

A Postcolonial Feminist Reading Of Winsome Pinnock's Leave Taking

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Abstract

This paper aims to represent how female Jamaican immigrants of the second generation are placed in two different cultures leading them to have confused identities. This idea is conveyed through the analysis of Winsome Pinnock's Leave Taking (1988) from the lens of postcolonial feminist theory. Pinnock focuses on the Jamaican female character in diasporic space in the play under study. She assures the necessity to identify cultural, historical, and social circumstances that contribute to the development of her female characters. Understanding herself as a postcolonial subject enables her to portray her female character fitting well in western society and assimilating the fractured parts of her being at the end of the play. The analysis depends on the theories of Homi Bhabha such as 'hybridity', 'ambivalence' and 'third space' to examine the conflict of fractured selves in their identities.

Keywords: Postcolonial theory, Second-generation, Hybridity, Displacement, and Alienation.

قراءة نسوية ما بعد الكولونيالية لمسرحية وداع لوينسوم بينوك

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الملخص

هدفت الدراسة إلى تمثيل كيفية وضع المهاجرات الجامايكيات من الجيل الثاني في ثقافتين مختلفتين مما يؤدي بهن إلى تكوين هويات مشوشة. تتم هذه الدراسة من خلال التحليل النصي لمسرحية وداع (1988) لوينسوم بينوك في ضوء نظرية النسوية ما بعد الكولونيالية. تركز الكاتبة في مسرحيتها على الشخصية الأنثوية والتي تعيش في شتات حيث تؤكد على ضرورة التعرف على الظروف الثقافية، التاريخية، والاجتماعية التي تساهد في تطور بينوك شخصية ما بعد كولونيالية جعلها تصور مدى اندماج شخصياتها الأنثوية داخل المجتمع الغربي وكيف تلمم شتات نفسها في نهاية المسرحية. يعتمد هذا التحليل على نظرية "التهجين"، التناقض، و الفضاء الثالث لهومي بابا لتوضيح الصراع الداخلي للشخصيات المشتتة. الكلمات الدالة: نظرية ما بعد الكولونيالية، الهوية الثقافية، الجيل الثاني، التهجين، الإحلال، والتغريب.

Aim of the Study

The purpose of this paper is to conduct a critical analysis of Winsome Pinnock's *Leave Taking* (1988) in light of postcolonial feminism. Besides, it indicates how Caribbean-born women reconcile their identities as immigrants or as second and third-generation Britons. The majority of this dramatist's protagonists are teenagers and younger generations, and most of her plays deal with the problem of having a dual identity in a foreign place. The drama depicts actual events and social encounters that are strongly related to black British identities. Migration, hybridity, diaspora, alienation, blackness in Britain, and other challenges are among them. Pinnock pays close attention to the content of her plays and the message they convey since theatre has a significant impact on changing people's negative attitudes against black people.

Winsome Pinnock

One of the Black British playwrights whose works achieved prominence in the latter twenty years of the twenty-first century is Winsome Pinnock. Her plays are becoming more widely seen on London's popular stages. She thinks that both black and white theatregoers must be represented in the crowd. The fact that more people are attending shows how valuable a piece of art is. Pinnock is well known as the "Godmother of Black British playwrights" (The Guardian, 2011). She experiences the effects of migration as her parents migrated from Smithville, Jamaica to Britain. She was born in Islington, North London. She wrote a considerable number of plays such as *The Wind of Change* (1987), *Leave Taking* (1988), *Picture Palace* (1988), *A Hero's Welcome* (1989), *A Rock in Water* (1989), *Talking in Tongues* (1991), *Mules* (1996) and *One Under* (2005). In her plays, Pinnock addresses issues of "migration from the West Indies to England and consequent experiences of alienation, culture clashes, displacement, hybridity and lack of belonging while negotiating identity in multiracial Britain" (Goddard, 2011, p.xii).

