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Caribbean Displacement and the Question of Oppression and Cultural Changes of Post-colonialism in Caryl Phillips's *Crossing the River*

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Abstract

This article examines the conditions of the displaced individuals in Caryl Phillips's *Crossing the River* (1993). In essence, the displaced individuals undergo oppressive experience. They are forced to leave their homeland for other lands. The study is going to demonstrate how these displaced minorities cope with their conditional presence in the displacement lands. In the main, displacement involves the diasporic movement of the colonized people and their settlement in other lands which are not their own. The analysis will concentrate on the imperial practices exerted over the displaced individuals. As such, the study will apply a postcolonial methodological approach to explore the colonial relationship between the colonized individuals and their colonizers. The displaced individuals become prone to transformation in their new lands since they are negatively suppressed by the colonizers. In the course of the analysis, the focus will be on Phillips's portrayal of the displaced individuals and their interactions with other characters whether the colonizer or other displaced individualities.

Key words: Displacement; Identity; Phillips; Oppression; Post-colonialism

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1. INTRODUCTION

Post-colonialism posed several critical issues and questions about displacement. It also questioned the conditions of people who were; and still, affected by its colonial consequences. Such consequences comprise the identity of nations and individuals. Moreover, the issues of migrations, language, diaspora culture, society, religion and so forth have been discussed intensively in the course of colonial discourses of people whose "actions and discourse are entrenched in physical resistance to colonialism" (Abu Jweid, 2016, p.531).

In post-colonialism, displacement is "[A] term for both the occasion of displacement that occurs as a result of imperial occupation and the experiences associated with this event. The phenomenon may be a result of transportation from one country to another by slavery or imprisonment, by invasion and settlement, a consequence of willing or unwilling movement from a known to an unknown location" (Ashcroft, 2013, p.73). Additionally, displacement "is the term often used today to describe practically any population which is considered 'deterritorialised' or 'transnational' - that is, which has originated in a land other than which it currently resides, and whose social, economic and political networks across the borders of nation-states or, indeed, span the globe. To be sure, such populations are growing in prevalence, number, and self-awareness. Several are emerging as (or have historically long been) significant players in the construction of national narratives, regional alliances or global political economies" (Vertovec 1).

Patrick Chabal defines colonial displacement as the "experiences of separation and entanglement, of living here and remembering/ desiring another place" (p.74). Displacement involves the sense of "belonging to neither rather than to both, of finding oneself arrested in a

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psychological limbo that results not merely from some individual psychological disorder but from the trauma of the cultural displacement within which one lives as unhomeliness" (Bhabha, 1994, p.12). Displacement further comprises the movement of the native people from one place to another in the same homeland (Tyson, pp.426-427). Furthermore, displacement is "the act or process of removing something from its usual or proper place, or the state resulting from this" (Robinson, p.241). It has "a vital dimension of homelessness simply because if influences social and functional abilities that are relevant to the re-entry into homes and society" (Smith, p.141). For this reason, this essay will be specifically limited to the representations of displacement and its influences on the individuals in Caryl Phillips's *Crossing the River* (1993).

2. LITERATURE REVIEW

Phillips's *Crossing The River* (1993) "deals with European colonialism and the consequences of it. *Crossing the River* is a novel which embraces characters from colonized cultures as well as characters from colonizing cultures. Following a timeline that begins in 1752 and ends in 1963, the novel shows slavery in progress as well as what transpires in the aftermath of slavery" (Bakkenberg 1). The novel "demonstrates the complexity of colonialism and slavery in his novel *Crossing the River*; he approaches the two concepts from different perspectives and shows us that colonialism and slavery are complicated concepts. Caryl Phillips uses narrative to demonstrate the negative sides of colonialism and slavery, to show that the negative aspects of the two concepts can affect not only the colonized people but also the colonizing people" (2).

