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Forging and Reshaping Identity in Postcolonial Contexts: A Comparative Study of Candice Carty-Williams' *Queenie* and Bernardine Evaristo's *Girl, Woman, Other*

Wurood OBAID¹

Asım AYDIN²

Abstract

*Identity formation represents a complex and challenging process for immigrants navigating the intricate social landscapes of host communities. In Bernardine Evaristo's *Girl, Woman, Other* and Candice Carty-Williams' *Queenie*, the protagonists negotiate their cultural identities within the context of British societal structures that often marginalize and challenge their sense of belonging. This study explores the nuanced strategies of identity negotiation, resistance, and self-affirmation employed by characters like Amma, Yazz, Carol, and Queenie. Through their narratives, the novels reveal how these women transform systemic challenges into opportunities for profound personal growth, ultimately transcending the restrictive boundaries imposed by dominant social narratives. The characters' journeys demonstrate a powerful process of self-discovery, where personal agency and cultural resilience emerge as transformative forces against societal rejection and marginalization.*

Keywords: Postcolonialism, Immigrant Suffering, Integrative Crisis, Sexual Abuse, Confirming Identity.

¹ MA, Karabuk University, Institute of Graduate Studies, Department of English Language and Literature, wuroodmahood@gmail.com, ORCID: 0009-0002-3328-4241

² Assist. Prof. Dr., Karabuk University, Faculty of Literature, Department of Western Languages and Literatures, asimaydin@karabuk.edu.tr, ORCID: 0009-0007-2557-4659

Introduction

Postcolonial theory emerged as a critical framework to analyze the complex literary and cultural experiences of colonized peoples, exploring the profound impacts of colonial domination. Influential thinkers like Albert Memmi, Edward Said, Gayatri Chakravorty Spivak, Frantz Fanon, and Homi Bhabha have significantly developed the theory. These scholars critically examined how Western colonial strategies of exploitation, marginalization, and systemic oppression fundamentally reshaped the social, cultural, and psychological landscapes of colonized societies. Homi Bhabha's seminal work, *The Location of Culture* (1994), significantly advanced postcolonial theory by providing a nuanced conceptualization of cultural representation. Bhabha articulates the theory's critical approach, defining postcolonial criticism as a lens that "bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order" (Bhabha, 1994, p. 245). His analysis goes beyond simplistic narratives, revealing the complex strategies of cultural domination and resistance employed by colonial and postcolonial authorities. Bhabha illuminates how colonial power operates through intricate cultural practices, challenging monolithic interpretations of colonial interactions.

Postcolonial theory challenges the historical binary of colonizer and colonized, revealing the complex, multifaceted nature of cultural interactions. As Bhabha articulates, "Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of 'minorities' within the geopolitical divisions of East and West, North and South" (1994, p. 245). The theory illuminates the intricate power dynamics between dominant colonial structures and marginalized communities, exploring how cultural identities are negotiated, contested, and reimagined in both national and transnational contexts. It examines the nuanced ways in which power operates through cultural representation, challenging simplistic narratives of absolute domination and resistance.

Bernardine Evaristo's *Girl, Woman, Other* (2019) offers a nuanced exploration of black women's experiences in contemporary British society, weaving together the interconnected narratives of multiple characters. The novel begins with Amma, a black actress who has persistently challenged theatrical norms, embodying a lifelong struggle for creative and personal autonomy. Her daughter Yazz represents a younger generation's critical engagement with identity, navigating complex social landscapes and intellectual challenges. Characters like Carole, supported by her Nigerian mother Bummi and mentored by her teacher Shirley King, illustrate the intricate pathways of social mobility and cultural negotiation. Evaristo skillfully portrays the characters' diverse experiences—from Dominique's relationship with Nzinga to Megan's personal struggles—revealing the multifaceted nature of identity formation among black women in Britain. Through these interconnected stories, the novel transcends simple narratives of oppression, instead presenting a complex, nuanced tapestry of individual resilience, cultural negotiation, and personal transformation.

