

Cambridge Caryl Phillips

From one of our most admired fiction writers: the searing story of breakdown and recovery in the life of one man and of a society moving from one idea of itself to another. Keith—born in England in the early 1960s to immigrant West Indian parents but primarily raised by his white stepmother—is a social worker heading a Race Equality unit in London whose life has come undone. He is separated from his wife of twenty years, kept at arm's length by his teenage son, estranged from his father, and accused of harassment by a coworker. And beneath it all, he has a desperate feeling that his work—even in fact his life—is no longer relevant. Deeply moving in its portrayal of the vagaries of family love and bold in its scrutiny of the personal politics of race, this is Caryl Phillips's most powerful novel yet.

Cambridge [university]CambridgeRandom House

From an acclaimed, award-winning novelist comes this brilliant hybrid of reportage, fiction, and historical fact: the stories of three black men whose tragic lives speak resoundingly to the problem of race in British society. With his characteristic grace and forceful prose, Phillips describes the lives of three very different men: Francis Barber, “given” to the 18th-century writer Samuel Johnson, whose friendship with Johnson led to his wretched demise; Randolph Turpin, a boxing champion who ended his life in debt and decrepitude; and David Oluwale, a Nigerian stowaway who arrived in Leeds in 1949 and whose death at the hands of police twenty years later was a wake up call for the entire nation. As Phillips weaves together these three stories, he illuminates the complexities of race relations and social constraints with devastating results.

Bringing together original contributions from scholars across the world, this volume traces the history of travel writing from antiquity to the Internet age. It examines travel texts of several national or linguistic traditions, introducing readers to the global contexts of the genre. From wilderness to the urban, from Nigeria to the polar regions, from mountains to rivers and the desert, this book explores some of the key places and physical features represented in travel writing. Chapters also consider the employment in travel writing of the diary, the letter, visual images, maps and poetry, as well as the relationship of travel writing to fiction, science, translation and tourism. Gender-based and ecocritical approaches are among those surveyed. Together, the thirty-seven chapters here underline the richness and complexity of this genre.

Une jeune femme sans amour quitte l'Angleterre victorienne pour s'en aller visiter la plantation américaine de son père, dans les Antilles britanniques. Déjà, sur le bateau, la mort passe. À l'arrivée, c'est la chaleur, la solitude, la fièvre, la violence. D'autres valeurs. La jeune maîtresse du domaine est déchirée entre elle-même et sa culture. Elle voit tout. Dans son journal, elle consigne froidement le pire. L'un de ses esclaves est aussi venu d'Angleterre. Il a connu la liberté, le respect. Il a tout perdu, jusqu'à son nom. Il tente de toutes ses forces d'aimer ceux qui le nient. Au bout du drame, l'auteur prend lui-même la parole dans une langue éblouissante pour nous dire le vertige de la survivante, avalée par la nature, engluée dans le paysage. Dans ce roman exceptionnel, Caryl Phillips nous guide jusqu'au coeur de la brutalité humaine. Il nous parle aussi d'un amour possible. Il veut croire à la fraternité.

This examination of Caryl Phillips' novels ranges from the *Final Passage* to *The Nature of Blood* and considers them in relation to his plays and essays. Starting with a textual analysis of his fiction, it examines how it charts a diasporic awareness.

Romance, Diaspora, and Black Atlantic Literature offers a rich, interdisciplinary treatment of modern black literature and cultural history, showing how debates over Africa in the works of major black writers generated productive models for imagining political agency. Yogita Goyal analyzes the tensions between romance and realism in the literature of the African diaspora, examining a remarkably diverse group of twentieth-century authors, including W. E. B. Du Bois, Chinua Achebe, Richard Wright, Ama Ata Aidoo and Caryl Phillips. Shifting the center of black diaspora studies by considering Africa as constitutive of black modernity rather than its forgotten past, Goyal argues that it is through the figure of romance that the possibility of diaspora is imagined across time and space. Drawing on literature, political history and postcolonial theory, this significant addition to the cross-cultural study of literatures will be of interest to scholars of African American studies, African studies and American literary studies. The Africa of his ancestry, the Caribbean of his birth, the Britain of his upbringing, and the United States where he now lives are the focal points of award-winning writer Caryl Phillips' profound inquiry into evolving notions of home, identity, and belonging in an increasingly international society. At once deeply reflective and coolly prescient, *A New World Order* charts the psychological frontiers of our ever-changing world. Through personal and literary encounters, Phillips probes the meaning of cultural dislocation, measuring the distinguishing features of our identities—geographic, racial, national, religious—against the amalgamating effects of globalization. In the work of writers such as V. S. Naipaul, James Baldwin, and Zadie Smith, cultural figures such as Steven Spielberg, Linton Kwesi Johnson, and Marvin Gaye, and in his own experiences, Phillips detects the erosion of cultural boundaries and amasses startling and poignant insights on whether there can be an answer anymore to the question