Crossing The River (1993), "in its traditional sense," is "present in some of the novel's episodes but slavery, in different forms, appears in all episodes. Nevertheless, all episodes in *Crossing the River* have a common origin; which Phillips reminds us about by using the relationship between plot and story." Furthermore, there is a "theme in the novel. From a narrative perspective, *Crossing the River* has a diversity of narrators who tell their stories as well as other persons' stories. There are female narrators as well as male ones; some narrators are known while other narrators are unknown," whereby "the forms of narration are diversified, not only between the individual episodes but also within some of the episodes." Accordingly, the novels "plays with diversity in several layers," and "the structure of the novel is as diversified as the number of narrators, a diversity of ways of dealing with the main themes results in a diversity of fates for Phillips's characters" (Bakkenberg 3). The novel "combines structure with content to demonstrate that colonialism and slavery are problematic concepts: the negative consequences of the two concepts can, in different ways and in different degrees, affect colonized people as well as those responsible for colonialism" (3).

In his novel, Phillips presents "a memory orientation towards the past," and in an "important field in memory studies we observe that recently much critical attention has been put on the relationship between memory and location. Here, particularly the relationship between memory and diaspora," andPhillips concentrates on "precarious position of communities in displacement" (Saez 18). As such, this study will apply the concept of displacement to analyze the poor conditions of the suppressed individuals in Phillips's *Crossing the River*. The novel's suppressed characters are going to be discussed in terms of their displacement peripheries. That is they are forced to leave their land to live in another places. Furthermore, the study will shed light on the changing and negative position of these characters caused by displacement.

3. ANALYSIS AND DISCUSSION

Phillips's *Crossing The River* (1993) tells the story of diaspora in African nations. At the macro level, it draws attention to the negative sequences of colonialism and how it changed the cultural traditions of African indigenous life. It depicts the African diaspora in the general meaning of the concept. At the micro level, it portrays the displacement of people who left their homelands for other places for the sake of stability and peace. Here, displacement embodies the comprehensive conceptualization of displaced people's changing life under harsh and inhuman conditions. In essence, the novel's plot is historical. It recounts the panoramic visualization of colonialism after. It eloquently incarnates the shattering lives of Africans.

The novel's plot is a real testimony of African diaspora. It hinges on a slave trader, James Hamilton, who dedicates his life for selling and buying slave children. The families of such children are obliged to offer their sons in order to get by their lives; and consequently get rid of poverty-stricken economic circumstances. The novel's narrative exposition is told from a father who plans to sell his three children; Martha, Nash, Travis. The father's name is not mentioned, yet he seems to be indirectly described as the ancestor of the three children. He plays narrator role which is clear from the very beginning of the novel. He justifies the selling of his children to the fact that he is absolutely penniless because his crops failed.

In the first section, Nash is sold to a white master, Edward Williams, who takes him at America. Shortly after that, he sends Nash back to Africa to teach the natives black Africans. To Edward's surprise, he does not find him in the African village. Therefore, he starts searching for him. Then, he becomes more grievous; especially when he knows that Nash dies of fever. But what makes

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Edward more grievous is that Nash had not been Christian as he formerly thought. Moreover, Edwards's respectful impression towards Nash is disturbed when he also realizes that Nash had been of misbehavior and had several native wives. The chapter closes at Edwards's astonishment when he tries to understand the reasons that made Nash insane.

The second section unfolds the story of Martha who loses her daughter and husband. As such, she decides to leave Kansas to California. She does not find what she wants because she is left alone. Then, a white woman takes her to a room to avoid the cold weather. The next day, the white woman returns back Martha but finds her dead. After that, she tries to find her a Christian name for the purpose of Christian burial. The white woman does not fine a name for Martha, because Martha used to change her name continuously as be is sold form a master to a master. Additionally, Martha does not believe in God and does not have a definitive name since she does not believe in God.

The last section is recounted by an Englishwoman, Joyce. She loves Travis when she adopts him. Travis's story takes place in World War II. Joyce tendency towards Travis begins when Joyce is harshly beaten by her husband who trades with items on the black market. As a result of having an affair, Joyce and Travis gave birth to baby called Greer. When Travis passes away in the war, Joyce gives up the baby because it is unacceptable for her to bring up a black baby. Then, Greer is taken to an orphanage. The section ends as Greer pays a visit to his mother. Ultimately, the novel has an optimistic tone that despite the narrator sold his children, he is pleased that his children reached the farthest bank of his love's river.

