Intersectionality Reading of Caribbean-American In-Transit Female Narratives: Kincaid's *Lucy* and Nunez' *Boundaries*

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ABSTRACT

While large bulk of recent scholarship has reflected growing attention to migration, there has been little focus on the evolving intersected marginalization and social inequalities of in-transit women in the host land. The present study addresses the evolving phenomena of intersectionality in the context of larger structures of racism, sexism, classism and the legacies of colonialism. Intersectionality refers to the interlocking oppression experience produced by the interaction of social, economic, political, cultural and racial factors. Intersectionality both as a concept and theory is to uncover the underlying interrelated and interconnected layers of dimensions including but not limited to race, class, gender, sex, ethnicity, age, nation and dis/ability which generate a distinct mode of oppression, subordination and inequality for an individual. In this study, the intersectionality related coined concept *diaspora-intersectionality* is presented 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: Jamaica Kincaid's *Lucy* (1987) and Elizabeth Nunez's *Boundaries* (2011).The authors have a number of themes in common, both Caribbean descent with hyphenated identity living alternately in the USA and the Caribbean. Their protagonists are also very similar; both immigrated to the West to earn professional experience and seek happiness. Both works abundantly overlap in portraying in-transit Caribbean females whose positionings in the host land are hardly affected by intersectional patterns resulting to translocational marginality, class-conscious exclusion and social inequality. Thereby, intersectionality theory is beneficially opted to explore how diaspora context shapes marginalized shifting identities and how dominant power systems construct and neutralize social injustice and inequality for diasporic intersected individuals in the narratives.

Keywords: Diaspora-intersectionality; Marginality; Outsider Within; Structural Intersectionality; Situated Intersectionality

INTRODUCTION

Intersectionality refers to the multiple, multilayered and complicated ways in which the matrix of identity construction denominators construct multiple axes of inequality. It is meant as a tool for analyzing specific corresponding factors including but not limited to race, class, gender, sexuality, nationality, religion, physical ability/disability, ethnicity, corporeality, age as well as

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various social systems and mechanisms of subordination and exclusion. Henceforth, intersectionality emphasizes the coincident, emphatic, irreducible variables and direct influence of diverse factors on social state, social identities and social positioning in the stratification of power and privilege (Berger & Guidroz, 2009; Yuval-Davis, 2008). In fact, the existing factors can both augment the complexities of intersectionality and make in-trans/compound multiple identities (Crenshaw, 1989; Hill Collins, 2000). In the same way, intersectionality approach is constructed to zero in on the locationality of an individual as an inextricable whole and what is more potential enough to perceive and theorize the coincidence of paired dimensions of gender and sexuality, culture and religion, race and ethnicity as well as educational and occupational levels in identification/discrimination and the processes of social realities in the state of constant becoming (Anthias, 2002, 2009; Berger & Gidroz, 2009; Brah & Pheonix, 2004; La Barbera, 2009; Yuval-Davis, 2006, Nash, 2006, Chandra & Vengadasamy, 2018).

The eminent scholar of race and gender equality, Kimberle' Williams Crenshaw raised the Theory of Intersectionality for the first time and coined the term intersectionality to explicate the structural and dynamic interplay among various forms of discrimination (Crenshaw,1989;1991). Giving support to Crenshaw's assertion, Patricia Hill Collins (2000) underlines the intimate bond of "social structures and African American cultural patterns" adding that the existed interconnected systems are "shaped by intersecting race, gender, class, nation and ethnicity, ability and sexuality" (p.2). She emphatically manifests that sexism, racism, and classism along with other parallel factors contribute to form, augment and sustain social inequality and paradoxical effects of making ultimate dynamics of disempowerment (Crenshaw, 1989; Hill Collins, 2000).

The recognized intersectionality theory developed from the criticism of the triple oppression model (race, gender, class) turned to cardinal approach to study and analyze oppression experience of different marginalized positions together (such as being Black, woman, lower class, migrant, disabled and other positions) at the same time. For more than a century, there appeared more arguments of anti-racist and diasporic discussions which address the multi-dimensionality of oppression in relation to intersectional mantra (Acker 2006; Davis 2011; Phizacklea 1983, 1997; Phizacklea and Miles 1980). Crenshaw's discussion of race and gender co-formulating multiple systems of oppression gives significance to class positions in the construction of marginalized positions. Triple oppression, further, underlines that those who experience different marginalized positions at the same time are the most deprived. (Anthias and Yuval-Davis 1983). Anthias and Yuval-Davis (1992) postulate that in the annexed multiple oppression model, initially, ethnic minority women are ever treated as the main oppressed group and, then, the complex interweavement of deprivation can adhere to make them "more marginal". Henceforth, different systems of oppression incorporating patriarchy, racism or class domination, and the vast global systems of exploitation and subordination which emerge to make meaningful divisions among privileged and unprivileged in-transit individuals, work intersectionally.

