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# Trauma of Displacement in NoViolet Bulawayo's We Need New Names: A Post-colonial Critique

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***Abstract:***

*This study presents a critical analysis of the trauma of displacement in NoViolet Bulawayo's seminal work, We Need New Names. As a post-colonial author of the African-American diaspora, Bulawayo's novel serves as a vivid portrayal of life's hardships, particularly in the African area. The qualitative study, grounded in post-colonial theory, is instrumental in comprehending the novel's themes, particularly Bhabha's concept of "hybridity," which encapsulates the traumas of displacement of identity, culture, and language. Post-colonial literature, in its resistance to categorization, subjection, oppression, suppression, exploitation, and tyranny, often employs pastiche to create a questioning contrast between colonial and post-colonial culture. This study further explores the immigrant experience and the enduring impacts of colonialism through a post-colonial lens. The findings underscore the complexities of identity, culture, and language, while highlighting the resilience required to confront the effects of colonial domination.*

***Keywords:*** avant-gardism, Postcolonialism, trauma, displacement, identity, culture, language

## *Introduction:*

NoViolet Bulawayo, an emerging Zimbabwean writer, is the pen name of Elizabeth Zandile Tshele. The debut novel is a powerful and thought-provoking story about her country, which she intricately weaves through her leading character, Darling, and her companions Godknows, Stina, Sbho, Chipo, and Bastard. It traces a poignant journey for Darling, mirroring the experiences of many African inhabitants who are forced to immigrate to the U.S. and then grapple with new challenges for survival, such as identity, language, culture, race, and other complexities (Manirakiza, 2021; Imran & Wei, 2022).

The displaced people are perceptibly earning a lot from the new homelands but always look skeptical regarding their inferior citizenship. They scold the system that hinders their

ISSN Online: 2709-7625
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freedom as the natives have, though the locals are giving them space to live, study, earn, and criticize, but still, they are longing for more and more. Edward Said's *Orientalism* (1978) explains the sociological, ideological, political, and logical sense based on the personal experiences of diaspora writers.

Bulawayo's Darling, the novel's protagonist, has shown ample reposal regarding American society and culture, disregarding her displacement from Zimbabwe. Bulawayo seeks identity, culture, and indigenous values through her characters, even when they have willingly migrated from their native lands to Europe or America. Post-colonial theory is a collective term concerned with the cultural legacy of colonial rules and the relationship between the colonizer and the colonized.

Ashcroft intersects at several points comprising a long list of key concepts; colonialism, identity, place, displacement, hybridity, ambivalence, language, and mimicry only make a few of them, but all emerge central in post-colonial theory (Ashcroft, 2013). The concepts that will be concentrated on prove the most valid and illuminating theme of displacement and its traumas in *We Need New Names*. Darling, since her childhood, is expressing things related to knowledge while going out with the group of children to steal guavas, flying and screaming Sbho leads: "*Who discovered the way to India? Vasco da Gama! Vasco da Gama! Vasco da Gam!"* (Bulawayo, 2013, p. 3) rest of the group shouts. Bulawayo simultaneously enjoys herself, both a player and a commentator, with Darling. Ten years old, Darling navigates a fragile and violent world in Zimbabwe. The world is dark and ugly; much of that horror and injustice is present in Africa. To what extent she feels displaced, it becomes trivial when she has made herself conducive to the new cultural atmosphere. She is completely changed Darling and utters America as 'my America.' Darling tries to convince her friends that one day, she will go to America to spend the rest of her life.

Darling and her friends steal guavas, try to get the baby out of young Chipo's belly, and grasp memories of when paramilitary policemen destroyed their homes before the school closed and before the fathers left for dangerous jobs abroad. The depiction of Africa by

Vol. 7 No.2 2024
ISSN Online: 2709-7625
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Bulawayo is not far different from what Joseph Conrad has illustrated in *Heart of Darkness* (2023). Bulawayo's text represents displacement elegantly and intelligently and describes the new land as heaven but cannot be conducive to the culture and tongue. The process of the protagonist's suffering is thoroughly appropriately attributed to the character in the context of different issues.

Dilapidated personalities are always vulnerable during adaptation because normality is missing in the routinizations of displaced seeking new identities through adaptation (Akhtar et al., 2021). It is a very strange and painful experience when someone is passing through this phase of life with horrifying experiences of adaptation, the native cultural practices at home, and new practices of a strange culture with cynical adaptations (Imran & Chen, 2023).

The impact of the colonizers' language became obvious, and even after the decolonization, it is still the symbol of superiority, considered the language of the elite class that could rule the country (Siddique et al., 2020). Liberal education is another way to control cultural practices that strengthen the oppressors in terms of hidden support by the natives who had acclaimed new horizons of knowledge without knowing the consequences. Achebe (1975) explains, "Is *it right that a man should abandon his mother tongue for someone else's?"* (p. 62) Moreover, a person's financial condition matters a lot to determine his status in society, and it is not a modern or postmodern phenomenon of exploitation.

