

سمات الأدب الكاريبي في روايتي "شاطئ بعيد" و"الرقص في الظلام" لكارييل فيليبس

The Traits of Caribbean Literature in Caryl Phillips' *A Distant Shore* and *Dancing in the Dark*

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ABSTRACT

This paper provides a comprehensive review of scholarly studies on Caryl Phillips' *A Distant Shore* and *Dancing in the Dark*. The study sheds light on the critical gaps covered by previous researches to accentuate Phillips' literary vitality in the Caribbean literature. Therefore, the significance of the study lies in its elaboration of diverse studies on Phillips' novels to unravel authorial dexterity and erudite writing style which emulates world literary writings. The main objective of the study is to explore Phillips' depiction of Caribbean life in universal realistic themes. The findings of the study will be divided into both the literary and realistic peculiarities of his writing. On the one hand, his literary style comprises Phillips' utilization of literary elements to produce well-knotted fictional plots in perfect narrative sequences. On the other hand, Phillips' realistic style encompasses his portrayal of the fictional events and characters via narrative simulacra i.e., quasi-real plots. Such realistic manner

includes some social, psychological, cultural, and anthropological themes pursued in the course of his narrative structure. The study's methodology, therefore, will be a qualitative review of previous studies on Phillips' *A Distant Shore* and *Dancing in the Dark* to offer an in-depth analysis of his unique writing style as a distinctive Kittitian-British author.

Keywords: Caribbean literature, Fiction, Narrative, Phillips, Realism

ملخص

تقدم هذه الورقة البحثية مراجعة شاملة للدراسات الأكاديمية حول روايتي كاريل فيليبس "شاطئ بعيد" و"الرقص في الظلام". تُلقي الدراسة الضوء على الثغرات الحرجة التي غطتها الأبحاث السابقة لإبراز حيوية فيليبس الأدبية في الأدب الكاريبي. لذلك، تكمن أهمية الدراسة في تناولها دراسات متنوعة حول روايات فيليبس، لكشف مهارة الكاتب وأسلوبه الكتابي المتعمق الذي يُحاكي الكتابات الأدبية العالمية. الهدف الرئيسي من الدراسة هو استكشاف تصوير فيليبس للحياة الكاريبية في سياقات واقعية عالمية. سيتم تقسيم نتائج الدراسة إلى خصائص كتابته الأدبية والواقعية. من ناحية، يتضمن أسلوبه الأدبي توظيفه للعناصر الأدبية لإنتاج حكايات خيالية مترابطة في تسلسلات سردية متقنة. من ناحية أخرى، يشمل أسلوب فيليبس الواقعي تصويره للأحداث والشخصيات الخيالية من خلال محاكاة سردية، أي حكايات شبه واقعية. يتضمن هذا الأسلوب الواقعي بعض المواضيع الاجتماعية والنفسية والثقافية والأنثروبولوجية التي تناولها في سياق بنيته السردية. لذا، ستعتمد منهجية الدراسة على مراجعة نوعية للدراسات السابقة حول روايتي فيليبس "شاطئ بعيد" و"الرقص في الظلام" لتقديم تحليل معمق لأسلوبه الكتابي الفريد ككاتب بريطاني كيتي مميز.

الكلمات المفتاحية: الأدب الكاريبي، الخيال، السرد، فيليبس، الواقعية

1. Introduction

Immigration is a critical global issue. Critics postulate diverse notions concerning the influence of immigration on the world nowadays. There are many regions that have mass immigration of the native people to other countries. At the onset of the first decade in the twenty-first century, Africa, the Middle East and the Caribbean Islands

have been pinpointed in the studies of migration through “literary structure at the expense of the subjective priorities, including the theme, subject matter and other technical elements” (Kaur H. M.–H., 2023, p. 1948). In the Middle East, for example, a number of Arab countries witnesses bloody encounters between people and their political regimes. Such encounters came to be labeled as the “Arab Spring” which forced many people to migration to different regions in the world for the sake of peace and work.

