates in order to negotiate between the two binary spaces of the dominant culture and their own culture (Bhabha, 1994).

Hybridity: for Bhabha (1994), hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonised (the Other) within a singular universal framework, but then fails producing something familiar but new (Meredith, 2013).

Diaspora: is the term often used today to describe practically any population which is considered 'de-territorialised' or 'transnational' -- that is, which has originated in a land other than which it currently resides, and whose social, economic and political networks cross the borders of nation-states or, indeed, span the globe (Vertovec, 1999).

Immigrant: is a person who leaves their own country and comes to settle permanently in a foreign nation.

3. Chapter summary

This chapter introduced the study and presented the problem statement and the objectives of the study. The chapter also listed the objectives for the study, outlined the limitations and the delimitations of the study, the significance of the study and provided a definition of key

terms. The next chapter reviews literature related to the research objectives of the study. The main objective of the study was to examine identity with the concept of “othering” and “third space” in the diaspora.

CHAPTER TWO: REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1 Introduction

This study was an investigation into the identity creation of the main characters in the two novels, *The Eternal Audience of One* (2019) by Remy Ngamije and *The Maestro, the Magistrate and the Mathematician* (2014) by Tendai Huchu. According to the objectives of the study, three key concepts are used in order to investigate identity creation, and these are the use of "othering" in order to make the characters feel "foreign", negotiation of 'third spaces' in the diaspora in order to create an identity and finally an assessment of how successfully the characters negotiate this space in order to form hybrid characters. The first part of the review of literature is, therefore, first divided into the three sections. As a result of the postcolonial context of the study, a review of postcolonial literature and the branch of diaspora literature is also carried out in this chapter. The next part of the review is on literature that has been published on the two books. The review hopefully provides a gateway to the relevant knowledge that will contextualise this study. As contended by Moutan (1996 p.121); "a survey of literature is an essential component of any study because it is the main access point or gateway to the relevant body of knowledge." This relevant body of knowledge not only contextualises the study but also shows the research gaps that the study sought to fill.

2.2.1 The concept of the "other" in diasporic literature

This study contends that before one can discuss the complexities of hybrid characters in diasporic literature, it is imperative to understand the need, indeed the reason citizens of the diaspora must conflate the two cultures-the host and the home cultures in order to create new hybrid characters. This need arises from the fact that from the beginning, as Hungwe (2013) argues, the migrant`s identity is stigmatised and is immediately labelled as a "foreigner" or the "other". When re-creating their identity, therefore, in the diaspora space, diaspora communities must fight against the "otherness", this "foreignness"; at the same time trying to embrace some of the "foreignness" because it is part of who they are presently as they maintain connection to their home spaces.

2.2.2 Who is the "other"?

In postcolonial theory, "othering" refers to a conscious and deliberate construction of "the other", in order to enhance the power of self and subjugate "the other" in the process. Ashcroft, Griffiths and Tiffin (2000, p.154) expound that the 'other' "is anyone who is separate from one's self." Therefore, 'others' are important in diaspora literature narratives because they define what is 'normal' and the spaces they also create. Ashcroft, Griffiths and Tiffin (2004, p.155) further highlight that although the term "other" is mostly used in "existential philosophy" by Satre in 'being and nothingness' when defining the relations between 'self' and 'other' in creating identity, it is now widely used in postcolonial theory with its roots in the "Freudian and post Freudian analysis of the formation of subjectivity." They further talk of "othering" expanding from the term that was coined by Spivak (1985). They posit that the "the construction of the O/other is fundamental to the construction of the self" (p.156). Pratt (1985, p.185) also notes that:

> The people to be othered are homogenised into a collective 'they' which is distilled even further into an iconic 'he' (the standardised adult male specimen). This abstracted 'he'/ 'they' is the subject of verbs in a timeless present tense, which characterises anything 'he' is or does not as a particular historical event but as an instance of pregiven custom or trait.

Therefore, the creation of identities in "third spaces" is premised on the process of "othering".

2.2.3 Can the "othered" speak?

Spivak (1985) also developed this concept of "othering" in her theory of the subaltern. In her popular essay, she asks the question, "Can the Subaltern speak?" The subaltern, according to her theory, represents marginalised people whose voice is silenced by the voices of the dominant groups in society. In the context of this study, diaspora communities are the subaltern and henceforth the literature written by migrants or for migrants is also stigmatised and called 'diaspora' literature not English literature.

Said (1978) uses the term 'Orient' and 'Occident' in order to describe the theory through the relationship between Europe (Occident) and the East (Orient). In his concept of Orientalism, Said (1978) propagated that the relationship between the West and the East was

manufactured by the West through a conscious creation of the Orient in negative terms. In other words, "othering" is done consciously by dominant groups in society so that they maintain their sense of superiority. Ashcroft, Griffiths and Tiffin (2000, p.153) further elaborate that the process of orientalism continues "to be, constructed in European thinking." They also note, "the orient is not an inert fact of nature, but a phenomenon constructed by generations of intellectuals, artists, commenters, writers, politicians, and, more importantly, constructed by the naturalizing of a wide range of orientalist assumptions and stereotypes" (Ashcroft, Griffiths & Tiffin, 2000, p.153). It seems, "oddly enough, Orientalism spills over into the realm of self-construction…." (p.154).

Bendixsen (2013), used the concept of othering to analyse how Muslim women in Germany are "othered" because of their religion. Bendixsen (2013, p.112), contends that to understand the concept of "othering" of Muslims in Germany, it must be considered within the "context of nationalism and the extent to which this ideology has characterised modern Europe." Bendixsen (2013) cites Faschuba (2006), who argues that eighteenth century cultural identities in Europe were based on the differentiation between the construction of '*das eugene*" (the own), through the construction of the "*das frenden*" (the stronger). This assertion is further solidified by Anderson (1983, p.6), who argues that the nation is "an imagined political community" which thrives on constructing the "self" against the "foreigner"; Bendixsen`s (2013) study and findings were important to this study in a fundamental way; as the study effectively shows that globalisation, transnationalism, migration and diaspora communities have not led to "porous" borders or the weakening of the nation state, host communities instead feel threatened by the "stronger' immigrants and therefore try to make them as "foreign' and as different as possible. Such a view is useful in the analysis of both *The Eternal Audience of One* (2019) *a*nd *The Maestro, the Magistrate and the Mathematician* (2014) *w*hen considering how, in spite of globalisation, host countries, Namibia and Scotland respectfully "other' the characters in the novels because they are foreigners.

2.2.4 Dangerous "othering" and ensuring the migrant knows he is foreigner

Robyn Wilkinson (2016), in his article, '*Dangerous Othering'* in Meg Vandermerwe's *Zebra Crossing* (2013) talks of ubuntu-ideals and realities of the 2010 FIFA world cup; Wikinson

(2016) postulates that “othering” in a foreign space can particularly be problematic for the socially marginalised. Chipo, the protagonist of the novella, is a shy young woman, who is an albino and is an uneducated immigrant in South Africa. Her brother is not educated and therefore lives as a ‘jack of all trades” to survive in diaspora space. Wilkinson (2016) argues in his paper that “othering” of already socially marginalised immigrants can be dangerous because it leads to a kind of double crisis for them, crisis of being a stranger in a foreign land and crisis of being a marginalised member of society in general, like Chipo`s case. The two novels studied in this thesis also show in one way or the other the dangers of ‘othering’ of socially marginalised members of the community in the diaspora and how it affects their identity.

As alluded in the review, the key reason for “othering” in diasporic literature seems to be to make the immigrants or the diasporas feel as much out of place as possible by making them feel ‘foreign‘. Foreignness is associated with the notion of strangeness or that of being a stranger. Kristeva (1991) explains this concept well in her analysis of the relationship between France and her immigrants. She argues that foreignness is absorbed psychoanalytically; that immigrants are made aware of and accept their strangeness. She further argues that strangeness creates anxiety within the immigrant. Some scholars such as Abdul-Jabbar (2014) have gone on to use Kristeva`s theory to show that this anxiety can lead to positive self-identification once they embrace and acknowledge these anxieties to form positive identities for themselves. This interesting perspective of “positive” othering was considered in the discussion chapter of this study.

2.2.5 Responding to “othering”

Diasporic literature and studies also show the different ways that characters respond to the ‘othering’ in the diaspora space. Udah (2019) argues that “othering” leads to exclusion, marginalisation and affects immigrants’ sense of belonging. As she argues in her paper, some immigrants indeed adopt and embrace this foreignness and remain marginalised. Some of them, however, fight this stigmatisation and negotiate the diasporic spaces for a place of their own. This analysis was useful in the examination of identities that embrace and live with this foreignness and some that completely reject it and decide to assimilate themselves as part of their host cultures.

Sulyman (2014, p.4), in a research paper titled, '*Theories of Identity Formation among Immigrants: Examples from People with an Iraqi Kurdish Background in Sweden*' also highlights "the formation and construction of the identity development of immigrants through their cultural encounter with a new society is problematic." This goes on to feed into the idea of "othering." It seems, identity changes when individuals encounter a different or new society as "the nature of the individual depends upon the society in which he or she lives" (Burke & Stets, 2009, p.4).

2.2.6 Structuring of "othering"

For Sulyman (2014), the minority in contemporary societies suffer from social crisis of 'identity' and 'third space' and this seems that the development of intercultural spaces for immigrants in the host country could affect their identities. This, he says could be due to what Bhabha (1996) claims as the politics of identification that do not see "its establishment as an interpretation of an ongoing form". The idea is that the structuring of identification depends on;

> Legal apparatus of time, the economic situation in which you are, the cultural dispositions around your choice, the psychic conditions of choice, the ethical implications of the interest that you represent-that you emerge as an agent in the interstices of the contingent causalities (Hooler, 1999, p.121).

The structuring of identification is also echoed by Itishri Sarangi (2016, p.1) when writing about Indian diasporic literature writers, she notes that;

> The diasporic writers often turn to their homeland for various reasons like perpetual search for his/her roots or to immortalize its history or to re-energize one's aching and longing soul or to relive old memories etc. Their writings also initiate the emergence of a new cultural synthesis having its own unique identity that could reflect both not only the homeland but also the host land.

This is evident in novels such as *A House for Mr Biswas* (1961), *The Mystic Masseur* (1957) both by V. S. Naipaul and many others. Just as the Indian community and intellectuals were being enlightened by writers such as, V. S. Naipaul, Salman Rushdie, Jhumpa Lahiri, Rohinton Mistry, Bharati Mukherjee, Anita Deasai, M.G. Vassanji, African diaspora literature is also holding ground in highlighting issues of the 'other' and 'othering' in identity formations

through writers such as Brian Chikwava, Pettinah Gapah, NoViolet Bulawayo, Chimamanda Ngozi Adiche, Tendai Huchu, Remy Ngamije and many others.

Bodil Tamnes (2019) in '*Narrating Migrating Experience'* explores how Saidi's (1978) theory of orientalism reveals the self-mirroring of the "other" and in the end recognises the "otherness." Therefore, it seems these processes, "influence and interfere with the establishment of personal identity" (p.iii) The research also showed how the idea of orientalism has transcended archaic mechanism of identification because the world which now embraces multiculturalism and diversity. Bodil Tamnes (2019) further elaborates in the research that,

> Bhabha's idea of hybridity and a hybrid space, where cultures and identities interact, is suitable to hermeneutic involvement with these novels after Said's ground-breaking theories of *Self* and *Other*. Said's idea of Orientalism and Bhabha's hybridity and hybrid space of interaction to young adolescents' experience of in-betweenness, bear upon its educational purpose in the EFL classroom: How the illustrations of a fluid identity in-between childhood and maturity, and simultaneously, how deconstructing the binary opposites of *Self* and *Other* and the possibility of reconstructing identity in a third space, facilitate the YA's understanding of a reconstructed and self-empowering personal identity. Such studies of transmutable *Self* also imply new understanding and interactions with the *Other*. Thus, the importance of using YA migration narrative for the benefit of increased knowledge and understanding in the EFL classroom, both regarding personal development and interaction is substantial, in addition to the individual's position in social and historical context, and in overcoming the restrictions regarding the binary oppositions of *othering* (Bodil, 2019, p.iii-iv).

Bodil's (2019) research also questions whether globalisation and multiculturalism are challenging the concept of the 'other' and 'self' as this study sought to achieve through character analysis. Also, it seems it emanates from the naming of migration literature itself. It is called diasporic, a word that also bears stereotypical connotations because the term diaspora itself has negative connotations of "othering."

2.3 Negotiation of physical and mental spaces in the diaspora

From the concept of the 'other', the estranged diasporic needs to create a sense of belonging to create a meaningful identity in the diaspora. This is so because, the diasporic grapples with a sense of belonging or 'homeliness" as they have two kinds of 'home', their original home,

and their exilic home. Avtar Brah (1996) reminds us that diasporic home making and sense of belonging in diasporic contexts is forever in the making. She also argues that this sense of belonging emerges in the constant interplay of home and exile. Georgiou (2010, p.26), takes the position that, "for diasporic and migrant groups the attachment to a singular place and the grounding of identity to a single polity or community has become increasingly irrelevant." Her argument is that with the emergence of diaspora communities, it is now exceedingly difficult to ascribe identity formation to single concepts like nation or ethnicity. This, therefore, means that identities by diasporic citizens can only be crafted through different spaces that they occupy-these spaces could be real or imagined, physical or figurative (Georgiou, 2010). She contends that spaces in the diaspora are important for identity formation. Therefore, the study analysed characters' spaces as necessary spaces where identity negotiations are facilitated.

2.3.1 Orbiting identities

Katrina Powell (2012, p.300) in *Rhetorics of Displacements: Constructing Identities in Forced Relocations* commences by alluding to Stuart Hall's (1996) idea of cultural identities in '*Cultural Identity and Diaspora'*, "Cultural identities are the points of identification, the unstable points of identification or suture, which are made, within the discourses of history and culture. Not an essence, but a positioning. Hence, there is always a politics of identity, a politics of position." Powell (2012) opines that displaced bodies move and the identities they inhabit also move. The process of movement raises complexity in interacting identities as they move between space and time.

Powell (2012, p.300) argues that "this notion of 'moving identities' helps us understand the complex ways that identity construction within relocation can occur (and reoccur}." The article's sub section on *'Bodies, Identities and Movements'* shows that the process of identity construction within relocation,

> Involves literal starting and ending positions, yet bodies end up inhabiting a figurative "third space" or "hybrid identity" to which the displaced move because they cannot fully inhabit the ending position. Because there is no fixed identity, and identity formation is a process rather than an outcome, identities are constantly being formed, implying a constant, active state" (p.300).

The article further highlights that the active nature of displacement is crucial in understanding orbiting identities. Powell (2012, p.301) posits that, "Once one has moved physically from one place to another, the act of reconceptualising the hybrid identity, continues in an active way and does not end." For Powell (2012), the paths of displacement are violent journeys, so is the movement of an identity formation. This concept was an interesting one, especially in analysing some characters in Huchu (2014)'s text. So, for Powell (2012, p.302);

> The rhetorics of displacements, then, are those strategies that account for discourses of power and discourses of identity. As autobiography, rhetoric, and human rights scholars tell us […] rhetorics of displacement are deeply embedded in the resistances to the subjectivity inscribed for the displaced by those who have power over them, including tyrannical governments, United Nations (UN) aid workers, Federal Emergency Management Agency (FEMA) administrators, and legislators.

2.3.2 Enabling and disabling spaces

Assal and Manger (2006, p.11) differentiate between "enabling" and "disabling" spaces in the diaspora. Disabling spaces are generally perceived to be those spaces that are suffocating and inhibiting to an individual and that inhibit an individual from living their desired life. These spaces can be physical or imagined. In diasporic literature, these are the spaces that push an individual to decide to leave their home countries for greener pastures. In Zimbabwean diasporic literature, for example, disabling spaces are seen in the form of the negative economic and political environment that has existed in the country since the year 2000. So, the diasporic persons move from a disabling space to a space they perceive to be more enabling. Chidora (2017), used this concept to analyse a set of literature texts from Zimbabwe, one of which is *The Maestro, the Magistrate and the Mathematician* (2014). He reaches the conclusion that some of the 'enabling" spaces in the diaspora turn out to be "disabling" spaces. In the discussion chapter, it was interesting to see the diaspora space as both an enabling space and a disabling one and how this had an impact on the formation of identities of characters in the novel.

Delano and Gamlen (2015) carried out a study on how diaspora communities mobilise to contest the authoritarian states in Africa. In their findings, they concluded that in some cases, such as Zimbabweans who live in the United Kingdom as diasporic communities, the diaspora gave the diasporic citizens a political space, which they had been initially denied in their home

countries to contest ZANU-PF`s dictatorial tendencies. The study therefore shows that diaspora space can create a different political space from the one in the home country, which in turn can also shape the identities of the diaspora citizens. This study also considered if the political space created in the diaspora is an enabling space or otherwise.

2.3.4 Diaspora as site for cultural conflict

Tinarwo and Pasura (2014, p.2) refer to diaspora spaces as "sites of cultural conflict." In their paper, entitled, *Negotiating and contesting gendered and sexual identities in the Zimbabwean diaspora,* they examine how the "acceptable" becomes "unacceptable", the "bad" becomes the "good" and vice versa in the diaspora. This again goes back to the complexity of identity creation in the diaspora-where the diaspora characters must grapple with negotiation of what is right and wrong in the context of the diaspora. Bauder (2008), takes this concept even further by considering how "deskilling" the diaspora space can be. In this case, diaspora, especially for the educated ones who are faced with the dilemma of having to do menial jobs in order to survive, becomes a "deskilling" space. McGregor and Pasura (2014), through a study of the Zimbabwean diaspora community in Britain, argue that workspaces are generally emasculating for the males in the diaspora.

2.3.5 City spaces as sites of redefinition

In both *The Eternal Audience of One* (2019) *and The Maestro, the Magistrate and the Mathematician* (2014), city spaces, Windhoek, Cape Town, Nairobi and Edinburg are essential in the creation of identities of the main characters. Robins (2000, p.47), with special reference to the city of London, argues that the city space allows people to re-think and redefine their identity and culture. He argues that "the urban arena is about an immersion in a world of multiplicity and implicates us in the dimension of embodied cultural experience." As a result of the diversity of city life, it offers diaspora citizens a space to re-create and negotiate their identities. Moolah (2016) used this particular concept of city space to analyse the characters in Tendai Huchu's *The Maestro, the Magistrate and the Mathematician* (2014).

Khangelani Moyo's (2017, p.iii) study on *Zimbabweans in Johannesburg, South Africa: Space, Movement and Spatial Identity* focuses on how Zimbabwean migrants in Johannesburg

"spatially respond to the regulatory and socio-economic environments within which they lead their everyday lives in Johannesburg." He uses a combination of de Certeau's (1984) conception of space "as represented by the schema of 'strategies" of the powerful and the "tactics" of the subordinate with Bourdieu (1986) concept of "habitus."

Lamaison (1986) when discussing Bourdieu's idea of habitus notes that it is a metaphor for a competitive ball that illustrates the origination and function of habitus and argues that,

> Habitus, as the social inscribed in the body of the biological individual, makes it possible to produce the infinite acts that are inscribed in the game, in the form of possibilities and objective requirements. The constraints and requirements of the game, although they are not locked within a code of rules, are imperative for those, and only those, who, because they have a sense of the game's immanent necessity, are equipped to perceive them and carry them out (Lamaison and Bourdieu, 1986, p.113).

In negotiating "third space" in diaspora, Moyo's (2017) position is that the concept of habitus of migrants represents "an internalisation of multiple externalities, including their home country environment, the host country environment and any other factors influencing their daily lives" (Moyo, 2017, p.66). Therefore, in trying to negotiate physical and mental spaces in diaspora, the social environment itself becomes a critical factor to consider.

2.4 Negotiating the "third space" in the diaspora.

This section of the review discusses negotiation of the "third space" in the diaspora. Homi Bhabha (1994) provides the conceptual vocabulary of hybridity and "third space". However, many other scholars have written on these two concepts, critiquing, and expanding on Bhabha`s views. Many scholars have also used the concept of "hybridity" and "third space" in order to analyse literature or to discuss modern social issues. Gandana (2008, p.143) in *Exploring third spaces: Negotiating identities* investigates "the experience of living in different cultures and its impact on the participants' sense of identity." It is always difficult to belong to adopted cultures and to some extent, second generation and third generation migrants find it easy to adopt, whereas the first generations, who are first migrants, find it hard to belong. Gandana (2008) also uses Bhabha's (1994) theory of 'third space' to explore processes of identity creation in new spaces. Just as the study's texts show characters at different degrees of 'identity abrasion' and different types of spaces, Gandana's (2008) inquiry provides

pathways to learn more about identity creation in diaspora narratives. It seems migrants should be tactful to survive when negotiating identities (Gandana, 2008, p.143-146).

2.4.1 Nonessentialist concept of identity

Gandana (2008, p.143) notices that for a migrant, the notion of identity always echoes socially, culturally and politically in all the aspects of life. In the same manner, characters end up embracing "a plurality of terms and meanings." Because of globalisation and contemporality, Gandana (2008, p.149) seems to view identity as, "dynamic, multiple and constructed rather than fixed, singular and given. Gandana (2008) also identifies that although some scholars acknowledge the existence of 'core identity', he argues that,

> Although some theorists […] acknowledge the existence of "core identity" which, they believe, is more stable across contexts and gives people a sense of individuality, it is the multi-dimensional, non-unitary, complex and changing nature of identity that has been brought to the fore and becomes a key issue in the present-day society" (p.144).

This reveals a great dichotomy from "essentialism towards non-essentialist conceptions of identity" (Gandana, 2008, p.144). Weeks (1990, p.88) contends that "Identity is about belonging, about what you have in common with some people and what differentiates you from others. At its most basic it gives you a sense of personal location, the stable core to your individuality." Therefore, negotiating "third space" in the diaspora calls for adherence to relationships and involvement with others.

In the modern world, these aspects of identity creation have become complicated and confusing. Gandana (2008, p.144) opines that, "each of us live with a variety of potentially contradictory identities, which battle within us for allegiance: as men or women, black or white, straight or gay, able-bodied or disabled, 'British' or 'European'. The list is endless, and so therefore are our possible belongings." Therefore, it shows there is an infinite possibility for creating different identities and these identities should be guided by the culture of the host country and the home country.

Weeks' (1990, p.89) idea of identity is guided by social aspect of identity, where to belong is defined by "a sense of sameness and a feeling of togetherness." It seems once these lacks, it leads to identity crisis as well. Therefore, for Weeks (1990), the concept of 'identity' requires

'identification' as Hall (1996) opines that it is an act of recognising, "some common origin or shared characteristics with another person or group, or with an ideal, and with the natural closure of solidarity and allegiance established on this foundation" (Hall, 1996, p.2). Gandana (2008, p.146) also notes that identity is defined and formed "in relation to others." This study, therefore, took into consideration this stance, that identity creation in the diaspora is complex and entails many facets from both the home and the host country.

2.4.2 "Third Space" Theory

Jordan and Elsen-Clifton (2014, p.221) examine the concept of "Third Space" as a theory that is an important concept of exploring and understanding the "third spaces" 'in between' two or more discourses, conceptualisation or binaries. Soja (2014, p.56) also explains this through highlighting that First space defines "the material spaces" and "Second space" is about mental spaces. Therefore, Third space, becomes a space where "*everything comes together*" (original emphasis). When bringing First space and Second Space together, it also calls for an extension of these spaces "to intermesh the binaries that characterise the spaces" (p.222). Moje et al (2004) used Third Space theory to "examine the in-between everyday literacies (home, community, peer group) with the literacies used within a schooling context".

Moje et al (2004, p.23) summarise three ways that most theorists have used the 'third space' concept. It is used as a "bridge; navigational space; and a transformative space of cultural, social, and epistemological change." The authors see the 'third space' as a bridge that helps learners to connect and contradict, as this bridge helps them to conquer "competing and contradictory understanding" (p.24). It is a bridging moment. Moje et al (2004) researched on students' behaviour during bridging inside and outside schooling literacies in classrooms and they reached a conclusion that "in doing so, created a space for typically marginalised voices or stories within their learning." Jordan and Elsen-Clifton (2014, p.222) also note that when the "third space" is "perceived as a navigational space, participants can cross over or draw upon different binaries, discourses or discursive boundaries."

Jordan and Elsen- Clifton (2014, p.222) also note that,

> the other way that Third Space can be perceived is a transformative space, in which students' linguistic and cultural forms, goals, or ways of relating, transform the official space of the school, teacher, or classroom - enabling

participants to become more central to their learning and gain access to alterative knowledges.

This was evident in Jordan and Elsden-Clifton's (2006) research into the visual arts created by migrant students, which found that students used their art to navigate between cultures and in doing so, negotiated being connected to, and 'in-between', different countries, cultures and spaces.

2.4.3 Hybridity

As mentioned in the review, Said (1978), is known as the father of the concept of "othering" through his very influential contribution *Orientalism.* However, Bhabha (1990, p.144) had a problem with Said's binary concept of the complex process of identity development. His reasons for critiquing Said (1978) are that "the self/other relation is, more than a straightforward domination of one over the other. Rather, it is marked by ambivalence, slippage and paradox. While the Other is repudiated, it is also desired. The Other poses a threat to the Self, but it is, at the same time, needed to confirm the Self's identity." From this point, Bhabha coins the concept of hybridity. Bhabha's (1990, p.145) concept is important in "theorising what happens in the interstices, that is, on the borderlines or in-between cultures."

In the modern world, where globalisation has taken its stand through migration, displacement and others, having an identity that is hybrid is unavoidable. For Bhabha (1990) hybridity is in motion and is an ongoing process. Gandana (2008) asserts as well that "hybridity is important in making new cultural meaning. Bhabha (1990, p.221) argues that "all forms of culture are continually in a process of hybridity. But the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge."

Inherent in Bhabha's (1990) notion of hybridity is that "third space" creates a conducive atmosphere for hybridity to occur. Bhabha (1994, p.38) claims that third space is "the cutting edge of translation and negotiation", is a "precondition" for hybridisation. In this space the hybrid has more space to manoeuvre as he or she wishes. This space "makes the structure of meaning and reference an ambivalent process", having "no primordial unity or fixity"; yet the

hybrid's ability to 'flow' back and forth between cultures, mobilised by the doubling of languages, makes it possible for these signs to be "appropriated, translated, rehistoricised and read anew" (Bhabha, 1994, p.37).