As a helpful and principal framework for the study of social inequality and exclusion (Anthias 2005, p. 32), intersectionality, as Phoenix and Pattyama argue (2006, p. 187), "foregrounds a richer and more complex ontology than approaches that attempt to reduce people to one category at a time". According to Yuval-Davis (2006) intersectionality "considers the conflation or separation of different analytic levels in which [it] is located rather than just a debate on the relationship of the divisions themselves" (p.195). Also, Yuval-Davis (2015) defines "situated intersectionality as a highly sensitive [approach] to the geographical, social and temporal locations of the particular individual or collective social actors examined" (p. 95). She highlights that in contrast with former theories of class division and stratification, the comprehensive theory of social inequality is required to incorporate "global, regional, national and local"(p.95). As such, situated intersectionality offers the ways which social divisions

interact and received by social agents in a particular place, time and position. The fact is that intersectional thinking is needed to employ multiple epistemologies to consider power relation positions and their centrality to any analysis of everyday life (Phoenix and Pattyama 2006).

Since the 1970s, a number of scholars in Migration Studies, Gender Studies, Women Studies, and Black Women's Studies have underlined the truth that to perceive social reality and social inequality, it is crucial to analyze mutual and multiple interconnected interaction of parallel denominators of race and gender, class and gender or the triad cycle of race, gender and class. However, for the in-transit women this issue is partially different, since Black Afro-Caribbean women's status as immigrants can render them more vulnerable in a way that their marginality and social exclusion cannot easily be reducible to one or two dimension. Afro-Caribbean diasporic women are obviously situated in a dramatically different economic, social, and political worlds and when the issue of subordination turns to these people, it discloses that they are perceptively less likely to meet their needs than other women who are racially privileged. From this ground, Crenshaw's coined term intersectionality (1989, 1991) which is initiated to be flourished and spread among all disciplinary studies is deemed to analyze in-between Caribbean female subjects and their social lives in the West.

LITERATURE REVIEW

Since the time Crenshaw (1989) has proposed the concept of intersectionality, some studies have conducted to determine the marginal positionality of in-transit women in the form of visible minorities in the host land. Catherine La Barbera (2013) has taken intersectionality as a theoretical and methodological method to examine how migrant women living in Madrid manage the process of identity transformation due to migration, and how they negotiate and reinterpret their tradition, religion, and culture.

Moreover, another study by Mastoureh Fathi (2017) on intersectional positionality and class positioning of migrant Iranian women living in England represented that their tangible minority and maximum fragility result from in-transit locations of social class and classed experiences, co-constitution of gender, culture, religion, locality and performativity. The research demonstrated such women are living at the crossroad of intersecting conditions of being and becoming experiencing ulterior state of social exclusion and inequality as a result of being Muslim, migrant and woman. From theoretical point of view, the study also revealed that importance of studying class within the field of intersectionality studies. The study demonstrated that experiences of hierarchical and relational class in the lives of migrant women limits their chances of integration, citizenship and belonging.

The positionality of migrant Caribbean women from the so called The Islands to America and European countries due to postcolonial transitions lead into multitude experiences of identification, assimilation, social exclusion and various forms of discrimination in the way of reclaiming the hyphenated identity. Accordingly, Intersectionality scholars' studies offered inspiring insights on the complex subjectivity of migrant women and constituted the needed material from which the present study attempt to theorize the concept.

Thereupon, to proceed partly similar studies conducted on intersectional positionality of in-transit Caribbean women and add new insights, the current study builds a concept of *diaspora-intersectionality* on the theory of intersectionality of Kimberle Williams Crenshaw (1989), Patricia Hill Collins (2000) *outsider within* and Nira Yuval-Davis (2006) *situated intersectionality*. Such concept is employed to study the broad situation in which the intersections of multiple dimensions and structural systems affect the positioning, translocational intersecting marginality and class-conscious exclusion of Caribbean women migrants within the fabric of the United States. Building together the findings of concomitant studies in this area by intersectionality researchers and steadily done studies on the Caribbean

migration, marginalization, belonging, social class inequality and exclusion with fresh theories of intersectionality, the study asserts to look at the complex processual positionality of Caribbean-Americans women in America.