“Where are you from?” The result is an illuminating—and powerfully relevant—account of identity from an exceedingly perceptive citizen of the world.

Set in the time between the abolition of the slave trade and the emancipation of the slaves, 'Cambridge' is the story of Emily Cartwright, a young woman sent to visit her father's West Indian plantation, and Cambridge, a plantation slave, educated and Christianised by his first master in England and struggling to maintain his dignity. The most comprehensive guide on the market to the key authors and works of the African American literary movement.

In this searing novel, Caryl Phillips reimagines the life of the first black entertainer in the U.S. to reach the highest levels of fame and fortune. After years of struggling for success on the stage, Bert Williams (1874—1922), the child of recent immigrants from the Bahamas, made the radical decision to don blackface makeup and play the “coon.” Behind this mask he became a Broadway headliner—as influential a comedian as Chaplin, Laurel and Hardy, and W. C. Fields, who called him “the funniest man I ever saw, and the saddest man I ever knew.” It is this dichotomy at Williams’ core that Phillips explores in this richly nuanced, brilliantly written novel, unblinking in its attention to the sinister compromises that make up an identity.

In this fascinating inquiry into the African Diaspora, Caryl Phillips embarks on a soul-wrenching journey to the three major ports of the transatlantic slave trade. Juxtaposing stories of the past with his own present-day experiences, Phillips combines his

remarkable skills as a travel essayist with an astute understanding of history. From an West African businessman's interactions with white Methodists in nineteenth-century Liverpool to an eighteenth-century African minister's complicity in the selling of slaves to a fearless white judge's crusade for racial justice in 1940s Charleston, South Carolina, Phillips reveals the global the impact of being uprooted from one's home through resonant, powerful narratives.

From the British-West Indian novelist who is rapidly emerging as the bard of the African diaspora comes a haunting work about “the final passage”—the exodus of black West Indians from their impoverished islands to the uncertain opportunities of England. In her village of St. Patrick’s, Leila Preston has no prospects, a young son, and a husband, Michael, who seems to prefer the company of his mistress. So when her ailing mother travels to England for medical care, Leila decides to follow her. As Caryl Phillips follows the Prestons’ outward voyage—and their bewildered attempt to find a home in a country whose rooming houses post signs announcing “No vacancies for coloureds”—he produces a tragicomic portrait of hope and dislocation. *The Final Passage* is a novel rich in language, acute in its grasp of character, and unforgettable in its vision of the colonial legacy. “Like Isabel Allende and Gabriel García Márquez, Phillips writes of times so heady and chaotic and of characters so compelling that time moves as if guided by the moon and dreams.”—Los Angeles Times Book Review

Award-winning author Caryl Phillips presents a biographical novel of the life of Jean

Rhys, the author of *Wide Sargasso Sea*, which she wrote as a prequel to Charlotte Brontë's *Jane Eyre*. Caryl Phillips's *A View of the Empire at Sunset* is the sweeping story of the life of the woman who became known to the world as Jean Rhys. Born Ella Gwendolyn Rees Williams in Dominica at the height of the British Empire, Rhys lived in the Caribbean for only sixteen years before going to England. *A View of the Empire at Sunset* is a look into her tempestuous and unsatisfactory life in Edwardian England, 1920s Paris, and then again in London. Her dream had always been to one day return home to Dominica. In 1936, a forty-five-year-old Rhys was finally able to make the journey back to the Caribbean. Six weeks later, she boarded a ship for England, filled with hostility for her home, never to return. Phillips's gripping new novel is equally a story about the beginning of the end of a system that had sustained Britain for two centuries but that wreaked havoc on the lives of all who lived in the shadow of the empire: both men and women, colonizer and colonized. A true literary feat, *A View of the Empire at Sunset* uncovers the mysteries of the past to illuminate the predicaments of the present, getting at the heart of alienation, exile, and family by offering a look into the life of one of the greatest storytellers of the twentieth century and retelling a profound story that is singularly its own.