Postcolonial Feminism

In light of postcolonial feminism, Winsome Pinnock discusses her diasporic identities. What feminism begins, postcolonial feminism continues. The turn of the twentieth century announced the beginning of third-wave feminism. Third-wave feminism made its debut at the turn of the 20th century. Post-colonialism and feminism were seen to intermarry during this time. It was born out of the shortcomings of the second movement, which was mainly concerned with meeting the needs of women in western societies. It was designed to draw more attention to the marginalized, non-Western, non-White women whose lived experiences were overlooked and dominated by white, middle-class, and Western women. Marginalized women experienced racism and the aftereffects of colonialism in addition to issues with voting rights, sexuality, and employment. They assert that each woman must decide for herself how to negotiate the often contradictory desires for both gender equality and sexual liberation,... Despite media caricatures, however, the third wave approach actually exhibits not a thoughtless endorsement of "choice," but rather deep respect for pluralism and self-determination (Hall, 2010, p. 255).

The goal of postcolonial theory is to replace the inaccurate perception of colonized people as inferior. For a long time, a black man has a negative perception of himself. Postcolonialism gives the colonized the opportunity to speak up, end his quiet, negotiate his identity, and proudly and freely recover his past. Postcolonial feminism looks on how women are treated in developed nations. In anti-colonial and postcolonial ideologies, this theory aims to represent third-world women. Women experience double oppression in western nations. Besides, she is victimized by her black brother, who is also a victim of colonization, and she is also subjugated by patriarchy. Post-colonial feminism therefore focuses on women from the developing world who are misrepresented by western feminists who disregard their cultural and political claims.

Homi Bhabha's theory of Hybridity

According to Homi Bhabha's theory of cultural hybridity, this essay aims to analyse Pinnock's issues with diasporic identities from many angles. Hybridity is a theoretical idea from nineteenth-century postcolonial debates that has been neglected politically and intellectually in Caribbean discourse. It is

the creation of new cultural hybrids. It is linguistic, cultural, social, racial, political, etc. Mikhail Bakhtin was the first theorist who used linguistic hybridity at the beginning of the 20th century.

Bakhtin states that hybridization can occur consciously and unconsciously. He also adds that linguistic hybridity can be “implicit or explicit.” According to Orystia Demska (1970), linguistic hybridity is in all of us, and it is hidden. He believes that “the lexicon of any language is always hybrid, created by native and alien elements; furthermore, natural language is the product of this hybridization, the endpoint of this process” (p.3). On the other side, explicit linguistic hybridity “may be unconscious or conscious. [It] is... the starting point of the hybridization process. It affects the recipient, provokes conflict and rejection, and creates a negative connotation of the sign. Visibility in the linguistic landscape is... feature of such hybridity” (ibid).

Hybridity exists in the works of postcolonial dramatists. For a long time, first-world countries (Britain and the United States) occupied third-world countries (Africa, India, and Latin America) politically, economically, and culturally. This invasion forces the native citizens to immigrate to different European countries. As a result, a newborn culture appears. Consequently, hybridity begins. It is a process in which two different cultures are mixed. No matter which one is the dominant. The two cultures become an entity.

Homi Bhabha is an eminent figure in postcolonial studies who elaborates on hybridity in his book *The Location of Culture* (1994). Bhabha is interested in the interaction between colonizers and colonized people. In order to understand the nature of the psyche of both colonized and colonizers, Bhabha (1994) recommends a “Third Space” in which all new cultural traditions, systems, and rules are created. He claims that this interaction is what gave rise to the new third hybrid. Additionally, he asserts that “all cultural statements and systems are constructed in a space that he calls the ‘Third Space of enunciation’” (p. 37). A hybrid subject, in Bhabha's definition, is a person who neither belongs to his own country nor the country of the colonizer. He stays in the middle. He is not a citizen of his home country and is not able to fit in with the host culture. He is no longer either the other or himself. He is a “Liminal.” He uses the term “liminal” to describe disenfranchised persons who are restricted to minor roles in western culture. A marginalized person is a hybrid who, in order to fit in, abides by the laws of the host nation.