THEORETICAL FRAMEWORK

The research adopts the coined concept of *diaspora-intersectionality* in an intersectionality theoretical framework to conceive, analyze, interpret, and unravel social realities, conditions of social identification and social exclusion of diasporic Caribbean women under intertwined factors in America. The primary purpose of coining the concept of diaspora-intersectionality lies in its potential capacity to unequivocally assert the complexity of intertwined factors in dis/em-powering in-transit women's identities. Adopting this line of thought as an approach, and in particular applying the concept of diaspora-intersectionality as an analytical tool, the research attempts to apprehend the context which shapes the in-transit women's identities, social exclusion and positionality and complex subjectivity of the Caribbean migrant women in America. It will thus extend the perception of how complicated the interplay of a host of factors crucially affect diasporic ethnocultural identity contextually and situationally. This analytical approach sets a fresh framework to improve perceptions and strategies for the analysis of intricate social realities in the life of in-transit Caribbean women.

SYNTHESIZED THEORY OF INTERSECTIONALITY

From the intersectionality ground, Crenshaw (1994) advanced *structural intersectionality* to refer to "the ways in which the location of women of color at the intersection of race and gender makes our actual experience of domestic violence, rape, and remedial reform qualitatively different from that of white women" (p.2). Crenshaw propounds that the primary elements of structural intersectionality include race, gender and class but frequently stresses other sites where structures of power intersect. Likewise, Anna Carastathis (2014), reinterprets structural intersectionality as the representation of "visible phenomenological experiences of people who face multiple forms of oppression without fragmenting those experiences through categorical exclusion" (p.5). Similarly, Patricia Hill Collins (1990) conceptualizes the structural dimension of intersectionality as a matrix of domination in which sex, race and other axes of oppression integrate to produce diverse experiences of domination—depending on the social location and particular relational configuration—within a structured whole. The interaction of multiple hierarchies in the lives of women of color is perceived as structural intersectionality; however, for the immigrant women the issue is partially different, since women's status as immigrants can render them more vulnerable in a way that their structural intersectionality cannot be easily reduced to economic class, race or gender. On this ground, La Barbera (2013) pinpoints such a reality as "migrant women from the so called "Third World" are located within complicated matrixes of social relationships by simultaneous processes of racialization, genderization, and labor marginalization" (p.4). La Barbera (2013) maintains migrant women have to encounter and stand multiple forms of social exclusion both within their native and host community in which "they have to fight against internal and external forms of discrimination" (p. 4). Among diasporic women, Afro-Caribbean women, in particular, are obviously situated at a crossroad of intersecting conditions of economic, social, and political subversion and when the issue of social exclusion comes to the focal point of attention, it is disclosed that they are perceptively more likely to represent the maximum potential of subversion and social exclusion for being migrant black women as well as ethnic minorities. Relying on their intersecting subjectivities, women in-transit incur structural intersectionality through "the multiple and interacting psycho-

socio-political belongings, and the constant negotiation between their cultural minority group and the society at large" (La Barbera, 2011, p. 9).

Yuval Davis' (2015) *situated intersectionality* describes various kinds of social, economic, political and personal inequalities. It simultaneously encompasses ontological and concrete inequalities. Based on what Yuval-Davis interprets, inequality primarily embodies economic inequality and stratification which is labeled as class structure and is defined under the triad axes of power, economy and status. This form of intersectionality, Yuval-Davis maintains, does not reduce social division into class but forms it as "mutually constituted from the particular nuanced and contested meanings of particular social locations in particular historical moments, within particular social, economic and political contexts in which some social divisions have more saliency and effect" (p.3). Accordingly, social divisions overlap to build upon each other and none can be reduced to a single individual distinction.

Various complex interconnections convene to disempower an exclusive group in a community and this interplay is particularly conceivable in diaspora context. Thereupon, the term diaspora-intersectionality is coined with the conflation of two forms of intersectionality: *situated and structural* to encompass how specific relationship of origin and settlement open up to marginality and class identity of diasporic women in the American society. Emphatically for a diasporic Caribbean, diaspora-intersectionality is apprehended and experienced in a relatively different way from Asian, African or European counterpart diasporic individuals. Such diversity in experience flows from the advantage of belonging to a particular social group and intersecting identities as an origin of social and political empowerment, whilst concurrently gives rise to disadvantages attached to other social classifications as an origin of powerlessness and subordination (Boogaard & Roggeband, 2010; Cole, 2008, 2010; Crenshaw, 1991).