Finally, Bhabha (1994, p.145) notes that "third space" is "marked by contradiction, translation, negotiation and resistance, making it an ambivalent but also productive site at the same time. It follows that identities occupying this space have the potential to destabilize the dichotomous categories of Self/Other." It is because Bhabha's "third space" and the notions of hybridity are not systematised and do not offer a clear view into the processes of forming identities in "third spaces" that the two texts, *The Eternal Audience of One* (2019) and *The Maestro, the Magistrate and the Mathematician* (2014) attempt to illuminate what happens to characters who are caught up in-between cultures. However, by analysing the characters in diasporic narratives, the researcher tried to understand the commonalities and differences on characters when creating identities.

Ghaseni, Nemati and Sesani (2018) adopted Homi Bhabha's (1994) concept to analyse Athol Fugard`s play *Blood knot* (1961). In their paper titled, "*Third space*", *hybridity and colonial mimicry in Fugard`s Blood knot",* they discussed how both Zachariah (other) and Morris (self) have to negotiate the "third space" in which they form new conciliatory identities, where they can co-exist peacefully. Kriger (2009) argues that the prize of negotiating the "third space" is not necessarily always a positive or joyous process but argues that Bhabha (1994) himself recognises that it is a painful continuous process which might not necessarily be successful. The main characters in *The Eternal Audience of One* (2019) and *The Maestro, the Magistrate and the Mathematician* (2014), also go through the process of negotiating a "third space" which might not necessarily be successful always, the objective of this study was to ascertain the success of such negotiations. Chidora (2017, p. iii), adds that "dialectically speaking, moving out of, and into, crisis are discrepant movements happening simultaneously on the same space and in one text so that those who move, and those who do not move, are afflicted by the turmoil of existing out of place." The "third space" becomes an entangled battlefield.

Rajah (2016) investigated how the three different generations of an African American family in the play *A Raisin in the Sun* (1959) negotiate the "third space "in order to form hybrid identities. Just like *The Eternal Audience of One* (2019) *and The Maestro, the Magistrate and*

the Mathematician (2014)*, A Raisin in the Sun* is a diasporic novel with different generations in it. The analysis of the play demonstrates that the three different generations negotiate the "third space" differently with differing successes. The older generations find it hard to be assimilated into the new American culture because they still have a strong link to their Afro-American culture, which they have experienced, whereas it is easier for the new generation, whose culture is "rooted inside their mind and soul" (p.3) as passed on to them through stories by older generations, to assimilate faster into the new culture. *The Eternal Audience of One* (2019) has two generation diasporic communities from Rwanda-one that vividly remembers Rwanda, the war and the journey to exile and one that was born and raised in Namibia. *The Maestro, the Magistrate and the Mathematician* (2014) has three generations of diasporic communities; the older one that travelled from Zimbabwean crisis, their children and the grandchildren. It was interesting to assess how these different generations' identity are negotiated in the diaspora.

Raj (2014) argues that hybridity emerges in the context where the coloniser, or wherein this case; the host country, transforms the identity of the other (the coloniser), in this case the immigrant. These attempts of transformation, it must be remembered, are sometimes subtle and latent, but are also all over the space of the colonised. In the case of the diasporic citizens, the attempt to transform is made through trying not to be seen as a stranger; or foreigner. This notion clearly comes out in Brian Chikwava`s novel, *Harare North* (2009). The Zimbabweans diaspora in the United Kingdom realise the need to transform in order to fit in the British cultural norms.

Cristina Voicu (2011, p.171) '*Crossing Borders of hybridity beyond marginality and identity: analytical perspective'* emphasises the "complexities of the power in transitions as well as in constructions of essentialist identities." The research also focused on the concept of hybridity and "the notions of and distinctions between transition and purity applied, by whom, to what ends and articulated with which other elements" (Voicu, 2011, p.171). In negotiating the "third space" in the diaspora, it seems the concept of hybridity contains the idea of "mixture, combination, fusion, mélange. The metaphor of hybridity, in which cultures are seen as 'floating together' leads to the existence of a 'fluid identity'" (Voicu, 2011, p.190)

Kamel (2017) considers hybridity as a "counter hegemonic discourse" through the language that is used by diasporic writers. The study analyses Elizabeth Nunez, who is a Caribbean diasporic writer, and her novice English novel. The writer uses native terms and creolised English in her work. Kamel (2017), argues that this is a hybrid narration. For the purpose of this study, the concept of hybridity also applied on the language that the diaspora characters in the two novels use in their day-to-day interactions-whether it is a hybridised English or not and what then that says about their identity.

2.4.4 Fluid nature of hybrid identities

Finally, an important aspect about the fluid nature of hybrid identities is discussed by Fernandez (2009) in her analysis of Andrea levy's *Small island* (2004), Monica Ali`s *Brick Lane* (2003) and Zadi Smith`s *White teeth* (1999), she argues that the characters in the three novels "problematise a homogenous or monolithic view of the British identity" by negotiating a "third space"- that is between their British identity and their home identity. She argues that their identities are fluid because they are continuously and constantly being negotiated in the "third space." This aspect of fluidity is also important in the diaspora novels analysed in the study.

Faizah Idrus' (2012) research on '*Shared identity construction: The Third space exploration'* raises pertinent issues when he explores "third space" construction of the Malaysian identity. He poses a question whether Malaysians need a shared identity in order to function properly as a society and nation, "or, indeed, is such a shared identity a real possibility?" (Idrus, 2012, p.111). He further opines that hybridity, "arises from the flow of information and the movement of people around this ever evolving, interconnected and interactive world" (p.112) Thus, it has led to the creation of new cultures as evidenced in the language they use.

2.5 Diaspora literature

The concept of diaspora literature has evolved since the 1990s and as such Tsagarousianou (2004) identifies ways of understanding the nature of diasporic communities. To understand the diasporic phenomenon, Tsagarousianou (2004, p.53) also discusses issues to do with 'ethnicity' mobility' or 'displacement'. Tsagarousianou (2004) argues that "Diasporas should

better be seen as depending not so much on displacement but on connectivity, or on the complex nexus of linkages that contemporary transnational dynamics make possible and sustain. She also suggests in her study that "diasporas should be seen not as given communities, a logical, albeit deterritorialised, extension of an ethnic or national group, but as imagined communities, continuously reconstructed and reinvented" (Tsagarousianou, 2004, p. 52-53). This view is also shared by Chidora (2017) when he discusses diaspora communities as mobile communities.

It is interesting to note that the social sciences have enjoyed a longstanding interest in the study of forms of human movement and migration. Tsagarousianou (2004, p.53) also notes that this interest in human mobility is premised and "informed by cultures where territory and land are meticulously demarcated and highly valued, and where notions of 'home' are linked with a fixed place, social sciences have reflected the fascination and, at the same time, the apprehension with which sedentary societies have approached nomads, refugees and migrants." In that view, several literatures have emerged that talk of "nomadic life and the cultures of transhuman populations, to the study of migrant and refugee settlement in 'host' societies, to securitised approaches to migration" (Tsagarousianou, 2004, p.53). She also highlights that migrants have been studied as, "immigrants, guest workers, asylum seekers, ethnic minorities, displaced populations, 'folk devils' or threats to the security and prosperity of 'host' societies, to name but a few attributions" (p.53). Tsagarousianou (2004) also stipulates that the word diaspora has been "systematically introduced" and used in academic discourses. The term diaspora has its origins and can be traced back over centuries (Cohen, 1997).

2.5.1 The Diasporic Condition

In the history of its use the term diaspora has "been consistently associated with experiences of displacement, dispersal and migrancy; however, the concept has remained peripheral in the debates on human migration and mobility until fairly recently" (Tsagarousianou, 2004, p.53). The increased study focusing on 'diaspora' and its study can be premised on the study of 'diasporic condition'. This has led to an interesting widespread growth of studies that try to answer the phenomena associated with it (p.53). Clifford (1997, p.23) opines that, "diasporic language seems to be replacing, or at least supplementing, minority discourse.

Tsagarousianou (2004, p.53) argues that the use of the term diasporic, "often carries with it connotations relating to the transnational character of Diasporas and the phenomena surrounding them."

She further elaborates that,

> What is more, it intimates the existence of a closer relationship of contemporary diasporic conditions with the highly diverse and complex processes which we identify as globalisation. Finally, the ways the concept has been used indicate that a decisive shift from 'mobility' to 'connectivity'[…] has been taking in the course of the recent debate. Or in other words, that is, an acknowledgement of the importance, even centrality, of processes of communication and exchange (be those material or cultural). While narratives of uprooting, displacement and migrancy continue to be central in contemporary notions of diaspora, there is little doubt that the current use of the term conveys much more (Tsagarousianou, 2004, p.54).

Tsagarousianou's (2004) argument is also backed by William Safran's (1991) concept of diaspora, that it is linked to those communities that share some or all the following characteristics:

- The original community has spread from a homeland to two or more countries; they are bound from their disparate geographical locations by a common vision, memory, or myth about their homelands;
- They have a belief that they will never be accepted by their host societies and therefore develop their autonomous cultural and social needs;
- They or their descendants will return to the homeland should the conditions prove favourable;
- They should continue to maintain support for homeland and therefore the communal consciousness and solidarity enables them to continue these activities (Safran, 1991, p.83-84).

The essence of the word diaspora also shows the "othering" issues as Tsagarousianou (2004, p.54) goes to note that it can be argued that "diasporas are primarily seen as not a lot more than a sub-category of an ethnic group, or a nation." Therefore, the idea of diaspora is very fluid.

2.5.2 The concept of home in the diaspora

Tsagarousianou (2004) also discusses the notion of home in diaspora as questionable "as the issue of home within contemporary Diasporas becomes somewhat irrelevant". Through

character analysis of the texts under study it is important to analyse whether the issue of a mobile home is relevant or not. Safran (1991) calls for the importance of diasporic communities to maintain strong links and identification with homeland, or even the possibility of returning home (the past) and that nostalgia feeling. Hall (1996, p.355) points out that the "link between these communities and their 'homeland' or the possibility of a return to the past are much more precarious than usually thought.

This is because, 'homeland' will have changed beyond recognition. Tsagarousianou (2004, p.57) finally notes that it is "not only 'back home' that has been caught up in the process of modernisation – diasporas themselves are deeply affected by their position at the centre of contemporary globalisation flows." Narratives of diasporic communities and experiences, "should not be dismissed simplistically as backward-looking, as they are almost invariably constituting new transnational spaces of experience that are complexly interfacing with the experiential frameworks that both countries of settlement and purported countries of origin represent" (Morley, 2000, p.55). The concept of home and homeliness is also central in this study.

2.6 The literature of Post Coloniality theory

A review on postcolonial theory is particularly important to understand the processes of identity creation in the diaspora. Frantz Fanon (1967) is one of the earliest theorists of decolonisation and he foregrounded the hegemonic aspects of postcolonial state. Fanon (1967, p.5) argues that "the anxiety to recover a pristine pre-colonial culture was what motivated native intellectuals in the decolonization project of anti-colonial nationalism." The focus of most decolonial theorist seems to dwell more on the aspect of a 'national culture,' Gabriel (1999) asserts that,

> the idea of the 'nation' as the imagined basis of this post-independence construction of culture and identity became an inextricable part of the rhetoric of nationalism. The nation also became an integral and powerful vehicle for mobilizing anti-colonial sentiment at all levels. The resistant, anti-colonial trajectory of this nationalism sought to construct for colonized peoples a stable, unifying national culture through the forging of a common historical experience (p.5).

Just as Fanon (1967) points out, that the newly created nation's crisis continues from the moment of independence" so the diaspora crisis also emanates from their home countries which are mostly post-colonial states. This is evidenced in the study because the migrants leave their home countries because of the 'pitfalls of national consciousness'. In Fanon's chapter titled '*The Pitfalls of National Consciousness'* he argues that the middle class of the newly decolonised (physical decolonisation) takes over power and immediately they replicate the colonial powers' hegemony" (Fanon, 1967, p.87). Therefore, in the process of creating identities and spaces amongst immigrants Fanon (1967) reminds us that it is through the replication of colonial hegemonies that is behind the fleeing from economic woes or ethnic woes in both texts under study in this thesis.

In diaspora, the spaces that individuals create are the same as the colonial strategy of dividing indigenous people along ethnic or cultural lines. The division is also visible in the promulgation of what Gabriel (1999, p.7) notes to be from "official policies on culture, art and literature." This seems to be equally true in most postcolonial states in Africa such as Zimbabwe, Namibia and South Africa. Gabriel (1999, p.8) notes that in the then newly created nation of Malaysia, the division was seen in the concept of national culture as it "was defined in terms of the dominant culture of the nation. The Deputy Prime Minister of Malaysia articulated his idea of a 'national culture' in the following terms: 'Culturally... the basis of integration is Malay -- not because of racial arguments but because of the fact that Malay culture is already the most Malaysian one that one can find in Malaysia." Gabriel (1999, p.9) also stipulates that the "hegemonic underpinnings of the post-colonial construction of nation" is in the concept of culture.

Paul Gilroy (1993, p.13) further elaborates on the notion of a nation as the "rhetorical strategies by which the nation/state seeks to preserve a sense of ethnic culture." In the entangled arena on identity creation and space seeking, the sense of differences in diaspora communities can be viewed from the notion that the sense of difference "distinguishes people from one another and acquires at the same time a priority over other areas of their social and historical experience, cultures and identities" (Gilroy,1993, p.13). So, the study benefited from the arguments of nation construction in diaspora.

2.7 Review of the novels

It is important to realise and review work that has been written on the two texts under study. Such an undertaking not only contextualises the study, as the rest of the review has hopefully done, but is also important in showing the research gaps that need to be filled as far as the two texts are concerned.

2.7.1 Previous Studies on *The Eternal Audience of One* (2019)

The novel *The Eternal Audience of One* was published in 2019. The study's literature of the novels was gathered from online newspaper articles and blogs. The review by *The Namibian* (2019) suggests that the novel seems to be biographical in nature due to the style of writing which does not follow a normal plot. In the light of the study's aim to analyse identity creation and hybridisation, the reviewer adds that the writer, "accurately captured the restlessness of a male youth seeking to define itself under the narrow circumstances of postcolonial Southern Africa" (2019, p.2) therefore answering to the postcolonial theoretical framework of the study.

The article by Mphuthumi Ntabeni (2019) titled, '*Southern Africa throws its hat into the millennial fiction ring*' analyses *The Eternal Audience of One, the debut novel by Rwandan–Namibian author Rémy,'* and delves into the entanglements that are associated with nuances of immigrant life that are caused by being positioned into the 'third space'. Ntabeni (2019, p.4) says this about the protagonist,

> We're never completely certain what he wants, beyond the common hustle for material wealth: to displace a brooding sense of his own extinction? To substitute the life of the void for the novel and exotic? To escape into the sublime? Or is he suspiciously trying to avoid what the Germans call *Eigenart*, his own inherent peculiarity?

The review also brings to light the genre of 'millennial novels as they employ words that seem to revolt against,

> the quiet and oppressive, heteronormative, capitalist system whose silent wholesale slaughter props up modern societal maladies: xenophobia, ecocide, elitism, racism, colourism, gentrification, sexism, homophobia, and, in the case of Africa, tribalism and invincible superstitions that lead to unnecessary tragedies, like the killing of people who live with albinism. (Ntabeni, 2019, p.4).

It seems immigrant parents push their children too far to succeed as a way of getting back to their birth countries. Therefore, the article also talks of how, "as with many books of immigration, the past here is identified with loss and the future with uncertainty. Writing, meanwhile, becomes part of the battle, caught between restoring broken historical continuity and ruptures required to forge possibilities into future successes" (Ntabeni, 2019, p.5). The children themselves are already cornered into "third space" from home by their parents. For Ntabeni (2019, p.6), *The Eternal Audience of One* (2019) is "an intricate interrogation of exile, homesickness and the alienation of immigrant lives."

In an article '*A*frican in Dialogue, the Ascension of African Storytellers" Ngamije in an interview with Saliha, after being shortlisted for the AKO Caine Prize, says,

> So, for me, it is a personal triumph, the highest of highs. Also, as a Rwandan born Namibian writer, I hope my shortlisting shines a spotlight on writings from my dual heritages. The "small places of the world" are reading and writing; they have something to share. If they appear to be silent it is not because they are quiet, it is because they are struggling to break into popular airwaves (Haddad, 2019).

Just before *The Eternal Audience of One* (2019) was published, *TheReadingList* (2019*)* described the novel as "a trans-generational, era-spanning, border-skipping tale of immigrant family, migration, marriage, friendship, race, love, and relationships, deftly held together by a local and international soundtrack, and the ambitions, dreams, and failures of the tale's eclectic cast."

Whilst Huchu's *The Maestro, the Magistrate and the Mathematician i*s narrated from the perspective of three characters, *The Eternal Audience of One* (2019) is "Told in three separately titled, genre-bending parts" (*TheReadingList*, 2019, n.p). The review is quick to see that the novel "follows the intersecting lives of Séraphin and a host of major and minor characters from pre- and post- 1994 Rwanda; colonial and post-independence Windhoek; Paris and Brussels in the 70s; the rowdy, crowded public high schools of Nairobi; the prestigious universities, hormone-saturated clubs, and youth-saturated streets of Cape Town" (*TheReadingList*, 2019).

For the main protagonist and character Séraphin, a twenty-four-year-old Rwandan immigrant living in Windhoek, Namibia, suffers from a serious boredom and frustrations. Even when the

future is promising for him, he is frustrated and yet, “in a few weeks’ time he will leave the stifling confines of his family life for the sunny streets and shores of Cape Town – the cosmopolitan Mother City of South Africa, teeming with parties, conquests, controversies, his friends, and their adventures together.” (*TheReadingList* 2019) Seraphin is about to graduate but he feels just like his mixed-up playlist. He is labelled by the reviewer as a “career confused, playlist-making, nerd-jock hybrid.” When everything seems to be going according to the ‘Plan’ that his parents set, it seems “Nostalgia infects and informs the present, the future narrows, the present runs out –and each ending heralds the start of another beginning” (*TheReadingList*, 2019).

Dela Gwala (2020) asserts that *The Eternal Audience of One*’s set, “across six countries, it questions the idea and experience of home. The novel as a transportive novel takes readers on a narrative journey that talks about family, friendship and migration.” Ngamije asserts that “I’ve always gravitated towards stories of how people experience elsewhere.” In a question-and-answer interview with *Cheeky Natives* (2019), Ngamije is asked how, “the story is set in a number of countries with a commentary on their politics. What inspired this transcontinental journey?” The answer helped this study to acknowledge how migration and the foreign places shape people’s “desires, fears, and ambitions.” Ngamije asserts that there is an attraction to the foreign, “when one isn’t happy with their own geographic setting.

Another place always seems to be the solution presented to the people in such situations, that things might be better if one just leaves” (*Cheeky Natives,* 2019). His views speak to the present issues of mobility in Southern Africa and beyond. In post-colonial nations, people are leaving their home countries in search of ‘better’. Ngamije also notes that, “these ‘better’ places turn out to be a different setting to face the social, economic, and political issues” (Cheeky *Natives*, 2019). The interview also shows that migration is also transcontinental, and this helps us to understand that the issue of “third space” is also visible in African diasporic narratives.

In exploring the difficult relationships between children and parents, the author asserts that he himself has never been, “the child of a citizen a fully enfranchised member of society with a clear sense of belonging” (*Cheeky Natives*, 2019). This goes on to support what has been said by *The Namibian* (2019) when reviewing *The Eternal Audience for One* (2019) “an

impression that the book is autobiographical remained throughout", here is an author, come Seraphin and a Rwandan immigrant. He further conscientises the reader that some of the most challenging things to the immigrant parent are that they constantly strive to provide you with a life, "they're aware they never had, and they try to raise you to be an independent and enfranchised member of society, even as they are denied those same freedoms" (*Cheeky Natives,* 2019) The interview shows that the exploration of child-parent relationship in "third spaces" is challenging as it involves confronting the narrow lives the parents had to live in order to raise their children. Ngamije asserts that to "confront such immigrant indignities on paper felt representative."

The interview also highlights on a 'Great Plan' written in the novel. In simple terms "the immigrant dream is to land in a place, secure work and an outcome, and love if one doesn't have it, gain a foothold in society, and then, hopefully, build towards a new and better life" (*Cheeky Natives*, 2019). So, some of the entanglements of diasporas are that they are told they, "must, in order to secure this better life; work harder than everyone else, study harder than everyone else, gain as many qualifications as possible, and try to find work in the most respected professions, engineering, medicine, law, and finance)." (*Cheeky Natives*, 2019). For Ngamije, the 'Great Plan' is full of irony because it is not great after all for the local people or even achievable for the immigrants. Therefore, this line of thought also helped the study to understand that the "third space" also influences the indigenous people's status and behaviour. In South Africa this seems to be the case with the xenophobia attacks which were happening in the previous years. Foreigners are deemed to be a threat as they take away the locals' jobs.

The study also finds itself gaining from the ideas that Ngamije raises in his interview. When asked about whether his book was well received in Namibia just as it was in South Africa, he says that most novels are not well received back home because their narrative shows a sense of "invasion" especially when themes and topics are unsavoury and explored by someone, they consider to be an outsider. Therefore, the novel's reception had mixed feelings in Namibia. The characterisation in the novel tried to capture the diasporic communities seeking to define themselves under the narrow circumstances of postcolonial Southern Africa. It is clear from the reviews above that no scholarly work has been done on the text yet since it is a recent publication.

2.7.2 Studies on *The Maestro, the Magistrate and the Mathematician* (2014)

The other novel used in this study, *The Maestro, the Magistrate and the Mathematician* by Tendai Huchu is a (2014) publication and has enjoyed several reviews, journal articles and commentaries. A book review by Durre Shahwar (2015) highlights the three protagonists of the novel *Magistrate, Maestro and Mathematician* (2014). It is the Maestro who is most found wanting in the entanglements of immigrant life situated in 'third space' of othering. The reviewer highlights that, "the Maestro is intensely withdrawn, representing the 'outsider' who feels and sees everything deeply on another level" (p. 2).

Shahwar (2015) shows the intricacies of how different characters manoeuvre themselves living as immigrants. He posits that the geography and buildings in the novel of Edinburg help the Magistrate through his journey in the city. Therefore, the review, "Influences of psycho geographical texts are evident here" (Shahwar,2015, p.3). The novel is more than just an 'estranged immigrant experience in a foreign country' (p. 3).

Chidora (2017, p.119) in his sub section titled, '*Trying to find a place: Analysing Huchu's multilateral depiction of exile'* reviews on the two characters in the novel the Magistrate and the Mathematician and how they perform as migrants in Scotland. He notes that the two characters' struggles are connected to the entanglements, "complexities" of belonging in the midst of trying to fit in the "third spaces." The third character, the Maestro, seems to be ill fated from the beginning. Chidora (2017, p.219) notes that "The Maestro's discomfort with the world, whether Zimbabwean or British, lands him in the world of books in an attempt by the Maestro to put his feet on something solid." Chidora (2017, p.219), further opines that Huchu communicates the Maestro's mental problem as he is 'losing himself" to demonstrate, "the mental anxieties that arise when body, self and world are displaced."

Chidora (2017) looks at the perspectives of the "underutilised 'tragic edge' and dialectics of exile" in analysing black and white authored narratives that came out of the post 2000 Zimbabwe. As this study was looking at characters under the influence of "othering" and hybridisation, Chidora's (2017) analysis was critical in assisting the analysis of, "how these texts depict crisis-induced exile (both physical and symbolic), the [ambiguous transgression

of physical and symbolic borders in the search for enabling spaces and the consequent struggle with issues of space and belonging …." (Chidora, 2017, p.iii). In the subtitle *'Locating TK, Chenai and the descendant of the European diaspora: Towards a Post-Diaspora?*' Chidora (2017, p.253) asserts that characters such as TK in *New Names* and Chenai in *The Magistrate* "can be understood as existing beyond the diaspora."

He further elaborates that whilst their parents, first generation migrants have experienced the diaspora and its ambivalences of rootlessness, the two characters seem to have,

> arrived to a place which they identify with and in which their actions are not conceitedly delayed in order to belong. They act because they belong there. At the same time, they seem to exist at a level of disarticulation, that is, at that point where they do not want to articulate diasporic experiences, or use the home that was left behind by their parents as a reference point (Chidora, 2017, p.253).

This is also visible in *The Eternal Audience of One by Remy Ngamije* (2019). Therefore, Chidora's assertions helped this study see beyond diaspora in what he terms, 'post diaspora'. Chidora (2017, p.253) also notes that Chenai's "disarticulation" of the ideals pitches her against "the Magistrate's experience of home and against the Magistrate's experience of diaspora." It seems for Chidora (2017, p.253), Chenai's home is now Edinburgh, and she even gets married to Liam a native of Edinburg. Thus, for Chidora, "where the Magistrate comes from can actually be regarded as Chenai's foreign space whilst Edinburgh is her home." The study extended on the work done by Chidora (2017) by considering the effects of space manoeuvring in Edinburgh on the hybridisation process.

In an article *'Travelling Home: Diasporic Dis-locations of Space and Place in Tendai Huchu's The Maestro, The Magistrate & The Mathematician'* Moolah (2018, p.1) spells out that the novel*,*

> Generates an unrelenting dialectic in which the national home, both for migrants and citizens, is often unhomely, while host spaces yield to various forms of place-making and belonging. City space, in this case the city of Edinburgh, is shown through the unique mobilities of the three protagonists to produce different senses of identity.

Moolah (2018) highlights the issue of death associated with characters being caught up in the "third space" of "othering." New identities created in such spaces can also be fatal. Therefore,

the process of "othering" in creating identities is catastrophic. Moolah (2018, p.3) acknowledges that the migrant is an important figure in migration studies, "whose subjectivity is shaped by mobility and trans-local relationships, which are defined by the spanning of space and time between localities." Huchu's consciousness of space-and-place shapes the novel from many sites between its covers that shows a street map of Edinburgh at the front and back. The novel's epigraph has a few lines of the poem "Scotland", by poet Hugh MacDiarmid, pen name of Christopher Murray Grieve, an artist who contributed to the construction of a literary sense of the space of Scotland (Moolah, 2018, p.6).