Hybridity is an appealing concept in postcolonial studies. This term is not new, but it appeared in the nineteenth century in many countries like Egypt, Greece, and Rome. Homi Bhabha wants to challenge the binary division between the colonizer and the colonized. He wants to say that there is no East/West, self/other, and white/black. In this sense, hybridity breaks the barriers between the center and the periphery. It allows the world to be a whole entity. There is not what the west suppose that the supremacy is in the hands of the colonizer. There are no more pure personalities than hybrid ones. Bhabha points out that the power of the subaltern will be authorized, and there will be no ambivalence between the colonizer and the colonized.

In addition to mimicry, difference, and ambivalence, Bhabha (1994) believes that hybridity can actually affect politics. In a separate setting, he used hybridity as a tool of the colonizer's resistance to colonialism. He views that “the hybrid object... retains the actual semblance of the authoritative symbol but revalues its presence by resisting it as the signifier of *Entstellung*- after the intervention of difference” (p.115). Bhabha mentions that the hybrid subject seeks to imitate the colonial power in most fields of life. He speaks in the same way as he does, disavows his language at the expense of his national language, and wears suits like his colonizer. For Bhabha (1994), hybridity is the “revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects” (p.112). According to Bhabha, both the colonized and the colonizer exchange roles. When the colonized behaves like a colonizer, and adopts his culture, Bhabha wishes to display the colonizer's oppression against colonized. Imitation, Bhabha's “mimicry,” is the colonized weapon to confess the colonizer's violence and authority over him.

The concepts and theories of eminent intellectuals such as Walter Benjamin (1892-1940), Sigmund Freud (1856-1939), Jacques Lacan (1901-1981), Michel Foucault (1926-1984), and Jacques Derrida (1930-2004) have affected Homi Bhabha deeply. Language, in Bhabha's opinion, is one of the most crucial forms of communication. He assures that language is the colonizer's weapon against the colonized. He scorns the colonized language. Thus, the colonized had an inferiority complex in his soul if he uses his native language. According to Franz Fanon (2008), he feels “elevated above his jungle

status in proportion to his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness, his jungle" (P.9). Thus, he wants a black colonized subject to feel proud of their native language.

The colonizer forces the colonized to adapt to their social norms and utilize the English language. Cultural hybridity is a strategy used by colonizers to exert political and economic control over their subjects. Therefore, it is wrong to believe that hybridity is the result of just one culture that consists of the traditions of the colonial country. But instead, it interweaves the old cultures of the colonized with the new ones of the colonizer creating new ones.

Finally, Bhabha emphasizes how hybridity and the power it releases is the characteristic feature and contribution of post-colonialism. He asserts that hybridity serves as a line of defense against colonial dominance and hegemony. It is a "means of evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange and growth (Ashcroft et al., 2003, p.183).

Questions of the study

Pinnock offers a new perspective on hybridity. She addresses the effects of hybridity on subjects within the diaspora, and the differences between female and male hybrids. Her female characters suffer through identity crises. The question is: to what extent does hybridity affect the character? Is it cultural, political, social, or behavioral influence or all? What are the challenges that these cultural identities face? Are their cultural identities affect each other, and how? This chapter will discuss all these questions in detail.

Winsome Pinnock

One of the Black British playwrights whose works gained prominence in the latter twenty years of the twenty-first century is Winsome Pinnock (born 1960). She is well known as the godmother of Black British playwrights. Her plays witness increased visibility among mainstream stages in London. She believes that the audience must include a variety of black and white theatergoers because the spectator indicates the significance of the work of art. She experiences the effects of migration as her parents migrated from Smithville, from Jamaica to Britain. She was born in Islington, North London. She proves to be a black woman playwright through a considerable number of plays including *The Wind of Change* (1987), *Leave Taking* (1988), *Picture Palace* (1988), *A Hero's Welcome* 1989, *A Rock in Water* (1989), *Talking in Tongues* (1991), *Mules* (1996), and *One Under* (2005).