In Africa, poverty and civil wars were the main impetus for immigration. In *Afro–Caribbean Immigrants and the Politics of Incorporation: Ethnicity, Exception, or Exit*, Reuel Rogers (2006) argues that the African chose to leave their homelands to survive the national massacres waged to them by other dominant tribes of political regimes. The Caribbean Islands, undergone similar African experiences. People found themselves obliged to migrate to find safe refuges from nation oppression (Rogers, 2006, p. 103) . The aim of this study is to provide a comprehensive review of scholarly studies on Caryl Phillips’ *A Distant Shore* and *Dancing in the Dark* from different critical perspectives.

2. Analysis and Discussion

2.1 *A Distant Shore*

Ledent Bénédicte (2002) traces the psychological attributes of Phillips’s *A Distant Shore*. Bénédicte (2002), furthermore, contends that Phillips’s *A Distant Shore* deals with the unconscious mind that controls the personas’ behavioral conducts. The novel’s characters suffer from certain remembrances that make them anxious. They are repeatedly haunted by the past and its memories; whereby the reader could notice the great impact of the past on their personalities. The existence of the past in

her memory reveals their traumatic psychological state (Bénédicte, 2002, p. 17). As a sequence, their psychical behavior became to be controlled after this accident. The detrimental remembrance of the past influences their traumatized behavior. Being so, Phillips fiction conveys the deterioration of human morality at the expense the principal characters' health (Figueredo, 2006, p. 102).

Phillips's artistic choice of diction in his novel embodies the meticulous state of their psychic and psychical condition which "reveals the implicit metafictional authorial presence in the novel's narrative structure to accentuate the author's subjective voice. Such authorial presence is conveyed via insinuating self-reflexivity device which allows the author to intervene in his narrative fabric" (Kaur H. a., 2018, p. 1). The precise selection of the characters' role on the stage and the qualities of their personalities illustrate their psychic thoughts and moods. Phillips's repetitive technique of using such words as "irritably", "thinking wearily" among others gives the impression of how the characters' inner psyches are. Phillips's *A Distant Shore* is about the Caribbean aspiration to sustain materialism and economic prosperity (Bénédicte, 2002, p. 19). It portrays the Caribbean stereotype of unraveling the mysterious presence of "eternal prosperity". Nevertheless, the novel had been acted before the advent of the Caribbean diaspora. In this sense, the novel is set between two different areas, namely, the affluence of the Caribbean and the forthcoming ghost of a colonial crisis. The gratification of colonial sweep was interrupted by a crisis that left its apparent impact upon the long bequeathed prosperity.

Raphael Dalleo (2011), moreover applies psychoanalysis to study Phillips's *A Distant Shore*. He argues that the psychic nuances of the novel represent the notions of "the ventromedial prefrontal cortex" (Dalleo, 2011, p. 62). Being so, Phillips's *A Distant Shore* exemplifies the "genetics, contemporary culture, and scientific discourse"

(Phillips, 2003, p. 62). By the same way, K.O. Davis (2016) introduces the historical background of Phillips's *A Distant Shore*. He asserts that the novel is written in a classic form of human being looking for prime identity. It also hinges on the idea of searching for belonging and belief (Davis, 2016, p. 98). Davis (2016) argues that Phillips's *A Distant Shore* is about women and their possible integration. The novel exemplifies Phillips's interest to exalt women's identity, self-fulfillment and integration in a world that seems to be prevailed by patriarchy (Davis, 2016, p. 98). The result of this life is that she becomes suppressed by male dominance because it "is motivated by a particularly harmful experience. Traumatic individuals try to inhabit this experience for the sake of relieving comfort because they are exhausted by the continual recollections connected with it. Strikingly, traumatic feelings undergo a transitional psychic phase (Sasa G. a., 2022, p. 948) .