***Theoretical Background:***

According to Homi K. Bhabha, it is possible to access the idea of identity by rejecting originality, and displacement and differentiation turn it into a "liminal reality." He characterizes culture's creation, transition, and identity as continuous and erratic. African theorists Amilcar Cabral, Chinua Achebe, and Frantz Fanon's *Black Skin, White Masks* (1952) advocate a radical anti-racist humanism that does not conform to regressive ideas of black superiority or assimilation to a white-supremacist mainstream.

ISSN Online: 2709-7625
ISSN Print: 2709-7615
Vol. 7 No.2 2024

The post-colonial theory has been used to conduct a close textual analysis of the chosen work, emphasizing the fundamental traumas of displacement in the novel. Darling's agreement to adjust to a new culture after migrating is met with blows of animosity, mockery, harsh language, and countless hardships to live well for the sake of a promising future. Miseries, tribulations, difficulties, poverty, and lethargic customs were her lot in life back home. She eventually adapted to life among those from different ethnic backgrounds.

***Literature Review:***

In his theory of "Orientalism," Edward Said analyzes the issues facing Eastern post-colonial groups while emphatically rejecting the ideas held by Western writers about the East. Said gained widespread acclaim for his writings "Reflection on Exile" (2000) and "The World, The Text, and The Critic" (1983), which explored the themes of exile and imperialism. Likewise "Reflection on Exile," Said describes the experiences of exile as follows:

> Exile or displacement is curiously captivating to contemplate yet terrifying to experience. It is an insurmountable chasm that is forced to exist between a person and their natural surroundings or between themselves and their true home; its underlying anguish can never be overcome...these are merely efforts to alleviate the terrible agony of estrangement (Said, 1983, p. 137).

Without a doubt, the anguish of conquered regions is shared by Africa and Asia. Colonialism has the same intoxicating effect without regard for race, color, religion, area, kinship, or sympathy; these words do not exist in the lexicon of power-wielding persons. Exile, which Bhabha refers to as displacement, migration, or immigration, has the effect of leaving something behind with the same cross-cultural images of suffering.

According to critic and philosopher Theodor Adorno (2005), a German-Jewish, 'it is part of morality not to be at home in one's own home.' A man who believes the entire globe to be a strange nation is ideal. Post-colonial literary history can be found in the writings of Pakistan, African nations, Canada, Australia, South Pacific Island nations, India, Malta, New Zealand,

Malaysia, Caribbean nations, Singapore, Bangladesh, and Sri Lanka. The literature of the United States is also related to the development of the metropolitan focus over time.

"post-colonial" refers to all cultural transformations influenced by the imperial process from colonization to the present (Ashcroft, 2013, p. 8). Postcolonialism is concerned with migration, displacement, asylum, immigration, settlement, excursion, trip, expedition, hybridity, imitation, others, ambivalence, alterity, diaspora, identity, ideology, and language (Freedman, 1968). People from third-world countries are progressively migrating from their home countries to the economic powers, where they struggle to provide for their families while being mocked by the people of economic empires. (Stefno, 2002).

The illiterate working masses have never moved beyond the boundaries of their region, come into contact with other groups, and lost those complexes that constricted their relationships with other ethnic and social groups (Saeed et al., 2020). They progressively integrate into their community and the rest of the globe. As a result, the armed liberation struggle implies a forced march toward cultural progress (Cabral, 1979, p.17).

The fundamental concerns of people migrating from one region to another in the contextual intricacies of sexual, ethnic, and national identities are evolving ideas of belongingness and home (Stefano, 2010, p.139). Due to displacement and feelings of loss and pain, individuals experience personal, political, enabling, and traumatic events (David et al., 2009). Joseph Conrad (2023) states that the problem is an 'experience of trauma.'

Furthermore, Chancy (1997) defines displacement as "consistent, continuous displacement and the radical uprooting of all that one is and stands for in a communal context, without losing knowledge of those roots." While Stuart Hall (1997) views cultural progress as a global breakthrough characterized by fast social change and significant cultural dislocation... (p. 209-110). As Gay says:

ISSN Online: 2709-7625
ISSN Print: 2709-7615
Vol. 7 No.2 2024

> …with the removal of physical distance...The new electronic media allows social ties to be stretched over time and place and strengthens this global interconnectedness...Outside of interacting with the global, the local has no 'objective' identity (2007, p.49).