Seminar paper from the year 2011 in the subject English Language and Literature Studies - Literature, grade: 13, University of Louvain, language: English, abstract: In our postcolonial time, many novels have tackled and still tackle issues such as slavery,

racism, belonging and identity. In this essay, we will mainly focus on one author that belongs to this wave, namely Caryl Phillips. He was born in St. Kitts, a Caribbean island, in 1958.¹ He "came to Britain at the age of four months [...] and studied English Literature at Oxford University."² He is currently a well-known postcolonial writer whose works largely focus "on the legacy of the Atlantic slave trade and its consequences for the African Diaspora."¹ In this essay, we will analyze Phillips' fourth novel, *Cambridge*,³ which won the Sunday Times Young Writer of the Year Award.¹ We will deal with the issue of the identity of the slaves, especially with regards to naming. In fact, slaves were always given a new name by their owners. Thus, we will analyze the impact of this naming on the slaves' identity and the ambiguity to which it can lead. However, we will first provide a definition of the concept of "identity." Then, we will go through how naming was applied in the history of the slaves and what was its significance. Finally, we will undertake an analysis of two characters of *Cambridge* and focus on their identity with regards to their different names. In addition, we will refer to another recent postcolonial novel, namely *The Long Song*⁴ by Andrea Levy.

Dorothy is a retired schoolteacher who has recently moved to a housing estate in a small village. Solomon is a night-watchman, an immigrant from an unnamed country in Africa. Each is desperate for love. And yet each harbors secrets that may make attaining it impossible. With breathtaking assurance and compassion, Caryl Phillips retraces the paths that lead Dorothy and Solomon to their meeting point: her failed

marriage and ruinous obsession with a younger man, the horrors he witnessed as a soldier in his disintegrating native land, and the cruelty he encounters as a stranger in his new one. Intimate and panoramic, measured and shattering, *A Distant Shore* charts the oceanic expanses that separate people from their homes, their hearts, and their selves.

The *Postmodern Chronotope* is an innovative interdisciplinary study of the contemporary. It will be of special interest to anyone interested in relations between postmodernism, geography and contemporary fiction. Some claim that postmodernism questions history and historical bases to culture; some say it is about loss of affect, loss of depth models, and superficiality; others claim it follows from the conditions of post-industrial society; and others cite commodification of place, Disneyfication, simulation and post-tourist spectacle as evidence that postmodernism is wedded to late capitalism. Whatever postmodernism is, or turns out to have been, it is bound up in rethinking and reworking space and time, and Paul Smethurst's intervention here is to introduce the postmodern chronotope as a term through which these spatial and temporal shifts might be apprehended. The postmodern chronotope constitutes a postmodern world-view and postmodern way of seeing. In a sense it is the natural successor to a modernist way of seeing defined through cubism, montage and relativity. The book is arranged as follows: - Part 1 is an interdisciplinary study casting a wide net across a range of cultural, social and scientific activity, from chaos theory to cinema,

from architecture to performance art, from IT to tourism. - Part 2 offers original readings of a selection of postmodern novels, including Graham Swift's *Waterland* and *Out of this World*, Peter Ackroyd's *Hawksmoor* and *First Light*, Alasdair Gray's *Lanark*, J. M. Coetzee's *Foe*, Marina Warner's *Indigo*, Caryl Phillips' *Cambridge*, and Don DeLillo's *The Names* and Ratner's *Star*.

In *Higher Ground*, Caryl Phillips presents three characters separated by time and distance but united by the profound sympathy he has for their humanity. In the first story, a young West African is oppressed by the shadow of slavery; in the second an African-American fights to survive solitary confinement without sacrificing his integrity; in the third a Polish refugee struggles to ward off the increasing isolation of a life in exile.

The book covers selected vocabulary needed by students taking Cambridge English: Advanced (CAE) exam and includes exam-style tasks for each paper. *Cambridge Vocabulary for Advanced* builds students' lexical knowledge for success at an advanced level. It includes useful tips on how to approach Cambridge English: Advanced tasks and covers especially tricky areas such as collocation, fixed phrases and idioms. It is informed by the Cambridge English Corpus to ensure that the vocabulary is presented in genuine contexts and includes real learner errors. The Audio CD contains the listening and pronunciation exercises from each unit. The material is suitable for self-study or homework, and may also be used in class with the teacher. An

edition without answers or CD is also available.

