

## The Cultural Negotiation Process of the Postmodern Identity in Ethnic Literature: The Case of Andrea Levy's *Fruit of the Lemon*, (1999)

(1999) *Fruit of the Lemon* المنهج الثقافي لمفاوضات هوية ما بعد الحداثة في الادب العرقي في رواية

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Received: 07/05/2022

Accepted: 10/07/2022

Published: 14/07/2022

**Abstract:** Cultural identity is a central debate among social scientists. Post-colonial theory offers two persuasive constructs: Fanon's notion of hybrid identity and Bhabha' hybridization in post-colonial societies. Both of them negotiate postcolonial identities in an optimistic manner. In contrast, Hall's theory of **Cultural Identity and Diaspora** is one of a conflict rather than synthesis. He argues that cultural identity is formed along two simultaneously operative axes: the axe of similarity and the axe differences. The intersection between the two creates a tortured identity that is fraught with ruptures and disjunctions. His theory allows reading a post-colonial identity shaped by a skeptical and pessimistic postmodern lens. **Fruit of the Lemon** reflects the questions of identity, culture, and belonging. This research paper examines Hall's pessimistic view of the postmodern identity on the novel.

**Keywords:** Cultural identity, Negotiation, Post-colonialism, Postmodernism, Ethnic literature.

**المخلص:** مفهوم الهوية الثقافية هو موضوع جدلي بين علماء الاجتماع. في هذا السياق تقدم نظرية ما بعد الاستعمار منهجين مقنعين: مفهوم فانون للهوية الهجينة ونظرية بهابها للتهجين في مجتمعات ما بعد الاستعمار. كلاهما يتفاوض على هويات ما بعد الاستعمار بطريقة متفائلة. في المقابل، فإن نظرية هول للهوية الثقافية والشتات هي نظرية صراع وليست توليفة. يجادل هذا الاخير بأن الهوية الثقافية تتشكل على محورين عمليين في وقت واحد: محور التشابه ومحور الاختلافات. التقاطع بين الاثنين يخلق هوية معذبة محفوفة بالتمزق والانفصال. تسمح نظرية هول بقراءة هوية ما بعد الاستعمار من خلال عدسة ما بعد الحداثة التي تتسم بالشك والنظرة التشاؤمية. تعكس رواية *Fruit of the Lemon* أسئلة الهوية والثقافة والانتماء. تهدف هذه الورقة البحثية لدراسة مفهوم هول المتشائم حول هوية ما بعد الحداثة.

**الكلمات المفتاحية:** الهوية الثقافية، مفاوضات، ما بعد الاستعمار، ما بعد الحداثة، الادب العرقي.

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## 1. Introduction:

The question of identity and its representation has been a prolific source of theories starting from the 50's. A number of revolutionary critics and theorists present their views concerning the construction of the post-colonial cultural identity. Ethnic literature demonstrates the views of these theorists and the concern of the nation's identity negotiation process.

In *The Wretched of the Earth (1963)*, Frantz Fanon investigates the question of identity in the colonial and post-colonial period. He claims that the blacks' identity is shaped by the colonial violent fabrications and unjust representations. These practices influence the colonized individual's self-perception; they start to idolize the colonialist's culture and try to assimilate to it. Fanon explains this act as the evolution process of identity. (Fanon, 1963, p. 159)

Fanon sees that the contact between the colonialist's oppressive identity and the colonized native identity results in a *hybrid identity –half black, half white*, that undergo stages of transformation; first, they assimilate into the colonizer's context, then start to revise the new identity, and finally revolt against the hegemonic norms of society.

Within the same approach, Bhabha's book *The Location of Culture (1994)* describes the post-colonial state of in-between-ness and ambivalence. He creates the notion of *third space* to represent the hybrid culture that amalgamates the aspects of more than two contesting cultures. This hybrid culture contains elements of identification that are neither the 'one' nor the 'other'. The postcolonial subject maintains a double perception that does neither represent him as the self nor as the other. (Bhabha, 1994, pp. 38-9)

Fanon and Bhabha believe that the cultural negotiation process of identity is either revolutionary idea or restoring heritage. The latter is manifested through accepting and embracing the hybridity pervaded in the post-colonial era through establishing ties with past traditions, and

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old memories. In other words, they negotiate the position of the new post-colonial peoples by acclaiming the hybridization of thoughts, identities and cultures.

In contrast to these views, Stuart Hall's theory of *Cultural Identity and Diaspora* (1996) weaves a distinguishable way of negotiating the post-colonial identity. Hall undermines the traditional way of interpreting cultural identity as an already fixed and universal notion. (Hall, 1996, p. 223) In this regard, he suggests a postmodern view on the post-colonial identity formation that is more complex because of the points of difference and disconnection –of the experience of displacement that shape it. Here, Hall no longer negotiates the hybrid position, but acclaiming the hyphenated-identity<sup>1</sup> that is represented by 'difference' and separation in the world map.