The schism between colonized and colonizers is clear, where colonizers utilize various gimmicks to entice indigenous people in the name of civilization, education, betterment, prosperity, standards, and other societal activities (Berry, 2005). The black yearns to transform his identity from natural to artificial. Fanon (1952) explains in *Black Skin, White Masks* that the Blacks try to mix with the Whites but never receive appreciation or acclaim for it:

> … The black man who argues for whitewashing his color and the white supremacist are unhappy. The only thing that needs to be done is to set people free...Black people no longer deserve more love than Czechs (p. 2).

There are numerous reasons to be fascinated by the new cultural practices of a new region or country where blacks wish to mix with whites (Gurr, 1981). They may succeed to some level but eventually have to deal with bizarre, hurtful, and demeaning situations. In this age of global movement, they fluctuate between different geographical planes, which has superseded traditional notions of actual home (Karori et al., 2020). As a result, identity denotes an unstable rather than a fixed identity.

Paul Fussel, in *The Norton Book of Travel* (2013), explains that successful travelogues straddle two worlds: the individual physical items they describe on the one hand and the larger idea that they are 'about' on the other (p. 26). But Hall believes:

> Identity emerges from the interaction between the meanings and definitions supplied to us by cultural discourses and our willingness (consciously or unconsciously) to respond to those meanings rather than from the inner core of our "one, true self" alone... (1997, p.219).

However, Bhabha in *The Location of Culture* (1994) explains the concepts mentioned above as 'culture hybridity' in the context of 'identification.' Identity, in his opinion, emerges

Vol. 7 No.2 2024
ISSN Online: 2709-7625
ISSN Print: 2709-7615

from the in-between form of difference across gender, class, color, generation, nation, and geography:

> In the process of constructing the idea of society itself, these 'in-between' spaces provide the ground for elaborating strategies of selfhood—solo or communal—that originate new indications of identification and inventive sites of collaboration and contestation (Bhabha, 1994, p.2).

Bhabha explores the philosophical tradition and the anthropological perspective on human identity differences. He also discusses cultural displacement, cross-cultural initiations, and an unsettling sense of being, and he claims:

> The negative activity is, in fact, the intervention of the 'beyond' that describes a boundary: a bridge, where 'presencing' begins because it captures something of the disorienting sense of the relocation of the home and the world - the unhomeliness - that is the condition of extra-territorial and cross-cultural initiation (Bhabha, 1994, p.9).

Bhabha also refers to cultural variety as a 'thing of empirical knowledge,' and cultural difference as a 'process of the enunciation of culture as knowledgable,' both necessary for constructing "systems of cultural identity." He refers to the challenges caused by cultural differences that lead to identity crises as:

> …when it comes to depicting culture and its authoritative presentation, the pronunciation of cultural diversity complicates the distinction between past and present, tradition and modernity. It is a question of how to depict the present, and something is repeated, relocated, and translated under the guise of a pastness in the name of tradition… (Bhabha, 2005).

Gay (2007), conversely, seeks to construct self and identity in a social framework (p. 11). However, Philip Hammond (2007) theorizes that identity is crucial to 'cultural studies,' as we are dominated by identification, culture, ideology, and anti-humanist ideas (p. 160). Addressing contemporary cultural and social changes is worthwhile, and thinking 'in terms of socially

ISSN Online: 2709-7625
ISSN Print: 2709-7615
Vol. 7 No.2 2024

conscious' is preferable to thinking about identity because displacement always results in a desire for home images because, during adaptation, the person is forced to suffer and compromise on various things unwillingly.

***Discussion and Analysis:***

Darling, the protagonist, goes on a visit visa from her shanty town home to her Aunt Fostalina in the United States. Darling's picture of the country blurs as she discovers that returning to Zimbabwe implies changeless ejection from the United States. Bulawayo isolates the book into two sections. The initial segment concentrates on Darling's life in Paradise, a horrible country, and the second on her life in the United States, an ominous host land.

The general picture of life for the number of inhabitants in Paradise – shoeless, starved, debilitated, and subject to presents from an NGO for survival. Regardless of how terrible whatever remains of the world may think it is, Zimbabwe is home to youngsters. *We Need New Names* transparently shows postcolonialism/post-nationalism as the underlying development driver. The miseries of past times still haunt Darling as she tries to deter the reminiscences of native culture on different occasions in her new homeland.

Continuous spans of reminiscences have created nostalgic trauma situations while practicing new cultural scenarios with immensely different practices. The writer's comparison of the two civilizations has become subservient to the American cultural happenings. To a great extent, her protagonist, Darling, has willingly adapted to new cultural practices with immense excitement of experiencing avant-garde happenings from dresses to language, but she is still unsatisfied with her life.

In the early days, Daling is in love with her new country; this secret is revealed to her when she is in South Africa, longing to go back home, not to Zimbabwe but to the U.S. At that time, she also observes the betrayal; destructive, horrifying, and ordeal situations proliferated with injustices and corruptions. Despite all, she is unable to forget her childhood friends and the games she played there, the strolling she experienced, the familiarity she felt, the care she

Vol. 7 No.2 2024
ISSN Online: 2709-7625
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observed, the intimacy she had, and indigenous simplicity all were the source of happiness for her in the new culture where she has numerous opportunities and friends with new colors but indigenous simplicity was always mesmerizing.