Winsome Pinnock is prominent in using a new allegorical technique to delineate the stages of the anxious hybrid in her plays. In the play under study, she focuses on female characters portraying them as hesitant, swinging between two identities: the males are often overconfident and attempt to assimilate. The females feel alienated and estranged in Britain and are aware of their Jamaican Culture. She also discusses how these hybrids interact with each other. Elizabeth Guillory (2006) believes her as the "the product of a diasporic heritage" (p.35). Her main interest is to "negotiate hybridity and wrest a sense of reconciliation with strangeland and homeland. In this way, Pinnock's drama is much more than historical narrative; it is ritual migration, a way of ritually returning home" (ibid).

Pinnock discusses immigration from the West Indies to England in her plays. She is a member of the first generation's offspring's second generation. The second generation takes use of their independence and ability to address their social and political requirements. Pinnock places her characters in a setting that is genuinely unfamiliar in order to illustrate how diasporic identities are created. She also talks about "experiences of alienation, culture clashes, displacement, hybridity and lack of belonging while negotiating identity in multiracial Britain" (Goddard, 2011, p.xii). This paper will be devoted to discussing *Leave Taking*.

Leave Taking

A social realist drama from 1988 called *Leave Taking* explores current issues that pertain to the 1980s to 1990s. Modern authors like Harold Pinter and Arther Miller had an impact on Pinnock. She mostly writes about issues facing black women, which can only be understood by other black women. She uses a particular persona to act as her mouthpiece while she conceals behind them: "What doctor know about

our illness? Just give you few pills to sick you stomach and a doctor certificate. What they know about a black woman soul" (Pinnock, 1988, p.174). She also uses the Caribbean language to "add a political dimension that resonates with Jatinder Verma's concept of a Bilingual theatrical aesthetic where black and Asian casts provocatively tell stories of their own experiences in their own languages" (Goddard, 2004, p.23).

Pinnock also emphasizes the untold experiences of neglected Black women. She portrays complex and challenging black experiences that are appealing to audiences of both races. The characters created by Pinnock are powerful and compelling enough to conquer whatever obstacles they come across. They are active participants in their circumstances rather than passive objects. Winsome Pinnock cares more about the feelings of her characters than she does about any political or didactic message. She adopts a different style of writing and turns her attention away from "agit-prop styles and making character emotions more significant than didactic or overt political rhetoric" (Goddard, 2004, p. 24).

The epic tale *Leave Taking* tells the tale of a woman who immigrated to England from the West Indies. She travelled to North England with her two daughters. The play depicts the actual migratory experiences of a black woman. Pinnock's commitment to the black British identity as a heroine is what distinguishes this work from others. Her female characters are "signifiers of migratory displacement; they are topographical migrants in psychological exile, disconnected transplants attempting to reroot" (Guillory, (2006, p.48). The drama has two acts, and Enid and her two daughters serve as the heroes. The quarrel between the three ladies is resolved by the male character, Broderick. A member of the first generation named Enid Mathews travelled from Jamaica to London with her two adolescent daughters; Viv and Del. Viv is a dreaming young lady who looks forward to studying at university, and Del who is searching all-time for her lost identity (negotiates her identity in a racist society). In the play's opening scene, Enid and her girls are travelling to the Caribbean to meet Mai for Kneipp's psychic therapy. As soon as Mai begins, the mother and her daughters engage in conflict with members of the first and second generations. They continue to clash until the play's conclusion.