The story of Nash is about diasporic life: "For two hundred and fifty years I have listened to the many-tongued chorus. And occasionally, among the sundry restless voices, I have discovered those of my own children. My Nash. My Martha. My Travis. Their lives fractured. Sinking hopeful roots into difficult soil. For two hundred and fifty years I have longed to tell them: Children, I am your father" and "I love you. But understand. There are no paths in water. No signposts. There is no return. To a land trampled by the muddy boots of others. To a people encouraged to war among themselves. To a father consumed with guilt. You are beyond. Broken-off, like limbs from a tree" (9). In this situation, Nash is influenced by displacement. He embodies the colonial "otherness." This is colonial otherness, in post-colonialism is about the alienation from the family when a member of that family is outcast (Ahmad, p.91). Similarly, Nash is sold for slavery by his father. The father outcasts him; and he sells him in slave trade. In essence, salve trade is one cause of displacement (Abu Jweid, 2020a, p.7).

Additionally, Nash represents colonial poor conditions. It is displacement that imposes such conditions upon him: "But not lost, for you carry within your bodies the seeds of new trees. Sinking your hopeful roots into difficult soil. And I, who spurned you, can blame only myself for my present misery. For two hundred and fifty years I have waited patiently for the wind to rise on the far bank of the river. For the drum to pound across the water. For the chorus to swell. Only then, if I listen closely, can I rediscover my lost children. A brief, painful communion. A desperate foolishness. The crops failed. I sold my children" (9). At this point, Nash's misery is brought about displacement because displacement leads individuals to poverty-stricken life (Anievas, p.19). This misery will be later on the main cause of his religious change.

These conditions make Nash suffers from marginalization: "The news reached him after dinner. A well-liveried domestic entered the drawing-room, bowed and thrust forward a silver tray on top of which sat an envelope. Edward seized the letter and dismissed the servant with an elegant flick of his wrist. He levered himself upright and began to read. It was true. Nash Williams, sent to Liberia under the auspices of the American Colonization Society," for "having undergone a rigorous program of Christian education, and being of sound moral character, had disappeared from the known world. After seven difficult years in Liberia, in which he had worked with unswerving application to his own and his God's tasks, in which he had apparently won the respect not only of the African natives, but of the free colored men from America," and "of the few whites in the inhospitable clime, after seven long years this former bondsman who had been an inspiration to priests and educators alike was nowhere to be found. The worst was feared" (10). Such marginalization makes Nash a foreigner, or "other" individual. More interestingly, he becomes less religiously devout. His religious dedication weakens as he suffers a lot in displacement world. To connect this to colonial affairs, religious deterioration is considered a result of displacement and its misery (Bailey, p.98). This is because the author could project implicit themes in the work (Abu Jweid, 2021a, p.32).

This misery is recounted by Nash who keeps recalling the previous hardships of his life in displacement: "Then, a little under a year ago, and at the same time as a saddened Edward was mourning the loss of his wife, Nash Williams had conveyed, by means of an intermediary, an abrupt message making it plain that he had no desire ever to hear again from his former master, and informing him that his own communications would now cease. A disturbed and worried Edward," for "judging it best, at this juncture, not to communicate directly with Nash, had word and money sent by means of a packet out of New York that Madison Williams, an older and somewhat haughty former bondsman, should immediately journey from his place of abode in Monrovia and secure news of

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Nash's whereabouts and, if possible, his general state of health" (11). These memories are recounted in different places as Nash goes through several places. traveling to different places is a conspicuous token of displacement (Bruce, p.104).