Paramount to this discussion, Hall re-interprets the post-colonial cultural identity that is tortured, skeptical, and fraught with ruptures and discontinuity. His approach allows reading Ethnic writings with a postmodern lens. *Fruit of the Lemon* (1999) is an excellent depiction of identity crisis and the questions of belonging. It highlights the second generation of immigrants' struggle of assimilation and identity-affirmation in the metropolis.

### **1. Fanon and Bhabha's Negotiation of the Hybrid Identity:**

#### **1.1. Fanon and 'The Hybrid':**

*Black Skin White Mask* (1986) demonstrates Fanon's view concerning the formation of identity during and after colonization. His approach challenges the Western 'pervert logic' and knowledge through the process of uncovering truths and reversing colonial representation. The Martiniquais philosopher opens a dialogue with history and western

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<sup>1</sup> A label applied to those categorized as belonging to more than one sociocultural group, in terms of culture and ethnicity, where an actual hyphen is used such as Black-British or Muslim-British.

narratives. He investigates the question of mimicry and the colonizer-colonized contact. In an account for the blacks' hybrid identity, he states, "The black man wants to be white. The white man slaves to reach a human level", (Fanon, *Black Skin, White Masks*, 1986, p. 11) That is to say, the colonial cultural hegemony fueled the blacks' desire to fit and assimilate into the whites' world.

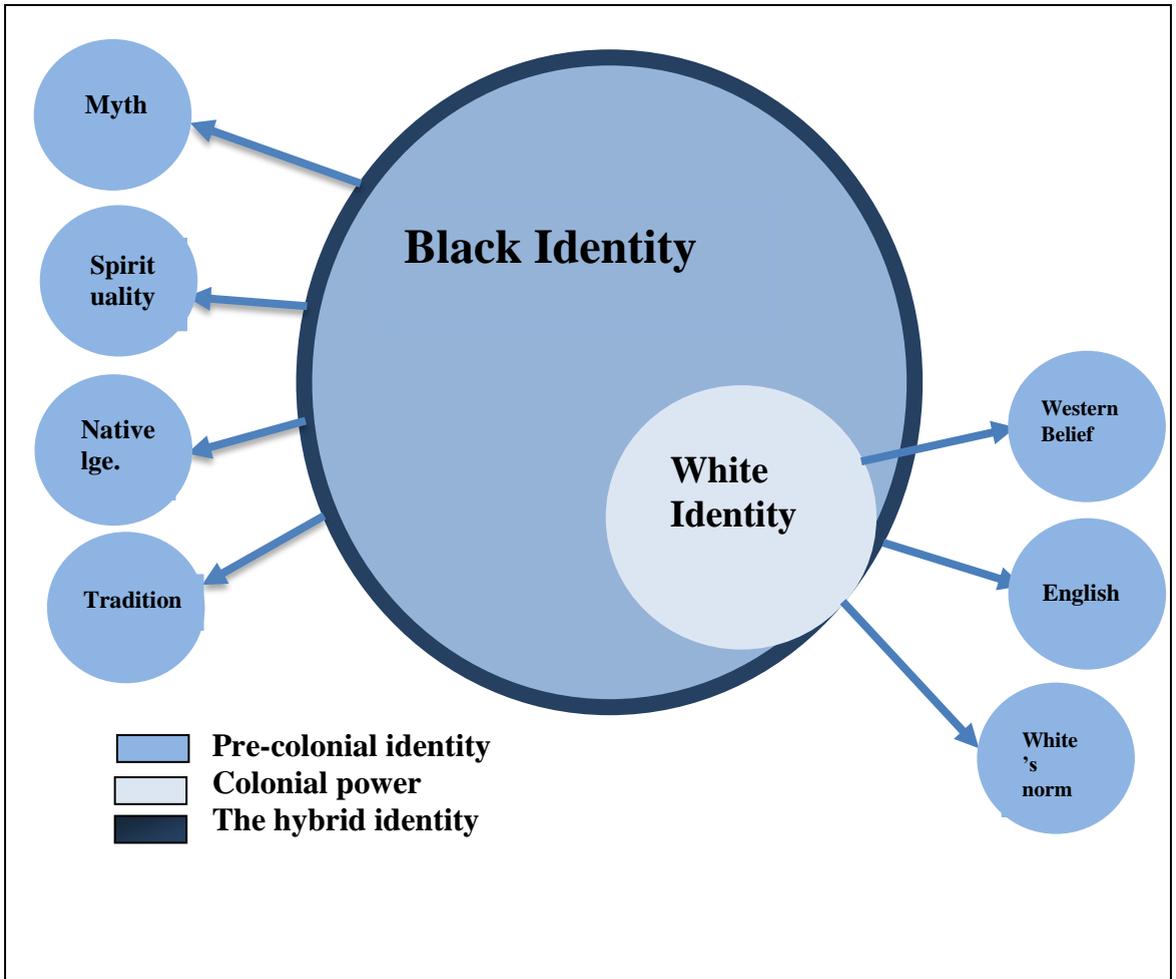
According to Fanon, the dichotomy of black-white situation creates a massive 'psycho existential complex' where the blacks are perplexed in finding a corresponding identity. This is what Fanon sets as the concept of *hybrid identity* that is influenced by 'racial power'.

