

**“Who am I” Pursuing a Cultural Affiliation
in Elizabeth Nunez's *Boundaries***

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Abstract

The term “cultural identity” is a combination of the elements of both culture and identity. It follows a person’s feeling and belonging to a specific group by adopting its cultural factors like region, race, nationality, and faith. Through this adaptation, the person exchanges communal habits and information that he/she uses to follow, such as language, values, norms, heritage, and customs. The whole process establishes a person’s cultural identity. This process is complicated since most individuals belong to various cultural groups, besides the effect of temporal and geographical shifts. Cultural identity develops through intercultural discourse that helps individuals to realize differences and similarities in others and to clarify who they are. This paper explores "cultural identity" in Elizabeth Nunez's *Boundaries*. It is formed when one interacts with more than one culture and adopts or owns a specific culture to give him an identification or to show his belongingness.

Key Words: *Cultural Identity, Post- Colonialism, Immigrants, Sovereignty, Otherness, Mirage of Assimilation, Boundaries*

1.1 Introduction

After a period of colonial rule in which colonizers' practices were carried out in colonized countries, a debate regarding the incorporation of the colonizers' culture into the culture of the colonized began. This merger occurred due to the colonizers' work to destroy these countries' customs, culture, and traditions to spread the colonizers' culture and by spreading the colonizer’s language, and religion. Many authors from colonial nations, including immigrants and non-immigrants, spoke out about what they had lost and how their identities had changed. Ngugi Wa Thiong, Homi K. Bhabha, Gayatri Spivak, and Edward Said are included. Those authors explored how colonists' culture, language, customs, and rule tactics influenced colonized nations. Thus, a new age in literature began to reflect a feeling of place and identity since the immigrant always feels nostalgic for the country (Jazeel, 2019,66).

Colonialism has become a common trend in the West to submit and dominate the countries of the Third World, to scatter their communities, and to usurp their lands. Over time, the colonizer managed to fulfill his objectives via force or ideology. Profoundly, what post-colonialism brings to the colonized populations is merely destruction, exile, and migration. The legacies of colonialism force the x-colonized to find himself in a mess and annihilation (Mudhfer Hashim, 118, 2012).

The research examines Elizabeth Nunez's post-colonial work inspecting the cultural identity and the illusion of assimilation in the writings of Elizabeth Nunez from a post-colonial standpoint. It demonstrates that "cultural identity" is an amalgamation of culture and identity, comprising language, norms, heritage, traditions, aesthetics, and rituals, whereas identity characteristics include nationality, race, ethnicity, religion, and gender. Demonstrate how these qualities contribute to the cultural identity of an individual, group, or nation. To imply that integration with an external culture constantly alters cultural identity, resulting in hybridity. The phrase "Mirage of assimilation" refers to a false, illusory, or supposed assimilation between American-born and immigrant citizens. Her experience is reflected in her writings, notably her novels by Elizabeth Nunez (Hall, 1990, P. 69).

Elizabeth Nunez is a Trinidadian American post-colonial novelist; as a black immigrant woman, she suffers racism, and that is reflected in her literary works. She addressed racism, oppression, slavery, damaged soil, women's struggle with love, contemporary American- Caribbean fiction, and immigrants' identity. She writes about

cultural identity, which refers to a person's sense of belonging to a particular culture or group. Elizabeth Nunez often asks, “who am I?” a universal question that reflects migration has caused “colonized people exile from their roots, tradition, culture, and language; they eventually lose their identity. Gradually, they began to adopt the colonizer’s way of life, use his language, mimic his behavior embrace his culture, and believe in his religion. Through counter-memory, they can reconnect with their roots and origins” (Al-Hussain 2020,11). Everyone searches for a family, a culture, or a society under the effect of colonialism and immigration. This process involves learning about and accepting traditions, heritage, language, religion, ancestry, aesthetics, thinking patterns, and social structures of culture (Igoudjil, 2017, P. 387). People internalize their culture's beliefs, values, norms, and social practices and identify with that culture. The culture becomes a part of their self-concept. However, some studies have noted that existing cultural identity theory may need to account for the fact that different individuals and groups may not react to or interpret events, happenings, attitudes, etc., in the same ways as other individuals or groups.