Darling did not deter herself from the threats in her native country to take the initiative of emigration to the United States, where she got a chance to explore new horizons of life with diligence and patience. The country, as in any other place, is a land of contradictions, and of course, it is absurd that Darling and her friends only have to cross a street to escape the poverty and gloom of their shanty town to find themselves in an affluent neighborhood.

Darling's migration is the idea of spaces, the psychology of people in different spaces, and how they respond to their circumstances. Bulawayo's novel impressively tells the stories of a post-colonial country strengthening ideas with circumstantial evidence. The title explains the trauma of adopting a new identity. The title implores 'us' to assume new names because the collective pronoun 'we' means that no one is spared. The verb 'need' instead of 'want' reflects that adopting a new identity in a new culture is a necessity, not a luxury (Nyoni, 2019, p.2).

It is usually a difficult experience when one needs to leave their birthplace to live the remainder of their life in a new area, but they cannot acquire equal citizenship status due to so many hidden traditions of that society (Imran et al., 2023). Aside from so many other impediments and challenges, language is a crucial barrier to advancement in a new culture, as Bulawayo elucidates in this way:

> It should not be difficult, especially because I speak English daily, but it is for some strange reason. Perhaps it is because I have educated myself to always arrive at English through my language, by some internal translation. I agonize over every word, every syllable; I cannot just drop it on the page, but the payoff is that I end up with a textured language (2013, p. 5).

In the communication routine, a non-native language speaker faces considerable discomfort.

ISSN Online: 2709-7625
ISSN Print: 2709-7615
Vol. 7 No.2 2024

> While listening, imitating the accents...There will not be another time you are questioned about what you said (Bulawayo, 2013, p. 87).

Though Daling has adapted many things to practice, it is usually tough to acclimatize completely to an entirely different culture. The country is a place of contradictions, and it is obvious that Darling and her pals merely need to cross a street to make their way out of the despair and misery of their shanty town and into a wealthy neighborhood:

The book's opening pages set up the picture of the development by the racialized third-world individual to a territory of white financial benefit as a method for survival. Reminiscent of a displaced crossing universal fringe, Darling and her companions cross Mzilikazi Road *"even though we are not allowed to"* (Bulawayo, 2013, p. 3). The protagonist legitimizes their development over the outskirts since the prospect of sustenance gives them courage, or they would not set out to be there. Darling expects *"the clean streets to spit and tell us to return where we came from"* (Bulawayo, 2013, p. 6). Children experience a white lady eating some bread during their guava stealing episode.

They watch the lady eat and hurl a piece at a junk container. They have never observed anybody discard sustenance, regardless of the possibility that it is a thing". Later in America, Darling observes how much her *"fat cousin T.K. eats in one day what Darling, Mother and Mother of Bones would eat in two or maybe three days"* (Bulawayo, 2013, p.158). The comparability of her life at home and abroad, alongside the flexibility of youth hazy, spots the line between the native country and her host land.

During the displacement, a person is in dire need of identity because it is the instinct of every person. The scene of a hanged black woman is perceived as a *"matter out of place"* (Douglas, 1966, p. 16). The sentiments related to this can get fierce with time after confronting so many ridiculous situations regarding self-respect and other attributed issues of displacement. Similarly, the concept of abject is also an aftermath of displacement; according to Julia Kristeva, it *"disturbs identity, system, order"* (1982, p.4).

ISSN Online: 2709-7625
ISSN Print: 2709-7615
Vol. 7 No.2 2024

Chipo is a sort of contaminant in Darling's preliminary stage. Darling is an 'immaculate' component taking after the standards of society, while Chipo is 'polluted; in rupture of Murcott's *"a child cannot bear a child."* (Bulawayo, 2013, p.17) When Darling discovers the reality of Chipo's pregnancy, her honesty is apparent in that she does not know how to manage it. Bulawayo elegantly portrayed the disparaged issue as:

> He did it, my grandfather. I was coming from playing Find bin Laden, and my grandmother was not there, and my grandfather got on me and pinned me down like that and clamped a hand over my mouth and was heavy as a mountain (Bulawayo, 2013, p. 20)

The conversation of two innocent children is elucidated with the creation of imagery to provide the readers with an actual picture of the happening and reason for Darling's escape to America. The people of underdeveloped countries find solace in immigration because of turmoil and horrifying scenarios in their homeland. Darling and her friends spend a miserable life and face predicaments; they have to survive with less food and many without shelter for a long time: *"We are on our way to Budapest: Bastard and Chipo and Godknows and Sbho and Stina and me. We are going even though we are not allowed to cross Mzilikazi Road,"* (2013, p. 3).