Nash describes those situations when he lived parts of his life with Edwards: "Sadly, this letter was uncovered by Edward's wife, Amelia, and not conveyed. However, never again did Edward receive intelligence that his former bondsman Nash had either disobeyed his instruction, put himself in unnecessary mortal danger, or done anything that might lead Edward once more to consider reaching for the pen and composing lines of disapproval" (16). Consequently, Nash begins learning the cultural manners of marital lives. As a result, he becomes more interested in women than before since culture plays an integral role in shaping the fictional characters' disposition (Abu Jweid, 2020b: 8).

Furthermore, Nash's changing state is recounted by the narrator who says that: "In 1841, having received the letter from his former slave Madison, and having fully digested its discomfiting contents, Edward Williams rose from his chair in the drawing-room and immediately set about making plans to journey to Liberia in order that he might determine for himself what had befallen the virtuous Nash," because "his plan was to travel alone by the first ship that was sailing for the coast, and he foresaw no reason for there to be a delay of any kind" (16). Here, Nash's expected virtues are all allusion. Edward expectation of his religious devoutness devastates because he knows that Nash is no longer a devout Christian. In postcolonial studies, religious devoutness could be eradicated by slavery displacement (Buell, p.73).
But Edward "had argued that to abandon men as remarkable as Nash could only reflect adversely on the future of the Society. He reminded the Society that, on his own initiative, he had borne the not inconsiderable expense of sending this man to college in Virginia," in order that "he might be thoroughly prepared and trained for the life of a missionary. And further, he had encouraged all of his former slaves, including Nash, to avoid Monrovia, and like wind-driven seeds to scatter themselves about the land in the hope that there might be a widespread distribution of the message of the Lord. Only Nash had heeded his words." This is because "He had settled up-river in native country, having taken to his bosom a good Christian wife from Georgia, one Sally Travis, now deceased. Edward reminded the Society that, together with his wife, Nash had operated the most successful of the mission schools for natives," and "In fact, Edward had reminded them of this fact at every possible juncture, for, according to his closely argued deposition, this was not simply the sacrifice of one missionary, a victim of untreated fever or ill-advised wanderings into the interior" (pp.16-17). Nash's rejection of the missionaries and the society is an embodiment of his rejection of religion. He does not believe in religion which is an explicit reference to his religious change. In this regard, the colonial "otherness" makes his unconvinced by their religion; since colonialism puts colonized people in weak faithful situations (Burton, p.89); and colonialism badly affects the colonized people's psyches (Abu Jweid, 2020c, p.14).

Therefore, Edward was "adamant that the disappearance of Nash could signal a humiliating defeat for the Society's ideals as a whole, and he was determined to reach the territory of Liberia and investigate matters with his own eyes. Finally, the American Colonization Society, having listened with patience, came to realize that indeed there was more virtue in assisting Edward Williams than in impeding him" (18). It was "customary at this time to set sail from Virginia or New York, but Edward had determined to leave on the first available ship, irrespective of its port of departure. He spread before himself a map of the known world, and stared at the inelegant shape of Africa, which stood like a dark, immovable shadow between his own beloved America and the exotic spectacle of India and the countries and islands of the Orient," because "He would travel for an undetermined length of time, although he had been led to believe that twenty-eight days was not at all unusual for such a journey. Fortunately, he was already armed with some knowledge of what rigors he might reasonably expect to face, both on the passage and after arrival, through the evidence of those letters from his former slaves which Amelia had permitted him to peruse," and "They spoke of problems and difficulties which would inevitably tax the health of a man of Edward's fragile constitution, but common sense and restraint would be his guides (pp.18-19). For this reason, Nash disappearance is an incarnation of the religious change. He becomes less devout; and consequently repudiates his religious faith as religion could be expressed by different narrative models in the text (Abu Jweid and GhadaSasa, 2020d, p.338).