Moolah (2018, p.9) asserts that *The Maestro, the Magistrate and the Mathematician* (2014) thus also sets "itself apart from narratives shaped by the linear, teleological time of European Enlightenment culture or the cyclical time of African culture". Huchu further explains,

> I tried to have the novellas that make the novel function like the three hands of a clock. So, the Maestro is your hour hand, very slow, little happens on the surface. The Magistrate is the minute hand and holds the whole thing together with a little more going on. Then the Mathematician, in present tense, is the second-hand going tick, tick, tick, tick, at a relentless pace. (Tiah (2015: n.p.) cited in Moolah (2018, p.12).

In the novel the characters create place not through putting down roots, but through moving around the cities and thus turn "host spaces into home places through the establishment of routes, where infrastructure and institutions act as moorings that enable mobility" (Moolah, 2018, p.13).

Orthofer (2015) in *Complete-review.com* of 22 August 2015 indicates that *The Maestro, the Magistrate and the Mathematician* (2014) is a novel with solid characterisation and a storyline, "that is relevant to the Zimbabwean situating." Orthofer (2015) says the novel revolves around the central character of the Magistrate. The Magistrate was once a well-respected magistrate in Zimbabwe, and he left the country with his wife and daughter Chenai. His wife finds a good job as a nurse, but he remains jobless and useless, he asserts, "they think we come from the jungle. They think we have kangaroo courts. They will say, 'How can you practice law here when you couldn't even preserve the rule of law in your own country' Huchu (2014) in Orthofer (2015).

The review helped the study to understand that the Zimbabwean migrant is ever reminded of his country's problems as they seem to follow him wherever he or she migrates to. Therefore, in trying to create an identity in diaspora, the migrant is reminded of the past just as Seraphin in the *Eternal Audience of One* (2019) is always referring to Rwanda when entanglements of migrant life get into him. The review also notes that when the Magistrate finally gets a job, it is menial as he is forced to take night shifts at an old age home. The situation drains some life out of him as he fails to reconcile with his wife. As a first diaspora, he also is troubled with adjusting to the hybridisation of his daughter when she is growing up.

Ardhana's (2017) article titled, '*Resurrecting power of memory in displaced selves through a post-colonial reading'* explores the representation of post coloniality identity in Tendai Huchu's novel. Ardhana (2017) clearly analyses the issue of memory in Tandai Huchu's novel. The article helped the study in stating the integral relationships, "between memories and post-colonial aspects such as diaspora, hybridity, mimicry and double consciousness through different characters in the novel" (Ardhana, 2017, p.478). The article shows that memories of home act as catalyst in rejuvenating their souls. Ardhana's (2017) work helped to identify the psychological, sociological, cultural challenges that the diaspora faces in host nations. The research offers a closer vision to the life of immigrants as it attempts to reveal the crisis of Zimbabweans who are searching to belong in the host country Edinburg.

Whilst searching for ways to establish identities Ardhana (2017, p.478) seems to say, "memories give life and colour to post-colonial victims of modern era." Using the concept of mimicry from Bhabha's (1994) theory, Ardhana asserts that by explaining the life of immigrants and their entanglements in diaspora, we see how cultural changes and individuals are dislocated physically and mentally. Ardhana (2017, p.479) also asserts that, "post-colonial themes such as identity crises, loss of belongness, cultural shock, alienation, frustrations are brought into light by explaining the life of immigrants in their antagonistic environment." The study extended Ardhana (2017) analysis of home and belonging to explore how these concepts affect identity creation in the text.

The above review on the two texts that were studied in this is aptly summed up by Dzvairo (2016), "Identity, belonging and loss are the unholy trinity of the immigrant experience" (p.10). These issues are central in this study.

2.8 Research gap

The Eternal Audience of One (2019) *b*y Remy Ngamije is a novel that was published in April 2019. There are no known literary studies that have been done on the novel. After a search on several academic journals and publishing library websites, the text has mainly enjoyed short magazine and newspaper articles so far. It is also a groundbreaking novel as it appears to be the first Namibian novel to tackle issues of the diaspora community from the perspective of an immigrant in Namibia. Namibian writing has been mainly dominated by autobiographies and biographies of the liberation struggle and exile. A novel of Ngamije`s structure is indeed a breath of fresh air in the Namibian writing space focus on Sub-Saharan writing.

The Maestro, the Magistrate and the Mathematician (2014), on the other hand has enjoyed a fair share of analysis. As highlighted in the review above, research has been carried out by the likes of Mollah (2017) and Chidora (2017) has focused on how space influences identity in the novel. This research endeavours to extend the research base on the novel by considering how "othering" ultimately influences identity creation in the text. Furthermore, a comparison of the more researched text *The Maestro, the Magistrate and the Mathematician (2014)* with a maiden text *The Eternal Audience of One (2019)* was a useful one, as it was interesting to see recurrent themes and trends of identity formation in the diaspora in the two texts.

2.9 Chapter summary

Chapter 2 attempted to contextualise the framework within which the discussion of the two texts is to take shape in Chapter 5 of the study. This was done by first looking at the literature on the main issues of "othering", "third space" and hybridity that are pertinent in this study. The next part of the review was on related issues to the topic under study and the last part was a review of work done on the two texts under study. The next chapter discusses the theory that was used in the study, which is the theoretical framework.

CHAPTER THREE: THEORETICAL FRAMEWORK

3.1 Introduction

Smith (2012) argues that theory empowers us to deal with questionable variables and, more importantly, that it gives us the opportunity to strategically plan and interrogate a study. This applies to the postcolonial theory as well. Diasporic literature is considered a branch of postcolonial literature because it addresses issues of marginalised diasporic communities and the way they respond to hegemonic environments of their host countries according to McLeod (2000). Shackelton (2008) suggests that the greater importance of postcolonial theory has been its analysis of the implications of the term diaspora as a theory. Whilst postcolonial studies see migrant issues in terms of alteration and structuring, alteration to changes, mobility and transformations, it also reveals that the structuring also leads to creation of new knowledge basis. The transformations are mutual and have impacted on the coloniser, colonised, migrants, indigenous people as well as victims and victimisers. Ashcroft, Griffiths and Tiffin (2000) have argued that it is within these notions of transformations that the postcolonial hypothesis greatly impacts on "global, environmental, transnational, the sacred and economics as seen through the significant spread of neo-liberalism" (p. x).

Postcolonial theoretical innovations of Edward Said (1978), Homi Bhabha (1994), Gayatri Spivak (1996), Stuart Hall (1996), Paul Gilroy (1983) and James Clifford (1986) have reinvigorated postcolonial and diaspora studies. The innovations have vitalised antagonistic ways to understand 'culture' and develop new ways of thinking beyond the notion of the nation state. Thus, the idea of diaspora in writings has been helpful in calling to attention the subjective perception of people's movement in the whole world and the analysis of whether the movements have been through choice or compulsion.

Consequently, this study used the postcolonial theory as an over-arching theory, particularly Homi Bhabha`s (1994) theory of 'hybridity' and 'third space' navigation, both of which are from the concept of 'othering'. The concept was useful in analysing identity creation in the two texts, *The Eternal Audience of One* (2019*)* and *The Maestro, the Magistrate and the Mathematician* (2014*).*

3.2 Postcolonial theory

Before discussing hybridity and "othering" tenets of the postcolonial theory, it is imperative to foreground this framework by discussing a brief history of the theory and its relation to diasporic literature. Dennis Walder (2000) argues that postcolonial theory is crucial because it undermines the canon by extoling the 'neglected or marginalised' through tackling issues of politics, history and geography (p. 60). As a theory, postcolonialism can be traced back to the end of the Second World War, to the advent of anti-colonial struggles in former colonial countries.

The term postcolonial has developed notions and concepts in contemporary literary and cultural theory. The implicatory use of the term "postcolonialism" in literature has two major uses. The initial purpose is to promote the new literatures that originate from former colonies and, secondly, to declare and encourage continual counter analyses of colonial attitudes. The origin of postcolonial aesthetics can be traced in Frantz Fanon's *The Wretched of the Earth* (1961), while its theory coalesces in Edward Said's *Orientalism* (1978). However, the emergence of postcolonial critical analysis dates to the publication of Ashcroft, Griffiths and Tiffin's *The Empire Writes Back: Theory and Practice in Postcolonial Literatures* (1989).

The term 'postcolonialism' operates at two levels; the first, as a historical marker of the period following decolonisation and second, as a representation of intellectual approaches that were influenced by post-structuralism and post-deconstruction. Ashcroft, Griffiths and Tiffin (1989) broaden the scope of the term, postcolonial, to a term that distinctively emerged from literatures written from the experience of colonisation. This uniqueness was asserted by a critical analysis of the tensions between the imperial power as the centre and the rest (p. 2).

Also, among many other scholars, such as Fanon (1961) and Ngugi (1989) have generally been ascribed to be influencers of the postcolonial thinking with the latter known for his notion of decolonising the mind. The broadening of the term in the past decades brings to a closer look the essential implications of postcolonial theory on creative writing. Of note, is Mbembe's work on what he terms the postcolony. He builds on Fanon's analysis on how postcolonial states inherit dictatorial tendencies from the colonial masters which they use to oppress their people in postcolonial Africa. These states oppress their citizens by creating a permanent

atmosphere of fear, “The postcolony is characterized by a distinctive style of political improvisation, by a tendency to excess and lack of proportion, as well as by distinctive ways identities are multiplied, transformed, and put into circulation” (Mbembe, 2001, p. 102). Chidora’s (2017, p.5) observation is that “works of art and literature are very important in explaining postcolonial identities and diasporic changes.” This is evidenced in Ngamije and Huchu’s creative aesthetics, as they try to engage the readers on issues of identity creations and formations in “third spaces.”

Homi K Bhabha (1994), Gayatri Spivak (1985) and Edward Said (1978) are the three main proponents of the postcolonial theory. Said (1994) is generally believed to be the father of “othering” through his influential book *Orientalism* (1978); Bhabha (1994) and Spivak (1985) developed the theory further. The theory has evolved over the years and presently, it is used to analyse a variety of coloniser, and colonised dichotomies. The theory also explains and analyses marginalised groups in society. These marginalised groups are women, children and homosexuals marginalised in a largely heterosexual world. Marginalisation also occurs in diasporic communities by host countries with most indigenous citizens. Furthermore, postcolonialism examines several issues of colonial relations beyond the British empire. One such is the notion of boundaries and boarders. The notions have transcended the physical geographical boundaries into cultural borders. Ashcroft, Griffiths and Tiffin (2000) argue that these cultural borders are being identified to be critical zones for colonial and neo-colonial cultural erosion and economic marginalisation. First generation migrants find it exceedingly difficult to adopt and adapt to the cultural border notions.

Most postcolonial theories promulgators have tried to shift from, “the classical thinking in the discipline and save it from the hegemony of Western conceptions by challenging “Western-theorising” and “decolonising” it. Tepeciklioğlu (2012, p.12) says postcolonialism is not a single theory. It is a set of many theories. The sets deal with different issues such as, “literature, art, music, linguistics, slavery, migration, discrimination, historiography and discusses different kinds of subjugation such as racism, gender, nationalism and identity.” The term postcolonial implies what can be seen as “the historical phenomenon of colonialism, that is to say, colonial practices, the foundations of authority and imperial dominance in European colonies and/or protectorates is at the heart of the postcolonial writings” (Tepeciklioğlu, 2012, p.2).

The concept of postcolonialism also sings very well to the notion that the "modern international system does only have a formal appearance of decolonization" (Tepecikliоğlu 2012, p.2). Therefore, literature such as diaspora, use the theory to cover practices used in the process that started colonialism up to today. This shows that postcolonialism is a,

> continuing process of resistance and reconstruction and postcolonial theory, thereby, involves discussion about previously mentioned experience of various kinds such as slavery, displacement, emigration, suppression, resistance, representation, difference, racial and cultural discrimination and gender (Ashcroft, Griffiths and Tiffin, 2000, p.24).

Such definitions of the postcolonial theory were useful to the study, as the analysis of "othering" makes the assumption that colonialism as a system promoted and still promotes white hegemony in both the West and the East. As a result of these unfavorable systems, migrants' acceptance and merging into new environments in the host countries proves to be exceedingly difficult.

Postcolonialism deals with the effects of colonisation on cultures and societies. The term has been used by scholars to define the various cultural effects of colonisation. "It has also been widely used to signify the political, linguistic and cultural experiences of societies that were former European colonies" (Al-Saidi, 2014, p.2). The colonised have been "part of the processes of subjugation subsequent to the European advance around the world". Therefore, the term is used to analyse cultural issues that were caused by the coloniser or imperial forces. Ashcroft, Griffiths and Tiffin (2000) assert that:

> Postcolonialism is now used in wide and diverse ways to include the study and analysis of European territorial conquests, the various institutions of European colonialisms, the discursive operations of empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects, and, most importantly perhaps, the differing response to such incursions and their contemporary colonial legacies in both pre- and post-independence nations and communities. (p.169)

Dennis Walder (2000, p.60) has elaborated that: "Postcolonial theory is needed because it has a subversive posture towards the canon, in celebrating the neglected or marginalized, bringing with it a particular politics, history and geography." Hawley (2015) without agreeing to any one meaning or reference to postcolonialism notes that most critics these days speak of 'postcolonialism' to refer to "historical, social and economic material conditions and at

other times to ‘historically-situated imaginative products and aesthetics practices, representations, discourses and values” (Hawley, 2015, p.1). Postcolonial studies have lately been centered on several “concepts that do not, on the face of it, necessarily have much to do with each other, but have proven to be synergistic” (Hawley 2015, p.1). Hawley also cites important tenets of postcolonial theory; subalternity and strategic essentialism associated with Gayatri Spivak (Hawley, 2015, p.1). These tenets are also important in the analysis of characters and will be useful in the discussion chapter.

Postcolonial studies have always had an issue with the use of language. It is in a language that negotiations are conducted and never in the native language. Thus, when Ngugi decided at the peak of his career to start writing his work in Gikuyu, for him it was a political act. It was a way to fight the hegemonic colonial English language. Ngugi (1986) claims that 'the brilliant minds of a Chinua Achebe, a Wole Soyinka or a Kofi Awoonor went not to revitalise the African novel but to create a new tradition, that of the Afro-European novel' (Ngugi, 1986, p.70), he then embarked on a journey to 'decolonise the mind' by using an indigenous language to create not only a 'new' form of African literature but also a new audience for such writing. Literature from former colonies has, over the years, found interesting and unique ways to fight the dominance of former colonisers’ languages. This argument was also pertinent in the discussion of the two texts in this study.

When analysing characters undergoing identity formation, postcolonial theory also uses the notions associated with ‘othering’ and ‘hybridity’. The theory has many tenets to it, but for the purpose of this study, the main concept of hybridity derived from the concept of ‘othering’ as well as a focus on the ‘third space’ was used to analyse the two novels.

3.2.1 The concept of the “other”

Although the term ‘other’ was first coined by Spivak in 1985 as a methodical theoretical concept, the notion of ‘other’ has transcended postcolonial studies by drawing on many philosophical and theoretical doctrines. For a comprehensive application of the theory of hybridity, the starting point for this study was the concept of the ‘other’. This concept was imperative because it necessitates negotiation of the ‘third space’ and formation of hybrid

identities in the novels *The Eternal Audience of One (2019)* and *The Maestro, the Magistrate and the Mathematician (2014)*.

Edward Said (1978) nurtured the concept of 'othering' in his book *Orientalism*. For him, this concept is a hegemonic cultural production that is meant to promote the supremacy of the Occident and to subjugate the Orient. However, before that, Fanon (1967) had posited that this systematic alienation of 'the other' is so intense as it reduces the colonised to a non-human and makes the 'other' an object (p.211). It is this process of dehumanising othering that diaspora citizens must wrestle with when negotiating the 'third space'.

Jensen (2011) argues that the notion of identity formation inherently entangled in the concept of 'othering' views that, "subordinate people are offered, and at the same time peripheralised to subject positions" (p. 65). It is also worsened by "intersectional othering which contains elements of exotic othering", where the host country feels that the immigrants are a kind of evil or impure element to be rid of (Jensen, 2011, p.66). From a social science point of view, identities, especially ethnic minority identities are, found within certain conditioned social contexts such as "othering". As a concept that was developed from the postcolonial theory 'othering' has the notion that, the powerful holds the strings to construct identity.

The notion of the "other" initially takes a generalised understanding of "self", as in Hegel's dialectic of "master-slave" as found in his *Phenomenologie Geistes* (2018). The juxtaposition towards the "other" constitutes the self. Jensen (2011) uses the concept of 'self' and 'other' when he analyses the relation of men and women. The woman is the 'other' whilst the man is 'self' in relation to both gender and power. Seemingly, women are subjects as men shape their existence. Spivak (1996), uniquely uses a different term for the 'other', she uses, 'subaltern'. The term refers to marginalised members of society, the 'other'. In the context of colonial production, the subaltern has no history and cannot speak. The female subaltern also remains in the shadows.

Therefore, the process of "othering" is classed, raced and gendered. Spivak (1985) was the first scholar of postcolonialism to use the concept of 'othering' to mean the notion 'othering'

in a methodical way as evidenced in her essay '*The Rani of Sirmur'* (1985). In the essay, she describes "othering" as a process with multiple dimensions; the several processes touch upon many different forms of social differences. This concept of 'othering' can, therefore, be combined with Crenshaw's (1989, 1991) notion of intersectionality and Collins's (1989) idea of interlocking systems of oppression. In the process of identity formations, the centre has the power to describe the 'other' who is then constructed as inferior. The version of Spivak's (1985) concept of the 'othering' does not focus on the enchanted 'other' because it does not dwell on exoticism.

However, the 'other' only remains the inferior 'other' and not enchanting. Other contemporary uses of Spivak's (1985) concept are taken up in relation to racialisation processes that affect first generation Europeans and defined as a process of viewing differences demarcated by a line drawn between 'us' and 'them', the powerful and powerless and through which social distances are established and maintained as articulated by Jensen (2011)."Othering" at the same time, produces difference and problematises it, because the group which is "othered" is also in the process defined as inferior both intellectually and morally. Therefore, the "others' as a group are reduced to stereotypical characters and obviously dehumanised.

The two novels *The Eternal Audience of One* (2019) and *The Maestro, the Magistrate and the Mathematician* (2014) transcend the idea of subaltern failure to have a voice. Huchu and Ngamije have preceded what Spivak (1985) wondered, "can the subaltern speak?" Hawley (2015, p.13) notes that Spivak's answer to her question comes down on the negative side: "the subaltern is usually unable to find a voice as long as the conversation remains dominated by the hegemonic constraints of colonial discourse that revalorises all but those in the metropolitan centres" instead "it is always the *observer's voice* that is inevitably speaking." Hawley (2015, p.4) goes further to give an example that, "London and Paris represent science and culture; Dehli and Kinshasha represent superstition and chaos."

Edward Said (1995) further expounds on 'othering' as he talks of an imagined geography, which constructs the orient as 'other' in reductionist, distancing and patronising ways. "The schemed process is, staged only by Europe and the audience, actors and managers are Europeans" (Said 1995, p.71). According to Al Saidi (2014,) "the '*Other'* by definition lacks

identity, propriety, purity, literality. In this sense he can be described as the *'foreign';* the one who does not belong to a group, does not speak a given language, does not have the same customs; he is the unfamiliar, uncanny, unauthorized, inappropriate, and the improper" Al-Saidi (2014, p.1).

The concept of the 'other' is used to critique how diasporic communities are made to feel "othered" in the two novels to such an extent that they feel foreign and exorcised at the end of the day. Jensen's (2011) notion of identity formation in the concept of 'othering' is productive, as it also raises certain objectives because "othering" discursive processes are affirmed by the powerful as they condition identity formation among the subordinates. It is argued that the concept of "othering" is binary as it is based on splitting the "first" and the "other" and this limits the concept as it might fail to look beyond these binaries. This is evident in most migrant and diasporic narratives.

3.2.2 The concept of hybridity

Homi Bhabha (1996) is generally understood to have conceptualised the theory of hybridity. This study uses the term hybridity as a process that starts with the conscious marginalisation of diasporic communities by the dominant culture in a host country. This marginalisation "othering" is to make them feel foreign. Through, "othering", the binary relationships of Edward Said's (1978) orientation are created; where the diasporic communities become the orient (other) and the host nation becomes the occident (the self). Bhabha (1996) develops Said`s (1978) concept further by observing that this crucial aim of creating these binary relationships is never achieved fully because the orient is an active subject in the process of "othering" and in most cases does not just give in to the label of "othering" that the dominant group ascribes them. Therefore, the new identity of the Orient or the "other" is formed from the inter-weaving of the elements of the Orient and the Occident and this challenges the justification of cultural identity.

Hybridity itself, refers to the creation of "new transcultural forms within the contact zones produced by colonisation" according to Ashcroft (2000, p.108). The term hybrid is used in horticulture to refer to plant cross breeding or pollination by grafting two plant species to form hybrid species. Ashcroft, Griffiths, Tiffin (1995) argue that in postcolonial discourse, the

notion that any culture is pure or essential is disputable. Bhabha (1996, p.34), defines hybridity as an "instance of repetition through which all forms of cultural meaning resist environmental totalisation and open up for any translation." This process of hybridisation takes place in what Bhabha (1996) terms the "third space". It is an in-between space between a dominant culture and the marginalised one.

The "third space" must be negotiated and translated in order to form the hybrid identity. The "third space" creates new identities and innovative sites for collaboration and contestations. Rutherford (1990) contends that hybridity is the 'Third space' which enables other positions to emerge, whilst Ikas and Wagner (2009) consider the 'third space' as the creator of social groups with different cultural traditions and is capable of utilising that as a power to negotiate translation. Hence, it seems hybridity is the cradle of identity formations and the recognition of the ambivalent space of cultural identity. This helps to recognise hybridity empowerment in spaces where cultural differences may operate. Therefore, the in-between space's meaning is burdened by culture as argued by Ashcroft (2000, p.109).

Pane (2007, p.79) argues that the hybridity concept acknowledges the difficulty of "analysing different spaces and literacies." This leads to a "third space" notion, and just like the hybridity notion, it re-interprets the first and second spaces of human interaction. The first and second spaces are merely binary competing spaces where humans interact physical and socially. "Third space" challenges the fixed notions of certain signs and symbols which represent the dominant views of culture and language. It also reveals new interpretations of everyday and academic knowledge.

Scholars such as Meredith (1998) believe that hybrid identities have encoded within them a counter-hegemonic agency as they try to counter the narrative of the dominant group by negotiating their own discourse in the "third space". Such narratives are from migrant or refugee writers of diasporic literature. Hoogvett (1997) contends that hybridity is a celebrated privileged superior cultural intelligence due to in-between advantages. This mixture of cultures can negotiate people's differences. However, this study took a cautionary approach to this optimistic approach in that it acknowledged the fact that this process is an "unsettling, recombination" (Hall, 2014). The process of hybridity is not always a successful one, at times characters fail completely to negotiate in the "third space" and degenerate mentally and

psychologically as shown in the study. Therefore, it seems postcolonial discourses, concentrate energies on 'mixed', 'in-between' texts because they signify, encourage and support cultural interaction.

Hawley (2015, p.2) discusses transculturation as an ongoing ambivalence in inhabitants, "however an uncomfortable decentring of their sense of self and concurrent explicit or implicit denigration of their values and culture by the colonising power." Young (1995, p.2) notes that generally Bhabha valorises the hybrid space but arguably, "all postcolonial writing takes place in this third space, in which the native uses the master's tools to subvert the maintenance of the coloniser's imperial stretch and in which there is a Derridean deferral of conclusive meaning while that meaning continues to be negotiated." Hawley (2015, p.2) also notes that "the notion that a hybridised individual can no longer be an appropriate or honest spokesperson for the native culture in which he or she was born is due to the supposed adulteration through hybridisation." As others have pointed out such an unrealistic expectation is grounded in essentialism and in its companion, nativism (Griffiths, 1994, p.16).

Migrants and immigrants are reminders of imperialism and the not wanted. Thus, hybridity writings are narratives that manage to bridge the gap. As seen in the study, the ability to bridge that gap is a traumatic experience as it is entangled with successes and failures. Therefore, the postcolonial vision needs to be possessed but with an awareness of the limits of non-colonising and non-xenophobic co-existence according to Chidora (2017, p.7). Spivak's (1995) chief contributions to postcolonial theory are her terms subaltern, essentialism and strategic essentialism in reference to feminist marginalisation. These terms, however, also proved to be important in the present study.

3.3 Diaspora Space Theories

Although the study mainly used Bhabha`s (1994) concept of the "third space", in its discussion of diaspora characters, it also borrowed from diaspora and transnational theories of space. The study specifically drew from Brah`s (1996) diaspora space theory which postulates that in the diaspora, political and cultural spaces are where identities and sense of belonging are challenged. This is inevitable because culture evolves and does not exist fully beyond socio-historic and global anthropological issues. Edward Said (1993) also explores that culture itself

may have a legitimised normal encouragement to European colonialism. In *Culture and Imperialism* (1993), Said sees the production of culture in literature, music, art, and painting as reproduced ideologies of imperial values. Hence, culture is used as a tool to implement imperial agenda in safeguarding colonial supported knowledge of the world.

3.4 Chapter summary

Bhatt (2006) argues that in the concept of "othering", the "othered" people do not appear as active subjects, hence, postcolonial theory is criticised for being a heroic, egoistic victim that cannot identify itself as such. Above all the 'subaltern' is voiceless. Notwithstanding, there is need to identify agency in the concept of "othering", agency to have the capacity to act within as well as up against social structures in the "third spaces" in the process of recreation, reinvention and hybridity. Hence, the study used "othering" and hybridity concepts to show how diaspora people can transcend their exoticism in "third spaces." Thus, postcolonial studies need to narrate the entanglements and challenges faced by diasporas in the processes of creating identities and surviving or not surviving along the process.