Despite all of it, the natives want to protect their country from the unwanted people who are demolishing society with their cruel acts of terrorism, as Afghanis do to Pakistan. The natives think the earning opportunities are because of their taxes, so they deserve to enjoy them, not the immigrants. Darling, a black female from Zimbabwe, adopts a new name, language, and culture for survival. Bulawayo's written work and naming permits Darling's voice to rise in a Western social circle that mostly dismisses the Zimbabwean and migrant voices.

The African names of the characters and other features are attributed to characters that are never familiar to the people outside the region, like Chipo, Sbho, Bastard, Godknows, Stina, and the protagonist Darling. The people face discrimination inside their country as well during their visit to a neat and clean place of rich, Budapest:

ISSN Online: 2709-7625
ISSN Print: 2709-7615
Vol. 7 No.2 2024

> …big houses, satellite dishes on the roofs and neat graveled yards or trimmed lawns, and the tall fences and the Durawalls and the flowers and the big trees heavy with fruit that's waiting for us since nobody around here seems to know what to do with it. The fruit gives us courage; otherwise, we would not dare be here. I expect the clean streets to spit and tell us to return to where we came from (Bulawayo, 2013, p. 6).

It is palpable that the children, after observing cleanness, system, order, peace, silence, and prosperity, will always be looking desperately toward a better future. Bulawayo challenges the abusive Western talks of Othering, an element of subordinate position based upon nationality, race, sex, and age. Bulawayo's utilization of naming attracts regard for the position of Darling as a subaltern, a normally colonialized person, and a female of shading that is furnished thoroughly frail on account of their economic well-being. Darling faced the same in America as an outsider and in Zimbabwe as an insider under Mugabe's administration, the leftovers of British white pilgrims.

Othering is an absolute distinction between the dominant colonizing West and other peoples or 'underground selves' not only 'Orientals' as such, but also Africans… (Waugh, 2006, p.351). Bulawayo jolts many examples in Darling's story, like Budapest, The Sickness, a tin shanty town named Paradise, 'We,' and Lamborghini, to give some examples. Looking at the capacity of names in the novel and how they address the bigger scenario of the outsider account is done through Henry Louis Gate's definition of signifying as *"the figurative difference between the literal and the metaphorical, between surface and latent meaning"* (1988, p. 82).

Paradise as Darling's territory symbolically symbolizes the space as home and a type of heaven she owns. According to Timothy Brennan, *"the strategic geographical location, the idea of the third word is immensely important to the first, it is the image of the "loser"* (2014, p. 62). She depicts her home from a peak as:

> Paradise is all tin and stretches out in the sun like a wet sheepskin nailed on the ground to dry…The shacks themselves are terrible, but from up here, they seem much better, almost beautiful even; it is like I'm looking at a painting (Bulawayo, 2013, p.36)

Vol. 7 No.2 2024
ISSN Online: 2709-7625
ISSN Print: 2709-7615

Darling's physical detachment from Paradise offers her a different perspective on the area, littered with tin shacks, and instills a sober sense of home inside her despite the land's flaws. Setting Darling in an imagined city representing post-colonial strife reflects her wish to have a place and reclaim an account inside a social circle to have a better future. Among all of these concerns, the writer characterized a problem with names that sound weird in unfamiliar places as being above and beyond all other estrangements:

> …first, we have to fight over names because everybody wants to be the U.S...Nobody wants to be the rags of countries like Congo, Somalia, or Iraq...not even the one we live in - who wants to be a place where people are hungry, and things are falling apart? (Bulawayo 2013, 49).

The names quite African and worldwide nations are the symbols of displacement and the relationship of political dissatisfaction with materialistic needs, "*How They Appeared*" (Bulawayo, 2013, p.75), "*How They Left*" (Bulawayo,2013, p.147) and "*How They Lived*" (Bulawayo,2013, p.239) in which the third individual plural, "they" speaks to this as aggregate dislodging and a common feeling of displacement. It is symbolized delineated through cases of the savage crack of family relationships experienced amid the constrained expulsions, for example, Nomviyo, who loses a child – typically named freedom – underneath the rubble (Bulawayo, 2013, p. 67). This break brings a worldwide nearness into the nearby space. BBC and CNN cameramen focus on this neighborhood catastrophe inside a story of worldwide calamities, insensitively contrasting it with a "*fucking tsunami*" (Bulawayo, 2013, p.67).

Global disparities are also impacting everything, as Mother of Bones participates in a tradition of numbering her degraded blocks of African notes while mumbling, "Cash is cash regardless of what this is still money" (Bulawayo, 2013, p.25). Her hesitation in replicating the devalued money piled in a sack beneath her bed reveals her powerlessness to face her current situation politically, financially, and socially. Darling's child voice enables Bulawayo to employ parody, a technique associated with political unhappiness among Francophone African thinkers.