Since the Caribbean Islands are located in the tropics, this makes their climate extremely warm and humid, So the invaders coveted the Caribbean islands. A savage mode of invasion, violence, and cruelty accompanies the beginning of the history of the Caribbean. Many Caribbean writers became noticeable and famous because of the context of their works. They are distinctly among the prominent authors of the world (Taher,2012, P.4). Due to historical conditions, the Caribbean, more than any other colonized societies, has been heavily influenced by English Education, for they have no collective pre-colonial history to unite them; so, they are highly dependent on the European education they are receiving. Because they lack their own words, the Caribbean uses the colonizer’s words. The colonizer, through their language, controlled the natives culturally and mentally. Therefore, the colonized people are trapped in linguistic dualism, caught between two cultural realms. Their education leads them to feel uprooted from their homeland. Eventually, the colonial educational system created a sense of alienation (Harbi,2017, P.3).

1.2 Methodology

In the second part of the 20th century, numerous colonies became independent countries. Literary critics and theorists are concerned with the study of the "postcolonial" heritage of imperialized countries from colonialism to nowadays. Colonialism shaped the planet, cultures, and individuals. It has affected culture, ethnicity, gender, and identity. Race, gender, ethnicity, identity, and culture are common post-colonial topics. Post-colonial identity and culture are sensitive questions. The topic of identity has arisen with the increase of immigrants, hybrid nations, and culturally diverse constitutions. Identity concerns are essential to theorists. Franz Fanon fought against colonialism and immigration. For Edward Said, identity production involves resisting and recreating oneself as a post-colonial, anti-imperialist subject. Post-colonial novelists drew readers and literary accolades, notably from former British colonies. These authors revealed post-colonial identity issues. Their books seldom skirted diasporas, exile, and identity issues.

Cultural identity is a person's sense of belonging to a culture or community. People usually absorb their culture's ideas, values, conventions, and social customs. Culture influences their self-image. Existing cultural identity theory may need to account for how individuals and communities react to or perceive events occurring, attitudes, etc. This process entails studying and adopting traditions, heritage, language, religion, ancestry, aesthetics, and social systems.

Postcolonialism illustrates the identity of the colonized society; it deals with the problem of creating a national identity after a negative experience and how authors celebrate that identity, frequently recovering it, and keeping solid links with the colonizer. They achieve this by writing literature that challenges cultural identity and condemns colonialism and post-colonial society. Postcolonial literature deals with the cultural transition in post-colonial cultures, leading to cross-cultural literature and society. Homi Bhabha emphasizes the troubled in-between aspect of post-colonial humans, outlining three phases to identification: one must exist in connection to an Other, wish to inhabit the Other's place, and become the projected image of identification and change. Cultural surroundings and social connections offer the context for developing and accessing identity.

Elizabeth Nunez's *Boundaries* focuses on identity and culture. She focuses on her original culture (the culture of the Other) during a conflict of civilizations, which drives the alien culture's hostility but eventually promotes the establishment of a Cultural Identity and Mirage of Assimilation culture. Elizabeth Nunez's work explores cultural exchange and growth.

1.3 Literature Review

Elizabeth Nunez is a black immigrant woman, she faces prejudice and reflects it in her writing. She displays issues of racism, injustice, slavery, degraded land, women's love struggles, and American-Caribbean literature. Under colonialism and immigration, everyone seeks a family, culture, or civilization. Elizabeth Nunez wonders, "who am I?" repeatedly.

In his article "Charting Territories of Love in the Works of Elizabeth Nunez", the author Leah Creque-Harris explores a world where love either thrives or is abandoned by the characters. This investigation into Nunezian magical realism spans the cultural, customary, and religious practices of Trinidad and Tobago's indigenous and migrant populations. Across the continuum of the diaspora, people navigate their lives. The question is Where is the Love? echoes the topic that begs to be addressed in popular culture. The dramatic interactions between a parent and child, a husband and wife, siblings and classmates, as well as God and country, will serve as an example of the complete spectrum and domain of love.

In both *Anna-in Between* and its sequel, *Boundaries*, Anna's parents, both Trinidadians, enjoy the fruits of a long marriage. Though the Sinclairs had to work through many issues in their marriage, it benefitted from the similarity of their cultural backgrounds and their anchored life in Trinidad (Harris,32).