CHAPTER FOUR: RESEARCH METHODS AND PROCEDURES

4.1 Introduction

As mentioned in the theoretical framework, the study was an analysis of the two novels *The Eternal Audience of One* (2019) by Remy Ngamije and *The Maestro, the Magistrate and the Mathematician* (2014) by Tendai Huchu through the postcolonial lens of 'othering', 'third space' negotiation and hybridity. This part of the study outlines the methods and procedures that were used to analyse diaspora identity formations in the two novels in first and second-generation migrant characters. This research was based on a qualitative study method that took the form of content analysis. Content analysis entails looking at the content of research work used in a study. It is this analysis which was then used to analyse identity creations and formations in the study. The study used an investigative approach towards cultural aspects as these illuminate the characters in the novels. The concepts of 'othering', 'hybridity' and 'third space' have been attended to earlier in this study–in the literature review and theoretical framework chapters. These concepts enable the use of qualitative content analysis that is backed with research.

4.2 Qualitative interpretive research design

When conducting research, the actual journey to discovery consists not in seeing new landscapes, but in having new eyes (Canfield et al, 2002), hence the use of qualitative methodology. The methodology employed in this research has several implications for the scope of the study and the contribution it will have in the research field. Cuba (1990) notes that research methodology shows values and beliefs that underpin the research study as it gives it guiding lenses. The qualitative literary analysis method can also determine the practicalities of the research as it reveals the who, why, what, where, when and how of the research according to Jordan and Elsen-Clifton (2014, p.220). This impacts upon what is "featured, highlighted, silenced and marginalised" in the research (p.220).

Such definitions are critical to a study of this nature which focused on immigrant marginalised communities. Shank (2002, p.5) defines qualitative research as a type of "systematic empirical inquiry into meaning." The inquiry is systematic because it is planned, ordered and public. It

also follows agreed rules that are set down by members of the qualitative research community. According to Ospina (2004), empirical research is grounded in a world of experience and this study involved the experiences of the characters in the two novels. The inquiry into meaning is when researchers try to understand, "how others make sense of their experience" (Ospina, 2004, p.2), which is also central in the study.

Mohajan (2018) argues that it is important that every researcher must have an explicitly disciplined and systematic approach of finding appropriate results. The interpretive method is also effective as it occurs in a natural setting, where an interpretive and naturalistic approach is used (Denzin and Lincoln, 2000). The novels do somewhat provide a scope for an interpretive approach because they are modeled in naturalistic or typical environments in Namibia and Scotland, respectively. The study, therefore, exploited the characteristic of analysing and interpreting people's views in natural settings.

The qualitative method has a set of material practices that are interpreted and makes the world visible, as argued by Mohajan (2018, p.2). The method usually falls under social sciences research and uses non-numerical data as it focuses on words only. Punch (2013) postulates that the method is used to interpret meanings that help to understand social life in the study of targeted places and people. Mohajan (2018) further argues that the method formulates and builds new paradigms as a result of its interpretive nature. Furthermore, Cibangu (2012) argues that qualitative research involves several methods, such as discourse analysis, case study, comparative method, literary criticism, open ended interviews, ethnography, historical research and many others. This inquiry is more of a literary criticism of the two texts.

The method explores how certain social behaviour occurs and hence it tries to make us understand the lived social world according to Mohajan (2018, p.2). The qualitative methodology, as a research method for this study, also aimed at providing a detailed understanding of human behaviour, attitudes, emotions and experiences as postulated by Craig, Sainbury and Tong (2012). In seeking to analyse identity issues in the two texts this method became an indispensable tool.

The qualitative approach was crucial to the study because it aimed at dealing with a subjective assessment of attitudes, opinions and behaviour according to Kothari (2004, p.5). This study

entailed the analysis of attitudes, opinions and behaviour of the diasporic communities in their bid to negotiate identity in the two novels. The qualitative approach was also appropriate for this study because as Masson (2002, p. 3) argues, it "is pliable and precise to the social context in which data is generated." It was imperative to contextualise data to the experience of the Rwandan Namibian diaspora and the Zimbabwean Scottish diaspora in the two texts involved in this analysis.

Under the qualitative research design of this study, it is important to also highlight that the data in the two novels also represents narratives of diaspora experience since the authors Ngamije Remy and Huchu Tendai are also diasporic individuals. Ngamije is from Rwanda and lives in Namibia whilst Huchu is a Zimbabwean living in Scotland. Narratives are an important aspect of representation and meaning making (Gudmundsdottir, 1996; Lawler, 2002). Gandana (2008) further argues that through narratives, our sense of identifying ourselves with the world is created. It then becomes a tool that is used to strategically arrange experiences.

Therefore, narratives become an important mode of thinking (Kreiswirth, 2000) because experience happens in narrations. The narrative form, necessitates an excellent avenue to think, apprehend, and write about one's experience, argues Gandana (2008, p.146). In the research of identity formations, it is fundamental to understand experience through these narratives. This seems to be a valuable method of seeing how people live in the world. It is supported by the notion that; if people want to know about identity formations there is need to find out how people interpret themselves and the world through the stories they tell (Lawler 2002; Gandana 2008, p.146).

Narratives also link experience to knowledge (Lieblich, Tuval- Mashiach, and Zilber (1998). These shared experiences provide a knowledge base to both diasporic communities and non-diasporic communities as they learn from stories, according to Gandana (2008, p.146). This enlightenment from such narratives promotes inquiry that encourages self-revelation and personal development (p.146). Above all, it should be insightful to others and allow connections. The characters selected from the novels were motivated to tell their story from the challenges faced in the diaspora.

Since the study was a literary analysis, it also employed the use of a desktop study. Jackson (1994, p.21) defines desktop research as the process of accessing published secondary data. The analysis did not include any field work but was confined to the analysis of data in the two novels, *The Eternal Audience of One* (2019) and *The Maestro, the Magistrate and the Mathematician* (2014) as well as other secondary materials that have to do with identity formation.

4.3 Research procedures

Since identity formation was the key concept to be analysed in this study, the study used a thematic analysis approach. The goal of thematic analysis is to identify themes and patterns in the data that are important to a study according to Maguire and Delahunt (2017). This study identified patterns in identity formation in the two novels. The thematic patterns were grounded in; "othering", "third space" navigation and hybridity to form identities. This was followed by a comparison and analysis of the patterns. Braun and Clarke, (2006) distinguish between two levels in thematic analysis: semantic level and latent level. The semantic level is concerned with surface meaning elucidation of data as the analyst is searching for anything beyond what the participant has said or written as postulated by Braun and Clarke, (2006, p. 84).

This study further considered the latent level which is concerned with examining "underlying ideas, assumptions and conceptualisations ideologies, that are theorised as shaping or informing the semantic content of data" (Braun & Clarke, 2006, p.84). Given such circumstances, the study therefore took an interpretative approach, going beyond just describing the content. In analysing the content, the study also used a content analysis checklist.

The procedure this research took also included analysing the characters in the two texts using the concepts of "othering", "hybridity" and "third space." The next procedure was to interpret characters' behaviour, and this constituted the findings of the research. Finally, the study also tried to generalise the interpretations by relating them to the theory as outlined in the theoretical framework.

4.4 Rationale for selecting the two novels: Text selection criteria

The two novels *The Eternal Audience of One* (2019) and *The Maestro, the Magistrate and the Mathematician* (2014) were selected because they are both diasporic novels written by Sub Saharan writers. The narratives in the two diasporic novels add to growing body of global immigrant fiction as their unrelenting dialectic of migrant's home indicate that the diaspora is unhomely. *The Eternal Audience of One* (2019) was particularly chosen because it is the first novel written by a Namibian on a diasporic community in Namibia. Tendai Huchu's *The Maestro, the Magistrate and the Mathematician* (2014) is an appropriate comparison to Ngamije's novel since the novel tackles issues of a Zimbabwean diasporic family in Scotland and how the unique mobilities of major characters in the texts complicate senses of identity. The study chose Huchu's novel because it offered a comprehensive comparison on identity formation in the two different physical settings.

4.5 Ethical considerations

Research ethics refer to behaviour that is acceptable amongst the research community when conducting empirical research (Kumar, 2011). It was of paramount importance to ensure that this study did not plagiarise information from other sources but offered an honest study. This was important, as hopefully, the study will add to the knowledge base of diasporic literature, especially considering that this might be the first study carried out on the novel *The Eternal Audience of One* (2019) and diasporic literature in Namibia. The researcher also treated the data in the two novels with respect and did not manipulate it in order to suit the requirements of the study. All sources that were used in this study were acknowledged in the form of APA referencing style, this includes in text citation and the reference list.

4.6 Chapter summary

Chapter four discussed the research methodology employed in this study. As a result of the nature of the study, a qualitative approach was used. The data that was used in the analysis is from the two texts, therefore the study was a desktop one as there was no field work involved in collecting the data. The study's research procedure was explained as a thematic analysis approach. The text selection criteria was also explained, and the last part of the

chapter was an acknowledgment of the research ethics followed in the study. The next chapter is a discussion of the two texts using the theory and methodology explained in Chapter 3 and Chapter 4, respectively.

CHAPTER FIVE: PRESENTATION AND DISCUSSION OF FINDINGS

5.1 Introduction

The concept of 'othering' in the two texts in this study shows it is a process of a conscious and deliberate construction of "the other." Ashcroft, Griffith and Tiffin (2000) explain that this deliberate construction of the other is to enhance the power of self and subjugate "the other" in the process. In this study, the "other" is largely the Rwandan and Zimbabwean migrants in Namibia and Edinburgh respectively, with the "self" being located within the powerful local people. The study, however, explores that there is also complex "othering" which occurs within these migrant groups in many forms. *The Eternal Audience of One* (2019) and *The Magistrate, the Maestro and the Mathematician* (2014), show that comprehensive construction of identity in diaspora starts with the concept of the "other".

Whether migrants are running away from ethnic killings, Mugabe's regime or themselves, migrants find it difficult to reconcile and assert their self-identity because of failure to negotiate the "third space". Othering" necessitates negotiation of the "third space" and finally formation of hybrids and identity. The othering journey of a migrant starts upon arrival in the diaspora, and it is an arduous process that finally leads to hybridity or otherwise creation of self. Even the marginalised locals are not spared from the process of othering, and they also claim, "all of us, we are refugee. If you are not white, you are a refugee. If you are white, then you are not refugee" (Ngamije, 2019, p. 147[i]).

They know that they are refugees because they believe they are not home, everyone that is not home is a refugee. Their home is taken by whites who own the land. Land is what constitutes home for Africans and when denied that they are vagrants and homeless people. What they have is temporariness. They linger in the shadow of the powerful. From a social science point of view, identities, especially ethnic minority identities, are found within such certain conditioned social contexts as othering. As a concept that was developed from the postcolonial theory 'othering' has the notion that, the powerful holds the strings to construct identity hence the migrants are bundled together with the marginalised locals. The discussion in this chapter will follow the outline that has already been established earlier in previous chapters: it will consider "othering" first, then proceed to analyse how this forces the

characters to negotiate “third spaces” and finally trace their growth or otherwise into hybrid characters.

5.2 Towards the construction of the ‘self’: The ordeal of migrants as a collective homogenised “other”

The journey of “othering” in Namibia coincides with the political history of the country as well. Even after attaining independence through the war for liberation, Namibia’s post-colonial status is like any other post-colonial African country. Economically the wealth is still in the hands of few whites. Like all independent states in Africa, the country is reeling because of multiple factors, including corruption and lack of leadership. As a result, the country barely has enough jobs for its citizens. Such conditions make it even harder for foreigners who come into the country as they fight for the few crumbs on the floor together with the majority black community that is also marginalised. It is not surprising then when Guillome, his family and fellow Rwandan community are “othered” in Namibia and South Africa, respectively. Ironically, the whole point of Guillome fleeing his own country was because of tribal “othering” that eventually led to the infamous Rwandan genocide in 1994.

In Scotland, this journey of “othering” starts with the relationship that Said (1978) analyses in *Orientalism* in the binary relationship between West and East. Zimbabweans run away from a political and economic system that relegates them to an “other” in their own country – only to be further “othered” in their host country, Scotland. Said (1996, p.23) reiterates that “postcolonialism continues to shape relationships after former colonies have won their independence.” This is seen in how it is difficult for immigrants in Zimbabwe to penetrate the Scottish job market and can only partake in stressful or menial ones that the locals would preferably not do. Huchu’s text is a clear example of how colonial structures helped and continue to propel the master-servant relationship between the Orient and Occident. It is also interesting to note how the immigrants in both texts “other” each other according to social class, political affiliation and even at times in mundane issues like length of stay in the diaspora community.

5.2.1 First generation immigrant "othering"

As Ashcroft, Griffiths and Tiffin (2000) highlighted, "othering" is a conscious and deliberate construction of the other. This deliberate construction, especially by locals, is caused by their phobia for foreigners. As a new nation Namibia is still growing and its resources are still good as the country depends on South African economy, it "lives in South Africa's shadow and in its favour" (TEAO, p.123). However, besides having this calmness, the locals feel threatened by foreigners and hence, whenever migrants arrive, frictions are inevitable. Although they are too few Namibians to grow the country, the locals scare away foreigners (TEAO, p.123). This "othering" is very visible upon first generation migrants as they feel the impact of it badly.

Guillome has a pharmaceutical degree he obtained in France, but when he arrives in Namibia, he gets menial jobs that make him work harder than the locals. When he first arrives at his workplace, the locals regard him as competition for promotions and perks, but when they discover that he is a foreigner, they relax and let him do the donkey work whilst they take all the credit. Eventually, the locals become aware that Guillome is in a "rigged race, he could never hope to win" (TEAO, p.143). The race is rigged off course because Guillome is an "othered" foreigner. This "othering" is epitomised when Guillome has to work on New Year's Eve to complete a report for the minister and has to deliver it at his house. He is the only one at the office at that point, whilst everyone else is reveling in parties and celebrations to usher in the new year.

When he eventually delivers the report, all the thanks he gets is, "it's late" from the secretary (TEAO, p.142). The minister is already partying into the New Year and does not even have the decency to collect the report from him but just sends his secretary. Guillome is an "intellectual in exile" (TEAO, p.25) and at professional level, he cannot be his "self" as he is "othered" into just a casual worker who does not deserve any promotional recognition. It seems the host nation's employment structures discriminate against foreigners in general. This is the experience of being a foreigner in diaspora. This leads him to honour duty and deference each day he goes to work to an extent that he does not take any leave days or take his job for granted. He becomes "the workhorse of an undecorated and sluggish peloton" (TEAO, p.143). In *The Magistrate, the Maestro and the Mathematician* (2014), the Magistrate is an equivalent Guillome in that he is also a first-generation immigrant in the text. Unlike

Guillome, who at least still enjoys the support and position of being a father when he goes back home, the Magistrate in Edinburgh, Scotland, is first emasculated at home. He has lost his position of being a father and the head of the family because he is no longer the bread winner. This loss is symbolised by the fact that he now has to cook and clean for his wife and daughter, which in the Shona culture is looked down upon. His wife "others" him because as a nurse, she is the breadwinner and therefore acquires the position of a dominant self. The metaphor of the lack of sexual intercourse in the house speaks volumes of the extent of "othering" in the Magistrate's household.

The Magistrate's "othering" should be understood from the fact that his family is Shona and like many African cultures, is very patriarchal. This is exemplified when sugar runs out and his daughter tells him, he just says, "tell your mum later" (Huchu, 2014, p.8[ii]). He feels the shame of being unable to provide for his daughter, as expected in the Shona culture, moving down his guts. Mai Chenai, his wife, is the one who sorts everything out, gas, electricity. He is "othered" by his wife because, "Nothing else was required of him. He had no duty towards his kids, save for the occasional moral correction- by the belt" (TMMM, p.8). The Magistrate has become a subaltern as he cannot speak (Spivak, 1985). The climax of this othering occurs when he plays traditional music as his wife is asleep after a night shift and she shouts, "turn that stupid music off. Some of us have to work, you know" (TMMM, p.38).

This is what sends her husband to accept the job that Alfonso had been offering him at the nursing home all along. In this way, the Magistrate is emasculated and "othered" when he gets the menial job in the old people's home, instead of practising law. His educational and professional qualifications are relegated to the periphery because he is a black foreigner and above all, from Zimbabwe. Zimbabwe has also become a stereotypical country that automatically makes othering inevitable for Zimbabwean migrants in Scotland. Above all, the Scottish system is structured in such a way that no foreigners can penetrate regardless of whatever qualifications. Alfonso asserts, "this country uses what I call voluntary slavery. They used to bring you people in big boats, shackled together, you didn't even need a passport, and then you started refusing, saying you wanted equality. Now, people are coming back voluntarily looking for jobs" (TMMM, p.32).

In this small rhetoric from Alfonso, it is clear how postcolonial structures in so called independent states force migrants to become very foreign and alienated again through othering and not allow them to assimilate. Through race and colour, they cannot fit into the employment industry because their homeland's history is an appendix to their identity. When the Magistrate first arrives in Scotland, he applies for a white-collar job and he receives rejections and questions being thrown to him, "how can you practice law here when you couldn't even preserve the rule of law in your own country?" (TMMM, p.32). For the whites in Scotland, Zimbabwe is a jungle, and the law courts are just kangaroo courts. So, the Magistrate is denied a law job because of the tarnished image of Zimbabwe at an international level. He instead joins what the Zimbabwean diaspora community refers to as "BBC or the British Bottom Cleaners" (McGregor & Pasura, 2007, p.20). This derogatory term is also prevalent in Chikwava's (2009) novel, *Harare North*, in which characters who work in nursing homes like where the magistrate works, are laughed at and mocked by even their compatriots.

The two women who are first generation immigrants in the two texts under study are also victims of "othering." For Sera's mother, Therese, it is double sworded. First, because she is an immigrant, she cannot be employed for the job that she trained for because it is not on the critical skills list and locals have to be given priority. In fact, almost all Rwandan women immigrants face the same predicament and are "othered" to be housewives in their homes. Therese laments that, "the jobs are there, but these young Namibians are too proud to do them. They want to jump from the classroom to the chief executive's desk. But if people like us work, then we are stealing jobs" (TEAO, p.122).

Inherent in Therese's lament is the complex nature of the dominant self – that has an entitlement attitude towards everything the self believes to be their territory. Secondly, perhaps because as a housewife, she interacts with the locals more in her shopping escapades and just generally, she is "othered" to the extent of feeling, acknowledging and absorbing the fact that she is a stranger in Namibia. Kristeva (1991) argues that Foreignness is associated with the notion of strangeness or that of being a stranger and that this foreignness is reinforced by the majority locals in the diaspora. Therese feels this foreignness every time she is quizzed about her accent. When she goes grocery shopping one day, she apologetically

reflects that," few things annoy black people more than black foreigners demanding proper service" (TEAO, p.90).

Therese, like many characters in the two texts absorb this foreignness psychoanalytically and it leads to an incredibly low self-esteem. Although Kristeva (1991) argues that this foreignness can be used positively, in the case of the two texts it actually has negative effects on the characters. After being publicly humiliated by a cashier because of overpriced mangoes, all Therese can do is, "close her eyes and wish herself to another country far, far away…" (TEAO, p.89). The host countries' governing systems make the immigrants aware of this foreignness and accept the strangeness.

Mai Chenai, in, *The Maestro, the Magistrate and the Mathematician* (2014) on the other hand, at least has the advantage of working in the profession she trained for, as a nurse. However, because she is a foreigner, she has to work extra hard in order to sustain her household. As a result, she is always tired. Consequently, Mai Chenai cannot take care of her maternal duties to the extent of leaving Chenai, her 15-year-old daughter on her own too much. It can be argued that because Mai Chenai is "othered" at work, she in turn "others" her husband by emasculating her right up to the point he finds a job. It is ironic that it is only after the magistrate is gainfully employed that the two of them grow physically closer again like married couples should.

It is also interesting to note how the two women, together with their husbands, feel that diaspora has stripped them of "genuine" parenthood. In*, The Maestro, the Magistrate and the Mathematician* (2014) when the Magistrate walks on his 15-year-old daughter having sex with a classmate in their home, all he could say to his wife was, "we should have left her in Zimbabwe. This is not the sort of country in which to raise a little girl" (TMMM, p.172). This is because they feel that diaspora "others" their culture so much that they feel they become powerless when it comes to their children. They have to accept what was held as taboo in their homeland as the norm in their host countries.

In *The Eternal Audience of One* (2019), Therese cannot get her head wrapped around being on first name basis with her sons' friends. Together with her husband, they whisper their anxieties about their children and raising them in the diaspora. Like the Magistrate, she has

the misfortune of catching her child in the act with a girl and bursts out, “you constantly tell me I am old – fashioned. You can say that to a dress…. what did you call us the other day? Rwandasauruses, we are dinosaurs to you eh Sera?” (TEAO, p.103). In both families, the parents are always, “lamenting, as they always did when something novel and alien happened to the family, the lack of an extended family or culture to fall back on” (TEAO, p.27). It is because their cultures and extended family ties have been thus “othered” which leads to the parents feeling as if they are not in control in their children’s lives.

5.2.2 Second generation “othering”

Second generation “othering” takes a remarkably interesting turn in the two novels. The ‘othering’ and ‘self’ playgrounds are first established at migrants’ homes. The children are reminded of their roots, no matter how fragile these roots are in a bid to connect their children with a sense of their homeland. The Magistrate tries this with his daughter when he asks her to grow a vegetable garden with him. He tells her to try, “It’s in your blood, *mwanangu*[iii]. All you have to do is give them plenty of love and a little bit of water and see how they grow” (TMMM, p.92). Ironically, where the father connects spiritually with the soil as he is digging, the daughter sees” beasties” and disgusting insects.

In ‘Chenai’s life’, the Shona culture has been so marginalised that she does not feel the need to connect with the land in growing crops and innocently asks her father why they should not just buy from Tesco instead. To show that she can never relate to her Shona roots and how much she has unconsciously “othered” it, the garden dies in both a physical sense and a symbolic one. In exploring the ‘di-cult’ relationships between children and parents, Ngamije asserts that he himself has never been a child of a fully enfranchised citizen with a clear sense of belonging, in an interview with *Cheeky Natives* (2019) he assert that some of the most challenging things to the immigrant parents are that they constantly strive to provide you with a life, “they’re aware they never had, and they try to raise you to be an independent and enfranchised member of society, even as they are denied those same freedoms” (*Cheeky Natives*, 2019).

Failure to provide a decent education for migrants’ children is a taboo. When the Rwandan community meets for gatherings, their favourite question to the children is, “What are you

studying?" This is because as a generation that has suffered "othering" badly, they want better for their children. Like the parents in *The Maestro, the Magistrate and the Mathematician* (2014), Rwandan parents also try to connect their children, albeit as unsuccessfully as the magistrate, to their Rwandan culture. Therese tries with the food and even tries to teach them Kinyarwanda but that seems to be never enough.

The irony of bringing children up in the diaspora and not expecting them to be submerged by the local culture is summarised in *The Eternal Audience of One* (2019),

> The irony of their Namibian-born children learning, speaking and dreaming in English, being surrounded by the trappings and aspirations of Namibian life in public and private Schools, totally eludes them. They are convinced that they are still Rwandan and that if they but exercise moral fortitude, if they restrict television watching hours to two or three hours a day, they will stem the tide of cultural change running amok through their houses (TEAO, p.113).

Young migrants like Seraphin have to work extremely hard at school and not labelled refugees or *wakimbizi.* In this instance the centre is the colonial education system that says a person is judged by knowledge acquired at school. Whilst in standard one in Kenya, he suffers sitting on the floor as he tries to master numbers, figures and general knowledge so as to prove that he is equal to everyone. Even outside the classroom on the playground, "no team would pick him. Everyone knew refuges were sick and dirty" (TEAO, p.354). Even after attaining the first chair position where he had to sit on number one, he still did not feel appreciated after the rest of the class fail to applaud him for his ascension to the top position in class. Later, in Namibia his parents tell him, "They are calling you homeless and useless and cheap. We are not homeless. We are not useless. And we are not cheap. We are not refugees. Seraphin, you understand? We have a home here, and another one in Rwanda" (TEAO, p.327). Even at this noticeably young age, Sera suffers the pain of being "othered" because he is a refugee or an immigrant.

For the young diaspora generation, the battlefield starts in "othering" because "to survive the thunder, is to tell the tale, *ukize inkuba arayiganira*" (TEAO, p.viii). It is ironic that, like Sera, second generation immigrants find the home environment and their parents' upbringing styles stifling and yet when they experience "othering" in the world outside, they are the first to claim those same homeland roots as a shield against "othering." The aridness and hot weather in Namibia makes Sera feel foreign as he feels that home is, "a place of conformity,

foreign family roots trying to burrow into arid Namibian soil which fails to nourish him" (TEAO, p.3). As a young man his testosterone energy and puberty struggle make him feel foreign and depressed, there is no excitement at home for him. He finds pleasure and joy at Remms, in Cape Town, but he discovers that the "othering" process is very harsh and painful.

Whilst at Remms University, as a first-year student, Seraphin has a physical confrontation and fist fight with Dale, a senior student and South African, when Dale calls Seraphin, "Sarafina". This pains him because as a foreign student he has been relegated to the position of a woman. The insult to him is exacerbated by the fact that his Rwandan name, with all its cultural connotations has been belittled by Dale. Seraphin asks Dale to apologise, only to be told that, "I-it doesn't w-w-w-work like th-that h-h-here" (TEAO, p.232). Seraphin replies to Dale that it works where he comes from. In retaliation, Sera draws from his roots, both as a Windhoeker and an immigrant. It is this anger that propels him to knock Dale and face expulsion from the elite residence where he had initially been accommodated.

This shows the battle that happens at the "othering" stage of adolescent migrants. If need be, they retaliate against the negatives of being "othered". Being reminded constantly about one's foreign roots to justify segregation and marginalisation is painful. Even at the Convent school when he was still young, Seraphin does not fully digest verbal discriminatory abuse well. Ralph, a well-known child bully calls Seraphin a refugee and this angers him to fight against this "othering" by pummeling him unconscious. Travelling home from Cape Town, the Namibian border immigration officer also shows that the foreigners are "others" when he says, "these foreigners, eh, they think they can just behave any way they want. Not in Namibia. Here we will show you" (TEAO, p.11). At Remms, the scholarship officer asks why he is calling himself Namibian whilst he is from Rwanda. These verbal provocations are used to remind the diaspora that you are a foreigner. This shows that from the beginning, as Hungwe (2013) argues, the migrant`s identity is stigmatised as he is immediately labelled as a foreigner or the other.