Candice Carty-Williams' *Queenie* (2019) offers a complex portrait of a young Jamaican-British woman navigating intricate personal and social challenges. The novel

explores Queenie's multifaceted experiences of identity, relationships, and racial marginalization through her tumultuous personal journey. Her relationship with Tom exposes the deep-seated racial tensions within British society, as his family's rejection reveals the systemic barriers faced by black women in interracial relationships. Carty-Williams skilfully depicts Queenie's subsequent personal struggles, including her complex sexual relationships and the profound psychological impact of childhood trauma, particularly the abuse she witnessed through her stepfather Roy. The narrative delves into Queenie's process of self-discovery and healing, revealing how she confronts and navigates the intersecting challenges of racial discrimination, personal trauma, and cultural identity.

This study critically examines the complex processes of identity negotiation and social integration experienced by diasporic communities within the British social landscape. Employing a postcolonial theoretical framework, the research investigates the intricate mechanisms of social marginalization and cultural exclusion that shape immigrant experiences. By analyzing Bernardine Evaristo's *Girl, Woman, Other* and Candice Carty-Williams' *Queenie*, the study explores how systemic racism, and cultural barriers impact individual and collective identity formations. The research seeks to illuminate the nuanced strategies of resistance and self-affirmation employed by immigrants navigating the challenging terrain of cultural belonging. Central to the study is an argument that colonial legacies continue to manifest through subtle yet pervasive mechanisms of social rejection, fundamentally challenging immigrants' abilities to fully integrate and self-determine their identities within British society.

Postcolonialism and the Notion of Identity

Identity emerges as a dynamic, fluid construct that reflects the complex interplay of cultural, historical, and social forces. Kwame Anthony Appiah (1992) conceptualizes identity as a malleable phenomenon shaped by "economic, political, and cultural forces" that continuously transform human experiences (Appiah, 1992, p. 177). Stuart Hall (1994) further elaborates on this perspective, characterizing identity as an "ongoing process" perpetually negotiated and reconstructed through lived experiences (Hall, 1994, p. 122). The colonial encounter fundamentally disrupted and reimagined cultural identities, imposing systemic marginalization and cultural erasure mechanisms. Western colonial powers systematically employed strategies of cultural domination that extended beyond physical control, targeting the very essence of colonized peoples' self-understanding. This process involved not merely territorial occupation but a comprehensive attempt to reconfigure cultural landscapes, undermining indigenous knowledge systems, social organization, and self-representation.

The African experience epitomizes the profound violence of colonial identity formation. Forced displacement, enslavement, and systemic dehumanization represented calculated strategies of cultural dismemberment. Africans were systematically stripped of their cultural context, reduced to commodified labor, and positioned within a hierarchical system that fundamentally negated their humanity. This process of identity destruction was

not incidental but a deliberate mechanism of colonial control, designed to facilitate economic exploitation and maintain European hegemonic structures.

Amina Mama's critical scholarship illuminates the profound mechanisms of colonial identity production, revealing how European colonial strategies systematically constructed colonized peoples as marginalized subjects (Mama, 1995). By examining the psychological and social architectures of colonial domination, Mama demonstrates how imperial powers deliberately undermined the dignity and self-representation of colonized communities (Mama, 1995). David Buckingham's analysis further explicates this dynamic, conceptualizing identity as a complex terrain of psychological and social negotiations, where marginalized groups continuously contest and resist dominant narratives of self-representation. (Buckingham, 2008). The process of identity formation emerges as a complex dialectic of power, resistance, and strategic self-presentation. Marginalized communities develop sophisticated mechanisms of cultural resilience, challenging attempts to impose externally constructed identities. This ongoing struggle involves not merely passive resistance but active reimagination of self and collective experience, challenging the fundamental presumptions of colonial epistemologies.