While Soheyla Pour Ali, in her Intersectionality Reading of Caribbean-American In-Transit Female Narratives: Kincaid's Lucy and Nunez' *Boundaries*", discusses the changing phenomenon of intersectionality within the context of more significant systems of racism, sexism, classism, and colonial legacies. The term "intersectionality" describes the multiple forms of oppression that result from the interaction of racial, social, economic, and political forces. To acknowledge the role of the overlapping interplay of interconnected factors in social exclusion, marginalization, class discrimination, genderization, and social locationality of diasporic female characters in the two Caribbean women writers' works, the intersectionality-related coined concept diaspora-intersectionality is presented in this study, referring to Jamaica Kincaid's Lucy (1987) and Elizabeth Nunez's *Boundaries* (2011).

The main goal is to investigate immigrant speech, which might speak to the marginalization and discrimination that Caribbean women in transit have experienced in the West. Therefore, the overlapping oppressive systems, as well as the crippling

systematizations that create social inequality and exclusion, will be decided by Crenshaw's intersectionality framework, which he termed as diaspora-intersectionality .” Anna's tough life and work are elaborately represented within a white society inflicted with hatred-filled perspective for outsiders. The provocative work straightly questions the Black-white, male-female and low class-high class relationships.” (Ali,2022.p. 164)

Another study conducted by Ana Maria Frail-Marcos under the title of "M/Othering Black Female Subjectivity across the Black Atlantic in the Novels of Maryse Coned, Edwidge Denticat, and Elizabeth Nunez” discussed the influence of colonialism to re-mailed the Caribbean's society, besides the emphasis on black male migration to the metropolises of the united states and England, neglecting the black female role and her own journey of migration. The study focuses on the history of the black Atlantic, depicting the Atlantic Ocean as a harmonious force of cultural separation and displacement.

Kathleen Phillips Lewis wrote in her article “Identity Negotiation and Alien Residency”, on Elizabeth Nunez's novel *Boundaries*, the author "explores the character of the migratory experience for first-generation Afro-Caribbean immigrants to the United States," (Lewis, 2020, p. 06). She examines the complexities of that reality, as they try to adapt to a host locale (the United States) that has had, from the beginning of its existence, a very contentious relationship with blackness, fragmenting potential unity of blackness, through the use of language, characterization, history, imagery, and the interweaving of history. Specifically, she focuses on how language, characterization, history, and imagery all play a role in this relationship. Based on her own experiences as a migrant, Nunez draws inferences about the lives of her protagonists, and she concludes that they are doomed to be mired in a state of liminality from which they will never be able to break free.

All these studies use post-colonial theory, which emphasizes the global and historical aspects of race and relationships. This is part of imperialism, which created racial stratification. This study has altered the culture and solicitors and shows that cultural inferiority is benign in a conquered state. This element focuses on criticizing language and literature. Post-colonialism strives to become a social science, embracing tangible realities above conceptual ones. In post-colonial subjectivity, injustice was linked to inequality. Inequality sounds marginal, and post-colonialism produced society and politics.

2. Elizabeth Nunez's *Boundaries*

Elizabeth Nunez encounters issues that are significant to immigrants in general and Caribbean immigrants in particular in *Boundaries*. One of Colombia's most notable natural locations is the Caribbean region. It is divided into several regions that border the Caribbean Sea. In 2011, Nunez brought *Boundaries* to a successful finish, and it was published in the same year. The Caribbean society, the diversity of the United States, and the migration of black people to the United States all serve as the background for the events in the novel. The author focuses on many major themes, the most prominent theme is the struggle for a new life, and achieving a dream, which is related to the American dream, the duality of immigrants, cultural identity, the authority of African Americans, and the clash of African or Caribbean culture with that of the West is often cited as a recurring motif in Nunez's fiction. According to Giles, Nunez is also concerned with the “entanglements of race, class, and gender in heterogeneous and geographically limited society” (Giles, 2000, p.35).

Boundaries' narrative is straightforward and shows Anna Sinclair's real hardships. She emigrated from the Caribbean to the U.S. Anna is determined to further her profession in the U.S. She spends days and nights editing texts for the printer. Persistence pays off. Anna is a specialist. She is the head of the New York publisher's division. She oversees Equiano, a Windsor Publishing House imprint geared for Caribbean-American readers. Anna is a Trinidadian immigrant managing her career, emotional, and romantic life. She is dissatisfied despite her professional and financial success. She misses her family, childhood friends, Trinidad's food, church, and sense of belonging. Anna returns to her childhood home despondent after discovering her mother's illness during her three-day Caribbean vacation. Anna's mother is diagnosed with breast cancer in the fourth stage. The tumor had been developing for two years. She feels her family's anguish and chooses to spend the next month in her original nation (a Caribbean island).