Davis (2016) describes the plight of women's as the "search for wholeness" (Davis, 2016, p. 98). The depiction of the heroines in the novel renders Phillips's the quality of being concerned with uniting the persistence need for a life of spiritual plentitude. Women typify the misfortune of female heroines (Davis, 2016, p. 99). They are Phillips's prime female stereotype. They stand out as Phillips's genuine fictional device that foretells the Dionysian feminist figure in fictional performances. In so doing, women bring back the feminist archetype of females on the stage. This is because they experience a treble periods of love. They survive self-destruction as she is not destroyed by her three loves experiences throughout their life (Davis, 2016, p. 100). They are portrayed as "Woman-As-Overseer" who endures passion, materialism, and complicated love (Davis, 2016, p. 100). Just so, Phillips's *A Distant Shore* recounts the story of a women's determination to withstand the plight of her experiences to the sake of wholeness; and, consequently, she obtains the truth of life midst the temptation of self-destruction (Davis, 2016, p. 100).

Davis (2016) tackles the theme of wholeness in terms of the life of women. In fact, Phillips's fictional depiction is concerned with the future of the Caribbean fiction. The novel's narrative structure also deals with serious health issues regarding women's position in society (Davis, 2016, p. 102). Such narrative is scandalous since it tackles these healthy matters openly. Davis (2016) maintains that the novel discusses contemporary issues regarding the position of the Caribbean individuality. Phillips tells the story of women in all their passionate and emotional states, especially when she novel's significant roles in their life. They, above all, manage these roles in controlled manner. As such, the female figure represented in women's character – tries to accomplish unity by means of "God-force" that grants her great liberty to move on in the course of the novel's plot (Davis, 2016, p. 103).

Nele De Coninck (2009) studies artistic fictional potential. Phillips's *A Distant Shore* is an example of the fictional proficient dexterity. For this reason, De Coninck (2009) analyzes the novel's form to explore Phillips's fictional expertise. However, De Coninck (2009) refers to some aspects from the novel's content in order to support the study's argument and discussion. Therefore, the study's interpretation depends on the structure rather than the content in order to come up with original arguments about Phillips's distinguished fictional prowess (De Coninck, 2009, p. 78). Being so, He tries to explore some latent elements about the novel's technical construction as stylistic trends that make Phillips's fictional ability startling (De Coninck, 2009, p. 78). One of these stylistic trends is the device of "audible thinking" that is obviously utilized in Phillips *A Distant Shore*. This technical device is used to express the sense of distraction and agitation coming out of the felling of love between women and men in the novel's narrative events. Here, the technical device is utilized to highlight some thematic contents (Saez, 2005, p. 23).

Eric Duke (2016) scrutinizes another artistic device used in Phillips's *A Distant Shore*. This device is the technique of dialogue-monologue (Duke, 2016, p. 53). The function of this device is to expose the characters' both inner and outer traits during the reception of the novel in the mass media. In this regard, Duke (2016) specifies the effect of the technique of dialogue-monologue that could tell the audience of the characters' personalities and characterization (Duke, 2016, p. 54). In such a technique, Phillips experiments with the traditional fictional limitations as he depicts the novel's scenes in nine acts in meticulous examination and precise involvements (Duke, 2016, p. 55). Consequently, Duke (2016) figures out the novel as Phillips's ultimate fictional ingenuity done in experimental techniques to foreground the psychic themes of interpolated in the plot (Duke, 2016, p. 55). Thus, the novel is an overlapping connection between avant-garde structural techniques used to unravel certain thematic matters.