Chris Baker's scholarly analysis illuminates the complex emergence of identity as a central problematic in postcolonial and cultural studies. As Baker (2000) articulates, the 1990s witnessed a profound theoretical shift, with "identity" becoming a critical lens through which scholars interrogated the intricate dynamics of cultural representation, political struggle, and linguistic negotiation. This theoretical turn reflects a broader intellectual movement that challenged essentialist understandings of culture, instead conceptualizing identity as a dynamic, contested terrain of meaning-making. The exploration of cultural identity transcends mere descriptive categorization, revealing the complex mechanisms through which communities negotiate, resist, and reimagine their collective experiences. Cultural identities emerge not as fixed essences, but as ongoing processes of negotiation, shaped by historical, political, and social contexts that continuously transform collective self-understanding. (Baker, 2000).

In this context, Bill Ashcroft (2004) explores the concept of hybridity as a lens through which social interactions in postcolonial communities can be understood. He asserts that "Hybridity occurs in postcolonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or 'assimilate' to new social patterns" (p. 87). Identity, he argues, is shaped and developed through life on specific lands, where various principles act as influencing factors. Ashcroft further highlights the struggles faced by immigrants living in different communities, noting that "patterns of immigration from the imperial areas of influence continue to produce complex cultural palimpsests within the post-colonized world" (p. 87). As a result, social conflict has emerged as immigrants strive to integrate into host communities, often facing significant challenges in the process.

The act of forging others' identities serves as a deliberate strategy employed by certain groups to attribute negative traits to others. This distortion of cultural and traditional images is a tactic highlighted by Gandhi (1958), who advocated for peaceful resistance against British colonial rule in India. Gandhi proposed non-violent resistance as a means to demonstrate India's unique cultural identity, which values peaceful coexistence. He argued that the violent practices of British colonizers against Indians were deliberately designed to undermine and distort Indian cultural identity. This was achieved through targeted manipulation of language and education, with an emphasis on promoting English as culturally superior to native languages: "The only education we receive is English education" (p. 6). Gandhi emphasized that the colonizer's goal was to erode Indian culture and replace it with British values. He declared, "Our language is the reflection of ourselves, and if you tell me that our languages are too poor to express the best thought, then I say that the sooner we are wiped out of existence, the better for us" (p. 5). Furthermore, Gandhi rejected British claims of Indian inferiority, including assertions that India lacked a rich history or initiative, stating, "But their addresses could not go home to us" (p. 5). The colonizers sought to erase India's cultural identity by perpetuating the idea that Indians had no vision for the future, as Gandhi noted: "The charge against us is, that we have no initiative" (p. 5). In this way, the British deployed numerous strategies to distort and suppress Indian identity.

Giles and Middleton (2008) suggest that human identity is reshaped by the means of human experiences that are determined by representing "the self as possessing a sense of identity and control" (58). Relying on such suggestions, the colonizer has influenced other nations' identities by the means of preserving his control and power that are used to prove his social superiority and privilege. In other words, living among certain social groups demands the human perspectives of power to confirm the identity that is influenced by others and their way of behaving. This way, human beings can develop their peaceful living and satisfaction by the means of disposing of the perspective's hegemony. Eventually, the attempts to achieve identity in the British community are the main concerns of this study that aims to examine how both Bernardine Evaristo and Candice Carty-Williams depict such suffering in their *Girl, Woman, Other, and Queenie*.