During carnival time in Martinique, a storyteller falls victim to a transitory underworld on the edge of oblivion

Jamaican-born novelist and sociologist Erna Brodber describes *Myal* as “an exploration of the links between the way of life forged by the people of two points of the black diaspora—the Afro-Americans and the Afro-Jamaicans.” Operating on many literary levels—thematically, linguistically, stylistically—it is the story of women’s cultural and spiritual struggle in colonial Jamaica. The novel opens at the beginning of the 20th century with a community gathering to heal the mysterious illness of a young woman, Ella, who has returned to Jamaica after an unsuccessful marriage abroad. The Afro-Jamaican religion *myal*, which asserts that good has the power to conquer all, is invoked to heal Ella, who has been left “zombified” and devoid of any black soul. Ella, who is light skinned enough to pass for white, has suffered a breakdown after her white American husband produced a black-face minstrel show based on the stories of her village and childhood. This cultural appropriation is one of a series Ella encountered in her life, and parallels the ongoing theft of the labor and culture of colonized peoples for imperial gain and pleasure. The novel’s rich, vivid language and vital characters earned it the Commonwealth Writers’ Prize for Canada and the Caribbean. The novel links nicely with Brodber’s coming-of-age story, *Jane & Louisa Will Soon Come Home*, also from Waveland Press, for its similar images, themes, and specific Jamaican

cultural references to colonialism, religion, slavery, gender, and identity. Both novels are Brodber's way of telling stories outside of published history to point out the whitewashing and distortion of black history through religion and colonialism. Valerie Martin's *Property* delivers an eerily mesmerizing inquiry into slavery's venomous effects on the owner and the owned. The year is 1828, the setting a Louisiana sugar plantation where Manon Gaudet, pretty, bitterly intelligent, and monstrously self-absorbed, seethes under the dominion of her boorish husband. In particular his relationship with her slave Sarah, who is both his victim and his mistress. Exploring the permutations of Manon's own obsession with Sarah against the backdrop of an impending slave rebellion, *Property* unfolds with the speed and menace of heat lightning, casting a startling light from the past upon the assumptions we still make about the powerful and powerful.

"I go half way round the world and back thinking I'd made some sort of discovery and come back to find the same damn lies, the same white lies, the same black lies." Alvin and Errol can't picture much of a future for themselves. They're young, Black and living in England in the 1980s, with an entire country and political system set against them. Instead they focus firmly on their past – the sunny Caribbean and heroic father they left behind when their mother brought them to England twenty years ago. But when Alvin returns home from his grandfather's funeral a new version of their past emerges, and the two brothers are caught in a desperate struggle to unearth the truth about their

existence. Powerful and compelling, *Strange Fruit* by Caryl Phillips (winner of the Commonwealth Writers' Prize) is the story of a family caught between two cultures, and the uncrossable no man's land that can come between parents and their children. Simon Schama's extraordinary novel in a new stage adaptation by Caryl Phillips. As the American War of Independence reaches its climax, a plantation slave and a British Naval Officer embark on an epic journey in search of freedom. Divided by barriers of race but united in their ambitions for equality, their convictions will change attitudes towards slavery forever. Sweeping from the Deep South of America to the scorched earth of West Africa, *Rough Crossings* is a compelling true story that marks the 200th anniversary of the abolition of the slave trade in the British Empire. *Rough Crossings* was staged by Headlong Theatre Company which opened at Birmingham Rep in September 2007 and toured the Lyric Hammersmith, Liverpool Playhouse and West Yorkshire Playhouse.

In this richly descriptive and haunting narrative, Caryl Phillips chronicles a journey through modern-day Europe, his quest guided by a moral compass rather than a map. Seeking personal definition within the parameters of growing up black in Europe, he discovers that the natural loneliness and confusion inherent in long journeys collides with the bigotry of the "European Tribe"-a global community of whites caught up in an unyielding, Eurocentric history. Phillips deftly illustrates the scenes and characters he encounters, from Casablanca and

Costa del Sol to Venice, Amsterdam, Oslo, and Moscow. He ultimately discovers that "Europe is blinded by her past, and does not understand the high price of her churches, art galleries, and history as the prison from which Europeans speak." In the afterword to the Vintage edition, Phillips revisits the Europe he knew as a young man and offers fresh observations.