Anna finds her mother's conversations uncomfortable and shallow. It seems they merely have a surface-level relationship. Anna hopes her mother may understand her disquiet, worry, and fear to help her cope with her loss. Dr. Ramdoolal, her mother's doctor, encouraged her to have the operation in the U.S. during the second wave of the oil explosion because of the island's poor health care. Anna's mother's family pressures her to go to New Jersey for a life-saving breast cancer procedure. Paul Bishop, a Trinidadian who loves Anna, leads the operation. Paul, a doctor, initially helps as a friend and subsequently as a lover. Paul's optimistic prognosis for Anna's mother allows her to regain her confidence and return to work as a publisher. Tom Greene, a young, demanding editor, tries to oust Anna when she returns to work. Tom says Anna is an alien to African-American urban publishing and won't understand their readers' needs. Windsor, Equiano's parent firm, is under pressure from Tom to sell. Windsor finally takes Tom's side, destroying Equiano and removing Anna from her position of trust. Tom becomes the new Windsor subsidiary's editor-in-chief. If she wants to work at Windsor, Tom will be her boss. Paul and Anna chose to legalize their relationship because of the insecurity at this age. Together, they tackle the challenges of being adult immigrants of Trinidadian ancestry in a strange and confusing culture. Paul and Anna are engaged. Anna's family hosts a traditional Trinidadian wedding after hearing from Anna's father that her mother's health has improved. They invite Anna's foreign relatives. Anna's narrative relates to the book's cultural identity and assimilation mirage concerns, themes, and tensions.

2.1 African American Sovereignty over the Caribbean Immigrants:

The novel *Boundaries* debates African Americans' birthright to rule over Caribbean immigrants. Tim Greene and Tammy Mohun are African American immigrants; Anna, Dr. Paul, and Paula are Caribbean immigrants. Tim meets Anna through Tanya. Tanya recruited Tim as Assistant Editor (Nunez, 2011, p.52). Tim Greene's hiring is the first sign that sovereignty is being exercised; as a native American, he has priority to lead the publishing business. Anna asks her boss Tanya to hire a male secretary to replace Tammy Mohun. Tanya employs a black assistant because "he comes highly recommended," she clarifies (Nunez, 2011, p.52). Nunez attacks African Americans by claiming they are a sophisticated black race who donned the American mask and behave intuitively like Americans. "A trick. Masque. African Americans are called "instinctive" (Nunez, 2011, p.52). During the conference, Anna sees their brilliance, disguise, and intuitive book promotion. Anna is humiliated and appalled by Tanya and her company's book cover. They created a book cover that literary readers won't accept. Anna, a Caribbean immigrant, must accept judgments made by Tanya and Tim Greene (as African Americans) (Nunez, 2001, p.61). Here, the one-sided rulings illustrate

African-American sovereignty over Caribbean immigration. Anna feels they should have consulted her about the book's cover, but it's too late. Anna later tells Paul, "They might have phoned me. Emailed me. Anything. Those gloating art department boys" (Nunez, 2011, p.61). This shows how African Americans see Caribbeans as inferiors. Nunez's work explains that African Americans' claim of authority over Caribbean immigrants is not accidental. They're trained to do so. They've done the same thing as Caribbean conquerors. Nunez: "I thought the British wanted us to be passive colonists. Tell us how amazing their people are, and we'll forget our stories, history, and how they seized our island. We want to be like them" (Nunez, 2011, p.67). First-generation colonials who became compradors migrated to America for higher expertise and settled their businesses, and families there have accepted that idea. After a decade or two, this generation is termed African Americans. They have a virtually white accent. American conquerors imprinted their nature on African compradors, turning them into African Americans.