In *Leave Taking*, Pinnock figures out her characters from a female point of view as she places them in a new environment to express themes of diaspora, alienation, displacement, and otherness. Goddard (2015) believes that writers of the first generation are interested in "the earlier migration experiences, whereas plays by second and third generations are more concerned with notions of a dual heritage, the clash of cultures, or identity issues of British-born diasporic subjects" (p.59). This play represents two generations; the younger generation and the older generation. The younger generation is represented by the characters: Del (the early twenties) and Viv (late teens) whereas the older generation is represented by the characters Enid (early fifties), Broderick (early sixties), and Mai (late sixties). Each character represents a certain stage (the hybridity or the integration). The theory will be explained in action and the characters will be the embodiment of the theory.

Pinnock tackles crucial issues in *Leave Taking*; for example, "reasons for leaving, the initial arrival and encounter with the new place, the negotiation for identity in the new landscape, and an exploration of the possibilities and limitations of the new place and the one left behind (Goddard, 2004, p.25). Migration is a result of the challenging economic and social conditions. In England, immigrants seek to realize the goals that they were unable to accomplish in their home countries. However, after they get in England, they feel out of place and let down, and they recognize that "the West Indies offers the possibility of recuperation and recovery" (ibid). This sense of alienation is a recurrent theme in the play.

Enid's way of bringing up her two daughters reveals the unease of hybridization and the difficulty of living with dual personalities. She wants her daughters to be a copy of her, although she is unhappy. She places her anxieties upon them and relates them to her past. She is a sole parent. She migrated to her native country aiming to live comfortably but she is disappointed. She finds it difficult to assimilate and adhere to western culture. In Act One, Scene One, she resorts to Mai to get some spiritual therapy. Mai mix between her Jamaican heritages side by side with her rituals to assimilate into the British society. She is also let down. Enid goes to her for advice to improve her relationship with her daughters. Mai says, "If this was back home I woulda' say bring me two a' you best fowl as a sorta' sacrifice. Over here I don't think the blood a' two meagre chickens going to make you better" (Pinnock, 1988, p.175). Even Mai cannot help herself with her immigrated son. She offers Enid a bottle as a treatment and asks her to

make the cross on her forehead with it in the morning and in the evening. Mixing between medicine and religion, Mai "presents a hybridized form of intervention expressive of the protagonists' entre-deux condition, the conflation of two types of curing systems whose combined forces cater to the different aspects of Enid's needs, her 'black woman soul' (emphasis added) and her somatic responses to her condition" (Griffin, 2011, p.41).

Enid and Mai both try their hardest to blend in and be content hybrids. Mai is receiving both psychological and physical care. This approach demonstrates how she upholds her Jamaican tradition both on the inside and the outside. She also raises hens in the backyard as a remembrance of her earlier years in Jamaica. The first and second generations are connected by fusing British and Jamaican practices. She also doesn't rely solely on medication; rather, she also relies on her spirituality. She tells Del that "You see everything you need to know in their eyes" (Pinnock, 1988, p.186). In other words, in order to satisfy her clients' needs, Mai uses some aids in her obeah processes such as reading palms and cards, candles and spilling salt. Adopting a British way of living does not abandon Enid from grasping at some Caribbean traditions like "Mumbo jumbo" (Pinnock, p.142). According to the "Cambridge Academic Content Dictionary," Mumbo jumbo means "This way of describing consciousness is the only true monism that really equates mind with the functioning of physical matter, without recourse to nomological danglers and spiritual mumbo jumbo." The result of it has its effect on Del who stays some days at Mai's home. Del becomes more affectionate towards her mother. What Enid does not understand is that "Del's relationship with [her] is emblematic of [her] own tested relationship with the mother that she has left behind in Jamaica and refuses to send money for" (Goddard, 2015, p.62).