Multinational second-generation immigrants are also symbolised by The High Lords of Empire Land group in The *Eternal Audience of One* (2019) and in Brian, Farai and Scott's friendship in The *Eternal Audience of One* (2019). The High Lords of Empire Land group houses Seraphin, a Rwandan Namibian, Richard a white Zimbabwean, who just renounced his dual citizenship to

Britain and opted for Zimbabwe's, Andrew a white South African, Adewale, a Nigerian PhD student on a research grant scholarship, Bianca, a lesbian, Godwin, a Zimbabwean from Bulawayo, Yassen, a Muslim and James, a South African. The group is a mixture of locals and foreign students.

The group in TMMM, on the other hand, is made up of young Zimbabwean immigrants who share a flat in a bid to cut down costs. Farai is a PhD Economics student; Brian is finishing off his nursing course and Scott works at a call centre. What cements their relationships in the two groups is that everyone was once marginalised or is still marginalised. They are a group of "othered" students who feel that the society holds something against them. Bianca is a lesbian, and her sexual orientation is not welcomed by her parents, who wish that she could settle with a male partner. Andrew is a privileged white child, who unfortunately is not highly intelligent and has repeated courses and changed programmes at the university as a result. Andrew becomes a punching bag for racist talk in the group. The first time the other black guys are denied entrance into the exclusive Avec nightclub, the bitterness of "people like Andrew" was felt in the group. Although it was not fair because Andrew did not make the rules, but the fact that he was a representation of racism together with Richard made him a scapegoat. Seraphin is quick to pinpoint to the fact that, "open your eyes, Drew. Lately when we go out only some of us get frisked, or carded, Romeo doesn't mess with you. Or Rich. Even Addy, who dresses like there's a runaway call-up waiting for him, gets harassed" (TEAO, p.275).

Richard, although white, renounced his British citizenship and "cast his lot in with the rest of the diaspora who remained tied to the country's tumultuous present and foggy future" (TEAO*,* p.252). In this way, despite his race, he becomes one with the majority of blacks "othered" by the ZANU-PF regime politically – just like young men like Scott, Brian and the Maestro in *The Magistrate, the Maestro and the Mathematician* (2014). Like Richard, the Maestro holds on to his Zimbabwean citizenry, despite the fact that the system casts him out as an "other" because of the colour of his skin. Adewale does not want to go back to Nigeria as he feels, "there's no way I'd make it. You leave and then you're changed, and when you come back the place has changed too. And you don't fit into the place, and the place doesn't try to let you fit in. So, you're stranded. There's no way I'm going back to Lagos. That place is too wild" (TEAO, p. 252).

Again, although Adewale is “othered” in South Africa, he feels that he will be “othered” even worse if he goes back to Nigeria because too much has happened in his absence. Farai, Brian and Scott feel exactly the same way as Adewale. They know that they will not be able to fit into the Zimbabwean society when they go back. Farai confesses, “the thing is, every time I go back, I feel more and more like a stranger,” (TMMM, p. 99). On the other hand, Brian as an “othered” second generation immigrant does not have many choices as far as career is concerned and ends up working at a nursing home to raise funds for his nursing training.

When the Magistrate sees him at the nursing home for the first time, he “wondered what a smart young man like him could be doing in one of these places. It was a travesty” (TMMM, p. 70). Scott, on the other hand feels the “othering” the most in his group in Scotland. He works at a mind-numbing call centre and the name, Scott, is not even his, as he has had to steal a dead white Zimbabwean’s identity as he did not have proper documentation to stay in Scotland. Scott’s predicament in the text shows the extent to which “othering” can destroy young lives as will be shown in the next section of the chapter. Sulyman (2014) argues that there is a personal transformation of identities when encountering new societies because personalities are changed by societies in which people live and this is evident in the second-generation immigrants in the two texts being studied.

The extent of the damage that “othering” can cause is highlighted in Huchu’s young Maestro. He is “othered” in two different worlds because he is “othered” in Zimbabwe first as well as in diaspora Scotland. In spite of being white, he is stigmatised when he fails to get proper jobs because he is an immigrant. He applies for several jobs, and all came back as regrets because he does not have “enough experience, no qualifications” (TMMM, p.169). When he gets the jobs, they are supermarket jobs, and he toils for years with no joy or promotion. He then internalises the “othering” feeling as he fails to see any “self” in him but only the stagnant “other.” There is no acceptance at first contact with diaspora in Scotland. The Maestro finds no joy in a foreign land that “others” him, his only joy is in the memories of his homeland before it “othered” him too. He is just like a place holder in life and that is why he literally gives up on himself and refuses to be a part of the world that alienates him into nothingness.

At one point, he tries to find answers in literature and smoking. He later burns his books and the smoking damaged his lungs. The Maestro has alienated himself from people because he believes that people are harder to read and decipher compared to books. So much was hidden in people's personalities. They were, "moving, dynamic, inconsistent in a million ways" (TMMM, p. 44). It is easy to construct the "other" in Edinburg as seen by the pretense that is found in Edinburgh buses. They ignore each other because of their individualistic culture, "That was the pretense of the Edinburgh bus, that everyone was an island unto themselves, and the enforced proximity was a minor inconvenience to be tactfully ignored by way of averted eyes and silence…." (TMMM, p.168). What worsened the situation was that psychologically, the Maestro had skeletons in his cupboard. He keeps a Rhodesian flag in his backpack symbolising that he never fully accepted Zimbabwe's sovereign independence and he refuses to change his citizenship to British because he is neither here nor there. He flees to Scotland hoping to find a space to be himself, unfortunately, he is "othered" to insanity. This shows that the journey of identity creation in the diaspora requires companionship. The third space is a lonely space.

5.2.3 The inferior "other"

In the process of identity formations, the centre has the power to describe the 'other' who is then constructed as inferior. The version of Spivak's concept of 'othering' does not focus on the enchanted 'other' because it does not dwell on the enchanted and the colonial gaze. However, the 'other' only remains the inferior 'other' and not enchanting. This is the dilemma of most diaspora workers. They are just there to service the necessary benefits of the host country. Guillome, the Magistrate, Brian and many others are the inferior other who are simply good for working in less paying jobs or jobs that the locals do not want to do. Jensen, (2011) propagates that contemporary uses of Spivak's (1996) concept are taken up in relation to racialisation processes that affect first generation Europeans and defined as a process of viewing differences demarcated by a line drawn between 'us' and 'them', the powerful and powerless and through which social distances are established and maintained.

The powerful being the host country's governments and the powerless are the migrants who work in menial jobs that do not receive any credits as compared to other paid-up jobs. "Othering" at the same time, produces difference and problematises it, because the group which is "othered" is also, in the process, defined as inferior, both intellectually and morally. Mr. Phiri in *The Magistrate, the Maestro and the Mathematician* (2014) is an Electrician but is told that the electricity they have in Scotland is different from the one in Zimbabwe. In a way he cannot practice his profession in Scotland because his electrical expertise is inferior, henceforth it means intellectually, he cannot work in Scotland. Therefore, the others as a group are reduced to stereotypical characters and obviously dehuminised.

Bendixsen`s (2013) study and findings are important to this study in a fundamental way; as the study effectively shows that globalisation, transnationalism, migration and diaspora communities have not led to permeable borders or the underplaying of the strengthening of the nation state, in which communities feel threatened by the potent immigrant. This is evident in both texts, as both Namibia and Scotland have put in place systems that protect the locals and "other" immigrants. Ironically, the young Namibians are not content with working in their country and given an opportunity would rather emigrate, especially to South Africa. This is seen in the example of young Namibians who study in South Africa and prefer not to return to their country. What is disturbing being that the term, "foreigners" in Namibia refers to blacks and not white immigrants. Therese says, "always blame the black foreigners, that is how it is in Africa. If you are German or British or French or Portuguese, you are not a foreigner, you an expat. Blacks are foreigners, or refugees, or aliens, but whites are expats" (TEAO, p.123-124). The issue of globalisation, transnationalism will be dealt with in the section that focuses on how characters negotiate in third spaces.

5.2.4 Political "othering"

In *The Magistrate, the Maestro and the Mathematician* (2014), the issue of political "othering" is also tackled. Several characters such as the Magistrate, Scott, Farai and Alfonso, upon arrival in diaspora are met by homeland political baggage that is intertwined in the "othering" process, as they negotiate a space for themselves as migrants. The diaspora space provides immigrants from Zimbabwe political space to demonstrate their political democracy-which they are denied in their homeland. It is ironical that in Zimbabwe the

opposition MDC party is "othered" as a project for the West meant to destabilise the ZANU-PF led government. In the diaspora, the migrants "other" each other politically. If one is seen as not too keen in being part of the MDC, they are immediately labeled a traitor and a beneficiary of the current corrupt government. This is evidenced in Scott and Farai's tumultuous relationship; Scott believes Farai is not interested in opposition politics because his family benefits from the then Mugabe regime. Scott's hatred of the ZANU-PF government is so much that anyone who feels otherwise or dares to be non-partisan is an "other". He even mockingly names the Magistrate a "petit bourgeois" when he refuses to be entangled in the MDC leadership. For Scott, the Magistrate sees himself as the "self" and the rest as "others" because of their political differences.

The ZANU-PF and MDC dichotomies also reflect what Jean-Francois Staszak (2008) cites as the 'othering' wherein the process of "othering" is when a difference in a society is transformed into "otherness" so as to create in-group and out-group. The in-group is the group where the "self" belongs to whilst the out-group is the group where the "other" belongs. The ZANU-PF or MDC or vice versa embodies the norm and its identity is valued as the self, whilst the other group is defined by its faults and devalued in Edinburgh. This leads to both political parties being viewed with suspicion from either side. When categories are then imposed, unfortunately both parties are found wanting in the eyes of the whites and the Zimbabwean diaspora. The MDC party is blamed for what Farai calls, "who on earth asks for sanctions against their own country?" (TMMM, p.86) and "How exactly is South Africa supposed to target power cuts? Even more absurd when we're their biggest trading partner on the continent" (TMMM, p.86). Regardless of this, MDC still proclaims that they are targeted individual sanctions.

On the other hand, Mugabe's government is bad. The situation in Zimbabwe is aptly summed by the Magistrate:

> His country ticked all the boxes for a sensational Africa story: add one dictator, a dash of starving kids, a dollop of disease, sprinkle a little corruption, stir in a pot of random, incomprehensible violence and voila, the stereotypical African dish (TMMM, p.36).

In contrast, Guillome feels that being an immigrant has stripped him of any political rights, either in his homeland or in the host country because," as far as he is concerned, politics was for people who could, in some way, control the fate of their lives. People who could take

things, own things and pass things on. Everyone else, those who lacked the will or the means to do so, just had to keep quiet and work" (TEAO, p.147).

The political binaries issue in Edinburg is worsened by the fact that characters in Edinburgh belong to different class levels of society and have different agendas. So, the 'Edinburg Scotland' space is a very contested space and requires careful grounded construction of identities. Farai, the Mathematician, comes from an elite background. He is in Edinburgh for his PhD education. Farai believes that after his studies he will return to Zimbabwe and run a business. He is the "self" as he sees "others" and this is exemplified in his political argument with Scott:

> The difference between you and me is, I'm going home after my PhD to run a business. You, on the other hand, are stuck here working your dead-end job in a call centre, so forgive me if I don't agree with you on sanctions and bullshit that might harm my ability to run a business, employ people, and make a real difference on the ground" (TMMM, p.87).

He also secretly works on a PhD research work that will dig into Africa's corruption; Zimbabwe included. Farai sees beyond MDC's ideologies in diaspora. Scott is the "other" in Farai's eyes and he truly believes in MDC with all its ideologies, but Farai as the "self" is quick to point out, "The only difference you fuckers make is how you start acting all brave when you get here. If you wanna make a real difference, I'll buy you a 1way ticket home" (TMMM, p.87.) Inherent in Farai's arrogant claims are the privileges of the "self" the powerful and the dominant, that fail to see that because they have weakened the "other" so much, the "other" is so powerless that at times he does not even have a voice, he becomes a Subaltern. Ironically, these binary political spaces created by ZANU-PF and MDC are shown to be very grey as seen from Alfonso's example. He plays a key role in setting up structures for MDC in 'Edinburg,' but is actually a trusted Central Intelligence Organisation agent in the ZANU-PF government. It is the same with Farai, he speaks pro ZANU-PF and acts like that, but in reality, is working on a PhD document that could potentially harm ZANU-PF by exposing how it was benefiting from hyperinflation in the country. This proves that the process of "othering" is not a simple binaries issue as there are many grey areas in between.

5.2.5 Cultural "othering"

Failure to speak local languages is seen with suspicion. Seraphin's mother Therese feels "othered" in the supermarket (TEAO, p.87), the cashier asks whether she speaks Oshiwambo or Afrikaans. She fears as usual that the inquiry made by the till operator on where she is from is a direct attack on her being foreign or an accusation that she has not yet mastered any local language. It is like a capital offence that leads to her being "othered". However, it seems the cashier relegates Therese to arrogant foreigners who do not even have the decency to learn their language. As for Therese, she also feels her inability to speak local languages might reflect her disrespect for the local culture.

Language is a political tool that cements identities in diaspora. The first-generation immigrant parents are worried about how their children are so disassociated with their language and disregard it. This is because, to them, their language is one of the few things they can still hold on to about their roots. Which is why when they gather in the two texts, they use their language as much as possible. Therese also tries to teach her children the beauty and the rich texture of her language, but all this is lost in her private schooled children. In TMMM, the Magistrate cannot stand how much his daughter has "othered" their language to now speak like a true Scottish girl, "God forbid his daughter should speak with this rough guttural accent" (TMMM, p.114). In *The Eternal Audience of One* (2019), when the visitors come for the New Year celebrations and he speaks in broken Kinyarwanda, they are all pleased and they contrast his attempts with their children who, "speak only English, barring the perfunctory Kinyarwanda greetings" (TEAO, p.115).

5.2.6 Section conclusion

The journey to identity creation is bound to collective 'othering'. Whenever an individual migrant is being referred to in singular terms the 'self' or the 'us' quickly turns that individual into plural 'they'. These are conscious constructions that cost the migrant peace and happiness when negotiating for identity in the third spaces of diaspora. Memories are best said on communal basis. Even politics is best discussed also on communal basis. This shows that the process of "othering" is never an individualistic act but is nationalistic and communalistic. Hence, the process of "othering" is a pathway to create identities which are not just based on self-interest but rather self-understanding as Sulyman (2014) argues. The process of "othering" interferes with identity creation, especially when so much negativity is

involved. Bodil (2019) contests that “othering” establishes distancing between people, ethnic groups, cultures and society. However, “othering” helps us to understand identity formations in diaspora lives, as it is from then that different identities are formed, depending on how they negotiate the “third space” in the diaspora.

5.3 Negotiating the ‘third space’

As a result of the “othering” that the characters in the two texts go through as discussed in the previous section, they have to negotiate a “third space” for themselves in the diaspora. This section discusses how the characters negotiate a “third space” in the diaspora.

5.3.1 An investigation of how characters navigate the “third space.”

Globalisation and migration have to a certain extent disrupted our sense of who we are and where we belong. By opening up and occupying “third spaces” of cultures it helps to cross the mental border and could lead to creation of new consciousness and identities in migrants’ societies. The “third space” is a postcolonial conception of social space and it entails occupation of an in-between vacuum, where there is the possibility to share identities that will eventually lead to hybridity in most cases. When negotiating for the “third space” migrants should adhere to relationships that involve others whether locals or fellow migrants. Negotiating this space is extremely complicated and confusing because it is a space where people of different cultures meet so as to co-exist.

Gandana (2008) argues that each individual in the world lives with numerous fundamental disputed identities. Some of these disputed identities include “battle for allegiance within us, regardless of gender, colour or creed and this shows our possible belongings (Gandana, 2008, p.144). Therefore, it shows that there is an infinite possibility for creating different identities and these identities are usually guided by the culture of the host country. Gandana (2008, p.145) further postulates that where to belong is defined by “a sense of sameness and a feeling of togetherness.” The characters in the texts show certain common inclinations that bind people together. Pane (2007) argues that first and second spaces are binary, often competing categories where people interact physically and socially. “Third spaces” are the in-between, spaces where the “seemingly oppositional first and second spaces work together to

generate new third space knowledges." Soja (1996) explains further that "third space" is rooted in the critical strategy of "thirding-as-Othering" to radically recombine and open perspectives beyond hegemonic binaries that confined both thought and political action (p.5). Therefore, the transnational "third space" navigations by characters show the entanglements that are highlighted by many "third space" theorists.

5.3.2 Navigating spaces at home, school, work, and public places in Windhoek and Cape Town

Seraphin creates "third spaces" at home, Remms University, and public places of Cape Town. At home, his parents can no longer hold him to ransom because he is in the process of becoming a full hybrid. At the end of the text, Sera in his wry sense of humour acknowledges that:

> All the world's a stage… Upon which we perform for the eternal audience of one. Only the person who makes it to the end knows what everything was all about. He who survives the thunder, gets to tell the tale. Life will only make sense right at the end, when the person who has been living it can look back and realise that the tragic nature of life is actually a comedy (TEAO, p.294)

Seraphin's story is one such tale. Investigating this tale reveals that he manages to conquer and create his own identity that Guillome, Therese and Seraphin's brothers Yves and Eric can only get adjusted to for the sake of living in harmony at home. Hybridity is fueled at school where the migrants' children are exposed to all types of cultures. It is also fueled by music and television. Ngamije sees, "Therese's diagnosis of the source of the moral infection which ran rampant throughout her offspring" as two things; television and music videos (TEAO, p.27). She also blames the schools that the children had attended, they were pricey but had also expensive ideas of children's rights. Overall, she blames technology for changing the children's way of behaviour, migration itself that was caused by ethnic hate and ethnic killings. This resulted in erosion of carefully built futures, devouring of connected clan pasts and families to survive first and learn to live later (TEAO, p.23).

Living in Windhoek, Namibia, Sera suffers from serious boredom and frustrations. Even when the future is promising for him, he is frustrated, and he yearns to leave home in "a few weeks' time" which is a getaway from the stifling confines of his family life. He cannot wait to jump into the sunny streets and shores of Cape Town. Cape Town, being the cosmopolitan Mother

City of South Africa, allows him to party and conquer the nightclubs. He uses his "othering" space to partake in friendship controversies and sexual adventures. To walk on the "third space" he has been living since his childhood days at St Lukes school, he develops multiple personalities whereby there are six other Seraphins that constantly talk to him all the time. They are just like personas, as each has a unique identity and task in the Great Seraphin Council chamber. Each Seraphin is coded according to Seraphin's favourite Power Rangers colours; blue, red, black, green, white, and pink. Whenever there is a big issue to be solved, they come together to make decisions. They met four times and the first was when Seraphin was in the fourth grade. His brother Yves had been bullied out of his chocolate by Ralph. The resolution of the council was to beat Ralph, especially after calling Seraphin 'a refugee'. Therefore, for Seraphin navigating the "third space" has been very tasking.

He develops multi-personality disorder where a council of Seraphins is always conversing with him through life's escapades. In a question-and-answer interview with *Cheeky Natives* (2019), Ngamije is asked what inspired the political transcontinental journey and he acknowledges that migration and foreign places shape people's "desires, fears, and ambitions." Seraphin's transnational journey makes him occupy with anxiety difference spaces that he manages to conquer. At the beginning, he learns how to excel in school in Kenya, how to fight for what he believes in at School in Namibia and at Remms in Cape Town. Ngamije asserts that there is an attraction to the foreign when one is not happy with their own geographic setting. It means another place always seems to be the solution presented to the people in such situations. His views speak to the present issues of mobility in Southern Africa and beyond. Seraphin never feels at home in Namibia, he prefers Cape Town as his home. Ironically, after finishing his law degree, the South African judiciary system will not allow him to practice in South Africa and he is forced to go back to Namibia. In postcolonial nations people leave their home countries in search of 'better.' Ngamije also notes that, these 'better' places turn out to be a different setting to face socio-economic and political issues" (*Cheeky Natives*, p.12). This space that Sera manages to navigate does not turn out to be an "enabling space" for foreigners like him. The "third space" in South Africa that talks of racism and segregation is very subtle and it is a space that should be left untouched.

At university, Seraphin uses the "third space" that he finds himself in to navigate Cape Town spaces. The geo-spatiality of the city with its beautiful beaches, views and landscape is

juxtaposed with the “dingy, crowded, and noisy air of Cape Town station” (TEAO, p.205). The space is filled with buses, trains, and taxis. All this is done in a “rare mixture of race, class, and privilege” (TEAO, p.205). Cape Town is a space that is idolised as the mother of all cities and yet the dirtiness that meets Seraphin at the railway station is disappointing. This is not the city he had dreamed of to an extent that he was eager to leave his family and be on his own. The binaries of “othering” and stigmatisation are all forgotten in the joyful and fast life of the mother city.

It is a known factor that Seraphin is Namibian only when he is talking about geographic location of the country. To him it only serves as, “geographical understanding of where he lived, especially when it was clear from some prior remark comment in a conversation that the speaker would have no inkling of where Rwanda was” (TEAO, p.211). The geo-spatial space Seraphin occupies in Cape Town gives him the space and scope to negotiate the in-between spaces that the “arid and constricted” Namibia could not give him. There are several things that are different from Namibia’s culture, “going between the two places required Seraphin to adjust his sensitiveness and expectations” (TEAO, p.214). As a foreign student in Cape Town, who is also a Namibian migrant, really entangles Seraphin but he finds ways to orbit in these two spaces. For him it becomes a matter of conquering physical spaces regardless of their nuisances. Bhabha (1994) argues against the notions of identity fixity and fetishism of the confined, binary colonial paradigm by contending that all cultures were continuously in the process of reinvention. Seraphin embarks on a journey of acquiring an identity in Cape Town as he feels, Namibia cannot really give him an identity. His journey reinvents his already diluted culture. This shows how the “third space” has not only been confined as engendering possibilities but, instead, is an active space in which constant production occurs (Bhabha, (1994); Meredith, (1998); Rutherford, (1990). Therefore, for Seraphin identity will never be fixed.

When manoeuvring the Cape Town space, Seraphin learns to let go of trivial issues such as brushing aside supermarket cashiers’ attitudes. The Capetonian space allows Seraphin to mould his attitude to suit any situation; “black and fiery when race was attacked in law school, calm and reconciliatory when panties needed assurance that he was not one of them.” (TEAO, p.214). This, he learnt from the first day incident at Remms University when he confronted Dale about his insensitivity towards foreigners, he is later advised and warned by the hostel

warden, “you’ll do well to learn when to hold your peace” (TEAO, p.238) because Remms has its own culture and one such is that students such as Dale with influential parents should not be messed around with. He is advised to live in harmony with the evil of the mother city, Cape Town. As time goes on, if he does not have peace with himself, he will be “worn down” and might want friends, to fit in, and then he will learn to keep quiet (TEAO, p. 238).

The reason why Cape Town is called mother City, Seraphin is told is: “it’s not our mother, it is their mother and migrants and foreigners are unwanted children. The best way is to keep quiet and hope for its affections” (TEAO, p.238). Bhabha (1994) specifically, explores the ways in which people negotiate being in-between their own traditional culture and the newly imposed culture; in other words, being in-between first and second spaces. Through a continual negotiation, reinterpretation and creation of identities, a hybrid or a ‘third space’ which challenges both cultures is created and one such place is Cape Town. Seraphin says, “class is like, what do they call it these days, a safe place. Everyone is the same there. Same needs, same goals, same worries within that space. We don’t have to talk about anything other than law- outside is something else” (TEAO, p.347-348). It entails learning what to say around white people or risk yourself being discriminated against and out in the cold and in law school, “that’s a death sentence” (TEAO, p.349).

Seraphin’s personality is somehow changed by his group, ‘The High Lords of Empire land’. He is no longer the “other” as he is now part of the Capetonians crew. These transmutable studies of self-help in producing new apprehensions of interacting with the other. Thus, in migrant research, it is important to use such young adult’s migration stories for the enhancement of knowledge understanding. Bodil (2019) argues that the knowledge understanding both regards personal development and substantial interactions regardless of the person’s socio-historical context. It also overcomes the restrictions that are associated with binary oppositions of “othering.” (p.iv). At the end of the day, ‘The High Lords of Empire Land’ transcends this binary opposition as they eat and dine whether as “self” or as “others.” However, the notion of being a migrant implies change, and change entails losing one’s identity. Whilst migration itself is supposed to make him identify himself in his new image, the people outside his circle of friends do not accept his “otherness.” Therefore, he is forced to live his life through what Saranga (2000, p.2) sees as, “a continuous oscillation between reality and dream” and this leads to his identity crisis.

An example that can be used to juxtapose how people of different cultural background can easily navigate the "third space" is the issue of citizenship identity. Richard, Seraphin's friend, a white Zimbabwean citizen, is able to navigate into the "third space" of the Capetonian life. Before renouncing the British passport, he easily blends in well in the Capetonian culture because of his British citizenship. Later on, as he spends most of his time with more Zimbabweans at Remms and socialist-leaning South Africans, he renounces his British citizenship. This allows him to negotiate common grounds with his peers without strings attached (TEAO, p.252). The psychological Seraphin's council chamber also navigates through the "third space." The second Seraphin knows that,

> There are white clubs, black clubs, and coloured clubs here- And your enjoyment thereof and safety therein really depends on you being savvy enough to know which is which. In white clubs, don't piss off the black bouncers. In black clubs, don't piss off the dancers. In coloured clubs, don't piss off anyone. And I mean anyone. You're playing with your life (TEAO, p.41).

These already "othered" places should be approached with caution, therefore as a way of trying to fit in any night club environment, the Second Seraphin is quick to remember these precautionary tips.

Bodil (2019) argues that cultural difference is identification through process, opposed to diversity, which rather categorises and compares in order to identify. Bhabha (1994) expands this idea to say that difference is something that is constructed instead of pre-given, while diversity places culture as an object of empirical knowledge. As a result, it is the "enunciation and possibility of difference, which can clear the cultural target from the traditional, fixed, and stereotyped articulations concerning how to signify racial ideas" (Bhabha, 1994, p.34). A new culture is established as different cultures meet and conflict occurs. This means that to be in control, the superior "self" needs to pursue maintenance of its dominance. For the dominant culture, this might be an argument for maintaining the notion of difference or withholding the expectation of fully adapting to the new culture whereby Guillome and Therese, as migrant parents have no option but to navigate in the "third space".