2.2 *Dancing in the Dark*

Laura Sullivan (2015) studies family relations in Phillips's *Dancing in the Dark*. Sullivan (2015) states that she will concentrate on the character analysis as a methodology to unravel how the protagonist destroys herself and her family (Sullivan, 2015, p. 7). The character's tormented lives are discussed in relation to the thematic and personal attributes of each character portrayed in the novel. She (2015) adds that Phillips's *Dancing in the Dark* is mainly about agony and despondency sweeping through the ill-fated Tyrone family. Sullivan (2015) examines the family suffering from the lack of communication among its members (Sullivan, 2015, p. 8). When they try to come to compromise, they fail to communicate with each other. Consequently, they exchange insult, complaint and unjustified denunciation arguments.

Sullivan (2015) says that the family misery and misfortune is aroused by the family's whimsical behaviors. The family is the basic character who loses contact with reality as she negatively addicted to negative behaviors (Sullivan, 2015, p. 9). Another reason for her distinctive position in the novel is that it reverts to the past in live sin it instead of being involved with reality. Being in this life, she inevitably not only leads the family to destruction, but also brings about destruction upon herself (Sullivan, 2015, p. 9). The novel accentuates the necessity to analyze the family's personality to understand its massive influence upon all family archetypes. Hence, the analysis of the characters should not risk absolving her as a destructive agent in the family (Sullivan, 2015, p. 9).

Sullivan (2015) also examines Phillips' *Dancing in the Dark*'s comic elements. Sullivan (2015) contends that the novel is a realistic account that appeals to the sensitivity and the complexities of its readers. Being placed in this position, the novel is hardly studies from this perspective. There has been much controversy about the novel's generic status whether it is a novel or an exaltation of novelistic tradition in a pathetic tone written in classical fictional manner (Sullivan, 2015, p. 10). The novel holds conspicuous affinity to the features of comedy though it abounds with tragic and fictional peculiarities. She says that the study of the comic elements in the novel embodies the significance of her study. There is less attention paid to the comic features in the course of the novel's structure (Sullivan, 2015, p. 10).

Sullivan (2015) explores the comic characteristics in the lay by scrutinizing the characters and their circumstances that are presented in pathetic fictional fashion (Sullivan, 2015, p. 10). The fictional family severs as the tool for discovering the comedy elements because they complicated personalities. In the course of her analysis, Sullivan (2015) examines these personalities to come up with new critical insights regarding the comic features of Phillips's *Dancing in the Dark*. The novel's

characters have complex personal attributes which paves the way for discerning the comic factors in the plot (Sullivan, 2015, p. 10) . The characters' pathetic emotions are presented in fascination reactions rather than being odd and eccentric (Sullivan, 2015, p. 10).

Sullivan (2015) is assigned a fictional role in performing the novel. She aspires to perform many other roles out of the episodes in order to succeed in any of these roles. He has several personality attributes, like being patriarch or having extreme strange sympathy. When Bert Williams interacts with other people, he pessimistically faces banality as a man; while with some tender people, he is utterly delicate and emotional and in some situation defends himself clumsily (Sullivan, 2015, p. 11). He also appears debauched when it comes to meet ordinary people; and he reacts comfortably as he disagrees with something (Sullivan, 2015, p. 12). Sullivan (2015) says that Williams's fluctuate personality has been utilized to explore the comic elements in Phillips's *Dancing in the Dark*. Williams's obvious changing attitudes towards other render the novel the classic elements of comedy which is scarcely studied in the previous studies conducted on the novel.

Sullivan (2015) contends that the Caribbean novel is indebted to Phillips's literary contributions. This is because Phillips has a unique fictional faculty that puts the Caribbean novel in the premier rung of the world novel (Sullivan, 2015, p. 14). Phillips had been excessively obsessed with contemporary issues in the twenties of the twentieth century. He was excited and anxious about the integral subjects that corrupted the Caribbean society at large. Sullivan (2015) continues that Phillips was frightened by what took place around him. He is seriously aware of other novelists' contributions to the Caribbean novel, and how they depicted the "national abuses" in the persistent recounts of their novels (Sullivan, 2015, p. 15). Being similar to these novelists, Phillips developed fresh impulses about the novel and its role to depict the

Caribbean society (Sullivan, 2015, p. 15). Perceiving these novelists, Phillips has much to do with the Caribbean novel but in his own writing register. He stands out distinctively in a prime writing fictional manner while treating the Caribbean serious issues representing "irresolute experience which is at first physically powerful but in the end spiritually weak" (Abu Jweid, 2016, p. 529).