In this respect, there "was simply no way of Edward discovering whether the man with whom he most eagerly desired an audience, namely Madison Williams, had received the letter informing him of Edward's intention to set sail for Liberia," and "giving him notice of the anticipated week of arrival. Following the souring of Edward's relationship with this difficult man, when it became clear to all that a junior slave, Nash," had "supplanted Madison in the master's affections, Madison, a strong, proud man, both of character and stature, had withdrawn from the house and, in the privacy of the slave village, intensified his efforts to acquaint himself with the Bible and with the skills of reading and writing;" shortly, "after nearly two years, in which Madison rejected Edward's many overtures towards him, perhaps recognizing that they originated in Edward's guilt at

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having surrendered to his own changing passions, a sober-looking Madison had presented himself at the house and requested an audience of his master. When Edward appeared," he "announced that he now considered himself sufficiently educated, and properly acquainted with God's ways, to have earned his freedom and subsequent transportation to the new African territory of Liberia. Edward, who had long desired the opportunity of bestowing upon Madison a gesture of good-will, hurriedly agreed to Madison's request and asked if there were anything further that he might do" (pp.62-63). Edward's hopeless journeys represent his guilt. He had put Nash in slavery. Yet, Nash refusal of such slavery is similarly a refusal of both religion and colonization. Thus, refusing slavery is a symbolical exit of religious commitment (Bremer, p.45).

Edward had "banished not only Nash, but many of his other slaves, to this inhospitable and heathen corner of the world disturbed Edward. The boy arrived and delivered a foaming tankard of beer to Edward's table, and Edward rewarded him with a generous coin. The buffoon smiled and capered into the comer, and Edward supped carefully at the beer," and "his elbow bending like a stubborn hinge. Perhaps, thought Edward, this business of encouraging men to engage with a past and a history that are truly not their own is, after all, ill-judged" (73). Edward's search for Nash indirectly tells us about the later heathen, or pagan state. That is, Nash becomes nonreligious. Accordingly, religious change is brought about escapes from slavery (Chibber, p.117).

In this regard, Madison spoke "quietly and at length about Nash's final country settlement, and about the many problems which Nash had to face by choosing to live among the natives," but "Edward remained silent. For some time, they simply stared at each other, each one a prisoner of their innermost thoughts. And then Madison reached into his pocket and pulled clear a letter. He informed Edward that this letter had been placed into his hands by Nash on the understanding that Madison would personally give it to his former master, and to him alone," even though "it was understood that this would mean crossing the sea and returning to America" (83). Madison seems to know well the destiny of Nash. However, she does not exactly inform Edward of this destiny. This is an allusion to Nash's religious change caused by displacement because; displacement and religious may affect each other (Darby, p.96). As a result, Nash gains new identity after displacement. This is because identity might be influenced by colonial hegemony; and authors could use their dialogic narrative voice to comment on the fictional nature of their texts (Abu Jweid and Sasa, 2014, p.165).

Similarly, the story of Martha is also recounted in displaced places. Yet, Martha undergoes cultural change. Unlike Nash, she changes according to the several human groups whom she meets in her journeys: "Curling herself into a tight fist against the cold, Martha huddled in the doorway and wondered if tonight she might see snow. Beautiful. Lifting her eyes without lifting up her head, she stared at the wide black sky that would once more be her companion. White snow, come quickly," and "A tall man in a long overcoat, and with a freshly trimmed beard, chin tucked into his chest, looked down at her as he walked by. For a moment she worried that he might spit, but he did not. So this was Colorado Territory, a place she had crossed prairie and desert to reach. Hoping to pass through it quickly, not believing that she would fall over foolish like a lame mule. Old woman," that is because "They had set her down and continued on to California. She hacked violently. Through some atavistic mist, Martha peered back east, beyond Kansas, back beyond her motherhood, her teen years, her arrival in Virginia, to a smooth white beach where a trembling girl waited with two boys and a man. Standing off, a ship. Her journey had been a long one. But now the sun had set," and "Her course was run" (98). These places formulate Martha's displacement sites. As she goes through these places, she adopts some of their socio-cultural manners. But she lastly settles down in a place offered by a white woman. The encounter between the white woman and Martha is assessed as colonial ambivalence in post-colonialism (Frith, p.36). This ambivalence is allegorically expressed in the novel since the narrative descriptions could be allegorical (Abu Jweid, 2020e, p.96).