Girl, Woman, Other and Queenie: The Story of the Immigrants Forging and Confirming Identity in the British Community

Integration in the host communities has been a haunting thought for all immigrants who suffer from being in a different community from their original one. Both Evaristo and Carty-Williams have been concerned with this notion in their narratives, which depict the crisis of integration in the British community for non-British people, who are considered immigrants. In her commentary on the crisis of living and integration for immigrants in the host communities, Rasool (2018) argues that immigrants suffer from the demands of integration in the British community since "there is an increased focus on social cohesion and integration that can't be achieved easily in a community, which believes in the superiority of his citizens" (p.73). She adds that minorities who come to live in the UK suffer from a life

experience that is dominated and featured with pressure due to the sociocultural behaviours that the British practice against those ethnic minorities. The ultimate result for those immigrants is to spend time “on self-exploration and negotiating their contested identities” (p.73). Thus, confirming identity resembles a challenge for accomplishing the perspectives of integration in the British community. Being non-British in the British community makes individuals feel shallow due to the cultural perspectives that the British always put as a criterion to achieve integration.

However, Evaristo’s *Girl, Woman, Other* tells the story of the black women in the British community. From the very beginning, Evaristo depicts Amma, the black young girl with a fighting tendency to confirm herself against the British reduction that tries to mute her and other women in the community. Thus, with the help of other non-British women, she decides to have her theatre to echo the voice of the demands of the non-British women:

“Black and Asian women’s stories would get out there
they would create theatre on their own terms
it became the company’s motto
On Our Own Terms
or Not At All”. (Evaristo, 2019, p. 2)

Such a beginning for the novel, tells the reader that there are women, who feel marginalized because the British do not show any interest in hearing them. At the same time, a spirit of encountering is seen in the aforementioned lines, where non-British women want to prove to others that they have the materials that belong to them and despite the rejection of the British community, they want to express themselves. Evaristo shows how Amma is a strong woman who can fight for her rights and liberty against those who want to have her under their domination “Amma preferred running solo and mixing with others who didn’t try to impose their will on anyone else” (Evaristo, 2019, p. 22). Accordingly, Amma’s search to confirm herself has made her feel the perspectives of hegemony that non-British suffer from totally.

Amma lives in a family that has recognized the mistreatment of the colonial power, and her father is one of the activists against racism that the colonizer shows towards others in the British community “I grew up listening to his sermons during our evening meal on the evils of capitalism and colonialism and the merits of socialism” (Evaristo, 2019, p. 17). This has had a deep influence on her to fight to confirm herself in a community that rejects others. However, the perspectives of independence and liberty are seen in the character of Amma, who decides to express her views and beliefs openly regardless of the criticism that she might receive due to that as seen when she declares that “I am a dyke” (Evaristo, 2019, p. 17). Thus, Amma tries to express herself in public as a brave woman who believes in her independence. Moreover, she expresses her opinion about having relations with men as seen in the defence of her virginity despite the large number of sexual relations that she has been involved in “She replied she was practically a virgin compared to male rock stars who boasted conquests of thousands” (Evaristo, 2019, p. 24). Therefore, Amma tries to show that she lives as a liberated woman, who believes in her body’s right to have pleasure regardless of the views of others. She is depicted as a self-confident woman who can behave freely.

Amma rejects having a mute voice by others since she considers her mother a suppressed woman and she does not want to live like her. Her father, as a symbol of patriarchal power enjoys having control over his family “he was impressed with her silent acquiescence” (Evaristo, 2019, p. 17). Such a muting voice is what made her father choose Helen, her mother, as a wife. In the same way that her father deals with Helen, Amma deals with her, trying to show that she is more knowledgeable than her mother. Furthermore, she criticizes her mother’s style of life as a suppressed woman “Amma saw it as symptomatic and symbolic of her mother’s oppression. Mum never found herself, she told friends, she accepted her subservient position in the marriage and rotted from the inside” (Evaristo, 2019, p. 33). Hence, Amma represents herself as a different character who does not believe in what her family has instructed her or tried to impose upon her.