After seeing the resistance, they were getting from the boys when trying to culture them, Therese wonders whether it will ever be possible to behave not as "too old, too Rwandan, too parental" (TEAO, p.54). The reflective intrusive voice in the text contemplates later about

the clashes the parents used to have with Sera, “perhaps a more relaxed attitude to his affectations of the culture around him would have set some sort of precedent for peace in Guillome and Therese’s household” (TEAO, p.54). Looking at the “third space” that is visible in their home they wish that if only they had been flexible and accept that times were changing, they could have appreciated their children’s cultural inclinations. The parents are quick to accept that, “this is where you have to be brave and accept that migration comes with mandatory adaptations” (TEAO, p.55). Ironically, Guillome forgets that upon returning from Paris, where he was doing his pharmaceutical degree and Therese was doing her secretarial diploma, he had professed that,

> I want to go back to Rwanda but I don’t want to go back to be Rwandan- I don’t think I can fit in. I don’t want the cultural stuff, not all of it. I don’t want to sit on the porch of my farmhouse and drink with all of the other banana farmer…My children should see the world. I cannot have my boys circumcised by someone high on powders and invented spirits (TEAO, p.79).

Guillome’s “third space” is situated at work and home. Guillome, in his work field has transcended being just a refugee. When the security guard at the local Minister’s home engages in socio-political issues with him, a fair playing ground is established, whereby the marginalised local can also identify with the migrants as refugees. The guard clearly states that he is a refugee and suggests that if they do not want to be refugees, both Guillome and himself “Make home. Small home. Big home. But home. I try to make home here.” (TEAO, p.142). For Guillome, and other marginalised people in Namibia home should be worked for. Home is a place where people make a living. He could not be home if there is no means of survival. The binaries of “self” and “other”, “us” and “them” are felt when the two see these similarities as disadvantaged members of society as compared to the wealthy people like the minister.

Both Guillome and the guard work for the minister. The guard even notes that, “They live well these ministers- they make home” (TEAO, p.148). Guillome “makes home” by working hard for his family, sending them to expensive schools, so that they can get good grades and have better chances in Namibia than he had. For him, he will “make home” anywhere in the world as long as it is good for his family. “We are not going anywhere else. We cannot go back home, and neither can our children. So, we must make home here” (TEAO, p.153). “Third Space” theory is essentially used to explore and understand the spaces ‘in between’ two or more

discourses, conceptualisations or binaries (Bhabha, 1994). Soja (1996) explains this through a triad where Firstspace refers to the material spaces whereas Secondspace encompasses mental spaces. Thirdspace, then becomes a space where "everything comes together" (Soja, 1996, p. 56). By bringing together material spaces and mental spaces and transcending them, characters such as Guillome are able to navigate the Namibian society. In this scenario, Guillome navigates the physical constraints of "home" by mentally making it his "home."

Several characters in *The Eternal Audience of One* (2019) manage to sail through the process of "othering." Seraphin's narrative reveals that living in another culture opens up the "third space" through which he is able to enrich his socio-cultural horizons and, to a certain extent, expand his "self." The faint memories of fleeing Rwanda are the only source that convey that the experience of border crossing created an in-between space for him and his family. However, the extent to which their identities were eroded as a result of border crossings differs greatly, due to the different resources that they brought to the host country and their length of stay there. Therese and Guillome, as first-generation migrants, brought with them some Rwandan cultural traits although personally, they had been abraded already by their Parisian experience.

Guillome and Therese's Rwandan culture had already been engraved in their souls, unlike their children, Seraphin, Yves and Eric who were still incredibly young when they fled Rwanda. "Seraphin was old enough to remember life in Rwanda and their hasty departure while Yves could pick out hazy images of their arrival in Kenya. Eric's memory only stretched as far as his dusty and bullied years in kindergarten in Namibia" (TEAO, p.130-131). As a result, the way the family members navigate the "third spaces" differs according to how strong the links with their host culture is. Eric feels the cultural disconnection and uprootedness the worst, as he "felt torn, not Rwandan enough to be Rwandan, but not Namibian either" (TEAO, p.131). As a result, Eric feels alienated from the rest of the family, and navigates his "third space" much closer to the Namibian boundary, which at least he can relate to in some way.

The "third space" in which Guillome's family finds themselves being prominently manifested in is 'mixing' of languages. They find themselves having to flow back and forth between the two worlds of Rwanda and Namibia in using language. At home, Therese and Guillome use both English and Rwanda's languages to communicate. However, their children's accents

show that they have mastered English proficiently. In Bhabha's (1994) notion, then, the opening up of the "third space", which is claimed as "the cutting edge of translation and negotiation", is a "precondition" (Gandana, 2019, p.145) for hybridisation. Therese falls short on that as she feels humiliated in the supermarket after recognising that she has not learnt to speak any local language.

This also shows that in the home space in which they live, she has not created room for her family to learn local languages. This is precarious because they will remain "othered" even in the "third space" spheres of social conduct with the locals. It is in language that culture is realised. Ngugi (1986) argues that to learn a language is to adopt a culture. The family prefers to learn the global language English instead. Henceforth, this shows that the migrants also "othered" the locals and these binaries follow them when negotiating the "third spaces" of diaspora life. It seems they see themselves as more modernised than the locals, who are viewed as lazy at school. Ironically, even when the Rwandan community meets, broken Kinyarwanda and polished English accents are celebrated, and yet the community is silent about local languages. This could be an unspoken bid to desperately hold on to the Rwandan roots through language, however, in so doing, the community also is letting slip an opportunity for their children to successfully negotiate the Namibian space.

To manoeuvre the "othering" process many migrants come together for get together and reconcile the communal belonging on such occasions, Seraphin remembers, "A gathering of Rwandan in exile-also known as a sign of Rwandans- always winds up being, more than the reason for the meeting in the first place" (TEAO, p.112). The group of Rwandans shares friendships through food and drink whilst talking of forgotten roots. As a homogenised collective "other", they regularly do that on national holidays and new year holidays. They talk about the struggle they face through tales of injustices, stolen land, missing relatives from Rwanda and the escapes they encountered coming to Namibia. They use memory to negotiate the "third space" by using their traumatic and suppressed memories of terror, "fearful, anxious crouching next to small, black Sanyo radios listening to scrambled news reports, hoping for aid and praying for foreign intervention" (TEAO, p.114). On the agenda of these gatherings is the issue of cultural identity and this Chidora (2017, p.173) views as, "The exiles find themselves contending with issues of cultural identity and belonging in an

environment that does not only 'other' them from itself but also 'others' them from themselves." Such gatherings are therefore a way for the migrants to salvage themselves.

Even though the "third space" allows or people of different cultures to convene, racist and segregation undertones are very visible in the same space. Bianca, a lesbian, one member of Seraphin's friendship group, High Lords of Empire land says to Tara and her white friends;

> Our lives-yours and ours, just aren't the same. And I think it's better if people don't act like they are. That'll just perpetuate the lie. Or, worse, make people think everyone's on the same level so that they can say dumb shit. Especially at things like First Thursdays. Or at work (TEAO, p.364).

This shows that even if people want to work for common good in "third spaces", it is difficult to totally change the "self's" perspective about the indigenous people's social life. These young characters are really trying to fit in. Adewale also adds that the norm is like that, especially at work when white South Africans look down upon black Africans. They see them as, "incompetent, lazy, useless, idiots, imbeciles" (TEAO, p.364). Whites believe foreigners are better to work with because they work hard and complain less. Such utterances and behaviour by whites, can only lead to hatred between the local blacks and the foreigners. This might also be the reason why in recent years xenophobic attacks against foreigners were rampant in South Africa. In this space where foreigners are trying to form identity, such cases leave them helpless. Seraphin is also quick to note that the reason white South Africans prefer foreigners to black South Africans workers is that with foreigners they do not owe them any apology but with black South Africans they owe them everything, such as the guilty and atrocities of apartheid and land segregation (TEAO, p.364). They cannot apologise because they do not acknowledge their guilt, Godwin notes,

> That's why I don't believe weak people can forgive. What're you going to do when a weak person forgives? They can't harm you, they can't take anything from you. Forgiveness from the weak is just words. Empty words. But when your mother or girlfriend forgives you, oh, then you know you need to change some shit in your life (TEAO, p.365).

Real forgiveness requires the parties involved to remember and not to forget. It then means that when people forget the reason they forgave, it means the forgiven person forgets to earn their forgiveness. "That's why white people in South Africa get to treat black people the way they do. They don't have anything to lose" (TEAO, p.365). This shows how the post-colonial

entanglements of racism segregation are still present in post-colonial spaces and places and are still exceedingly difficult to navigate.

5.3.3 Negotiated Spatiality

Unlike in *The Eternal Audience of One* (2019), where characters mapping of "third spaces" is transnational regionally, the main characters in Huchu's novel navigate through the geographical space of Edinburgh city and partially London. The geography of roads, streets and buildings serve to remind the migrants that they are far away from home and should make another home in Scotland. Unlike in Cape Town and South Africa where its closer to homeland, Scotland's physical spaces leave a melancholic feeling in characters as it is far away from homeland. The characters that mostly use geo-spatiality to navigate the diaspora city of Edinburgh are the Magistrate and the Maestro. Alfonso and the Mathematician's geo-spatial navigations are minimal. The dis-location of characters away from their culture is felt grievously among the first-generation migrants.

Moolah (2018, p.1) says that the characters in the novel "display a heightened spatial consciousness that self-reflexively complicates the spatial tropes and trends of much migrant literature." The melancholic feeling these characters' experience whilst navigating Edinburgh city's landscape and architecture reminds them that as migrants, their homeland is unhomely, whilst at the same time the new space, they are living in now also discriminate them from the Scottish culture hence, making them belong to some relegated spaces for foreigners only. Edinburgh city is used as an "abstract geographical concept suggesting an emptiness that invites to be filled" (Moolah, 2018, p.2). The western world's conception of place is associated with freedom and is open and invites any action-packed future. The "third space" seems like a fantasy place. However, the same place and its freedom are a threat to characters. Tsagarousianou (2004, p.52) suggests in her study that diasporic communities should be seen not as given communities but as imagined communities who are continuously reconstructed and reinvented.

The Maestro, the Magistrate, the Mathematician, and Alfonso orbit regularly in the city and in their mobilities produce different senses of identity both socially and politically. According to Moolah (2018), the Magistrate is the minute head. It is through the Magistrate's long walks

and bus rides that the reader also explores the city. We get to understand, feel and judge life in diaspora through such exploration of city life. According to Shahwar (2015), the Magistrate is a "flaneur figure" whilst physically charting the city around him. Every step he takes seems to be a test to adapt to unfamiliar environment and he uses music to make the unfamiliar landscapes and buildings familiar.

Psychologically, he is linked to the geographical space he navigates because he is occupying that space at that instance. The physical "third space" mirrors most of the character's willingness to belong, adapt and associate themselves in the migrant space. The Edinburgh space becomes a migrant space because migrants frequently orbit in this space as they try to cement diaspora identities. These three men living in Edinburgh, are trying to find a place for themselves in the city. The Magistrate's Zimbabwean culture's security is dangerously betrayed in the city and yet "his experience nonetheless brings into relief the 'unhomeliness' of his Zimbabwean home, and the 'homeliness' of his Edinburgh exile" (Moolah, 2018, p.9). Cousins and Dodgson-Katiyo, (2016, p.21) note that "Everybody has to be somewhere" and the Magistrate's somewhere is complicated.

The Magistrate has to make his home by turning space into a place that he can call home. The Magistrate turns his emasculated "self" into a jovial walker who normally walks the city of Edinburgh, listening to music and his inner soul. Spatial theorists such as; Tuan (1977, p.118-135) and Massey (1994, p.249-272) stress the interconnections between conceptions of time and space. Huchu thus attempted to create "individuated 'chronotopes', or narrative time-space configurations, unique to the tempo of each of the three protagonists" Moolah (2018, p.6). The Magistrate moves from watching his hybrid daughter's behaviour, his wife's superior status in the house, to watching the landscape of Edinburgh that reminds him that he is far away from home.

The enclosed and humanised "third space" of Edinburgh is a place. Compared to space, this place is a calm centre of established values. The place Edinburgh has its established Scottish values and yet there is the "third space" that is willing to accommodate the values of Edinburgh and Zimbabwe. Obviously, the values that are uplifted are of Scotland are at the expense of Zimbabwe because, home is faraway, and the characters have to make a new

home. Above all, human beings require both space and place (Tuan, 1977, p.54). So, they have to utilise what they construct. The Magistrate finds comfort in walking the pavement,

> He found he could clear his mind when walking. It was as though the act of perambulation was complemented by a mental wandering, so he could be in two, or more, places at the same time. His physical being tied to geography and the rules of physics, his mental side free to wander far and wide, to transverse through the past, present and future, free from limits, except the scope of his own imagination (TMMM, p.9).

His life history is interpreted in the scenic views and nature he carefully observes on his walks. It even gives him an opportunity to reconcile his memories back home, "In Edinburg the sun was this cold distant, vague, powerless. For much of the year it was hidden behind grey clouds and, when it did come out in its brilliance, it felt awkward, alien" (TMMM, p.9). He compares it to the Bindura sun that is powerful and magnificent.

At home, the Magistrate wishes to trade the physical space he finds himself in, the kitchen and doing house chores. Back home, in Zimbabwe, doing such duties is unheard of and this made home a place not to be. However, in the diaspora space, in Scotland, he has no option but to settle for less. He navigates this "third space" by grudgingly accepting his new role and even watching some cook shows in order to perfect his cooking skills. With the help of his clown friend Alfonso, he gets a menial job in a home-based care home. This shows how his physical space at home has been altered to accommodate yet another physical space of working in an old people's home. This is yet another grudging "third space" negotiation on the part of the Magistrate, as evidenced from Alfonso's celebration that, finally, he had come to his senses in realising that he has to settle for menial jobs. This goes back to McGregor's (2000) assertion that diaspora spaces can lead to deskilling of immigrants.

The Magistrate is helped by music to navigate the "third space" in his new home. His collection is of Shona songs Alfonso donated to him and the songs make him take a retrospective look at Zimbabwe whilst navigating and bridging the city life of Edinburgh. Ironically, in his prime years in Zimbabwe, he used to listen to jazz and country music by western artists like Don Williams, but now that he has been uprooted from his roots, he finds solace in *Sungura* music. All the songs he plays have a social or historical meaning and relevance to him. It is through his music collection that the magistrate is somehow transported back home to his roots in the midst of a city that has emasculated him.

The Magistrate also discovers the importance of home in the home-based care centres looking after the elderly who are not physically and spiritually at home as they are away from family. He later discovers the idea of home is very much contested for both the locals and the migrant because both are rendered unhomely, with the possibility of a new home being found in unhomely "third spaces." At home, the Magistrate tries to explore the physical land of Edinburgh by doing gardening. Whilst the Scottish people believe in observing the weather through weather related greetings and detached small talk, the Magistrate believes the "third space" of Edinburgh is best observed by touch and feeling. He digs the back-yard lawn and prepares a vegetable garden, "he liked the feel of soft earth giving in to his hoe. The sound of roots tearing out of the ground was music to his ears" (TMMM, p.91-92), it had a nostalgic feel for him.

As he performs this simple act of gardening, the floodgates of his memory open and he is suddenly transported back home in that instance. Although the soil he is holding is a constant reminder that he is not home, he is forced to try and make it home as it is later on shown when he buries his granddaughters' umbilical cord in the same garden. In so doing he merges his cultural beliefs with his new encounters in his new homeland, manoeuvring his in-between space-whether he successfully does that or not will be discussed in the next part of the chapter.

The Magistrate is a character that also uses physical feeling through touch to give verdict to his memories or his thinking. He touches the walls of a church and notes,

> The wall felt rough against the palm of his hand. It had weathered rain, wind, and snow for centuries; time had leeched and calcified within. It was solid, fixed in this point of space, and the act of touching it fixed him to it too. They shared roots for a brief moment in time (TMMM, p.74).

He feels that he also belongs in the current space of the Edinburgh's city. "The stone of Scottish buildings become a substitute for the soil of Zimbabwe, an attachment to which is almost visceral" (Moolah, 2018, p.10). To him, the absence of space he first felt was due to the fact that everything in Edinburgh is owned, subdivided, surveyed, for sale, catalogued for use (TMMM, p. 74). And the comparison to the African sun shows, "the illusion of the African Sky was the product of the feeling that land was communal and shared, the absence of

boundaries" (TMMM, p.74). In the "third space" navigation of Edinburgh, he is made to feel hemmed in by buildings and very claustrophobic, in a literal and metaphorical sense (TMMM, p.75). Unlike in Bindura where he was socialised to know the boundaries and mentally map the town, now that he in this space he feels, "His experience of the city was a series of micro-environments, no different to that of a tribesman in the Amazon with a limited range" (TMMM, p.75).

The Magistrate also has to navigate a "third space" in Edinburgh as he tries to adjust to the "strangeness" of the host country. Edinburgh harbours hybrids such as Chenai the magistrate's daughter. His daughter has become a total stranger to him. Her dressing, accent and cultural behaviour and tastes are alien to him. Juxtaposing this strangeness is the old Scots people in the old people's homes as they find themselves "unhomed in their old age, surrounded by strangers in the impersonality and dismal conditions of their nursing homes" and the unhomed migrants that finds themselves in a geographically cold and gloomy Edinburgh. The strangeness fills the house when he finds his daughter sucking his boyfriend's penis on the sofa. It fills the house again when he re-thinks the time his daughter is impregnated by Liam her boyfriend. Every time now he is stressed in the house to see his teenage, 15-year-old daughter's bump showing through her cardigan. However, he eventually comes to a realisation that he has to accept his daughter's strangeness and the strangeness of his new home in order to survive. It is as a result of such a realisation that he acknowledges that, "somehow he had to create future for a fifteen-year-old and a baby in a country where he was fit for nothing but menial work" (TMMM, p.203). Very often space becomes place through the ongoing trans-local recognition of double identity constructed through growing cultural and social roots in the new locale, together with memories of the home space identity are then constructed.

Whilst the Magistrate prefers to explore the physical space of Edinburgh through walking the streets, the Mathematicians prefers to drive. Moolah (2018) calls him the driver and the second hand. He navigates his "third space" in a car. This shows how different he is from his peers who are struggling to get a decent lifestyle in Edinburgh. The navigation starts at home where his bunch of friends entertain themselves on video games. This is a privilege many migrants do not have. Cristina Voicu's (2011) concept of hybridity contains the idea of "mixture, combination, fusion, mélange". These become the synonyms of hybridity, in which

cultures are identified to be floating together as this leads to the existence of a fluid identity (Voicu, 2011, p.190). The fluidity of culture and behaviour is seen among Farai's friends Scott, Brian and Stacey. Fernandez (2009) argues that identities are fluid because they are continuously and constantly being negotiated in the "third space."

From the word go, just like Seraphin, the Mathematician shows some characteristics of a young hybrid migrant. This is a result of the fact that he comes from a well to do modernised family in Zimbabwe and the reason he is in Edinburgh is only to study his PhD. His space is full of stock exchange investment thoughts. When he navigates, he finds traffic clogging,-literally this is how his life in diaspora is like. He is clogged by his laptop and video games. The fact that he affords to drive a car in diaspora shows that he is a privileged person. He also is still eager to explore on his research deeper because,

> He had anecdotally at least, seen people at the very top benefiting from hyperinflation, acquiring prime real estate at a pittance and converting worthless paper into hard currency. Since hyperinflation in economies is always a temporary state, a study of how people in power and in business took advantage of this temporary state would be of academic interest (TMMM, p.65).

Like the Magistrate, Farai, the Mathematician, also sees through the architecture of Edinburgh. Whilst sitting on Calton's Hill, a "city's delusion of being the Athens of the North lingers in hard stone" (TMMM, p.79). He is very investigative as he navigates his lavish life in Edinburgh. He bemoans his failure to buy stock shares in time; he despises Brian's giving beggars his hard-earned money: "You leave the world, go out and bust your ass wiping old people's bum holes in a nursing home, and you give this bum your hard-earned money so he can park his backside on the pavement tripping decent folk over as they go about their lawful business" (TMMM, p.81). Above all, he sees how the diaspora political parties are just there to make profits. Of all Huchu's characters, the Mathematician, seems to navigate the "third space" fluidly as he seems to have adjusted his identity accordingly in his new space.

Farai is able to turn frequently alienating host spaces into home, such as, restaurants. The restaurant he most frequently visits is said to be famous because that is where the author of Harry Potter wrote her books from. This is an important place for the Scots because the novel Harry Potter is renowned and as an academic, he also uses the same space to acquire research resources for his PhD studies. He even finds the place ironically quiet and wonders, "In reality,

there is nothing particularly special about the venue except for its bizarre collection of elephant's statuettes" (TMMM, p.22). He prefers talking to strangers in this environment because there are no strings attached with strangers.

The spatial "third space" for Farai is spent visiting the library, playing Pro Evo, hanging out with the boys and his girlfriend Stacey. He also cherishes those rare moments that he has to meet his compatriots from Zimbabwe, "Farai feels happy here, among his own, these are rare moments when they can be together, reminiscing about the old country. The feeling of community in a foreign land" (TMMM, p.190). Farai also refuses to be entangled in the political binaries of ZANU-PF and MDC, choosing the "third space" of rebuilding his country instead. The Mathematician is doing a PhD in economics. His research area is on high risk, high reward profiteering during short period of hyperinflation. This is a dangerous subject that is full of unanswered questions surrounding some senior African government officials, of which Zimbabwe is included. He navigates this dangerous topic where many of Zimbabwe's government officials managed to profiteer before the adoption of united states dollars as monetary exchange. Even though he is writing this PhD, he refuses to be pro MDC because for him, it is a party that lacks ideology and direction.

Moolah (2018) argues that because his world is shaped by digital media and cyberspace, Farai navigates the "third space" with the help of technology. While the Magistrate's sense of home is ultimately created through links with the soil, land, architecture and Edinburgh's city's space, his home is "constructed in a solipsistic self that finally implodes" (Moolah, 2018, p.15). His home is an information technology construction, and he believes so much in imagined spaces of alternative realities. His "third space" is surrounded by virtual things and he seems to orbit and navigate through these things. Farai's apartment in Edinburgh is simply the location of the various virtual homes he constructs for himself through technology, wherever he happens to find himself. Farai's cognitive map thus is technologically universal, allowing him to find a home wherever his creature comforts are met – and he is wi-fi connected (Moolah, 2018, p.15). Thus, he finds it quite easy for him to construct a "third space" in Edinburgh because he is tech-savvy.

David Mercer, the mysterious Maestro, is the third character to navigate the "third space" of Edinburgh's city. He is a white Zimbabwean and seems to be suffering from a mental

breakdown. Moolah (2018) calls him the hour hand. Kriger (2009) argues that the price of negotiating the "third space" is not necessarily always a positive or joyous process, but actually argues that Bhabha himself recognises that it is a painful continuous process, which might not necessarily be successful. The Maestro's experience is not a joyful one. It is a space where issues of race, class, and gender can be addressed simultaneously without privileging one over the other (Soja, 1996, p.5). Therefore, "third space" is the physical and social space that people interact.

The Maestro's spatial spaces range from his work place the supermarket, his apartment and the streets and alleys. His apartment is not home because he has not taken the time to bring Zimbabwe into it to make it a home. Tatyana's apartment, on the other hand, is full of life with its relics that symbolise a Polish mausoleum. It is described also as a sanctuary. Tatyana's apartment is a sanctuary where she finds solace but the Maestro's apartment, as a physical space, is the opposite. Unlike Tatyana who is happy in her space as a Polish in Edinburgh, Maestro is rootless in his space both in Zimbabwe because he is a white Rhodesian and in Edinburg because he refuses to blend in the system of Edinburgh.

After realising that he cannot withstand the physical set up of his apartment, he dismantles all the gadgets as they seem alien to him. He feels alienated more even with the environment he jogs in. When he runs, it seems he is not in unison with the space he is at the moment. He seems to be running away from himself and in the "third space" he is navigating , " He carried on, one foot after the other, just running, leaving everything behind, edging closer to the zone, his eyes no longer making out distinct shapes or objects, light scattering on his retina, the green of the plants, the black of the track, the brown canal-as the world was pushed back behind him to past, and he was running west, away from the sunrise, fleeing the new day, outside of himself" (TMMM, p.112-113).

Because the Maestro cannot connect with the physical space, he tries to connect his diaspora experience to the philosophies he finds in books. He reads voraciously and his gadget ridden apartment becomes a home of books. He tries to find answers in books. Therefore, in "third spaces" there are other avenues that navigators can use to understand their identities and for Maestro, when other avenues fail, he finally burns his books. This goes to prove that physical spaces are better at being navigated than the mental space. Because the "third

space" is alien, the books he reads fail to make him understand this space and, "the Maestro saw that for all his time in the flat, he'd not once been alone. He had been at the centre, playing the role of moderator for conversations between a thousand other minds" (TMMM, p.211). This is the mistake the Maestro did, trying to find all solutions to life problems. While the Magistrate is a walker, the Maestro is a runner. The runner resists the city's "seduction and charms", choosing instead its "dark underbelly, the grotesque sector that never made it to postcards in tourist shops" (TMMM, p.111).

The Maestro's attention is always drawn by the reflection of the things of the city in murky surfaces of stagnant water and own reflection in the glass of office windows. Running through the city, the Maestro does not attempt, as the Magistrate does when walking, to find correspondences and connections with the Zimbabwean home because he has no roots in Zimbabwe. He does not seek belonging, instead he is moved by movement itself; "The Maestro listened to the sound of his own breathing, everything else was a whoosh […] one foot after the other, just running, […] edging closer to the zone, his eyes no longer making out distinct shapes or objects, light scattering on his retina, the black track, the brown canal, […] not objects but colours […] as the world was pushed back behind him to the past" (TMMM, p.112). He lacks a physical connection with the city which makes it difficult for him to map a meaningful "third space" and this is what leads to his demise – symbolically dying because of being too cold inside…too cold to accommodate the warmth of Edinburgh and of his home country.