In *the Wretched of the Earth* (1963), he further examines the politics of the black intellectual's identity and defines the process of evolution. He suggests three phases of transformation. The first phase represents assimilation and mimicry of the colonialist's presence. In the second phase, the black subjects form a sense of resistance and rebellion. The third phase is the 'combat stage' that defines where the black subjects revolt against the conflicting interpretations and stereotypes. They establish a kind of galvanized claim against the condition, which forms the cultural negotiation process of national identity. (Fanon, 1963, pp. 159-160)

Fanon's approach thusly is to understand and supply solutions for the complex situation of 'double awareness'. In this respect, he states "I seriously hope to persuade my brother, whether black or white, to tear off all his strength the shameful livery put together by centuries of incomprehension", (Fanon, *Black Skin, White Masks*, 1986, p. 14), that is, Fanon's interpretations attempt to find a reconciliation or a position of the Negro people of the Antilles in the white world. However, he mentions that the blacks' struggle to achieve identity-reconciliation is interrupted by the Western logic. For them, the black identity fails to correspond and interpret the double awareness they have, and the attitudes they represent in the white world. (ibid)

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Within the same perspective, we have developed a graphic representation that interprets adequately and sufficiently Fanon's negotiation process of identity. This graphic is more close to the interpretation than those available on the net.



**Figure N° 1: A Graphic Representation of Fanon's *hybrid* identity**

We can notice that the white's identity takes a part in the Black/ hybrid presence, which means that it is present but not quite dominant. This graphic representation translates Fanon's claim for identity-reconciliation through restoring native or original identity. He argues, "The thing

colonized becomes a man through the very process of liberation”, (Fanon, *Black Skin, White Masks*, 1986, p. 2), i.e. the colonized nations should break with the Western norms and identity in order to maintain freedom. However, he asserts that the western influence will always remain as a part of the hybrid identity formation.

Fanon’s logic is; therefore, a step forward to recognize the black’s hybrid identity in the world. The latter negotiates the blacks’ identity in an optimistic manner, in spite of the revolutionary perspective, because he recognizes the identification and liberation of blacks through ties to the homeland, past traditions, old memoires and origins of the suppressed nation.

## 1.2. Bhabha’s ‘Third Space’:

In *The Location of Culture* (1994), Bhabha believes that the encounter between the Western colonial powers and the natives leads to the emergence of what he termed a ‘Third Space’, which represents the site of the hybrid culture. Hybrid cultures are the mixture of more than two conflicting presences. The colonial presence dominates this hybrid culture; it provokes inferiority problems and subordination. In an account for the significance of the temporal dimension of ‘Third Space’, Bhabha maintains:

May open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s *hybridity*. To that end we should remember that it is the ‘inter’ –the cutting edge of translation and negotiation, the *in-between* space –that carries the burden of the meaning of the culture) (Bhabha, 1994, p. 38)

Newly decolonized peoples struggle with the ‘double cultural practice’ because they become unable to locate themselves within the world cartography. Bhabha addresses the issue of the ‘other’, stereotypes, and cultural discrimination of the colonial discourse. He maintains that “colonial discourse seek, rather than manages, to produce knowledges of two distinct and antithetical colonial

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subjects”, (Williams, 1997). Bhabha demonstrates the hybrid culture that is imbued with otherness and alienation.

The graphic demonstrated below represents Bhabha's model of the hybrid culture emergence. The cone is the site or the space where the contesting cultures affect each other. They blend and produce a new culture that contains the cultural aspects of more than two presences; however, the new product is not quite representative. Hybrid nations undertake the burden to identify themselves because they are in-between more than two cultural presences.