Although Enid appreciates the riches of England and its various cultural characteristics, she nevertheless longs for the sounds and feels of home. This is despite the fact that she imitates the British way of life. Despite being a strong, obstinate, and independent woman, Enid reveals her feelings of dislocation and helplessness following the passing of her mother. The reader recognizes her genuine emotions. She engages in a long argument with Del ends with Del's leaving home. In Act 1, Scene two, Enid tells Viv that she wants to go home. In a long conversation between Enid and Broderick, they recall memories in Jamaica. She tells him that "Sometimes when I'm at work, I can smell Mooma's cooking" (Pinnock, 1988, p.160). Enid feels that she was snatched away not from her home country only but from her own. Viv articulates her sense of nostalgia in her desire to "go to Jamaica" (ibid, p.162).

Enid aspires to be both Jamaican and British. During her visit to Mai's house to see Del, her profound feelings of loneliness, displacement, and the desire to go home grow stronger. She tells Mai, "when she was a girl you kill a cow, you share it up, everybody in the distric' get a piece. Here, you poor an' you by you' self. Nobody cares. Send it home" (Pinnock, 1988, p.176). Enid's abuse of Del represents a severing of the self. She makes an effort to distance herself from her Jamaican heritage, but she ultimately fails. She begs her daughter to come home so that she won't be in her shoes and suffer her bitter emotions as a mother who travels through terrible experiences away from home. Her past and future are unlivable. There is always the past.

Both Del and Viv are dissatisfied hybrids. They both experience alienation as they go. Del wants to walk differently than her mother. She objects to her mother's directives. She makes the decision to enjoy herself along the road by going to a party and dancing. Del does not wish to resemble her mother in a stereotypical way. She rebels against any limitations that a racist culture places on them. She first says to her mother in their first confrontation between them in Act, scene 2.

Del....You ain't given me nothing worthwhile. (Slight pause.) You pretend to love but you don't know how to. You don't even love yourself. You despise life. Make you happy to see me and Viv as sad as you are. But I'll never be like you. I'm going to have everything: life, love, sex - everything that you wanted but were frightened to enjoy. (Pinnock, 1988, p.157)

Del's behaviour is an expression of her dual personality. She is unsure of her desires. She searches for her lost identity as well. She "discovers a sense of self-worth and purpose in, unintentionally, becoming pregnant outside marriage, something that Enid left the West Indies to avoid" (Griffin 52-53). She tells her mother that now there is meaning in her life. She finds meaning in her life because she will do her best for her child. "Now, for once in my life, I can't run away. For the sake a' my kid I got to stand and face up to who I am. For once in my life I feel like I got a future'" (Pinnock, 1988, p.189). We

enter Del's heart and soul through Mai. Del's intimate ties to her Jamaican roots are evident in her notion that she might be an obeah woman. She achieves peace with her mother by transforming into an obeah woman. In their most recent encounter, Del faces her mother with the fact that "You make us weak. You keep back so much of you' self that you're never really there when we need you. It's like you're left your real self behind somewhere in the past and now all that's left is an empty shell" (Pinnock, p. 188-189). Now, Del feels that she can negotiate her identity by belonging to a culture. Geraldine Cousin (1996) summarizes this relationship in the following lines, he states that "Enid offers herself to her daughter both as a mother and as a child. The fact that she contains her own mother's secrets, and that Del carries within her unborn child, brings into conjunction within the present moment four generations of a family in a way that works to undo the linearity of time" (p.51).

Viv does not experience the same worries Del has. She feels at ease holding the hybrid. Despite the fact that she can pass her exam, she fails, even if she feels somewhat assimilated into British society. Her life in Britain is made easier by her self-awareness and awareness of who she is. She is flexible. She rejects Eurocentric concepts and is accepting of her Jamaican heritage. She seeks to clarify her identity by learning more about Jamaican society. Even though she works hard to learn and succeed academically, she still feels out of place, dislocated, and estranged. First, she points out, "I need another language to express myself" (P. 172). Then, she expresses her desire to visit Jamaica; a reality that shocks Enid too much.

Viv. I want to see for myself. What it's like and everything. It must be part of me.