Like Amma, her daughter, Yazz, who is now nineteen years old and studies English Literature to be a journalist, is another black character who seeks integrative standards in the novel. The girl is depicted with certain standards of self-acceptance and satisfaction. For example, the British community’s standards of beauty do not mean anything to her. She neglects the expectations of the community. She seems haunted by having “good degrees because without it they’re stuffed” (Evaristo, 2019, p. 38). In her early days, she does not care for the things that Amma tries to fill her mind with. Rather, she considers her “mind is her most valuable asset and she’s not going to mess with it” (Evaristo, 2019, p. 48). Thus, Yazz has developed her lifestyle according to her views to confirm herself in the British community. Another perspective of accomplishing her identity is seen when Yazz starts attending university. Hence, her views of the domestic role of women have completely changed. She rejects the limited role of woman as a wife and mother in the community “since Yazz went to uni, almost like she realizes she’s not been the perfect picket-fence mum” (Evaristo, 2019, p. 48). To some extent, Yazz is depicted with little emotional interest. She rejects to be sensitive like her mother. Rather, she prefers to be a strong woman who can restrict her emotions when she needs them. Such criticism of Amma for being emotional is depicted by Yazz to show the weakness of her mother, who has suffered a lot from being a black woman in the white community.

What it meant to be a black woman. What it meant to be a feminist when white feminist organizations made them feel unwelcome. How it felt when people called them nigger, or racist thugs beat them up. What it was like when white men opened doors or gave up their seats on public transport for white women (which was sexist), but not for them (which was racist). (Evaristo, 2019, p. 18).

In this sense Amma like other black women in the British community suffers from rejection because of being a black-skinned woman. Amma realizes the white oppression of her that tries to reduce her in the community. Dealing with immigrants according to the colonial notion of superiority is what Fanon (1952) suggests. In particular, black Africans have suffered from white oppression and marginalization due to their skin (Fanon, 1952). Marginalization is the domain in the life of Amma, who suffers from reduction and isolation because the white community rejects her.

The same practices that the whites follow are determined to forge others' identity, relying on the cultural superiority of the British community have affected Carol, the other black girl in the novel. Carol suffers from reduction and exclusion at her school because all the white students ignore her "nobody without saying a word to her; without even noticing her" (Evaristo, 2019, p. 101). The white students try to forge others' identities by the means of reduction and exclusion that result from the harsh feeling of being invisible in the community as seen in both Amma and Yazz. Carol feels that her white surroundings want to mute her to show that black people lack the perspectives of cultural equality that they have as a privilege. For Woodward (1997), the practice of forging identity depends on the colonizer's thoughts of "the marking of difference" (29). Thus, making the immigrants feel inferior in the community is among the practices of the white colonizer that suggests his superior soul in the community.

Moreover, muting the black girls is rejected by Jazz, who sees all her surroundings try to dominate her because of her gender or skin "I mean, how on earth can you be a Professor of Modern Life when your terms of reference are all male, and all-white" (Evaristo, 2019, p. 42). However, the state of rejection and resentment has made the girl a strong character with an independent identity that rejects being the reduced one in the community. Jazz is ready to fight to accomplish her true self which makes her satisfied "I'm not a victim, don't ever treat me like a victim, my mother didn't raise me to be" (Evaristo, 2019, p. 51). Thus, Jazz is a strong character that rejects being treated as a victim of colour or gender. In the same line, her mother Amma rejects the state of reduction of women that the British community follows as a tradition. She talks about when other female students fear having a voice in the community. Thus, Amma rejects the tradition of gender that has haunted the mind of the masculine community that reduces women and ignores them the main protagonist in the novel rebels against the traditional binary understanding of gender "she shouted at the course director while everyone else, including the female students, stayed silent" (Evaristo, 2019, p. 15). In this saying, Amma rejects having a forged identity in the community due to her gender. Supporting against the British community practices is crucial for Carol, who has received it from her mother. Carol's mother wants her daughter to live freely out of the perspectives of reduction that the white community wants to force her to undergo as seen in the following: You must find the people who will want to be your friends even if they are all white people there is someone for everyone in this world you must go back and fight the battles that are your British birthright, Carol, as a true Nigerian. (Evaristo, 2019, p. 103).