***The trauma of Cultural Displacement:***

Vol. 7 No.2 2024
ISSN Online: 2709-7625
ISSN Print: 2709-7615

Darling's stay in America finds no place for adjustment, and it cannot be considered strange as it has been occurring to the displaced people. She remembers her childhood time in the following:

> If you come here and gaze out the window, you will not find any males seated under a blooming jacaranda playing draughts. Bastard, Stina, Godknows, Chipo, and Sbho will not summon me to Budapest. You will not even hear a seller singing her wares, and no one will be playing country games or chasing flying bugs. Some things only happen in my nation, which is not my country; I am not sure whose it is (Bulawayo, 2013, p.147).

For Darling, Detroit is nothing like her nation: neither the general population she knows nor the scene she is utilized to are seen outside. Obscure settings in Detroit encompass her; she expects it will not remain the same. The unfamiliar snow feels her in isolation, and she waits for its melting, wishing to see something like Zimbabwe: *"Maybe I will finally see things that I know, and maybe this place will look ordinary at last. I will go out there and smell the air, maybe catch some grasshoppers, and find out what kind of strange fruits grow on all these big trees"* (Bulawayo, 2013, p.159).

The snow symbolically represents the obscure climate wonder that covers Darling's new environment. The protagonist's friend Chipo has given the name her daughter "Darling," and she imagines that the thinking behind this is so that there would be another Darling if something tragic could happen to her in America. It is adorable, yet there is a feeling of the physical division between Darling and her companions and Paradise. Darling is also an unlawful outsider, a strange entity on a guest's visa inside the American framework.

If she somehow happened to leave, she would not be able to return to the United States. Sweetheart is, in this way, a no-place individual living a no-place arrive, and as we should see beneath, she proceeds with her liminal life in the United States, living in the middle of her present and past life. On various occasions, she reflects on her present life in the United States and rejects it, and under different circumstances, she thinks back about her past life in Paradise. During the time of interest in Paradise, Darling imagined how life in the United States

ISSN Online: 2709-7625
ISSN Print: 2709-7615
Vol. 7 No.2 2024

would be; however, she envisioned My America does not compare to how it ends up being: *"This place does not look like My America" and does "not feel like My America"* (Bulawayo, 2013, p. 150, 188).

Darling is pulverized and confused in Detroit and proceeds onward to Kalamazoo. Indeed, the United States is a delusion for Darling as nothing turns out the way she anticipated. In this manner, the United States as no place is accomplished through the strict implications of the place names and Darling's dismissal of her life in her new homeland. Darling works amid the mid-year, with a specific end goal to spare cash for junior college. Albeit a few years have passed, despite everything, she communicates the failure with the life she leads in the United States:

> When I am not working at the store, I have to come here, even though I am not too fond of the idea of cleaning somebody's house or picking up after someone else because, in my head, this is not what I came to America for (Bulawayo, 2013, p. 263).

The protagonist's imagined America is still with her; accordingly, she cannot grapple with how diverse her life has ended with these queer practices in a culture where no one seems her own. Glorified Paradise of Darling, then again, is a setting that is thought about solely positively. In the United States, Darling looks at her surroundings to her past life in her admired Paradise. She travels in a car, converses with others, or looks at clothes that bring the home into her mind. For example, at the start of the novel, while Darling is still in Paradise, her companion, Bastard, wears a blurred orange color shirt. Later on in the novel, when Darling is in the United States, this shirt is yet again observed, this time worn by an American, which makes Darling imagine that this young lady *"is wearing Bastard's Cornell shirt"* (Bulawayo, 2013, p. 267).

Like this, practically anything, material or non-material, can make her think about the past. During her conversation with her companions on the telephone, Darling anticipates being at home: *"There are two homes inside my head: home before Paradise, and home in Paradise; home one and home two"* (Bulawayo, 2013, p.191). What is remarkable is that America is not

ISSN Online: 2709-7625
ISSN Print: 2709-7615

described by any means *"home-home"* (Bulawayo, 2013, p.220) and never acknowledges it: *"In America, roads are like the devil's hands, like God's love, reaching all over, just the sad thing is, they will not take me home"* (Bulawayo, 2013, p.191). She does not recognize it as home during her stay; it remains a non-social non-put despite everything.

Darling is surely liminal, and she has of her during the interaction with the Americans. She gets disturbed at the way her supervisor at a market, Jim, alludes to Africa as though it is a nation; her associate, Megan, says Darling is distinctive*, "not full of shit,"* and asks, *"It is an African thing, ain't it*?" (Bulawayo, 2013, p.259); the proprietor of the home she cleans, Eliot, asks her *"So how is it backpedaling there?" alluding to Zimbabwe. Sweetheart despises "the way he says it, as though my nation is a place where the sun never rises"* (Bulawayo, 2013, p.267). The utilization of the expression back there by Darling's rich, white boss delineates his perspective of Africa and the status of the connection between him and Darling.