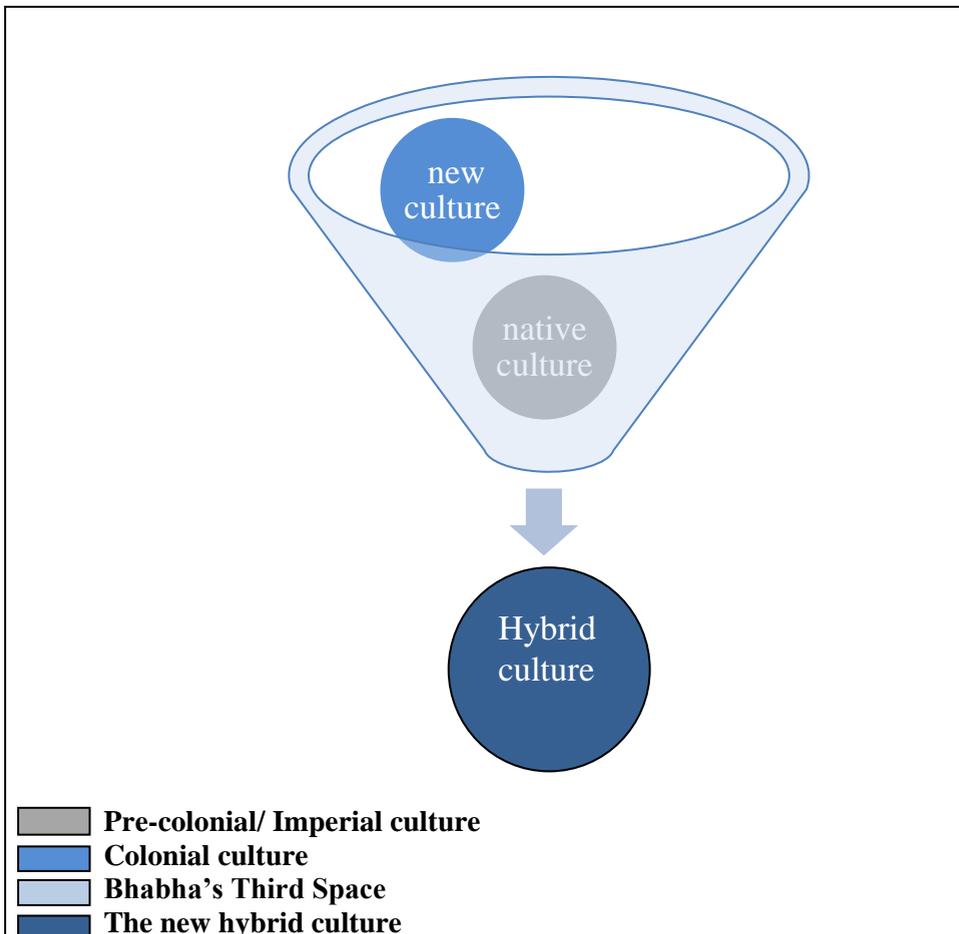


Figure N°2: A Graphic Representation of Bhabha's *Third Space*

Like Fanon, Bhabha establishes an optimistic approach of post-colonial culture and identity negotiation. He negotiates the burden of identification of the new culture in the world map. He praises the hybrid culture, and claims the duality of cultural and psychological awareness. That is to say, he calls for accepting and embracing the mixture of cultures, which were a natural outcome of the colonial experience.

## **2. A Postmodern Reading of the Postcolonial Cultural Identity:**

### **2.1. The Postmodern Thesis:**

The postmodern thesis is regarded as “a theory against all theories”, (Hutcheon, 2002, p. 1), because it emerged as a direct response to the modernist idea. Postmodernism denotes both a theory of criticism and a practice, which criticizes, and brakes with traditional forms of narratives, the modernist universal readings and interpretations of the condition, and the methods of analysis.

Modernism like its colonialism counterpart intends to maintain dominance through spreading notions of authenticity, objective truth, and absoluteness. It is built upon ‘modern’ methodology of expression, which influences the narration of events and historical facts. In contrast, postmodernism comes to challenge and revise the modern thought. It is rooted in the credulity<sup>2</sup> and rejection of the past narratives and means of discourse. It aims to break with the notions of objectivity and question of truth. (Hutcheon, 2002, pp. 1-2)

Additionally, the postmodern thesis emphasizes the relationship between knowledge and power<sup>3</sup>; it asserts that the powerful party in society moderates knowledge and the means of discourse. In this regard, Foucault (1980) argues that “those who are in positions of power are responsible for the assumptions that underlie the selection and organization of knowledge in society” (Foucault, 1980, p. 63). This control over knowledge is the main reason for the spread of Eurocentric’s representations about the people in the colonies.

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<sup>2</sup> It is a term used by Lyotard (1979) to suspect the grand narratives of history.

<sup>3</sup> Power/Knowledge is Foucault theory and approach of revealing truth.

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Postmodernism represents “a grand flourish of negativized rhetoric: we hear of discontinuity, disruption, dislocation, decentering, indeterminacy, and antitotalization<sup>4</sup>” (Hutcheon, 2002, p. 1). It uncovers the realities of history, colonial power, and western logic. It denotes a variety of philosophical views such as anti-essentialism<sup>5</sup>, anti-relativism<sup>6</sup>, and anti-representationalism<sup>7</sup>. (Degia, 2022) These philosophies undermine the modern notion of centrality and universality of thought and interpretations. It emerged to reject ideas central to modernism as well as central to the empire. ...

Of all the features of postmodernism, skepticism is the most pervaded in the literary productions and theology. Postmodernist show a strong detachment and doubt towards ‘History<sup>8</sup>’ and the notion of ‘Truth’. Jean-Francois Lyotards’ book *The Postmodern Condition* (1979), undermines the totality of universal knowledge and the originality of ‘metanarratives<sup>9</sup>’.

The postmodern literature is the literature of ‘problematic condition’ because it embodies confusion, uncertainty, extreme complexity and diversity. The postmodern thought is criticized for the over reliance on modes of referencing such as intertextuality<sup>10</sup>. Furthermore, postmodern writings depict the human dimension and existential crisis and identity fragmentation, which represent the post-colonial subject after the departure of the colonizer.