Alfonso is another character who navigates "third space" using the demise of others. He is quick to see opportunity to manipulate people in the third space, to his own benefits. He is witty and pretends to be a clown, yet, in real life he is a shrewd Central Intelligence Officer. This goes to show how each individual in diaspora can manipulate disadvantages for their own benefits. For Alfonso, the place he is in Edinburgh is a blessing in disguise. He runs the Busy Bodies Recruitment and Employment Solutions. He uses this position and his clownish tendencies to spin on the Zimbabwean community in Edinburgh and to score points for the ruling party. Wherever he finds himself in a place and space, his eyes are quick to dig out anything he can report to his superiors in ZANU-PF. When he stumbled into Farai's house and Farai recognised him as their former security guard Wonder boy Magenje who robbed them

back in Zimbabwe and Farai tries to strangle him, his eyes are quick to see the thesis documents on the table.

The migrant community is free to gather as they so wish, the whites do not restrict their movement and yet in those seemingly open spaces, dark and evil looms. He knows almost everything that happens in the Zimbabwean community because he continuously stumbles upon vital information that he usually uses to his own benefit. He is a space and place invader. He is always budging into the Magistrate's house to an extent that onlookers or pedestrian person might think he is akin to the Magistrate. This kinship scenario is buttressed by the Magistrate when he insists that Chenai call Alfonso, *babamunini*[iv], instead of just "pal". Alfonso aptly answers the critical question of who should who own the "third space." In his case, it is everyone should have a slice of it to survive and the people who want it the most will occupy that space at the expense of those who are too weak to do so.

Whilst Moolah (2018) manages to name the three main characters in the novel using time, the Magistrate Minute hand, the Maestro Hour hand, the Mathematician the second hand, we can also include Alfonso as the Clown, the Clock's head on which the minute, hour and second hand are assembled on. Alfonso has mastered the art of pretense to the extent that he knows which "third spaces" to invade as an immigrant and how. This is exemplified by how he invades the Pentecostal religious space that is often a source of solace for most immigrants:

> Just then, Alfonso began to tremble like a leaf caught in heavy wind- Alfonso wiggled his bum, his feet shuffled quickly as if he was a boxer, he leant back, feet criss-crossed. He stopped turned, and marched back and forth like a Kremlin guard, feet going high in the air, body as stiff as a board (TMMM, p. 158).

He is known to be the discoverer of the Holy Ghost Dance at church. And this also gave him an opportunity to rise up in church ranks and becomes a treasurer. It seems he also uses his camera to capture pictures that live on his mind and head forever. The camera is used as shield in watching what he suspects in the diaspora community. What the community does not know is that the clown and space invader is not what he appears to be, he is a central intelligent officer. Huchu uses humour through Alfonso as a social commentary in "third

spaces" of Edinburgh. Alfonso the clown, ironically becomes a deadly weapon in diaspora space as he later on leads to death and theft.

5.3.4 Section conclusion

It appears that the Edinburgh city space allows characters to navigate successfully or unsuccessfully "third spaces." The writer shows the super-diversity of identity through an individualised spatial negotiation by these four characters. The city navigations show a continuum of types of belonging: the Magistrate's "synthetic superimpositions of Zimbabwe on Edinburgh", the Maestro's "atavistic Edinburgh-located and facilitated retrogression into a psychic primal Zimbabwe", Farai's "technology- and wealth-buffered, Zimbo-styled, ultra-belonging in a globalised world", and Alfonso buffoonery behaviour as a space invader (Moolah, 2018, p.16).

5.4 An assessment on how the migrants evolve into hybrid characters in the two novels

This section looks at how characters in the two texts grow into hybrid characters, after negotiating the "third space." The analysis considers how "third space" negotiations are not always successfully transformed into hybrid characters.

5.4.1 Introduction

According to Ashcroft, Griffiths and Tiffin (2000), hybridity is usually used to refer to transcultural forms within the colonisation product zone. It takes many forms such as linguistic, cultural, political and racial. Bhabha's (1996) notion of hybridity is colonial antagonism that results in the formation of culture and identity. Hybridity is used as a connecting tissue between cultures, "it is something like cultures in-between that stands both different and alike at the same time" (Sulyman, 2014, p.6). Voicu (2011) asserts that the concept of hybridity contains in '*nuce*' the idea of mixture, fusion, combination and mélange. It is common that migrants will adopt and adapt to host nations' culture, in the same manner they also infuse their homeland cultures into diaspora.

The metaphor of hybridity is when cultures are seen as, "floating together' and this leads to fluid identity (Voicu, 2011, p.190). There are psychological, sociological and cultural

challenges faced by migrants through the process of hybridisation. Characters who fail to become hybrids end up mimicking or suffer from double consciousness, identity crisis or worse, mental breakdowns. An assessment of the extent to which diaspora relations stress interdependence and mutual construction of identity between the home country and the host country is also vital in evaluating the growth to hybrid characters in the two texts. According to Ardhana (2017), memories are used to rejuvenate souls. Memories turn out to be a guilty conscience, constantly and naggingly reminding migrants of a different home to the one they presently occupy. This is especially true for first generation migrants in the two texts.

In their antagonistic environment, migrants show frustrations through identity crises, loss of belonging, cultural shock and even alienation (Ardhana, 2017, p.478). Sulyman (2014) believes that "agencies of hybridity locate their voice in a dialect and do not seek supremacy and sovereignty" (p.18). They exchange their in-between culture and there emerges constructions of community visions, and historic memory versions that "give narrative form to the minority positions they occupy: the outside of the inside: the part in the whole" (Sulyman, 2014, p.18).

Several characters in *The Eternal Audience of One* (2019) and *The Maestro, the Magistrate and the Mathematician* (2014) succeed in adopting and adapting to diaspora culture, however not everyone becomes a hybrid. The first-generation migrants find it difficult to fit in and become hybrids. These characters suffer from cultural shock. These characters include Guillome, the Magistrate, Mai Chenai, Therese, Guillome. The second-generation young migrants include those born in diaspora or those who went as babies, Chenai, Yves, Eric and Ruvarashe. There is also another brand of older second-generation migrants who went to diaspora when they were older and these include Seraphin, Scott, the Mathematician, Brian, the Maestro and Seraphin's friends in Cape Town.

Migrants who fail to become hybrids may also suffer from mimicking, identity crisis or double consciousness. They mimic especially the host country's culture because they feel that it is a better culture to theirs. Most migrants do that unintentionally. In their host land, they become victims of alienation, identity crises, cultural shock because "They are living in a "mediated tension" between their "homeland and host land" (Ardhana, 2017, p.478). They

are not successful in changing their identities and become hybrids. The major reason they do not transform because they still cherish memories about home. Diaspora community holds a collective memory about their homeland.

In the book, *Diaspora, Memory and Identity: A Search for Home,* it is stated that; "Diaspora refers to 'the doubled relationship or dual loyalty' that migrants, immigrants, exiles and refugees have to go through, their connection to the space they currently occupy and their continuity involvement with "back home" (Lavie and Swedenburg, 1996, p.14). Hence, those living in the diaspora have a double perceptive because they refer to an earlier existence elsewhere. They also have a critical relationship with the cultural polities of their present home as all are embedded within the experience of rootedness.

5.4.2 First generation migrants: Characters affected by cultural shock

Guillome, Seraphin's father is a character who survives cultural shock of first migrants' experience caused by their children and diaspora space. He survives mostly because he is in his second diaspora experience. His was first in Paris where he did a pharmaceutical degree. His Parisian experience is chronicled at the end of the novel when he visits Seraphin in Cape Town. He also uses memories to spell out his identity status. To show the maturity of first-generation migrant's view of the world, upon arriving in Cape Town, Idriss the taxi driver discusses how most people who come to Cape Town were always surprised by the poverty that is visible everywhere. His answer is, "poverty is poverty. It is the same everywhere. I am not surprised by this" (TEAO, p.474).

It seems what made him maintain his sober identity in diaspora was his American friend, Adam. Adam's ideologies made him read books by Malcolm X, Martin Luther King and Aime Cesare. When Guillome recommended some fiction and fantasy books to Adam, he brushed it aside, "Brother I ain't got time for white imagination, only black realities" (TEAO, p.488). All these books made him anchor in his African roots. On the other hand, western exposure also groomed him to many cultural controversies such as gayism and lesbianism to the extent that at one point he exchanges a passionate kiss with Adam (TEAO, p.494). All this prepared him for any journey into foreign lands; that is why he manages to manoeuvre in Windhoek and Cape Town without feeling much cultural shock.

Guillome works well with locals and believes that he is in Namibian diaspora to stay. So, he is ready to tolerate people's behaviour because he must make home in Namibia (TEAO, p.153). He quickly realises that for him to survive in Namibia as an immigrant worker, he has to acquire as many certificates of his trade as possible even if they might not be useful in his trade. He also realises, together with other Rwandan immigrants that their children's fate and burden in the diaspora can only be lightened if they are well educated. Thus, he stresses the importance of education and is willing to spend as much as he can to educate his sons. It is at school that these children learn English so, Guillome and Therese make it a point that they teach their children French and Kinyarwanda as well so as to keep some aspect of culture in their hybrid identity.

Therese, Guillome's wife witnesses first-hand cultural shock because she understands the true identity of her sons Seraphin, Yves and Eric. Just like her husband, Guillome, she also experiences Parisian life, where she completed her secretarial diploma. However, the Parisian lifestyle did not utterly change her cultural inclination, neither does she mimic the French culture, instead she is the reason why her sons still maintain a little bit of Rwandan culture at home. Besides teaching the sons her language and constantly reminding them about their roots, her house has photos that show the nostalgia of home for any immigrant family. Her military commanding stance seems to replace her feeling that she was losing touch with her sons. She feels the fearful closeness that had kept them when they fled Rwanda and settled in Namibia was melting away. It is worsened through language communication at home; as hybrids of the English language, they no longer require her Rwandan words and comforting words because they have developed, "their own fluent and unassailable English wit" (TEAO, p.6).

As the second-generation children, they easily picked up language, that even when she speaks in Kinyarwanda, they would answer in English. She is quick to resort to speaking to Kinyarwanda only whenever she feels that her lost culture was weighing heavily on her. Therese listens with contempt when Seraphin's cosmopolitan nature is shown through his taste of girls, he prefers Coloureds and Whites, "Mine are white or Coloureds- the hardest part of my day is remembering their names. So many plain names. I can't remember if Jane is Mary or Ashley, or Alison is Samantha" (TEAO, p.20). Therefore, Therese is fully aware of her

children's identities in Namibia. They are neither Namibian nor Rwandan but rather hybrid. This is a reality she has mastered and watched whilst her sons are growing up.

The Magistrate's dilemma lies in the fact that his nostalgia for Zimbabwean culture and upbringing seems to hold him back from profitably embracing the Scottish culture. Chidora (2017) notes that it is like the Zimbabwe he left behind, "was pristine so that the space of Edinburgh he now inhabits should occupy the extreme end of antagonism against the space he left behind" (Chidora, 2017, p.183). As far as he is concerned, the reason the Magistrate does not become a hybrid is because he uses his vivid and strong memory to "float in diaspora multiculturalism space" (Chidora, 2017, p.183). Even though the Magistrate feels great pain and grieved by his financial status in Edinburgh, the memories of what used to be help him not to totally change his cultural inclinations. He contemplates at one time that, "if only he had no memory, no sense of his old successful self, then it would be easier to accept his new circumstances" (TEAO, p.39).

The Magistrate's first encounter with diaspora results in bewilderment. He feels he does not belong to the diaspora environment because of all the cultural and financial challenges he faces. All this exacerbates his resistance to become a hybrid. He left home thinking that he was going to transcend his homeland status as an esteemed lawyer, but he is relegated to the lowest level, of working in a nursing home. This gives him the thought that a culture that treats him so cruelly cannot be adopted as the ideal one. The new space of Edinburgh that he navigates in, demands integration into Scottish society. The diaspora space then becomes a contested terrain for the first-generation migrants like him. He cannot rebel against a society or culture because cultures are never static in the era of globalisation.

To show that he is far from becoming a hybrid, he wants his daughter to be raised under the Shona culture even though they are overseas. He insists that Chenai should call Alfonso, '*babamudiki*' Alfonso. He knows that knowing family relationships is key to community and unity. So, he tries, extremely hard to socialise her the Zimbabwean way, by teaching her Zimbabwean ways, like calling Alfonso '*babamudiki*' which means 'father.' He almost had a nervous breakdown when he caught her daughter sucking his Scottish boyfriend's penis and worse, she falls pregnant at the age of 15. He fails to adapt to the changes in his life but he adapts grudgingly to being a kind of a maid for his wife and working in menial jobs. He now

realised that back home in Zimbabwe their maid was overworked with little time for rest. Another way that he uses to transport himself back to his homeland is through music. He even wishes to return to Zimbabwe if everything changes. He strongly feels that he could help in rebuilding the country, "he kept this hope alive in his heart, a warm ember cocooned by despair, weighed down with each report that things were in fact getting worse" (TEAO, p.28).

The Magistrate is coerced into joining the MDC party as chairman by Alfonso. He does not initially believe in the MDC political ideologies mainly because he is mature to see the weaknesses of the party. This always shows that he is against hybrid politics of the second-generation youths who are very militant in tackling political issues. They believe in confrontational politics whilst the first generation are more diplomatic when conducting politics. It seems nationalist consciousness combined by a nostalgia about Zimbabwe's goodness drives him to change and join the party, his experiences also added to his candidature as an MDC chairman because the party needed sober leaders not hyper youngsters.

Unlike the former chairman, Dzivarasekwa, the Magistrate brings order to the party. He plans various ideological agendas and proposals. His proposals are accepted in London's MDC meeting. Ironically, his role as a Magistrate has been translated into a political magistrate. This big role as MDC diaspora coordinator makes him to be his self again. It is in the political sphere that the Magistrate begins to feel a bit at home in Edinburgh. Ironically, this is because he is engaged in politics linked to his homeland. As the Magistrate watches the world news, he is keen to know more about his country, just like any other older migrants. His vivid memory about home and love for his Shona culture make it difficult for the Magistrate to hybridise.

Ardhana (2017, p.484) notes that "they [migrants] face difficulty to adapt to their new circumstances. In order to withstand in their life, they will take their diaspora existence as a challenge." Although failure to find an identity in diaspora causes mental problems such as what happens to the Maestro, however, it is an opportune experience for migrants to appreciate homeland experiences as well. Diaspora experience has made him a fully responsible, vibrant African citizen. His navigation into the diaspora space of Edinburgh is difficult as his strong memory challenges his new circumstances, "if only he had no memory,

no sense of his successful self, then it would be easier to accept his new circumstances" (TMMM, p.30). Even though, as discussed in the previous section of the chapter, the Magistrate tries to negotiate the "third space" spatially and reducing his standards, his memories continue holding him back in fully embracing Edinburgh life.

Alfonso Pfukuto, is a character who drives the whole plot in the novel. He is described as a clown but underlining his buffoonery character is a very cunning politician and a private investigator. He is a first-generation migrant. He also suffers from cultural shock, especially when he is analysed through the Magistrate's space. Alfonso is not in diaspora's Edinburgh to form identities, rather he is there on national duty, however, he has to act it up so as to succeed in his mission. Chidora (2017) asserts that Alfonso seems to be a "thread, albeit a technology of watching, that brings almost all the Zimbabweans in Edinburgh together for politics, work, church or funerals" (TMMM, p.247).

At the end of the novel, after shaving his beard, hair and changing clothes, he shows his true nature, even by his walk because the limping had gone. At the same time, we are shown the true nature of diaspora politics. As an actor, we are even shown his picture as he walks into London's windy winter, "he completely blended in, anonymous, cosmopolitan, a Londoner in an instant" (TMMM, p.268) as he walked to the Zimbabwean embassy. That, on its own, shows that Alfonso in reality is a hybrid, cosmopolitan character. In reality he is a shrewd and calculating man, whose answer to the question on why he chose the Magistrate as a candidate for the MDC Edinburgh branch. Alfonso's answer is, "what we have learnt here is that the illusion of choice is the key to stability. We are already filling up the opposition with our members" (TMMM, p.271). Moolah (2019) also notes that the Magistrate, "does not realise that he is only a pin to be moved around on a map drawn by the Zimbabwean regime, where even the opposition is completely manipulated" (TMMM, p.16).

Mai Chenai, the Magistrate's wife is a character who shows characteristics of mimicry in her behavioural attitude. Mimicry is when migrants imitate host behaviour or other's cultural behaviours. Mimicry is also a postcolonial tenet that shows the behaviour of the suppressed. The tenet is visible when migrants want to fit in the host country's cultural norms. Homi K. Bhaba (1996) asserts that mimicry is due to colonisation. Argumentatively, Huddart (2005) says mimicry 'doesn't merely "rupture" the discourse but becomes transformed into an

uncertainty which fixed the colonial subject as a "partial" presence' (Huddart, 2005, p.60-61). He also notes that mimicry is at once resemblance and menace and this means that in a way the coloniser 'spooks himself' as he fantasises endless monstrous stereotypes that can only lead to anxiety rather than the desired certainty (Huddart, 2005, p.61).

Ardhana (2017) notes that "Mimicry as a result of colonisation makes the colonised sense incompleteness, identity crises and double consciousness". Mai Chenai, a nurse, tries to imitate several traits and habits of the Scottish people. Mai Chenai cannot be a hybrid, cosmopolitan, neither can she be a resistor. She does not hesitate to call Alfonso by his first name, "*Aika*, Alfonso you're here" (TMMM, p.7). The way she greets Alfonso shows that she belittles his status in society as she is the only person in that house at that moment getting a decent and permanent salary, unlike Alfonso and the Magistrate. As a first-generation migrant, she should have known better and called Alfonso, "*babamudiki* or *VaPfukuto*."

Mimicry is a result of an individualistic approach to culture. She knows about the Shona culture that, "the individual is a product of the community and had to be placed in relation to the next man. It was the glue that held them together, giving each value" (TMMM, p.7). When the Magistrate cooks *sadza mbodza* Mai Chenai, instead of re-cooking another pot of *sadza*, opts to buy fast food, "Baba Chenai *murume mukuru anobika mbodza so*[v] . I' ll have to get a takeaway to eat at work" (TMMM, p.7). Her westernised and lately distant attitude is picked by Chenai. In the Shona culture, the husband is the head of the house, and it seems due to the Magistrate's emasculation, he has been incapacitated. As Mai Chenai's spouse, he is denied his conjugal rights as evidenced by days of sexual drought spells he spends sleeping on the sofa, pretending to be watching television. This drift is seen by Chenai and she asks him, "How come there is this distance between the two of you" (TMMM, p.93). This shows the intensity of their drift and the coldness that was now going between her parents.

Mai Chenai also understands the hybrid's way of thinking and behaviour, when she finds out about Chenai's pregnancy, all she says is a cool, "they are both children and they've made a big mistake. We have to deal with the consequences now. There's no changing the situation" (TMMM, p.177). She tries to imitate Scottish weather greetings and small talk when they visit the Mackenzie's family, much to the Magistrate's chagrin. In the Shona tradition, Liam is now a *mukwasha*[vi] and not just Liam and yet she addresses him by his first name. Mai Chenai

seems not to be conscious of what she is doing. The Magistrate notes her change of behaviour inclination towards western manners, which to him, is the result of individualistic culture. Her character exhibits individualistic culture of western world.

As Ardhana (2017) notes, Mai Chenai shows double consciousness in her attitude. She is aware of her two identities. She is aware of her state of mind with two identities, her traditional self and, a typical Zimbabwean is her traditional self who values every tradition and customs and the self she tries to assume in Edinburgh community. Just like the Magistrate, Mai Chenai's memories play a role, but she consciously refuses to make reference to them. She refuses to connect to her history, that is why she prefers to live the practical way of living in the diaspora through mimicking. Her depression at home that sees her shunning her husband, the Magistrate, is due to the fact that psychologically, she suppressed her frustration of being the only financial provider in the family.

Her rudeness towards the Magistrate does not mean that she does not love him, instead these are the suppressed frustrations of being the head of the house, whilst back in Zimbabwe the head was the Magistrate. She takes her new role painfully. This is evidenced when she is ecstatic when the Magistrate gets a job, this also rejuvenates her senses. Mai Chenai changes from her selfish state when the Magistrate's life changes. This shows how it is easier for family members to help each other during difficult life situations. Sexual memories bring her back to life. Memories then remind her of her purpose as a human being, wife and mother. Their memories bring back the real spirit of love in them.

5.4.3 Second generation older migrants: Cosmopolitans intellectuals

Initially we are introduced to Seraphin Turihamwe as a young man who is eager to leave home and explore faraway spaces. He sees home as a constant source of stress, a place of conformity, where foreign roots seem to force themselves into the Namibian soil. These foreign roots refer to his Rwandan culture. He sees this process of trying to conform to homeland culture as a failure (TEAO, p.3). Just like Farai, the Mathematician, whose entrance into the cosmopolitan space is facilitated by education, Seraphin manages to speak eloquently because of his education and hence he fits perfectly with his English-speaking friends in Cape Town.

Since he is a cosmopolitan intellectual, whatever happens in his life revolves around his education spaces. Even though he tolerates other cultural behaviours, he fails to tolerate racist and marginalisation sentiments. He sees this as verbal abuse. He does not tolerate Dale's behaviour at Remms University when he calls him Sarafina, to him, that is synonym to calling him a refugee, as Ralph had done whilst still at The Convent in Namibia. He also hates racism in Cape Town night clubs. Voicu (2011, p.117) notes that hybridity is a transition concept and it attempts at escaping the problems associated with suppression and exclusion involved in notions of purity, be it the purity of race or culture therefore, Sera and other hybrid's actions should be read in line with Voicu's notion.

Seraphin Turihamwe, is one character that seems to have successfully grown into a hybrid. He can still recall the bombing and gun noises when his family fled from Rwanda. He even remembers the journey to DRC and even the airplane trip to Kenya. Above all, he remembers his childhood experience in Kenya schools when he had to work hard in standard one so as to get the number one chair instead of risking learning on the floor. He however refuses to form his entire identity based on these small but precious elements of his memories. Seraphin manages to somehow integrate the four cultures successfully; Rwandan, Namibian, South African and above all through his extensive reading culture, cosmopolitan. Interestingly, he has mastered the art of using one or the other according to the situation at hand.

When tackling issues of racism in South Africa, he resorts to his black African side. When he is faced with the towering and intimidating strength of Dale at Remms, he resorts to the pride of his Namibian side. The way he plays around with his hybrid self is almost the same way he uses his different personalities to encounter different situations. Above all, he finds an alternative by choosing not to dwell too much in the past but in the here and now, as evidenced by his English essay, which he used to get a scholarship at Remms; the title is 'All The World's A Stage – by Seraphin Turihamwe'. He starts by saying, "beginnings are tricky because there are no countdowns to the start of a start" (TEAO, p.293). He highlights that nobody can tell anyone where to start as life starts in the middle, it leaves people trying to figure out everything as they continue along. He sees this as good because if people know what will happen, they would also stand and wait for it to happen. He quotes Therese's sentiments, "Everything that is not the end, must be the start of something else" (TEAO,

p.293). He asks several questions, “how do you know an ending from the end-who tell you? -would you believe them-? -would you even want to know?” (TEAO, p.293).

He finishes his essay by asserting that the whole point of life is to “dive in, hold on and hope that a flopped cake is worth the laugh at the very end” (TEAO, p.294). His essay also guides us in assessing his character as he navigates diaspora space as a hybrid. Chidora (2017, p.6) notes that in the post-2000 period, the general post-colonial writer can be a cultural traveller or an ‘extra-territorial’ and not a national. This type of writer can be an ex-colonial by birth and is biased towards third world culture. He or she is, “cosmopolitan in almost every other way, she or he works within the precincts of the Western metropolis while at the same time retaining thematic and/or political connections with a national, ethnic, or regional background.” This is evidenced in Seraphin’s character through his regional transnational navigations in Namibia and Cape Town.

He is so much concerned with Africa’s socio-political and economic thematic concerns, even at Remms university in South Africa. He thinks using western lenses and yet his ideas are Afrocentric as they are grounded on African people’s lives, regardless of their different identities. He also manages to fit with any character, be it Bianca a coloured lesbian, Richard a white Zimbabwean, Adewale another cosmopolitan intellectual from Nigeria, Andrew a white South African, Yassen a South African Muslim, Godwin a Zimbabwean and James from Kenya.

Appiah (1997, p.618) asserts that the cosmopolitan is grounded to a home with its own cultural particularities and finds pleasure from different foreign people, places that are home to different people. Seraphim is an adventurer of some sort, as he loves to venture into different spaces and places regionally, Namibia on its own is not enough for him, he itches to venture out and see broader horizons. This is what makes him adventurous in everything he does, his relationships: be they family, friends, sexual or business. He knows no limits as far as his relationships are concerned. The cosmopolitan believes that in such a home, not everyone will find it best to stay in their “natal patria, so that the circulation of people among different localities will involve not only cultural tourism (which the cosmopolitan admits to enjoying) but migration, nomadism, diaspora.” (Chidora, 2017, p.190). This situates Seraphin at the heart of postcolonial discourse and makes him a cosmopolitan hybrid.

The Mathematician, Farai, is a young PhD student. His character fits the characteristics of a cosmopolitan African. He is the antidote that the Magistrate is searching for to fit in the diaspora society. Chidora (2017, p.68) describes Farai as someone who is "dignified in a condition that denies dignity, in a way to deny an identity to people." Unlike most of his peers, Farai is in Edinburgh to educate himself and he is not running away from the demise of his homeland either. In actual fact, he comes from a well up family. He has nothing to lose either by adopting a culture or not. He is a cosmopolitan intellectual. Farai manages to navigate Edinburgh space as a cosmopolitan through his ability to build bridges of connections with others.

He lives with Brian, a nursing student who doubles as a home-based care helper. Brian's character is totally different from Farai and yet he lives with him. Farai also lives and tolerates Scott's radical opposition views of MDC. Farai himself is not interested in the home politics of Zimbabwe as he views diaspora politics with contempt and suspicion. To show that he is a cosmopolitan character he is comfortable having a live-in girlfriend Stacey, who is a former stripper. He is also comfortable that Stacey once acted in a porno video. Farai's house, as a space in the diaspora place of Edinburgh, Scotland, is also a cosmopolitan home, having different people with different characteristics; Brian, Scott, Stacey and a pet animal, Mr Majeika a rabbit.