Tanya surprises Anna by giving Raine's and Benton's novels to Tim Greene for editing at their next meeting. Anna is not interested in this sexuality-themed literature, but she understands Tanya's mindset. Anna and Tanya desire money. Anna wants to contribute to Tanya's writing goals with frank topics but their interests are clashing. Tanya says Tim Greene is African American and "gets those books" (Nunez, 2011, p.71). Tanya reveals to Anna that she picked Tim because he knows and understands the thoughts of African Americans by saying, "he knows what they want" (Nunez, 2011, p. 72) and "Tim Knows the territory; he has a feel for the kind of books Raine and Benton write." He'll boost corporate profits. It'll benefit us both (Nunez, 2011, p. 74). Anna learns another hidden detail. Anna knows why Tanya gave Tim the books instead of her because she's her editor. Anna asks, "Is Tim Greene my or your assistant editor?" (Nunez, 2011, p. 73). Tanya has bypassed Anna's authority twice. Tanya favors African Americans (Tim) above Caribbeans (Anna). Anna wishes to publish her work. She thinks publishers should protect culture (Nunez, 2011, p.98). Anna edited B. Benton's novel. In this work, the author describes the life of a Caribbean doctor (Jim Crow) who passionately serves humanity. Anna says her story will please black readers and preserve their cultural traditions. Anna: "It fills the missing pages of history" (Nunez, 2011, p.98). She expects African-American publishers to help her publish this work. She changes Mr. B. Benton's book's cover. She wants to assert her official power. Anna's best friend Paula tells her, "You may be in hot water" (Nunez, 2011, p.122). Anna is a Caribbean immigrant and changing Tanya and Tim Greene's policies will get her fired from Equiano. Anna aims to create black literature that expresses Caribbean heritage is denied by African Americans (as a part of their sovereignty). Paula and Anna's interaction is important. Paula worries aloud to Anna:

Americans born here need to flex their muscles over immigrants. It makes them feel powerful. All Americans were immigrants at once time. Except, of course, for the aboriginal American Indians and Africans brought here in chains. The oppressed are sometimes rabid of oppressors. They want their turn too. Watch your step. You are an immigrant and disposable. (Nunez, 2011, p.128)

In chapter 11 of *Boundaries*, Anna approaches her employer for corporate updates. Tanya's response causes Anna difficulty for several reasons. Tim Greene has denied her when he ignores her emails. He later responds harshly. Anna detects a plot. Tanya's fake tone and laughing have added to her worries. She visits Tanya at work the following day. Tanya thanks her for her work at Equino and predicts Windsor's success. Tanya: "We're merging with Mc-Duffy." I'm quitting. I'll lead Windsor-McDuffy"

(Nunez, 2011, p.178). All her concerns, odd thoughts, and conspiracy theories have been aired. African Americans decide to merge companies. Again, they establish their sovereignty.

Blacks write, publish, and sell books. Only they can judge Caribbean authors' books. African American stakeholders merge Windsor and McDuffy for marketing income-raising. TeaHouse Press is launched. Tanya chose the press's name because "everyone drinks tea" (Nunez, 2011, p.180). Anna and Tanya dispute, but Tanya feels Anna doesn't know specialized marketing (Nunez, 2011, p.180). Tanya reveals, "Tim Greene will head TeaHouse Press" (Nunez, 2011, p.182). Tanya clarifies that Anna must work at her old position under Tim Greene instead of appointing Tim under Anna, indicating African-American sovereignty.

Paula exposes her truth to Anna in a chat. Paula's words indicate African Americans' sovereignty over Caribbean immigration. "We build; they rule," explains Paula (Nunez, 2011, p.199). It implies that Caribbean immigrants raise a department, and African Americans get it. Paula argues:

They expect us to work. That's our job. That was your job, Anna. Your job was to build Equiano. They wanted to see if it would succeed before they moved to the next phase. They were already thinking of merging with McDuffy when they put you in charge of Equiano's profitability. They would expand. But of course, they can't let you rule. They rule. (Nunez, 2011, p.199)

Paula refers by the pronoun "They" to African-Americans. The paragraph criticizes the company's plot. Paula says that is how African Americans regard Caribbean immigrants. Anna has encountered inequity through her words: "We build; they rule" (Nunez, 2011, 23). Caribbean immigrants face this imbalance. African Americans use, manipulate, and enforce Caribbean immigrants' human powers. Anna isn't unique. Anna's comments show the supremacy of African Americans over Caribbean immigration. Anna: "Equiano got money through my hard work. Even if it's not too late, Tim Greene holds the job that should have been hers" (Nunez, 2011, p.218).