### **2.2. Hall’s Negotiation of The Postmodern Identity:**

In an interview, Stuart Hall was asked about his position as a theorist and his relation with the postmodern philosophy and approach. The theorist showed his

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<sup>4</sup> A philosophy rejects the centralized government that does not tolerate parties of differing. opinion and that exercises dictatorial control over many aspects of life.

<sup>5</sup> A view that rejects central and standard principles and knowledge.

<sup>6</sup> A view against the relative views produced by the Western canon on non-Westerns to define a phenomenon or justify an action.

<sup>7</sup> Also known as anti-intentional, it is the view that rejects intentional states like beliefs and desires as central or standard, or as. having a primarily representational function.

<sup>8</sup> It refers to the history that is written by the powerful party, which dominate knowledge.

<sup>9</sup> Termed by Lyotard to define the grand narratives of the Westerners.

<sup>10</sup> A literary theory states that all texts are a derivation or have been influenced by other texts.

interest in the postmodern movement stating, “I am fascinated by the degree to which postmodernism has taken off in America –its immediate success as a concept compared either with post-marxism or poststructuralism” (Grossberg, 1986, p. 1). This assertion proves that Hall provides a postmodern approach of reading cultural identity in the postcolonial context. Therefore, we intend to examine the aspects of postmodernism in Stuart Hall’s cultural theory.

In *Cultural Identity and Diaspora, 1997* Hall opens the discussion by a reflection of his authentic experience of identity crisis, he states, “In the shadow of black diaspora<sup>11</sup>, in the belly of the beast” (Hall, 1996, p. 223). In a postmodern tradition, Hall translates the post-colonial condition and the question of identity within Diapora.

**a. Anti-essentialism, anti-relativism, and anti-representationalism:**

Hall undermines the universal and central thought legitimating that identity is a ‘stable, fixed’ notion. He breaks with the conventional modes of identification such as one shared cultural information among a society. The latter believes that the post-colonial identity formation is ‘more complex’ and needs a sophisticated interpretation. In this regard, he notes:

It is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which new cultural practices then represent, we should think , instead, of identity as a ‘production’ which is never complete, always in process, and always constituted within, not outside, representation. (Hall, 1996, p. 222)

This assertion reflects an anti-essentialist tendency towards rejecting fixed and standard knowledge of the European perspective. He forms an anti-argument

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<sup>11</sup> The dispersion of people from their homeland.

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against the definition and formation of the post-colonial cultural identity.

Within the same perspective, Hall demonstrates an anti-relativism and anti-representationalism senses in defining the elements of identity. He argues that the Caribbean cultural identity is well represented through the notion of 'difference'; that is to say, the Caribbean post-colonial individual is recognized through the points of differences and disjunctions that his journey entails. He asserts that "as well as the many points of similarity, there are also critical points of deep and significant *difference* which constitute 'what we really are' or rather –since history intervened 'what we have become'" (Hall, 1996, p. 225)

This statement shows his rejection of previous assumptions about what constitute an identity; he establishes a relative claim that expresses and corresponds to the situation and the individuals' experiences.

In addition, he rejects the simple components of identity and account for more progressive and complex elements. In this sense, he utters:

We cannot speak for very long, with any exactness, about 'one experience, one identity', without acknowledging its other side – the ruptures and discontinuities which constitute, precisely, the Caribbean's uniqueness'. Cultural identity, in this second sense, is a matter of 'becoming' as well as 'being. (ibid)

This view catalyzes the postmodern thesis of undermining the Western knowledge and challenging the representation through norms and conventions. He composes an argument that sufficiently represents the newly decolonized nations and their struggles in achieving an identity.

### **b. Disjunctions and Ruptures:**

Furthermore, he sees that the construction of cultural identity in the situation of postcoloniality is unique because it framed by two axes that are simultaneously operative. The first axis represents the points of similarity and the line of continuity with the past and memories. In contrast, the second axis reflects the critical points of differences and the line of discontinuity, which shapes the present and future situation. The second axis incorporates the disjunctions, and ruptures that determine the new identity. Hall resumes the tortured identity and fragmented self-image resulting from the journey of displacement. This view is similar to the postmodern condition of disconnection and discontinuity.

**c. Excessive Referencing:**

Hall highlights the concept of intertextuality because he builds his views upon excessive references to well-known critics such as, Fanon (1963), Bhabha (1994), Said (1985), and Derrida (1967) to name few. For instance, he relies on Fanon's postulations of the colonial violence and cultural practices to explain the cause-effect relationship within the formation of cultural identity. The latter asserts:

In post-colonial societies, the rediscovery of this identity is often the object of what Frantz Fanon once called a passionate research ... directed by the secret hope of discovering beyond the misery of today, beyond self-contempt, resignation and abjuration, some very beautiful and splendid era whose existence rehabilitates us both in regard to ourselves and in regard to others. (Hall, 1996, pp. 223-4)

**d. Palimpsest:**

Postmodern philosophers such as Foucault (1998), Lyotard (1979), and Jameson (1984) believe that the powerful people in society control knowledge and manipulate history and political interpretations in order to serve their own interests. Their views came to revise the Western historical and cultural narratives. Within the same approach, Hall establishes an anti-discourse that uncovers the misinterpretations of the colonialist. He supports the postmodern thesis by saying that:

We should not, for a moment, underestimate or neglect the importance of the act of imaginative rediscovery which this conception of a rediscovered, essential identity entails. 'Hidden histories' have played a critical role in the emergence of many of the most important social movements of our time - feminist, anti-colonial and anti-racist. (Hall, 1996, p. 224)

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This statement reflects Hall's warrant and intention to revise history and release the muted stories. He believes that the revision of the past constitutes a means of empowerment and agency.