He also uses technology and virtual communication gadgets such as video games. His life is virtual all the time as he is always on the laptop, internet or playing video games. His cosmopolitan character also allows him to be multicultural in nature. Stacey pornographic stunt is seen as a potential career field among life careers (TMMM, p.85). He also tolerates Scott's maniac behaviour, especially after slaughtering Mr Majeika, the rabbit. In his cosmopolitan stance, Farai is able to pass humorous comments in the middle of the dispute, for instance whilst Stacey is shouting that she is going to call SPCA people, he jokes about Mr Majeika death "He was a tasty bastard" (TMMM, p.193). According to Held (2010, p.213), one of the tenets of a cosmopolitan character is the ability to show "moral egalitarianism and reciprocal recognition" of the equal moral respect of everyone. Thus, he does not morally look down upon both Stacey and Scott but decides to consider the reasons behind their so-called immortality.

What also makes him to be a comfortable hybrid character is that unlike the Magistrate, he is a migrant student whist the Magistrate is just a mere migrant. No wonder why he embarks on a research that is dangerous and that also leads to his death. His personal development shows that he is destined for success. Therefore, "the way to understand Farai is not to pin him to a geographical place and one-dimensional social and cultural spaces like, say, the Magistrate" (Chidora, 2017, p.192). He is everywhere, through the virtual spaces he occupies in Edinburgh. He is more "outward-looking" and adopts different "modalities of action and existence" (Chidora, 2017, p.192).

The Mathematician shows intercultural competences. He is also able to easily create and maintain networks of friends. As an immigrant student he is able to establish friendships with students and everyone regardless of their diverse background, for an example, Dr de Alenquer an Angolan lecturer and the old Scottish man he meets every time he takes coffee on his way to university. It is quite easy for him to make friends across races, and that boosts his self-confidence, independence and self-esteem. He is a likeable character in the novel and it is a wonder why Huchu kills him. It might be that his character is rare to find or is dangerous to the society that is used to each binaries such as 'self' 'other', 'them' 'us'.

Farai's character fits into Weibl's (2015, p.23) words, "a transnational element, because of the appreciation of many diversities, which can be both resident and non-resident, to the host-country." Farai can easily adapt to any scenario, he easily integrates. After Stacey is caught cheating by having sex with Scott, Farai tells them to finish and then get out, "I know what's happening. The two of you can finish off your session; let no one ever say Farai Macheke was a cockblocker. When you are done, get your stuff and leave, the both of you" (TMMM, p.199). Even after separating from Stacey, he easily moves on to another girl an Indian girl. According to Chidora (2017), "Farai, therefore, cannot be read in the context of post coloniality's nemeses: 'native', 'immobile', 'rooted' or 'sedentary" (p.193). His identity and character are hybrid and mobile but not fixed. Farai's easy integration into diaspora's hybrid society is done through different facets of Edinburgh life both spatially and mentally. He makes home anywhere in the world where he sets his foot.

Scott's politics bother Farai, but at least he can take him under his roof. Scott is a diaspora character in the second-generation migrants group that suffers from identity crisis. The crisis is caused by the identity he stole. Scott's real name is Tamuka and he stole the deceased Scott Murray's identity. This scenario is similar to identity theft that is found in Athol Fugard's play, *Sizwe Bansi is Dead* (1972). Scott is haunted by his act of stealing someone's identity. Farai even tells him either to go back to his real name, Tamuka or to clean up the skeletons in his closet and move on. Scott blames his declining character on his former girlfriend, but Farai is quick to tell him that,

> I don't wanna go all Freud on you or anything like that, but names are important, man. They define who we are, where we come from, where we are going, yo. A person's name is important. You have it from birth. As you form and develop your own personality, that becomes inextricably linked with the name you have (TMMM, p.196).

Farai even goes further and gives him examples of why rappers and prominent black activists change their names. "You see this throughout history, people change names and achieve greatness or they fall down a deep, dark pit" (TMMM, p.196). In a way, he suffers identity crisis that is spiced up with double consciousness. It is this particular trait that makes it difficult for Scott to grow into a hybrid character because he does not even know who he is. As a result, he lacks the confidence and the high self-esteem that both Brian and Farai possess. Instead, Scott nurses an anger that is prone to burst out at the wrong places. Scott is violent with people on countless occasions; at the MDC party meeting he is the one who starts the *jambanja* when he calls, "who the hell elected you" (TMMM, p.106), at Brian's graduation he fights with big Blazo who shouted, "*Haubati chimoko changu shasha*[vii]- That kid needs to be taught a lesson. *Kujairira madhara so*!" (TMMM, p.190-191).

His violent nature is what leads to his doom as at the end, Alfonso plants Scott's fingerprints on the knife that kills Farai. Literally, Huchu seems to be saying diasporic characters such as Scott, those that do not have an identity and are not ready to adopt one, are problematic as they lead to catastrophic ending. In Scott there is double identity at play, psychoanalytically Scott has double identities, the ghost of Scott Murray and Tamuka's and at the end the ghost seems to dominate his character. Scott's failure to grow into a successful hybrid character can also be attributed to his failure to negotiate his "third space" in Edinburgh by pinning too much hope on politics and therefore his ultimate return to Zimbabwe if ZANU-PF is ultimately

removed from power. Consequently, he fails to adjust to life in 'Edinburgh', choosing instead to pin all his hope in politics.

The Maestro is a character who also suffers from identity issues like Scott. His age range puts him under the second-generation migrants of the older members. David Mercer, a white Zimbabwean, fails to navigate and construct an identity in Scotland because he is doomed from the beginning, he is a tragic figure and his flaws points to his eventual demise. He alienated himself in Zimbabwe, and Edinburgh city only worsened his situation as he fails to utilise his memories in identity formation. He has no memory of home, except his image as a child in an open field. This lack also makes him to fail to connect to any cultural inclination, hence he suffers from mental disintegration. To show that he has no roots in Zimbabwe, when Tatyana requests him to share his story he refuses, she asks him to talk about his parents he just says, "I have nothing to say" (TMMM, p.118). When Tatyana persisted and asked him to just share about where he was born, "he got up from the sofa abruptly, mumbled an apology of sorts and hurried outside" (TMMM, p.118).

His failure is exacerbated by his failure to get a good job in Scotland. Also, he isolated himself from friendship which would have helped him to fight alienation in diaspora. He puts so much trust in books to give him solutions to life's problems. He is reluctant to apply for British citizenship because he feels he is not British and yet at the same time is not Zimbabwean as symbolised by his holding on to his "Rhodie" army regalia in his bag. Books become his community and the people who speak in the books are his family and friends. He does not try because he felt, "everyone else had forgotten about him or given up on him once he'd withdrawn, almost as though he'd quietly sunk into a quicksand and no one else could see" (TMMM, p.44). He fails to form an identity because identities are developed through interaction with people and society. His identity crisis is synonymous to his sleepless nights as he felt, "A long night with books, TV, the internet, and his own thoughts and solitude. If only he had an off switch, the ability to unplug, to escape consciousness for a few moments" (TMMM, p.109).

The Maestro was not ready to adopt the culture of the city, "though the Maestro was grateful for the comforts and protection of the city, he wasn't ready to give into its seduction and charms, and to love it" (TMMM, p.110). So, he ventured along the dark alleys of the city,

where there was no beauty but grotesque images of dirt and neglect. He denies Tatyana friendship with him as he thinks, “was he really anyone’s friend?” (TMMM, p.113) because he believed he lived his life on a knife edge and anytime he would slip off. Both the Magistrate and the Maestro exercise every morning, the Magistrate by jogging whilst the Maestro by running. It is through these training sessions that they revive their inner senses. The Magistrate uses memory and music and on the other hand the Maestro only feels, “His running was a solitary thing” as he didn’t want crowds because it was a moment, he taped into himself as he tried to see his own limits whilst trying to accept the notion of his own mortality (TMMM, p.130). Unfortunately, he could only hold images in such moments for a short while as they immediately vanished. It seems images of his past are blocked the moment they tried to stream into his present life, “he blocked them out” (TMMM, p.134). In a way, he actually blocked his own memories of a home he left that was homeliness and a home he runs to which is also homeliness. Literally, he is an alien, “frozen in space” (TMMM, p.134).

To show that the Maestro, David, despised the new diaspora culture, he ironically sees the culture as distractions in his life for the sake of the journey which he had embarked so, he first takes all technological gadgets and destroys them. He does an elimination by substitution process in his apartment. He feels these gadgets were making his life superfluous (TMMM, p.138). His denial is not only felt mentally but also physically. His body fails to take any drink or proper food. Literally, he refuses to swallow the new culture. Maybe due to the fact that when hybrid cultures are constructed, two distinct cultures should compromise each other and yet David has no culture to put on the negotiation table. He even refuses to bath and worse still, is aware that he is destroying himself from smoking and drinking.

Therefore, he rejected his body mentally and physically. After the elimination of all technological gadgets, he finally burns all his books after realising that identity cannot be formulated in books (TMMM, p.173). He finally succumbs to health problems, cold and excessive smoking. He dies in Tatyana’s apartment only to have his ashes interred in the sea. When the Magistrate is interring his ashes, it seems the Maestro finally finds his identity after death,

> Tatyana keeps her eyes on the nothingness, for she imagines what is happening. The ashes are being lifted far above the clouds into the

> stratosphere where the cold air carries them above-until, at some indefinite point they begin to settle and drop-settles into a raindrop-for 1 brief season, everything bursts forth in vivid green, because David is home at last (TMMM, p.251-251).

5.4.4 Young second generation migrants: Hybrids characters

Chenai, the Magistrate's daughter is a hybrid of Shona and Scottish culture. Ardhana (2017, p.467), asserts that "Hybridity is a new identity created by the fusion of indigenous culture and host culture in an immigrant." They live in the "third space" where the local identity and host identity are maintained and overthrown. It makes them feel rootlessness. The phrase "third identity" used by Homi K. Bhabha (1996) has the same meaning of "occupying imaginary spaces" exemplified by other diaspora writers such Salman Rushdie, Jhumpa Lahiri, Hanif Kureishi (Ardhana, 2017, p.481). Although being a girl with Zimbabwean roots, how far Chenai has inclined towards the mesmerising Scottish way of life proves this character to be the one who upholds the element of hybridity, in this novel. The Magistrate, Chenai's father, sees how alienating the new culture is through Chenai's behaviour and adoption of Scottish culture. Through technology, it seems Chenai does not only adopt Scottish culture, but she also adopts the western global culture.

She is a cross breed of both cultures. Instead of just imitating the other dominant culture of the Scots, she actually acts as one and this is evidenced by her willingness to have a Scottish baby with Liam, a Scot. Her existence now lies with the hybrid culture she has adopted through language and cultural behaviour. Unlike the first-generation migrants, Chenai is a hybrid with no memories about her past. The Magistrate can feel the influence of Scottish life in Chenai through her straight forward attitude towards life. Whilst the Magistrate sees how alienated his daughter has been from their cultural expectations, she on the other hand, feels his father is an exile from her (Chidora, 2017, p.182). Chenai's character belongs to her westernised environment. She knows Edinburgh space so well maybe through school and youthful adventures she takes with Liam, her boyfriend. Therefore, she belongs to her surroundings. Her knowledge of Edinburgh space is also seconded by her Scottish accent, "Dad, if this guy cannae be bovvered to learn proper English why did he write a novel" (TMMM, p.4). She commented this whilst reading Brian Chikwava's novel, Harare North.

Chenai as a hybrid is now accustomed to Edinburgh culture that she has no problem belonging there. For her life is very simple and not much repercussion to what she does as evidenced by her announcing calmly to her parents that she is “preggoz” (TMMM, p.164). Chenai shines well and understands the Scottish sun whilst her father dislikes it, hence he finds her hybrid nature antagonistic to his Shona principles. He feels he is losing his daughter to the western culture and yet Chenai feels she is conquering the western culture, as she can fit in and be accepted by her peers. The fact that the younger generation have no colonial history about slavery, racism and many others, means they have no strings attached and they can marry as they wish across races and face no problems. To show the willingness of Scottish culture to accept the Shona culture, Liam’s family accepts Chenai as a daughter in law. It seems at the end; she has no option but to adopt both cultures even though the Shona culture is compromised by the dominant host’s culture.

For first generation parents it is taboo for a 15-year-old to get pregnant. However, ironically the same 15-year-old is not afraid to become pregnant as she indulges in unprotected sexual activities. They do not know the social and cultural implications of such acts of having sex outside the wedlock. Even Liam’s father feels that if only Liam’s mother was still alive maybe she would have cautioned her son. Hence, we note that both cultures cry foul of hybridisation of their children. There is no culture that tolerates sexual misbehaviour, it is only that the children are very experimental in nature through exposure to media and technology they experience on anything even pornographic behaviour such as Liam-Chenai scandal the Magistrate witnessed on the sofa.

Finally, we also note that the experiments that occur during the processing of cross overs are there to remain as warning and lessons among these youngsters. Chenai, as a hybrid, can be read through what Chidora (2017, p.184) calls a Afropolitan lens, the Afropolitan aspect in her identity can be read in the context of her refusal to be identified as “purist, essentialist, and oppositional terms or by reference only to Africa.” Chenai cannot go back to the traditional place that the Magistrate wants her to be. Chenai can be seen as part of, “1.5 generation” (Rumbaut, 2004, p.111) because her formal education and even socialisation which were mainly in Scotland. She then qualifies to be a ‘one and half” generation member.

Ruvarashe Mckenzie, Chenai's daughter is another product of hybridisation. Biologically she is a cross breed, and a coloured and that makes her to have inherent traits of both cultures. She is literally the symbol of hybridity in the novel. Her hybridity is cemented when her umbilical cord is buried in the garden's soil tying the origins of Chenai that are symbolised in the earth and the new roots the family is now walking under. Ruvarashe's birth changes all cultural aspects we know about Edinburgh or Zimbabwe. She manages to transform relationships in the family, "baba Chenai had been transformed into *sekuru vaRuvarashe*, *Mai* Chenai transformed into *Mbuya VaRuvarashe* and Chenai into *Mai VaRuvarashe*" (TMMM, p.241). Additionally, Liam has become a father, not just a boy, he is now *baba VaRuvarashe*. Ruvarashe is there to show how kinship is connected by child bearing and children. They cement the bond in families. As the family members' names change so do their roles in the family. Duty and responsibility, accountability are now the norm. "Their very names changed, for a name had to mean something, and what more fundamental meaning could be bestowed on a person than their relationship to others in the family" (TMMM, p.241).

In *The Eternal Audience of One* (2019), Yves, Eric and Thierry are hybrids in Namibia. These characters are easily evaluated under Seraphin's lens. Yves seems to follow into Seraphin's footsteps. He has no memory of Rwanda, unlike Seraphin, so he explores his hybrid space under the disguised watch of Seraphin. Yves literary watches and learns from his brother. At home, when they are making preparation for receiving Rwandans guests on New Year's Day, their mother stumbles on English words and he is quick to pick the right word she wants to use, "But you will not do that thing where you make people feel dumb around you" and Seraphin asks, "what thing", then Yves is quick to respond, "The word she is looking for is sarcastic" (TMMM, p.19). The conversation about girlfriends that happened in front of their mother shows how free the young hybrids have become. They feel it is normal to say such things in front of their parents. Gratefully, Therese is there to remind them not to indulge in such conversation in her presence. On the other hand, Eric is also a hybrid as shown by his rebellious nature at school. His father is not amused by his disregard for rules. Maybe he feels they choke the life out of him. Here is an interesting conversation between Eric and his father Guillome;

> Guillome: Why would you put flour on the ceiling fans?
>
> Eric: Ah, you see a ceiling fan, it's a hot day, and you just wonder, you know?

> Guillome: No, I don't know Eric. How many times must I sign these detention slips? Don't you get bored with punishment?
>
> Eric: It's not so bad, you know. You write an essay, sleep for a bit, you know. (TMMM, p.52)

Because of children's cultural changes Therese had to admit,

> Maybe if they had not been inflexible and accepted that the times they were a-changing they could have noted their son's grating but useful cultural camouflage, Yves's ill-fitting blackness and Eric's truancy as the blowbacks of lives which would not fit in templates, new dough which would not be cut with the same, tired cookie cutter. (TMMM, p.54).

5.5 Chapter Summary

Hybridity is a concept that is a process of cultural mixing of migrant and host countries' culture. This mixture is re-worked, re-formed and re-configured to form hybrid identities. In the case of characters in the two novels we noted that not all migrants become hybrids due to the fact that they have different memories of their homeland, that is the first generation and the second-generation migrants. The younger second-generation migrants are clueless and do not have a strong connection to their homeland. The memories they have of homeland are imposed and shoved down their throats by nostalgic parents who miss their homeland and make their diaspora home a shrine of those memories.

As noted, hybridity can be articulated in different ways depending on the type of diaspora spaces. For first generation migrants seeing their children transforming into hybrids is seen as a "subversive insistence on equality through difference – displacing the 'givenness' of the centred perspective" (Voicu, 2011, p.176) and it can be seen as yet another strategy for upholding existing power relations. Hence, as according to Voicu (2011), "The rhetoric of hybridity or the hybrid talk is fundamentally associated with the emergence of postcolonial discourse and its critiques of cultural imperialism" (p.176), hence we see the emergence of Afropolitan, cosmopolitan migrants as Chidora (2017) accurately notes. It was also noted that the characters in the two novels showed how identities are created in diaspora spaces and how characters negotiate for survival in such "third spaces". The role that memory plays in

hybrid identity creation was also noted, that it can lead to either successful growth or hinder the growth into hybridisation. Also, the process has different effects on different migrants, some suffer from cultural shock, identity crisis, double consciousness, double identity, mimicry and fatal psychological illnesses.

CHAPTER SIX : CONCLUSION

6.1 Introduction

This research was a postcolonial based study analysing identity formation in the two novels, *The Eternal Audience of One* (2019) by Remy Ngamije and *The Maestro, the Magistrate and the Mathematician* (2014) by Tendai Huchu. The study used the tenets of post-colonial theory of "othering", "third space" negotiation and hybridity. The main objective of the research was to analyse diasporic formation in the two novels by:

- exploring the concept of "the other".
- investigating the negotiation of "third space" by the main characters.
- assessing how the characters grow into hybrid characters.

The study tackled identity formation in the two novels as a process which starts with "othering", which necessitated the formation of "third space" leading to hybrid characters or otherwise. Identity creation in the diaspora was of essence in the study because of the constant clash between the beliefs of the home country and those of the host country that necessitated the individual and the group identities to be questioned and re-negotiated constantly.

6.2 Conclusions of the study

Migration texts are a major source of historical narratives and vital to diaspora studies. They add to the body of migrant research as experienced first-hand by the writers. Diaspora studies have become incredibly significant over the years because of the increased mobility of people in the twenty-first century. This mobility has also affected Africa in the past fifty years~~;~~ with her citizens moving from their countries in search of greener pastures or safer places. This phenomenon has even affected Namibia, which has seen an increase in the number of diasporic communities in the country with some of her citizens being diasporic citizens in regional and international countries. Given this backdrop, this study investigated identity formations in the two novels as evidenced in the two narratives. Although the world has

witnessed an influx of diaspora literature, Southern Africa, Namibia included has few narratives of migrant literature which limited this research to acquire a wide range of narratives to make a guided investigation of identity formations regionally. Also, the research was limited by the few literature reviews on the 2019 novel *The Eternal Audience of One.* The few sources found on the internet had few valuable bodies of knowledge to add to the study hence this researcher had to intensively use textual evidence to gather information. However, the research benefitted much from the more literary acclaimed comparison with Tendai Huchu' s novel TMMM.

The research tackled migrant experiences by characters who are at the forefront of "third spaces" and "othering." In TEAO Seraphin narrates the ordeal faced by young Rwandan migrants in Windhoek, Namibia and Cape Town South Africa. He narrates the ordeal through the ideals of his parents who experienced the Rwandan genocide prior to migrating to Namibia. As a second-generation migrant, Seraphin represents young characters who are entangled in diasporic identity formations. The contact point in the novels starts with the concept of "othering" which shows how characters are consciously and deliberately constructed in "third spaces" to become the "other" foreigner human beings in the diaspora. The research proved that migrants are highly affected by "othering" but the way they react to it differs according to generation and also according to the individual circumstances.

First-generation migrants in the two texts seemed to feel the "othering" more intensely compared to second-generation migrants. The Magistrate and Guillemo feel more emasculated and deskilled by the diaspora compared to both Sera and Farai, for example. Part of the reason for this discrepancy as discussed in the research is because first-generation immigrants have a solid point of comparison with the home country as compared to the hazy one second generation immigrants have. Everything that happens in the diaspora is compared with the home country. They cannot accept it easily unlike the second and third generation who are more hybrid characters than them.

The research also showed that "othering" in the diaspora is extraordinarily complex and is not just perpetrated by the host country but can also be seen within the diaspora communities. The Rwandan and Zimbabwean diaspora communities in the two novels "other" one another on the grounds of who first formed the diaspora, who has more money,

who has a job and which political party they belong to back home. The research also showed that the ultimate result of the "othering" process was to make the immigrants feel as "foreign" as possible in a bid to protect the "self." Identity crisis and a low self-esteem were seen to be other results of "othering" especially with the older generation. The research however proved that some of the second-generation characters like Sera and Farai did not take the "othering" process passively, they fought it; at times, successfully, as shown in the study. The continuous process of "othering" not only created passive identities but also those who were antagonistic to the formations.

The research also investigated how characters navigated the "third spaces." This is influenced by globalisation that has made migrants to occupy new cultural spaces and made them cross both physical and mental borders. The research showed that successful negotiation of the "third space" actually led to character growth as seen in the two texts. The characters used different methods to negotiate this space. Negotiating the "third space" saw some characters being successful as they used survival tactics, such as, listening to music that still held home identities. Farai and the Magistrate had to resort to comparing host geographical spaces so as to navigate in "third spaces."

The younger generation had to utilise technology as they formed new identities. Memory and history were the anchoring points for first generation migrants when navigating the diaspora spaces. Perhaps this is why the characters' homes in both texts are enshrined with as many monuments from home as possible. Characters who failed to negotiate in diaspora's "third space" such as the Maestro, and Scott had a history of being "othered" in their original homes before coming to the diaspora. The Maestro as a white Zimbabwean was othered by Zimbabwe first before Edinburgh. Scott had identity crisis after stealing a name and identity from a dead person and used it as a ticket to stay in Scotland. For the two it became a psychoanalytic entanglement that blocked their growth in "third spaces." In addition, the research showed that such characters did not have anything to hold on to, in the past and in the present, in the host country and the home country. As a result, they did not even have a "third space" to negotiate and ended up living failed lives in the diaspora.

An assessment of hybrid characters in the study showed that several characters managed to adopt and adapt to the diaspora culture, especially the second and third generation migrants

such as Chenai in Edinburgh. Whilst first generation migrants suffered from cultural shock such as Guillome, and the Magistrate, they however managed to overcome the process of identity formations. They realised and acknowledged the need to re-form, re-configure and re-work their identities to become some form of hybrid characters. Thus, the Magistrate came to terms with the fact that he has to change his concept of manhood in Scotland, for example. The characters in the two novels became hybrid characters in one way or the other as shown in the study.

The extent of the growth depended on the generation and the individual. Those characters who completely refused to grow into hybrid characters lived miserable lives in the diaspora as exemplified by the Maestro in TMMM. In the study most characters formed identities deriving from the various levels of their memories about their homeland. The younger generation were memoryless and clueless about home. This is acerbated by the fact that the little memory they have is forced onto them by the first generation who act out of guilt for running away from their countries. As a result, the study showed that younger characters found it easier to grow into more robust hybrid characters-some to the extent of being cosmopolitan.

The second-generation migrants are labelled as cosmopolitan intellectuals who can easily work within the precincts of the Western metropolis while at the same time retaining thematic or political connections with regional and national background. Characters such as Seraphin and Farai in the two novels are cultural travellers. They are hybrid characters who are young and easily adapt to diaspora cultures. Migrants can all be looked at as hybrids characters but the extent of hybridity differs according to generation gap and according to how well characters managed to negotiate the “third spaces. “Interestingly, the two texts end with symbols of hybridisation- in TEAO, the birth of Ruvarashe, whose parents are Zimbabwean and Scottish; and in TMMM, the acceptance from all interested parties of Sera’s biracial relationship. The process of identity creations had different effects on different migrant generations. Some suffered from cultural shock, identity crisis, double consciousness, double identity, mimicry and fatal psychological illnesses.

6.3 Recommendations

Due to the outcome of this study, the researcher recommends further research in the following areas:

1. Further research be done on migrant narratives for Southern Africa so as to add knowledge to diaspora studies.
2. More studies be conducted on regional identity formation that has also led to some forms of xenophobic attacks in Southern Africa.
3. Studies on how women are affected by identity creations, bearing the fact that they carry a double burden of bearing children in foreign lands.
4. Investigation of the emasculation of characters in the diaspora who are sidelined by migrant policies in host countries that see them being disenfranchised as a people.

6.4 Summary of the study chapters

An analysis of identity creation was taken in the study with reference to Ngamije's *The Eternal Audience of One* (2019) and Huchu's *The Maestro, the Magistrate and the Mathematician* (2014). The study was contextual with Chapter 1 proposing the study and putting it in context. Chapter 2 discussed the literature review that formed the basis of the study's material research. The review showed the origination of diaspora study that is anchored in the postcolonial theory's tenets of "othering", "third space" and hybridity. Chapter 3 touched on the theoretical framework of postcolonialism. The theory revealed how identity formations in the diaspora can be analysed using the tenets of "othering" "third space" and hybridity. The fourth chapter considered the methodology, which was used in the study, which was the qualitative desktop study. The fifth chapter was a discussion of how characters form identities in the diaspora using the three tenets of "othering" "third space" and hybridity. The final chapter 6 concludes the study through summarising the research undertaken by this researcher. It also gives recommendations for further research in the suggested areas.

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[i] Henceforth all text references from *The Eternal Audience of One* (2019) will be referred to as TEAO.

[ii] Henceforth text references from *The Maestro, the Magistrate and the Mathematician* (2014) will be referred to as TMMM.

[iii] My child

[iv] A term of respect, meaning uncle

[v] A grown man cooking badly like this

[vi] Son in law

[vii] Don't touch my girlfriend dude