Lucy, a teenage girl from the West Indies, comes to America to work as an au pair for a wealthy couple. She begins to notice cracks in their beautiful façade at the same time that the mysteries of own sexuality begin to unravel. Jamaica Kincaid has created a startling new heroine who is destined to win a place of honor in contemporary fiction.

Winner of the Hurston/Wright Legacy Award Caryl Phillips's *The Lost Child* is a sweeping story of orphans and outcasts, haunted by the past and fighting to liberate themselves from it. At its center is Monica Johnson—cut off from her parents after falling in love with a foreigner—and her bitter struggle to raise her sons in the shadow of the wild moors of the north of England. Phillips intertwines her modern narrative with the childhood of one of literature's most enigmatic lost boys, as he deftly conjures young Heathcliff, the anti-hero of *Wuthering Heights*, and his ragged existence before Mr. Earnshaw brought him home to his family. *The Lost Child* is a multifaceted, deeply original response to Emily Bronte's

masterpiece, *Wuthering Heights*. A critically acclaimed and sublimely talented storyteller, Caryl Phillips is "in a league with Toni Morrison and V. S. Naipaul" (Booklist) and "his novels have a way of growing on you, staying with you long after you've closed the book." (The New York Times Book Review) A true literary feat, *The Lost Child* recovers the mysteries of the past to illuminate the predicaments of the present, getting at the heart of alienation, exile, and family by transforming a classic into a profound story that is singularly its own.

Seminar paper from the year 2020 in the subject English Language and Literature Studies - Literature, Leuphana Universität Lüneburg (Kulturwissenschaft), course: Slavery and Anglo-American Literature from 1800 to the Present, language: English, abstract: The aim of this paper is to answer the following questions: What role did the emerging system of capitalism play in the dehumanizing and enslavement of people of African origin from the 16th century onward? What impact did its ideology have on the lives and thoughts of the main characters in Caryl Phillips' "Cambridge"? Caryl Phillips' 1991 novel "Cambridge" shines a light on the harsh realities of slave labour on plantations in the West-Indian colonies. The practice of slavery itself has not been historically new when the transatlantic slave trade took off in the 16th century. This enterprise, however, gave rise to slavery as an institution of unprecedented

magnitudes and brutality and would later prove to have colossal ramifications for the African continent and its future development. An institution like that of slavery could not exist if it weren't for an ideology supporting it. The crucial aspect that ultimately distinguished this new kind of slavery from indigenous forms of servitude was capital. The mechanisms constituting this enterprise can be attributed to the rising cultural systems of capitalism and consumer culture, exploiting cheap labour to satisfy the demand for foreign goods such as sugar in European societies. Trading and exploiting African people came to be understood as a business venture, degrading human beings to a mere commodity and means of production, owned by businessmen such as the father of one of "Cambridge"'s main characters, Emily Cartwright. Her experiences and her thoughts on the enslaved people working on the unnamed Caribbean Island home to her father's estate give insight into the racist perception of black people in distant Europe. In contrast, the reader gets to see the cruelties of slavery through the eyes of the novel's namesake, Cambridge. Together, these completely distinct perspectives create a profound image of slavery as an institution, the capitalist forces behind it as well as the prejudices necessary to facilitate and maintain this atrocious enterprise.

Cambridge is a powerful and haunting novel set in that uneasy time between the

abolition of the slave trade and the emancipation of the slaves. It is the story of Emily Cartwright, a young woman sent from England to visit her father's West Indian plantation, and Cambridge, a plantation slave, educated and Christianised by his first master in England and now struggling to maintain his dignity.

The bestselling author Caryl Phillips has for years written about and explored the experience of migration through his spellbinding and award-winning novels, plays, and essays. In this fascinating collection he looks at the notion of belonging prior to and following 9/11, beginning with a reflection on his own experience as one of the only black boys in his school in the UK alongside his first interaction with a British Muslim boy who joined the school. Phillips turns to his years of living and teaching in the United States—including a riveting chronicle of the day the two towers fell—as well as historical and literary reflections with James Baldwin, Richard Wright, and other writers who grappled with notions of migration and belonging in their own day.