Eliot positions Africa as a place he sees as being behind; he re-affirms Africa as 'The Dark Continent;' and spots himself in a colonizing position over Darling. Despite acknowledging life in America, Bulawayo affirms her vagrancy in a discussion with Chipo amid a Skype call to Zimbabwe. In this discussion, Darling discovers that Charlatan, at long last, went to South Africa. Godknows is in Dubai, and Sbho has joined a voyaging theater aggregate.

Just Chipo, with her illegitimate kid, has remained in Paradise. She grieves Chipo and is disillusioned and furious with "*our leaders for making it all happen, for ruining everything*" (Bulawayo, 2013, p.287). Despite her encounters in the United States, Darling still considers dispersal the main solution to Zimbabwe's postnational issues, which she now learns about on BBC instead of encountering herself.

The government has characterized the "country" as untenable and threatening. Rather than the constrained development of "How They Appeared," "How They Left," the general population of Paradise is "*Moving, running, emigrating, going, abandoning . . . They are leaving in large numbers"* (Bulawayo, 2013, p.147). In contrast, unwelcomed visitors in different parts

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of the world travel with limitations of the law. The illicit status renders immigrants unable to get the training they coveted, land great paying positions, accommodate their families back home, or try and take a stand in opposition to the antagonistic way of the laws that hinder their thought of building up a feeling of having a place.

Darling develops into the picture of the illicit foreigner depicted in "How They Lived." Her parade from showing up in Paradise, leaving the country, and living in the host land is characterized by a confinement of development. She had decided yet to look for shelter in Paradise, a region characterized for her; she was compelled to America by her family; she stayed in America given her illicit status. Due to her failure to characterize the parameters of her development, Darling's yearning to set up a feeling of home is uncertain.

***The Trauma of Lost Identity:***

After growing up in Zimbabwe under a different name, Elisabeth Tshele, the author of We Need New Names, moved to America and renamed NoViolet Bulawayo. NoViolet, named after Violet's deceased mother, is a name that generates semantic vulnerability due to its Africanised lexical structure. It is especially true for English-speaking groups of individuals who believe the prefix 'No' means 'without Violet,' while it means 'with Violet' in the writer's local lexicology.

After Sbho announces that they will require new names with a specific goal of doing it right, the young ladies rename themselves Dr. Roz, Dr. Bullet, and Dr. Cutter. The novel opens with the summoning of development; *'We are on our way to Budapest…' followed by a paragraph that starts with, 'Getting out of Paradise is not hard*…'(Bulawayo, 2013, p.1). It promptly restricts the two areas while showing the yearning and basic to move between them.

Their native Paradise, the shanty town in which the youngsters have acquaintance with hunger, is portrayed as a *"kaka toilet"* (Bulawayo, 2013, p.12), while Budapest, a generally prosperous suburb where the kid takes guavas to conciliate their craving is "*like an alternate nation altogether*" (Bulawayo, 2013, p.4). Some would contend that the vital capacity of

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Vol. 7 No.2 2024

appropriate names is signification strict importance without personality. Bulawayo depicts the distinction between Darling's youth and her own as two unique inhabitants of the same land.

Darling's Zimbabwe, a nation in a predicament, fills in as an update that this unique Zimbabwe is no more. Intertextuality additionally connects this non-serious question: *"Who needs to be in a position of yearning and things falling apart?* (Bulawayo, 2013, p.49) to Marechera's "*House of Hunger"* (Marechera,1978). Zimbabwean author Dambudzo Marechera also depicts the political bafflement in the wake of African autonomy regarding relocation; something has changed from transformation as a myth into transformation as a recorded bad dream.

***The trauma of displacement of home:***

The people of underdeveloped regions have struggled to acculturation to settle in Britain, America, and many European countries. In *We Need New Names*, Darling belongs to this stream of displaced people in the United States. The displacement of the protagonist is an attempt to adapt and establish a bright and successful future there. She is convinced to adapt to American society because she should not return to Africa. It is quite difficult and a matter of great depression when one has to settle and adjust to absolutely new cultural practices; rather, they could be able to establish a bright future there.

The more seasoned Darling is more curbed, justifiably because she must be her turn to such an extent that she endeavors to create another self to exist in the U.S., and that self is without the greater part of the voice and spunk we experience in Paradise. How They Lived represents how the fantasy of escape to a place where there is bounty turns into a cycle of risky undesirable employment and the consistent dread of expelling:

> What is some portion of Africa?... Is that the part where vultures sit tight for hungry youngsters to die?... Is that where nonconformists push AK-47s between ladies' legs? (Bulawayo 2013, p. 237).