Sullivan (2015) argues that *Dancing in the Dark* is Phillips's fictional means to fulfill his aims. The aim that he was used to cherish during his life time. The primal goal of writing the novel is that it is a family fictional unit. The novel tackles the issue of cultural situations. The central characters exemplify the tragic depiction of the Caribbean cultural positions (Sullivan, 2015, p. 17). Their clannish customary patterns are kept by Caribbean people in England. Before they are judged by the Caribbean, they were completely overwhelmed by their familial qualities of their clans. In essence, they belong to original cultural customs (Sullivan, 2015, p. 18). At this point, Sullivan (2015) attempts to interpret the novel as a documentation of cultural customs instead of pursuing the autobiographical factors that are variously studied in the novel (Sullivan, 2015, p. 18). Yet, this culture relates to England that is influenced by Caribbean traditions. This culture embodies the novel's critical meanings. Information about Phillips's own family and his early life seems to furnish the novel with autobiographical fundamentals (Sullivan, 2015, p. 19). Sullivan (2015), accordingly, studies the novel in the light of social considerations (Sullivan, 2015, p. 20). That is, the novel is set in striking social ambience. For this reason, He finds that these social factors incarnate the struggle between coincidences and devoted affection (Sullivan, 2015, p. 20). The struggle also takes place between the outer reality and the inner drives of life. In the long run, Phillips s *Long Dancing in the Dark* is about the Caribbean opposition of the British authority over them (Sullivan, 2015, p. 21).

Kezia Page (2014) asserts that Phillips's *Dancing in the Dark* is a personal tragic recount of Phillips's social perspectives (Page, 2014, p. 39). Being so, the novel is a tragedy of autobiographical sense. The novel's plot is inspired by the real story of Phillips's family. The novel's exposition includes some hidden hints about the emotional reactions in which Phillips wrote his novel (Page, 2014, p. 39). Phillips describes the family members as a fictional allusion to his family (Page, 2014, p. 39). One these emotion-evoking words are "sorrow" which refers to old experiences undergone by one of the Caribbean families (Page, 2014, p. 40). Therefore, Page (2014) says that the purpose of his study will be to shed light on this fictional personality to explore the autobiographical hints in Phillips's *Dancing in the Dark*.

Page (2014) examines the masculine peculiarities of male characters in Phillips's *Dancing in the Dark*. She (2014) contends that the characteristics of an ideal male depend on women's selection of either an ambitious and handsome man or wealthy businessman with pragmatic aspirations. In either case, the choice of any type of these ideal men is destined to calamity (Page, 2014, p. 41). In so doing, Page (2014) applies two concepts to analyze the characteristics of each type of these idea men. The ambitious and handsome man is analyzed by using the concept of "seeker"; and the analysis of the pragmatic man is conducted by the concept of "provider". These concepts typify women's appraisal of an ideal man in the novel (Page, 2014, p. 42).

Page (2014) states that Phillips, in *Dancing in the Dark*, interrogates women's preference of either the ambition and handsome man or the pragmatic one (Page, 2014, p. 42). Yet, this preference is interrupted by a third kind of choice i.e., the preference of father to these kinds of men. He (2014) applies Nietzsche's, Laing's, Lao Tzu's critical arguments about the relationship between men and women (Page, 2014, p. 42). The application of these thinker's arguments helps exploring the

reasons that make men and women caught in disastrous ends i.e., insanity or death. Page claims that the novel's characters seek peace and solace of mind in nature. For example, the novel represents Lao Tzu's concept of Daoistic individuality (Page, 2014, p. 43). This individuality is recognized by the "loss of consciousness" that incarnates the reciprocal relations between salvation the sense of belonging (Page, 2014, p. 43). Therefore, this concept is a justification of how the fictional characters are led to insanity or death at the end. Page (2014) continues his argument by analyzing the seeker and provider ideal male types in different dimensions.