Cultural identity formation is not innocent nor objective because it is modified by a long history of colonialism, power, and displacement. In this regard, Hall argues:

Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being fixed in some essentialised past, they are subject to continuous 'play' of history, culture and power. (Hall, 1996, p. 225)

This mention asserts that cultural identity is produced within –and not outside, the manipulations of the imperial 'pervert' power and the victorious' history. His views came to correct this historical claim.

### **e. Fragmentation and Paradox:**

According to Hall, the new identity emerging from the experience of diaspora imbues pain, fragmentation and torture. The post-colonial individual fails to identify himself neither as the self, nor as the other. This disconnection denotes a pessimistic mode that describes the postmodern-postcolonial period. Moreover, paradox is the key feature that defines post-colonial identity, that is to say, it is represented through the thing and its opposite. For instance, the Caribbean cultural identity constitutes of the similarities and differences in one self. This paradoxical situation translates the postmodern-postcolonial condition, influences, and journey of identity formation. Hall explains the situation of identification as:

What recent theories of enunciation suggest is that, though we speak, so to say 'in our own name', of ourselves and from our own experience, nevertheless who speaks, and the subject who is spoken of, are never identical, never exactly in the same place. (Hall, 1996, p. 222)

This assertion serves as a proof of the paradoxical condition where newly independent individual who identifies with, and outside his context and native culture at the same time.

**f. Doubt, Skepticism, and Rejection of Cinematic Representation:**

The post-colonial person doubts the notion of ‘oneness’ because each individual has witnessed a distinct experience. What the black subject has become is related to each one’s and everyone’s experience of displacement and dislocation. Each one speaks for himself, in his own name; however the position from where he speaks and ‘the subject spoken of are never identical and never exactly in the same place’. For example, Hall declares that “Martiniquains and Jamaicans are both the same and different” (Hall, 1996, p. 227) This statement proves the ambiguity, and complexity of the situation, because ‘difference matter’ while reshaping a new identity.

Postmodern thinkers believe that cinematic representation of third world is a suspect instrument of established power; that is to say, the media and cinema of the powerful intend to spread images, fabricated truths, and stereotypes in order to keep dominance over the new post-colonial subject. In this sense, Stuart Hall undermines the project of representation of the, he says:

A new cinema of the Caribbean is emerging, joining the company of the other 'Third Cinemas'. It is related to, but different from the vibrant film and other forms of visual representation of the Afro-Caribbean (and Asian) 'blacks' of the diasporas of the West - the new post-colonial subjects. All these cultural practices and forms of representation have the black subject at their center, putting the issue of cultural identity in question. (Hall, 1996, p. 222)

This belief supplemented with Spivak’s (2008) notion of *Can the Subaltern Speak* forms a catalyst of ‘enunciation’. They agree that newly decolonized nations should subvert the western narratives and stereotypes in means of discourse as well as at the level of cinema. This tendency is a key feature of the postmodern thought, which attempts to re-correct, and re-establish a new discourse that is both expressive and representative of the experience of displacement.

Alternatively, Hall demonstrates the three presences that constitutes the Caribbean cultural identity. The African presence refers to the muted and silenced