Furthermore, Lucy meets Martha in other places, like California: "Lucy would be waiting for her in California, for it was she who had persuaded Martha Randolph that there were colored folks living on both sides of the mountains now. Living. According to Lucy, colored folks of all ages and backgrounds, of all classes and colors, were looking to the coast," as well as "Lucy's man had told her, and Lucy in turn had told Martha. Girl, you sure? Apparently, these days colored folks were not heading west prospecting for no gold, they were just prospecting for a new life without having to pay no heed to the white man and his ways. Prospecting for a place;" whereby "things were a little better than bad, and where you weren't always looking over your shoulder and wondering when somebody was going to do you wrong. Prospecting for a place where your name wasn't 'boy' or 'aunty', and where you could be a part of this country without feeling like you wasn't really a part," and "Lucy had left behind a letter for her long-time friend, practically begging her to come out west and join her and her man in San Francisco. It would make the both of us happy. And although Martha still had some trouble figuring out words and such, she could make out the sense in Lucy's letter, and she reckoned that's just what she was going to do," for "Pioneer. She was going to stop her scrubbing and washing. Age was getting the better of her now, and

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arthritis had a stern hand on all parts of her body. She would pioneer west," and "Martha pulled her knees up towards her and stretched out a hand to adjust the rags around her feet. She blocked up the holes where the wind was whistling through. Stop. The doorway protected her on three sides, and she felt sure that she should be able to sleep here without disturbing anyone. Just leave me be. But she felt strangely beyond sleep," as "though her body were sliding carelessly towards a kind of sleep. Like when she lost Eliza Mae. Moma. Moma" (pp.98-100). At this point, Lucy exemplifies Martha's cultural change. Martha is deeply influenced by Lucy's manners. The postcolonial conceptualization of social manners and their influence on culture are deemed natural in displacement world (Genova, p.71). Such displacement relates to the concept of region and the fictional characters' commitment to it (Abu Jweid, 2020f, p.209).

Other situations indicate Martha's cultural change: Martha "unglued her eyes and stared up into the woman's face. 'Do you have any folks?' It had started to snow now. Early snow, huge, soft snowflakes spinning down out of the clear, black sky. 'You must be cold.' It was dark and, the woman aside, there was nobody else in sight. When they had set her down here, they had told her that this was Main Street," as "though this information freed them of any responsibility. But she did not blame them," a "few saloons, a restaurant, a blacksmith, a rooming house or two, indeed this was Main Street. 'I have a small cabin where you can stay the night.' Martha looked again at the woman who stood before her in a black coat, with a thick shawl thrown idly across her shoulders and a hat fastened tightly to her head" (100). Being so, Martha exemplifies the oppression of the blacks. Consequently, her colonial displacement is the main cause of her oppressed individuality. Such oppression is caused by displacement (Hallinan 114). Such displacement is relatively tackled in the narrative and literary contexts (Abu Jweid, 2021b, p.12).

Consequently, Martha undergoes marginal life. She is adopted by a woman who gives only a refuge: "This hand could no more lead her back to her daughter than it could lead Martha back to her own youthful self. A small cabin. This woman was offering her some place with a roof, and maybe even a little heating. Martha closed her eyes," After "countless years of journeying, the hand was both insult and salvation, but the woman was not to know this. 'Please, take my hand. I'm not here to harm you. I just want to help. Truly.' Martha uncurled her fingers and set them against the woman's hide-bound hand. The woman felt neither warm nor cold" (pp.100-101). Accordingly, Martha is oppressed and becomes a victim of displacement. She is marginalized by the colonial otherness. Here, otherness, though it has different meanings (Abu Jweid, 2020g, p.103), has a close relationship with colonialism.