Patricia Mohammed (2012), similarly, claims that Phillips's *Dancing in the Dark* exalts seeker and provider ideal male types in different fictional presentation (Mohammed, 2012, p. 1). While the labels "seeker" and "provider" should elevate the position of men, however, the novel presents them as being collapsed by these ideal qualities (Mohammed, 2012, p. 3). In essence, these male types have contiguous relation to autobiographical implications in the novel. To use Nietzsche's concepts, the "provider" type is analyzed by the concept of Apollonian provider; and the "seeker" type is analyzed by Dionysian seeker (Mohammed, 2012, p. 3). In all cases, the novel puts forth the choice of an ideal male character by the judgment of their interpersonal relations with the protagonist as well as their influence by external social peripheries.

The interpretation of men's personality is conducted in other studies. Mohammed (2012) studies the position of men in patriarchal societies in Phillips's *Dancing in the Dark*. In this study Phillips portrays men in multiple fictional images (Mohammed, 2012, p. 7). The image of men is one of the most representative examples of these masculine multiplicity roles in the novel. The novel parades significant masculine roles (Mohammed, 2012, p. 8). In his study, Mohammed (2012) aims to examine these masculine roles in the light of patriarchal atmospheres. Mohammed (2012) also

tackles the portrayal of females in the light of Phillips's fictional realistic techniques that expose postmodernism in the Caribbean novel (Mohammed, 2012, p. 8). This realism is reflected in the novel's depiction of society (Mohammed, 2012, p. 8). The society has emotional changing attitudes towards its communities. This change is the spark of people classes (Mohammed, 2012, p. 9).

Phillips's *Dancing in the Dark* is also about the notions of self-annihilation concerning dreams and deception of the main characters (Mohammed, 2012, p. 10). The novel deals with the intricacies of how Phillips tackles the characters' destructed of dreams by deceptive illusion. In this way, Phillips presents the idea of "self-betrayal" that the novel's main characters suffer from (Mohammed, 2012, p. 10). The approach of this idea, argues Mohammed (2012), is new and unprecedented in Phillips's fiction. The novel is a symbolic indication of the idea of self-illusion. As a result, fictional people try to seek refuge from these conditions in two different ways. First, they get rid of these hardships by avoiding people who reminds her of past negative experiences (Mohammed, 2012, p. 11). Second, they become partially independent as a way of escaping this reality. Here, this revelation is of a mixture of spiritual and psychical awareness (Mohammed, 2012, p. 12). Being so, the novel is a double representation of life in the general sense and Phillips's life in particular. Accordingly, the novel is a fictional statement about illusionary deception and dreams (Mohammed, 2012, p. 12).

Nadia Johnson (2009) studies the disintegration of the Caribbean family in Phillips's *Dancing in the Dark*. She (2009) claims that family affairs are of paramount importance since they relate to anyone who is concerned with family issues (Johnson, 2009, p. 16). The reason for choosing the family issues is that family is a universal archetype. The novel has a historical setting that makes it suitable for the analysis. This setting is appropriate for dealing with the "gender roles" concerning the classification of labor in the same family (Johnson, 2009, p. 16). The novel offers a

desolate view of the complex relationships among the American family's members. The novel's characters are constrained by their time. Consequently, the novel is about the struggle of conflicting ambitions (Johnson, 2009, p. 18).