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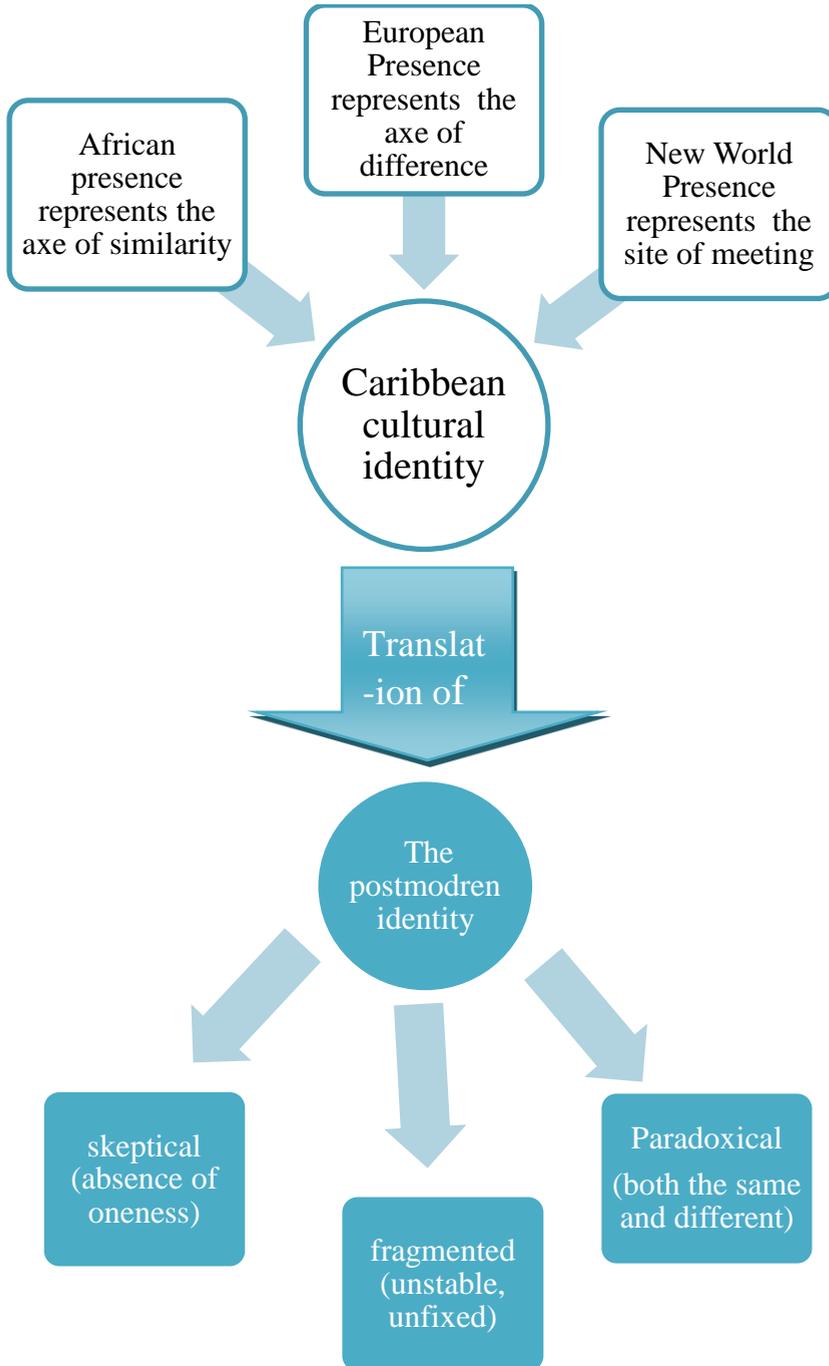
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stories of slavery and the painful experience. This presence is the absent/present one because it is repressed by the means of colonial power. It can be articulated only through past stories, myths, and oracles. (Hall, 1996, pp. 230-1)

The second presence refers to Europe, which represents the most powerful and dominant presence in the identity formation. It is manifested through the difference and separation practices of the Western narratives and norms. The third presence represents the site where these presences meet. It is the joint where Africa meets Europe. (Hall, 1996, pp. 232-235)

These presences and different cultures shape the Caribbean individual's identity along with the line of dispersal experience. The following graphic demonstrates Hall's postmodern approach of interpreting post-colonial cultural identity. The latter accounts for the Caribbean experience, however, this model is applicable on other countries and nations.

The first part shows the significant elements of the Caribbean identity that result in a tortured identity that corresponds to the postmodern era and its features. This graphic resumes Hall's abstract theory, and helps the reader to understand the assumption and the results of the study.



**Figure N° 3. A Graphic Representation of Stuart Hall's Negotiation of the Postmodern identity.**

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Stuart Hall's discussion expresses the skeptic, doubtful, and paradoxical situation of the postmodern hyphenations. Hall's view of the axe of difference identifies the hyphenated-identity as the different identity existing in the whites' circle. The similarities of the theorist's structure, content, and writing style allow for a clear connection to the postmodern literary theory. These aspects are seen in ethnic writings such as Andrea Levy's novel entitled *Fruit of the Lemon*.

### **2.3. The Cultural Negotiation Process of the Postmodern Identity in Fruit of the Lemon (1999):**

*Fruit of the Lemon* is a novel written by the Jamaican-British novelist Andrea Levy in 2007, which depicts the journey of the second-wave generation struggle of identification in the metropolis. The book tells the story of a Jamaican couple who immigrated to the United Kingdom, and established a family and career there. The couple's daughter was born and raised in a small house in a poor neighborhood in England. The story is divided into three chapters: England, Jamaica, and England.

After graduation, she decides to move alone in order to start her new life and dream job. She lives with a white man and her female friend. She gets a job in Television station. On her first day of work, Faith Jackson meets the employers and finds out that she is going to work in a lower-ranking job because of the racial and color segregation.

Faith identifies herself with the white's culture and presence. She thinks that she is like them, in spite of her dark skin tone and English accent. After many events, Faith notices that she is excluded from the whites' circle and treated as 'different'. On one day, she discovers her white boyfriend's affair with a white woman, and realizes how much she was mistaken to believe that she is like the rest of the white women. This incident causes Faith an identity crisis, where her parents decide to send her to Jamaica, their homeland in order to know more about her origins.