The final argument for African American sovereignty is Caribbean immigrants' abandonment of aspirations. Anna loses her war against African Americans like Tim Greene at the end of the story. She (Anna) has already lost the battle. Her vision for the company, for publishing stories, is different from Tanya's; it is different from Tim Greene's. If she is to stay with the company, she has to yield to their vision and do as they say (Nunez, 2011, p.222).

Tim Greene insults Anna by speaking informally. When he arrived, he called his supervisor, Anna. Eventually, he called her Ms. Sinclair. He finally called her Anna. Tim hired Conrad Hilton as managing editor and gave him Anna's office. Conrad Hilton, Nunez clarifies, is chosen because he is "African American, so he understands readers" (Nunez, 2011, p.235). Anna feels disgraced when her manuscripts and writer list are taken without her knowledge. Tim Greene tells Anna, "They're Conrad's" (Nunez, 2011, p.233). Tim adds fuel to the flames by telling her she may continue with a 20% pay cut. His actions show his dominance over the Caribbean woman, Anna.

2.2 Quest for Belonging

Anna's devotion to her hometown, her art of cleaning her apartment, Anna and Paula's love for Caribbean food, and her choice of a Caribbean spouse all reveal her yearning for belongingness to her parents, local culture, people, and Caribbean landscapes.

Anna Sinclair begins the narrative by recalling her youth. It is impossible to withstand every immigrant's grief after leaving her family, country, and the nation she loved as a

youngster. She meditates on her youth on a Caribbean island, including the residents, their traditions, the ocean vistas, and her love for her parents and nation. It was once as familiar to her as the markings on her palm, so she returns to her Caribbean island for a month to imprint the color and form of the ground in her memory, as she did when she lived there. This illustrates the feeling of safety and security in the Caribbean environment and nature.

The pain that constricts the heart of every immigrant who has left behind a family, the land she loved as a child, the land that nurtured her as a child, has become unbearable. She decides to return to her island in the Caribbean for a whole month because she wants to imprint on her mind's eye the color and texture of the earth once familiar to her as the markings on the palm of her hand. (Nunez, 2011, p.11)

Anna plans to welcome her parents so instead of going to work at Equiano the next day, she cleans to make the house tidy. In the evening, her best friend Paula inspects the room. Paula says, "Here, everything sparkles." Your mom's residence. She likes you. "She'll love everything here" (Nunez, 2011, p.75). Paula's comments on Anna reveal how she has inherited her mother's manners. Anna has Caribbean living style preferences. She seeks Caribbean belonging. Anna's love of Caribbean food shows that she belongs there. Black Cake is her favorite. She adores Caribbean alcohol-soaked meals. In search of belonging, she buys Caribbean cuisine for her parents at a Brooklyn West Indian market. Her parents were due in New York in two days. Her father's favorite meal is blue. She buys tropical produce and Caribbean goods. Because Caribbean people commonly visit West Indian marketplaces, they may readily find these dishes (Nunez, 2011, p.82). This passion of Caribbean immigrants for their motherland, the Caribbean islands, shows their longing for a home. In chapter seventeen, there is a sense of belongingness. Nunez explains, "*Belong*, not merely to the human family but to a specific community and place. She longs to be there. *Be*; it is the place where she locates her identity, where she is herself. *Long*; it is where she yearns to be" (Nunez, 2011, p.220). Despite her long years of migration, she is still a Caribbean woman to the core, and her Caribbean homeland represents her identity and culture.

3. Conclusion

Mirage means illusion. "Mirage of assimilation" is appearing to assimilate a culture or falsely claiming to possess or incorporate a culture that is not inherited. Assimilation helps people and groups from varied backgrounds live harmoniously by adopting a tolerant society's habits, attitudes, and lifestyles. Instead of having equal status during assimilation, immigrants face several hardships. This gap between assimilation pretensions and cultural identity could be named the mirage of assimilation. The selection of the novel has been made precisely on the premise of post-colonial issues. Regarding post-colonialism, this study examined hybridity as the Caribbean reality with the revision of Western epistemology. For Elizabeth Nunez, the Caribbean agency as a narrative defines the text's plot, revising and reworking its power. By juxtaposing Glynis's ambition to exploit the Caribbean against Corinne's hybrid cultural narrative, Nunez explores the Euro-American/Caribbean ideological influence on identity formation. Elizabeth Nunez proves during her novel that the Caribbean immigrant person in particular, and immigrants in general, will not be able to integrate into the new society and acquire the culture of the new society.

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