Johnson (2009) finds the family does not provide shelter for its members who face despair when they interact with the public world (Johnson, 2009, p. 19). Johnson concludes that family disintegration takes place when labor parades the whole scene of the family. In sum, when the family members are forced to go away for economic purposes, they are faced with difficulties and conflicts they make them not attached any more to their families (Johnson, 2009, p. 19). Life's harsh conditions lead the family to work for the sake of good life. Work represents family's disintegration per se. Consequently, family relations become weaker as there are no interactions among the family as ever. The family does not unite its member as is used to do (Johnson, 2009, p. 20). This disintegration exemplifies the notion of homelessness of the characters in both the public and the private life's arenas. The outer world is deserted. This world is a miniature of the disintegrated Caribbean family itself (Johnson, 2009, p. 20).

Johnson (2009) tackles the idea of death in Phillips's *Dancing in the Dark*. She (2009) focuses on the fictional elements of that serve as a means of presenting the power of death as being depicted in the novel (Johnson, 2009, p. 20). Johnson (2009) utilizes Sigmund Freud psychoanalysis supported by the critical insights about myth because they are advantageous for exploring the power of death in the novel (Johnson, 2009, p. 21). The power of death is presented in different realms in the novel. They are mainly the social realm and the mythical realm. All these realms typify the social, individual, mythical, cultural and familial facts about the hegemony of death as an inevitable destiny for people (Johnson, 2009, p. 22). That is, individuals could not escape the inexorable way to death. The conspicuous existence of death in

the novel is covered with the religious cult that is depicted in terms of chaste characters (Johnson, 2009, p. 23). These problems embody the socio-cultural as well as the familial realms of death. Consequently, people are destructed and destined to death. Therefore, their destruction will inevitably lead to their death since "the direct impression of the memory that suffers from traumatic experience transforms into becoming depressive behavioral reaction" (Sasa, 2022, p. 326).

Feminism is another issue tackled in Phillips's *Dancing in the Dark*. Abdelkader Cheref (2010) studies the feminist themes in the novel in the light of modernism and post-modernism literary aspects (Cheref, 2010, p. 126). The critical appreciation of the feminist peculiarities in the novel corresponds to the theme of loss, especially the loss of feminist identity. This loss is appropriated in the specific context of family (Cheref, 2010, p. 126). However, he approaches this loss in the general context which refers to the cultural loss by which authenticity and legitimacy are devastated. To use modernism terminology, Cheref (2010) describes this loss as "disinheritance" caused by the concept of "Other" which inherently means feminism (Cheref, 2010, p. 127). Moreover, the females elucidate the dichotomy between literary fictional authority before modernism and in post-modernism. Ultimately, these disputes represent the uncanny reality of suffering females (Cheref, 2010, p. 128).

3. Conclusion

This research tackled previous reviews on in Phillips's *A Distant Shore* and *Dancing in the Dark*. The study's finding lies in its concentration on the colonial aspect of identity and immigration. Furthermore, its focus on the psychological consequences and the appearance of trauma as a result of immigration could be viable for future researches. In this manner, the colonial immigration depicted in the selected works formulates the characters' trauma. The characters, or their parents, undergo certain kinds of displacement immigration. They leave their homelands to settle in others.

This immigration results in trauma since they keep remembering or bemoan their present marginalized state in the host lands. Both repeating the past experiences and their marginalize status make them traumatic.

For this reason, the concept of trauma could be pursued in further researches because trauma makes the characters psychically disordered because they became extremely anxious. Unlike the aforementioned studies, this research interpreted the selected works from an interdisciplinary perspective. For example, the colonial immigration could be discussed by applying Homi Bhabha's critical perception of displacement and mimicry. Thus, future studies would argue that Phillips depicts colonial displacement as an impetus of the characters' trauma.

These studies study will be specifically dealing with colonialism and its influence upon the characters' psyches. Accordingly, the concept of displacement involves forced immigration that could be elaborated in the light of the concept of displacement. The concept of mimicry might be limited to the notion of imitation argued in Bhabha's *The Location of Culture*. The concept of mimicry might be applied to analyze the way by which the displaced people imitate the host lands' culture and social traditions.

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