The second chapter portrays Faith's visit to Jamaica, and the psychological shock and bewilderment she encounters when hearing stories and memoirs about her family, parents, and ancestry. Her Aunt Coral plays a major role in telling

Faith who really she is, and where she comes from. In addition, she becomes more surprised that she is with people who looked exactly like her. The female character feels disappointed and lost because her parents rarely mentioned their origins or native land.

Andrea Levy rushes in the second chapter; she does not provide a detailed description of the land or about the situation. Soon we see Faith waving goodbye to her Aunt and going back to England with lots of questions in mind. Levy depicts the experience of being in Jamaica and knowing about Faith's history and family stories as if it is not that important to be detailed or examined.

The last chapter is one page length. The author leaves the closure of the story opened for anticipation and expectations. We see Faith going back to England with new visions and prospects. The crisis of identity leads Faith to alienate her race and origins. However, she develops an awareness of the situation; she understands that she was always on the margin of the whites' center.

At the end of the journey of self-discovery, Faith Jackson accepts her race, her skin, her past, and her parents. Finally, she arrives at the conclusion that Jamaica was, is, and will always constitute a significant part of her story and identity formation, yet it will always remain the present/absent presence.

*Fruit of the Lemon* (1999) is a metaphoric representation of Hall's postmodern approach of cultural identity. The novel exemplifies the tortured identity that Faith achieves after visiting her homeland. Moreover, Faith's journey imbues skepticism, doubt and loss of hope in both Jamaica and England. The complex situation causes Faith an existential crisis; her presence cannot represent her as neither fully Jamaican, nor fully English.

Faith represents Hall's argument of difference and disjunction. Her identity is fraught with disconnection, in spite of the fact she discovered her past and heritage, she goes back to the site of 'difference', she returns to England. England here forms the critical points of discontinuity. In contrast, Levy portrays Jamaica as the site that uncovers the truths and realities of colonialism. It depicts the painful experience and trauma of slavery and transportation. Levy pays less attention to this part, because Faith's identity is shaped by the axe of discontinuity, despite the common points of similarity that Jamaica offers.

I am to believe that Andrea Levy has left the story with no clear conclusion serves as a proof to Hall's argument that cultural identity is shaped by the

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critical points of dissimilarity and disconnection such as the English language, lifestyle, mindset, beliefs, and dressing, in spite of the common aspects of continuity. In other words, Levy and her protagonist understand that it is no longer the case of hybridity, but rather it is the age of accepting the differences offered by the hyphenated-identity and embracing them.

The reader is left anticipating what Faith is going to do after this journey of re-discovery and recovery perhaps. Levy negotiates the Black-British identity and focuses on the future more than the past. According to the tale, Faith depicts the hyphenated-presence of a Black-British young woman who seek a secured identification and representation. The female character tries to re-invent a space and home for her that is neither Jamaica, nor England. The emphasis is more on the individual's experience of diaspora and identity formation.

### **3. Conclusion:**

The negotiation process of cultural identity is the political project of ethnic writings. The colonial and post-colonial period had witnessed an increasing tendency towards undermining the conflicting interpretations of the empire. This time-line also reflects the major theories on cultural identity formation. The views of the pioneering critics demonstrate two approaches of negotiating post-colonial individual's position and representation: optimistic and pessimistic views. On one hand, Fanon (1961) believes that the colonized subject had been and always will be the product of the colonialist' fabrication; however, it can be incorporated as a 'man' through the process of othering the colonial culture, knowledge, and social norms. Similarly, Bhabha (1994) argues that the creation of 'this man' is a mere 'rearticulation' of contesting elements that 'are neither the one nor the other'. Both of them see that the decolonization of territories and conflicting mentalities create men with galvanized ambitions to identify themselves on the map through restoring native heritage. These views reflect an optimistic approach towards negotiating the new post-colonial identity, because they acclaim the past and origins of the post-colonial identity as an imperative part in restoring a coherent identity and self-perception. That is to say, the

hybridized native like all the colonized subjects are recognized through culture, tradition, old memories, and intercultural influence's, and stereotypes. On the other hand, Stuart Hall's (1996) view translates the pessimistic and disconnected conditions of the post-colonial identity formation. He accounts for the position of the hyphenated-ethnicities as brought from home, crafted and shaped with differences and disjunctions. Hall's theorization of identity formation is built upon the thesis of 'difference and rupture'; this argument emphasizes the dimensions of the postmodern identity, which imbue postmodern features such as fragmentation, skepticism, and torture. Henceforth, the latter constitutes a postmodern reading of the post-colonial identity in ethnic writings. *Fruit of the lemon (1999)* proves to be a suitable corpus for the application of Hall's postmodern cultural theory through the characterization of Faith Jackson. In fundamental research, visualizing abstract theories and views on social phenomena through graphics and interactive diagrams is very effective because it helps the readers to understand and establish the links between the various elements in the abstract theory. Therefore, we intend to present the graphical representation of the abstract views mentioned in the research paper in order to provide a clear perception of the study of the subject.

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