In this regard, Martha becomes homeless: "In the pre-dawn hours of an icy February morning, Martha opened her eyes. Outside it was still dark, and the snow continued to spin. A dream began to wash through her mind. Martha dreamed that she had traveled on west to California, by herself, and clutching her bundle of clothing. Once there she was met by Eliza Mae," who "was now a tall, sturdy colored woman of some social standing. Together, they tip-toed their way through the mire of the streets to Eliza Mae's residence, which stood on a fine, broad avenue. They were greeted by Eliza Mae's schoolteacher husband and the three children, who were all dressed in their Sunday best, even though this was not Sunday" (128). Martha does not have a stable house to live in. But she changes culturally in a radical way because authors focuses on the "appropriation of women's ordeals as an indictment of the contemporary patriarchal social attitudes awards women" (Abu Jweid, 2021c, p.5).

Here, Martha begins making social relations with people to avoid her loneliness: "A dumbstruck Martha touched their faces. Eliza Mae insisted that her mother should stay and live with them, but Martha was reluctant. All was not right. There was still no news of Lucas, and her Eliza Mae now called herself Cleo," and "Martha refused to call her daughter by this name, and insisted on calling her a name that her children and husband found puzzling. Soon it was time for Martha to leave, but her daughter simply forbade her mother to return east. Martha, feeling old and tired, sat down and wept openly," and "in front of her grandchildren. She would not be going any place. She would never again head east. To Kansas. To Virginia. Or to beyond. She had a westward soul which had found its natural-born home in the bosom of her daughter" (pp.128-29). Again, these places are different episodes of Martha's displacement. At this point, Phillips relies on literary artistic experimentation; and authors of fiction could uses experimental devices to enhance the thematic aspects of their works (Abu Jweid, 2021d, p.9).

Martha also "won't be taking any washing today. No tubs, no ironing. No cooking, either. Martha will simply sleep through the day. The woman, her cold body wrapped in her black coat, left the Denver streets which were now clad in thick snow," and consequently "She opened the door and looked in upon the small colored woman, who stared back at her with wide eyes. The unsuccessful fire in the potbellied stove was dead. The woman gently closed in the door. Martha won't be taking any washing today. And the woman wondered who or what this woman was. They would have to choose a name for her if she was going to receive a Christian burial" (129). At the end, Martha's culture changed. Her black roots are not maintained. She is greatly influenced by the people on her ways among different places and states. Thus, displacement changes culture to a great extent because "the masters do not experience any change in order to adapt to their slaves' culture" (Abu Jweid, 2021e, p.29).

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Both Nash's and Martha's experiences resemble Travis's displacement experience: "I stood there in that freezing room, the eyes of the two unknown witnesses staring at my back, Travis at my side, my belly out in front of me, wishing the Registrar would just hurry it up a bit," and "He had this thin smile painted across his mouth, and there was something about him that I truly disliked. When I came to make the appointment, he told me that he'd done one other GI bride's wedding. I didn't tell him that he'd not have done one like this, though. After the divorce came through, I'd written to Travis in Italy and told him," as well as "He wrote back and told me that he'd got his commanding officer's permission, as long as he didn't try and take me back to America with him. They weren't having any of that. Me, I wasn't right over there. After I got his letter, I went to the Registrar and made an appointment. He told me that he'd done one other GI bride's wedding" (pp.256-57). Travis's displacement makes him adapted to the culture of his new colonial society. He is never devout or mitted to family life. He leaves his baby Greer and leaves to fight at the war. As such, the notion of non-commitment is an embodiment of cultural changes (Hoogvelt, p.99). Thus, cultural changes are presented in the fictional characters (Abu Jweid, 2021, p.52).

CONCLUSION

This paper has presented the embodiment of colonial displacement in Caryl Phillips's *Crossing The River* (1993). The study has focused on three characters Nash, Martha, and Travis, respectively. These characters suffered from displacement which left its negative impacts on their identity. On the one hand, Nash undergoes religious change. On the other hand, Martha and Travis undergo cultural changes. Their white masters took them as slaves. This is the core of colonial slavery. But they are treated in a good way. They did not bear slavery and died of grieve and refusal of slavery life. Thus, the study has presented their suppressed positions in diaspora. As a result, they died outside homeland and made their white masters in bitter worry and bewilderment.

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