The novel represents the political side of domination. For Carol's mother, her daughter should be aware of her identity in this community that rejects other immigrants due to its superior soul. Thus, the mother instructs Carol to defend her rights and call for equality in the British community. Evaristo represents the perspectives of recognition to other immigrants by her black protagonist Amma, who depicts the white community as being not a tolerant one with others "Yes but I'm black, Courts, which makes me more oppressed than anyone who isn't" (Evaristo, 2019, p. 55). In this context, all the efforts of the British community are to forge others' identity by trying to prove that the British are superior to others culturally and traditionally. This thought of racial discrimination is rejected by Amma,

Yazz, and Carol, who succeed in finding themselves using confirming their identical self and believing in their power as important figures with positive roles in the community. Those black women provide a new image of a woman who believes in diversity and seeks to be accepted because she believes in herself and her existence. Thus, *Girl, Woman, Other* depicts how the black African generations still suffer from the white practices that always try to reduce and marginalize them since the British community is not a tolerant one that shows any kind of welcome to immigrants.

In this context, Carty-Williams' *Queenie* depicts the suffering of the non-British in the British community. The protagonist of the novel; Queenie suffers from reduction and sexual abuse due to her relationship with her white boyfriend Tom, who later breaks with her to let her in a hasty search for sexuality in her surroundings. Carty-Williams tries to show how white men believe in exploiting the immigrants' bodies to please and satisfy their sexual demands as clarified by Maggie "When they do finally get the woman, they'll drop her. Drop her like they didn't even know her" (Carty-Williams, 2019, p. 12). Thus, the Jamaican girl; Queenie has become one of the victims of the exploitation because of her relationship to Tom.

Furthermore, abuse and mocking can be seen when Tom's grandmother knows that Queenie is pregnant. She mocks the expected baby because of his mother's nose "She said that our future baby should have your nice straight nose" (Carty-Williams, 2019, p. 14). In this meaning, Queenie recognizes her rejection by the white community that does not accept immigrants. Queenie is shocked when she understands that she is not welcome by Tom's family who believes in the superiority of the British to others. Thus, Queenie starts to feel pain psychologically because of the state of rejection. Her happiness about the baby has turned into a kind of agony that aches her She feels like this kind of relationship is terrible because of the rejection of the white British to her and her baby as she clarifies "I wasn't hurting anymore, but in place of the pain was something else, something sitting heavy that I couldn't quite identify. Wanting to kill some time before I got home to reminders of my disintegrating Relationship" (Carty-Williams, 2019, p.24-25). A sexual relationship with Tom has ruined the life of the poor girl who finds her neglected and rejected due to her love and faith.

More terribly is her feeling when Queenie realizes that all the concern of Tom is to enjoy her body without caring for her emotions "Girl like you, man like me? I can guarantee you've never had sex so good. I let it stay there" (Carty-Williams, 2019, p. 27). Thus, Tom himself is not confident that Queenie is honest, and she has never had a sexual relationship before she meets him. Such accusation has made Queenie suffer psychologically and feel terribly about herself "I'm one whole bad bit" (Carty-Williams, 2019, p. 54). Queenie, who has believed in Tom, is shocked due to his bad behaviour towards her. Consequently, Queenie becomes an astray girl who has lost herself because of her traumatic shock. All the concerns Queenie has experiencing more sexual affairs with other white men in substitute heroes of Tom. Darcy, who plays the role of the supporter in her life, blames her for that and

urges her to check her sexual health because of the various relations that Queenie has conducted as seen in the following:

“Darcy, do you care about my sexual health?” I asked her. “I’ve been having more . . . indoor activity than usual recently, and it occurred to me that I should check that things aren’t going to start falling off.” (Carty-Williams, 2019, pp. 110-111)