ENID. Don't talk nonsense.

VIV. Who knows? I might like it so much I won't want to come back. (P.162)

Enid purposefully avoids bringing up their native nation because she has raised them as English speakers. She seeks to establish an emotional and physical link between them and England. She does not want children to experience the same levels of poverty, ignorance, and servitude that she did. Winsome Pinnock gives her audience a lesson to learn from the conversation between Enid and Broderick. In fact, Enid's is teaching her children wrong. Broderick faces her with the truth that Broderick. These girls ain't English... These girls got Caribbean souls.

Enid. Don't talk foolish.

...

BRODERICK. You going mix these children up.

ENID. Mix up what? They know who they are. She know who she is.

Enid. Tell him who you are.

VIV (stands, recites). A dust whom England bore, shaped, made aware

... A body of England's breathing English air, washed by the rivers, blest by the suns of home (153). Like Del, she searches for a culture to belong.

When her daughters return to Jamaica, Enid is concerned about their ability to fit in. She wants them to take pride in their integration. Her efforts fell short.

Additionally, Broderick experiences alienation. He immigrated to England, much like Enid, in pursuit of more favorable circumstances. He thinks he has overcome the challenges of hybridity. Additionally, he believes that he has assimilated into British society naturally, yet he is dissatisfied when they "[T]hrow all sort a' insult me. Call me a alien..... After I had spent the whole a ' my life standing to attention whenever I hear the national anthem" (P.152). He is unable to shake the uneasiness that comes with having a blended identity.

Conclusion

To sum it, the characters in leave Taking both want to move to England from their native countries and vice versa. As first-generation characters, Enid, Broderick, and Mai depict Jamaicans who immigrated to England. Enid tries to convince the audience early on in the play that England is her ideal future home and the place where she would be able to realize her dreams and desires. On the contrary, she puts herself in "postcolonial displacement lands migrants in a discourse of struggle" (Hoving, 2001, p.49). She makes it out of both unemployment and poverty. She tells Broderick that "England been good to me. To all of us. I love England an' I bring up the girls to love England because they English" (P.152). However, as

the play's events develop, the audience learns that she was overcome by homesickness and that England was only a huge delusion. She points out that England is a "white man country, a black woman less than nuttin' " (Pinnock148). Pinnock relates a sad story of a black man's disappointment in England. Gullyman, Enid's and Broderick's friend, did not find any support from the British community. They do not confess him as a British citizen. As a result, he begs on the street.

Winsome Pinnock conveys information about her characters through a symbolic approach. At the start of Act One, Scene One, "A large Afro wig" is on the middle of the table. Prior to Enid's arrival with her two daughters to seek advice, Mai is eager to wear it. According to Gabriele Griffin, this wig "acts as a liminal marker, a threshold symbol between Mai's position as a private individual and her role as an obeah woman. The placing of the wig on Mai's head signifies Mai's entre-deux status, her position between 'ordinary' and 'obeah' woman" (p.41-42). Griffin wants to convey to the client that Mai's appearance cannot be used to evaluate her. Her characteristics can also be recognized by other internal and external cues. After serving its purpose as a link between her and her clients, the wig is removed. In this way, the wig acts as a symbol that the ritual has started.

Cultural Identity

A major issue of Winsome Pinnock's plays is cultural identity. The characters struggle greatly when deciding on their own identities. Their relocation from their home nation to Britain is the cause of this ongoing hunt. The characters are alienated and distant from one another. Pinnock "explores the production of identities within the competing discourses of the Caribbean and England. The discussions are firmly grounded in explorations of the impact of a West Indian heritage on diasporic lives in multicultural England, inviting questions of how nostalgia and romanticisation inflect upon notions of black identity" (Goddard, 2004, p. 26). Pinnock shows in her plays how the protagonists' identities and discourses in England are impacted by the cumulative experiences of Caribbean nations.

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