ISSN Online: 2709-7625
ISSN Print: 2709-7615
Vol. 7 No.2 2024

Daring, at first, observed as a position of unheard of bounty and everything you can eat greedy, makes cacophony by looting the African of destinations of signifying *"Because we were not utilizing our dialects we said things we did not mean; what we truly implied remained collapsed inside*" (Bulawayo, 2013, p.140). The demonstration of naming, at last, will follow up on a social lattice.

The protagonist's Aunt Fostalina, who experiences the ridiculed American dream since she profits to send to her relatives and subscribes to American excellence feel is rendered feeble by being named 'remote.' After hearing the compliment, the telesales specialist is noticeably unable or unwilling to comprehend what the non-native is stating. "*This disharmony strengths Fostalina into the mortifying position of spelling out the name of her coveted item despite realizing that she can say the brand name*" (Bulawayo, 2013, p.196). In Darling's situation, her inclusion into the American social grid or translational subjectification is affected by the undertones of the name 'African.'

> …spoken to through worn-out collaborations, for example, an outsider at a wedding proclaiming, 'Africa is so excellent. However, isn't it horrible what is happening in the Congo' (Bulawayo, 2013, p. 175), or her supervisor asks, 'You do not have cockroaches in Africa? (Bulawayo 2013, 253).

Darling renegotiates a heterogeneous African personality through her kinships with Nigerian Marina and African-American Kristal in "This Film Contains Disturbing Images." Hitting Crossroads delineates Darling and Marina arranging their migrant African and Black characters so uniquely in contrast to Kristal that she taunts them; "*it is called Ebonics, and it is a dialect framework, yet it is our own … Uh-huh, I ask you are exculpate, my butt, trynna seem like imbecilic white society*" (Bulawayo, 2013, p.222). Kristal's transactions around her African personality can be perused as imperviousness to being contained by a radicalized chain of command of classifications of being. This refusal is made obvious by her "untranslatable" utilization of Ebonics as a method for guaranteeing that African subjectivity is not completely translatable or understandable to others.

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The naming symbol affirms the new energy of names in globalized social orders where personalities can be exchanged, stolen, suspended, and even eradicated through the name. In the eponymously named part, Darling and two companions endeavor to prematurely end the child of 11-year-old Chipo with a corroded garment holder. Despite the comic mimicry of the American T.V. arrangement E.R., the scene powerfully uncovers the deplorability of the girl just ten and one years of age who is assaulted and impregnated by her granddad.

The migrant's inability to adapt to a new culture results in an identity crisis, as Darling feels torn between two cultures. Darling has been displaced to America for a bright future, but the problems are immensely confusing, and she worries about the queer situations. The protagonist is confronting the situations with strange thoughts and often seems happy by declaring the new country as her home or my America, but sometimes she has felt strong nostalgic feelings, though miserable but a happy life: "*Far from the Madding Crowd*" (Hardy) in the words of great English writer Thomas Hardy.

Although cultural displacement results in the loss of family ties and cultural association, Darling 'had fallen in love with the American dream' for better 'career opportunities.' She loves huge malls, clean streets, and comfortable and luxurious cars. All this was fascinating for Darling, and she also inclines America. Throughout human history, migration and exile on a large scale have affected the lives of migrants, displaced, refugees, etc. Especially nowadays, the inability to acculturate has emerged as the biggest issue. The instability, like 'home' and 'fluid identity,' have replaced the conceptions of 'true home' and 'fixed identity' in the present age of global migration. 'Identity' represents the impure rather than fixed identity.

***Conclusion:***

After examining the text, the study investigated several facets of Postcolonialism, emphasizing displacement traumas. There is a growing number of discussions with people from varied cultural backgrounds, but one thing they all have in common is that they are all from post-colonial regions of the world fighting to find their own identity and space. They did not, however, find a perfect niche in colonial society since they had to contend with predetermined

inferior behavior. Societies have different faiths, religions, customs, cultures, traditions, and preferences but have worked together to advance.

Darling's displacement event appears to have been done willingly, but there are numerous reasons for the action; she had been living in awful surroundings that tormented her like a demon. As a result, she had to seek emigration from her home nation. She struggles to adjust to the new society to survive in America, but she finally becomes successful, obtains an education, makes new friends, and adopts an English accent instead of her original tongue.

Despite declaring America her home, Darling has a critical attitude toward the new cultural context due to her perspective as a native citizen of a post-colonial region. The text shows a positive aspect of adaptation when Bulawayo presents the wedding ceremony in an inspiring way, and Darling is approached by a woman who requests that she speak her native African language. To finish, the protagonist appears befuddled by her displacement, but it is clear later that she has lost her land, identity, home, family, and friends.

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