In the same sense, Queenie’s mother Kyazike blames her daughter for her sexuality which is bad behaviour, in which her daughter has been involving fucking touch people like they’re your property!” (Carty-Williams, 2019, p. 124). Queenie is depicted by Carty-Williams as a girl of desire and lust that can’t be fulfilled or satisfied after her loss of her boyfriend, Tom. Her search for herself is seen only using having more sexuality. Queenie lacks the perspectives of normal life that she considers as “normal is normal. Like being happy and being able to get up and go to work without worrying about everything” (Carty-Williams, 2019, p. 245). Accordingly, Queenie’s life has become a kind of disturbance and chaos that has haunted her mind. All these harsh feelings are the result of her reduction and marginalization in the community as she manifests in the following:

“I didn’t fit, I’ll never fit,” I said.

“Roy didn’t want me in his house . . . nobody wants me at the fucking Lido . . . Tom didn’t want me, my own mum . . . she didn’t.” (Carty-Williams, 2019, p. 255).

However, Queenie’s life has become different when she tries to confirm that she is a different character in the community. Queenie confesses her faults “I can honestly say that my surroundings have never been cleaner. Nor my body” (Carty-Williams, 2019, p. 246). In this saying, Queenie is depicted as a different character who wants to reconcile herself and live positively regardless of her bad suffering in the past. All her concerns now are to recover from alcoholism and the bad effects of her sexual relationships.

Now, Queenie tries to confirm her new identity that the British community has invaded and forged because she was an immigrant. She feels that she can make her recovery “These things happen. It happens a lot in my culture. Us black girls, we’re always meant to know our place” (Carty-Williams, 2019, p. 272). Queenie realizes the reality of the community and decides to forget about her past. She comes to the reality that in life many people deserve love and sharing. For her, those people can be positive agents and supporters because they do not believe in exploitation and body investment “There are one’s people think are nice, though: well-spoken, surprisingly intelligent, exotic” (Carty-Williams, 2019, p. 273). Furthermore, the new identity that Queenie has accomplished has made her feel positive about the place as a tranquil one that deserves to be lived in. All these positive feelings are the consequences of her recovery from her shocks and pain.

Now, she feels satisfied with her social surroundings due to her mental recovery “A safe space is sort of like a mental place you go to cope with things” (Carty-Williams, 2019, p. 280). Eventually, Queenie becomes a symbol of the successful woman in the community because of her brave features to challenge the suffering and pain that the community has caused her. Furthermore, social recognition is depicted by Diana, who says: “I think that

Queenie is very brave and I'm very proud that she's my cousin" (Carty-Williams 316). Thus, Queenie has become an independent girl with a new identity that shows a kind of human satisfaction about life and its burdens as Queenie concludes the novel "I Accepted" (Carty-Williams, 2019, p. 321). Thus, Queenie accepts herself despite all her suffering.

Conclusion

This study has been concerned with examining the perspectives of confirming identity in the British community as depicted by Bernardine Evaristo and Candice Carty-Williams in their *Girl, Woman, Other*, and *Queenie*. Despite previous studies on the texts, the study seems different since it has deployed the postcolonial lens to examine the perspectives of marginalization and reduction that immigrants encounter in the British community. The findings show that both Evaristo and Carty-Williams use female characters to depict the sexual exploitation of immigrants in the British community. Rather, both novels depict the suffering of women due to British racism that considers others with no cultural heritage or being inferior to them. As for Evaristo's *Girl, Woman, Other*, the three main black characters, Amma, Yazz, and Carol, have accomplished their self-search and prevailed in the state of rejection the British community believes in. Rather, the novel rejects dealing with women on terms of gender which reduces them to domestic life only. However, the same situation of rejection is depicted by Carty-Williams, who depicts her protagonist, *Queenie* as a brave girl who can get revenge after her sexual exploitation by white men. Similar to Evaristo's characters, Queenie has become a different girl, who expresses her self-satisfaction due to her confirming the new identity that has enabled her to prevail over huddles of living in the British community.

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