A German Jewish girl whose life is destroyed by the atrocities of World War II . . . her uncle, who undermines the sureties of his own life in order to fight for Israeli statehood . . . the Jews of a 15th-century Italian ghetto . . . Othello, newly arrived in Venice . . . a young Ethiopian Jewish woman resettled in Israel. These are the extraordinary people who inhabit Caryl Phillips' eloquent and moving new novel,

and whose stories are connected by circumstance, spirit, and blood across the centuries.

In a vastly ambitious and intensely moving novel, the author of Cambridge creates a many-tongued chorus of the African diaspora in the complex and riveting story of a desperate father who sells his three children into slavery. Shortlisted for the Booker Prize Winner of the James Tait Black Memorial Prize for Fiction Caryl Phillips' ambitious and powerful novel spans two hundred and fifty years of the African diaspora. It tracks two brothers and a sister on their separate journeys through different epochs and continents: one as a missionary to Liberia in the 1830s, one a pioneer on a wagon trail to the American West later that century, and one a GI posted to a Yorkshire village in the Second World War. 'Epic and frequently astonishing' The Times 'Its resonance continues to deepen' New York Times This schoolroom drama that inspired the classic Sydney Poitier film is "a microcosm of the racial issues . . . A dramatic picture of discrimination" (Kirkus Reviews). With opportunities for black men limited in post-World War II London, Rick Braithwaite, a former Royal Air Force pilot and Cambridge-educated engineer, accepts a teaching position that puts him in charge of a class of angry, unmotivated, bigoted white teenagers whom the system has mostly abandoned. When his efforts to reach these troubled students are met with threats, suspicion, and derision, Braithwaite takes a radical new approach. He will treat his students as people poised to enter the adult

world. He will teach them to respect themselves and to call him “Sir.” He will open up vistas before them that they never knew existed. And over the course of a remarkable year, he will touch the lives of his students in extraordinary ways, even as they in turn, unexpectedly and profoundly, touch his. Based on actual events in the author’s life, *To Sir, With Love* is a powerfully moving story that celebrates courage, commitment, and vision, and is the inspiration for the classic film starring Sidney Poitier.

The Atlantic slave trade continues to haunt the cultural memories of Africa, Europe and the Americas. There is a prevailing desire to forget: While victims of the African diaspora tried to flee the sites of trauma, enlightened Westerners preferred to be oblivious to the discomfiting complicity between their enlightenment and chattel slavery. Recently, however, fiction writers have ventured to 're-member' the Black Atlantic. This book is concerned with how literature performs as memory. It sets out to chart systematically the ways in which literature and memory intersect, and offers readings of three seminal Black Atlantic novels. Each reading illustrates a particular poetic strategy of accessing the past and presents a distinct political outlook on memory. Novelists may choose to write back to texts, images or music: Caryl Phillips's *Cambridge* brings together numerous fragments of slave narratives, travelogues and histories to shape a brilliant montage of long-forgotten texts. David Dabydeen's *A Harlot's Progress* approaches slavery through the gateway of paintings by William Hogarth, Sir Joshua Reynolds and J.M.W. Turner. Toni Morrison's *Beloved*,

finally, is steeped in black music, from spirituals and blues to the art of John Coltrane. Beyond differences in poetic strategy, moreover, the novels paradigmatically reveal distinct ideologies: their politics of memory variously promote an encompassing transcultural sense of responsibility, an aestheticist 'creative amnesia', and the need to preserve a collective 'black' identity.

Conversations with Caryl Phillips collects nineteen interviews conducted over more than two decades on both sides of the Atlantic and in the Caribbean. While Phillips (b. 1958) admittedly tends to hide behind his characters in his fiction, he is completely forthcoming in his interviews, where he describes in detail the personal experiences of migration and dislocation that inspired his writing. He shares ideas about his aesthetics, in particular his noted use of a fractured, polyphonic form. These exchanges demonstrate Phillips's knowledge about the contemporary world of politics and of writing while revealing his engaging humor, his sharp intelligence, and his deep commitment to the overarching aims of his work.

Bertram Francis is a British West Indian who has spent the last twenty years away from the Caribbean. Now Independence is looming and he is going back to see the end of colonial rule. But the visit is not the nostalgic homecoming he expected and he finds himself an outsider in a place he thought was home. 'Caryl Phillips has proved himself among the best and most productive writers of his generation.' New York Times

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