DISCUSSION

The study considers the inseparability of the intersectional mantra originally starting with race, gender, and class and other categories but now including sexuality, nation, religion, age, hair, beauty, and disability which interlace and affect the experiences of class-conscious discrimination and exclusion, intersectional marginality and outsider positioning of Caribbean female in-transit protagonists. Migration is a particular category which in correlation with other dimensions provide a new paradigm specifically for in-transit Caribbean women to explore and experience new challenges. Such mobility leads to implicit or overt engagement with diversity of inequalities ranging from intricate intertwine of ethnic rivalry, gender, racial, and sexual differences to beauty, hair and color approved standards. To get an insider position, an in-transit subjects quest to define and reformulate their identities by constantly negotiating and defeating the conundrums created by the intersectional mantra in the West which constantly renegotiate to marginalize and exclude them within the host Western realm. The major purpose is to examine the immigrant discourse which can represent the in-transit Caribbean females' outsider, marginal and discrimination experience in the West. So, Crenshaw's intersectionality framework demonstrated in coined *diaspora-intersectionality* will decide the overlapping systems of oppression as well as enfeebling systematizations which construct social inequality and exclusion.

Here, relying on the emotional and bodily responses to migration in the intersectional structures of sexism, racism, classism and other legacies of colonialism, the study builds on the represented facts in the two novels *Boundaries* (2011) and *Lucy* (1995) written by the two third-generation Caribbean-American women novelists, Elizabeth Nunez and Jamaica Kincaid, to analyze how specific relations of origin and settlement, both steeped in structural relationships of unequal power and psychological and emotional experiences lead to diasporic women's marginality and class discrimination and how these dimensions in close relation to diaspora

elicit structural and locational violence in the American society. The novelists share some common points; both are Caribbean descents with hyphenated identity living alternately in the USA and the Caribbean. Their protagonists are also similar; both immigrated to the West to earn professional experience and seek happiness. Kincaid's *Lucy* (1995) is an account of a young Antiguan girl who migrates to America and her identity changes entwining with various racial and bodily relationships. Nunez's *Boundaries* (2011) is a delicate depiction of a Caribbean immigrant, Anna, to the West entangled in various struggles as a result of her dissimilar race, ethnicity, culture, gender, color and class.

Jamaica Kincaid's *Lucy* (1995) is strongly autobiographical and opens in medias res. The eponymous protagonist, Lucy Josephine Potter, leaves the Caribbean West Indies to the United States to be au pair for a wealthy white family in a large American City. The novel involves the young protagonist within various tensions of immigration, identity confusion, the connection between imperial and maternal rule and transnational values. Elizabeth Nunez's *Boundaries* (2011) is a superb novel which depicts the twisted Caribbean and diasporic life of Anna Sinclair, a Black hard-working Caribbean-American immigrant. 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. A thought provoking novel exploring cultural identity, assimilation mirage and vivid discrimination is apt for the application of Intersectionality Theory to uncover the underlying interrelated reasons of multiple oppression of the major female character, Ann.

MARGINALITY-BOUND-ISMS OF DIASPORA-INTERSECTIONALITY

The simultaneous convergence of diaspora and intersectionality embracing multiple dimensions including but not limited to racism, classism, sexism, ethnocentrism and supremism results in marginalization and class discriminated identity of in-transit women in the American society. Kincaid uncovers such relation characterizing Lucy captivated with complicated master/slave, captive/captor, and white/black binary relations. Lucy's stiflingly disappointed life is demonstrated at home under colonial and patriarchal control and non-complicit relation with patriarchal mother which make her immigration inevitable, nonetheless her state as a labor tool in the host land complicates her life's socio-economic positionality and further augments her loneliness and marginality. As Sharon Krummel (2015) study on Kincaid 's *Lucy* and Dangarembga's *Nervous Conditions* reveals, the additive emotional and bodily reactions to migration incarnate in most structures of sexism, racism and legacies of colonialism is immense:

> Many migrant women experience discrimination not solely because of their race, gender, sexuality, or to add another, legal status, but at the points where two or more of these intersect. Their experiences as migrants may also shift; racism or xenophobia may be more in evidence in the country of settlement, or gendered expectations more pronounced in migrant communities strongly adhering to ‘traditional’ ways and structures. (Krummel, 2015, p.4)

The initial and the most prevalent dimension of diaspora-intersectionality which both writers exert to exhibit effectively and in touching ways is the racial boundaries. Kincaid initially elaborates the racial inferiority in a cramped cluttered place prepared for Lucy's stay at the house of White family which is "a small room just off the kitchen. A different style of room from the maid's with high walls to the way up the ceiling resembled to "a box in which cargo traveling" (Kincaid, 1989, p.14). The amount of racial inferiority and disvalue is further implied by her comparison to the African Black maid whose room differs from hers since in class and race stratification the former stands higher level. Highlighting such class division, Lucy states:

> "I was only an unhappy young woman living in a maid's room, and I was not even the maid" (14). Unlike Kincaid's *Lucy*, Anna in Nunez's *Boundaries* abundantly benefits from her upper social class state in the Caribbean; however, her diasporic position in Brooklyn is starkly described in the opening chapter implying how her racial, ethnic and gender intersections interrelate to debilitate her living condition in the host land. The price she pays for an illusion of merry life is high as the story recounts poor immigrants dissatisfied and "dream shattered" have to bear "long hours of work" to answer "the high price" they have given for the "exchange of familiar life in a strange land among people whose culture the immigrant does not understand"(Nunez, 2011, p. 22)

These are racial diaspora intricacies and new facets of limitation which grapple the in-transit Caribbean Black Anna and Lucy to trouble their desired life career and ideological aspirations, since these women's lives are sharply burdened by the disproportionately high unemployment, underprivileged job opportunities and personal prejudices among other ethnic or people of color in the West community.

One tangible aspect regarding the racial boundaries of diaspora-intersectionality which reflects the interlocking social structures with given equal or hierarchical prominence is color. Mary Romero in *Introducing Intersectionality* (2018) interprets colorism as a prominent aspect of intersectional oppression and argues how skin binary is an indication of class. She nominates the Asian immigrant as an example to elaborate the point that her dark skin is due to working outside while in America, tanning of skin indicates summer vacationing of affluent people. She states that: "related to racism but having a distinct position to institutional power, colorism operates differently at the local, regional, ethnic and national levels and is understood through the context of class, gender or national markers" (2018, p.174). In the same way, Romero delineates colorism as a determinant factor among class divisions. The very colorism dates back to the slavery era when mulattos and lighter skinned slaves were given privilege over darker skin ones in the domestic positions, clothing, food, education and opportunities in the African American community. Thereupon, "privileging of color continues and shapes their community of scholars, business owners and politicians, to such a point that color has become symbolic of one's class position (Hughes & Hertel, 1990; Keith & Herring, 1991). This facet of diaspora-intersectionality holds true in Lucy when she senses the master/slave dichotomy both for her own positioning and for majority Black immigrants who are merely employed for thoroughly low working professions in America. Bitterly enough, seeing the racial class of the people on board, the diners are principally Mariah's white relatives, while the servants are Black. Such situation confirms the same skin supremacy- white skin master and black skin servant relationship- which maintains race and class hierarchy. This reality is also represented in *Boundaries*, when Paula plaintively explains the class positioning for the Caribbean immigrants in America where she perceives majority of college people are Caribbean immigrants but as workers as they are workers "the serfs at the bottom of the feudal pyramid, the laborers, the janitors, the people who clean and repair the buildings, throw out the trash" ((Nunez, 2011, p. 226). In fact, it seemed that at the ladder of class division pyramid the lower job positions are definitely defined for the Caribbeans as they can rarely get higher positions as being "the security guards" or "clerical staff" (p.226). Accordingly, the interconnected interplay of diaspora-intersections as being Black, migrant, lower class, and color raises class-conscious exclusion.

Further, Romero (2018) highlights the position of Indian working women who work with their fathers in the fields, or work as laundresses or cooks in America. Such deprivileged positions, she delineates, are the end result of intersectional mantra, meaning Black, woman, poor, woman of color, and immigrant women do not receive privilege, on the contrary incur class-conscious exclusion and translocational intersecting marginality. Romero's defined postionality recurs in Lucy all over the narrative. One clear example is when Mariah, Lucy's white master, sees her for the first time, she reacts with vexing question whether she is "from

the islands". Such racially devaluing attitude displeases Lucy, as she "was about to respond her in this way: 'Which islands exactly do you mean? The Hawaiian Islands? The islands that make up Indonesia, or what?" (Kincaid, 1989, p. 56). Such event confirming Romero's claim in predetermined lower positionality for in-transit women of color underlines distasteful social consequence of intersectional subordination. Colorism as one of the aspects of diaspora-intersectionality is represented through the narrative of Nunez as well. One evidence is when Anna's mother, Beatrice Sinclair, stands in a dilemma to have her breast tumor removed in America, Nunez relates her excessive awe as a result of extremist racism she sees "on the American TV channels" which shows "black people handcuffed by the police, black people on drugs, black people screaming in rage and horror when an innocent man was shot down"(Nunez, 2011, p. 98). These events overwhelmingly sufficed for Black Caribbean Beatrice Sinclair to withdraw receiving medical treatment in America.

The intra-racial/ethnic schism is another dimension of diaspora-intersectionality which along with gender, race, class, color, culture, nationality and other factors intensifies the diasporic woman's marginality and incurred social inequality and exclusion in the host land. The challenge of power assertion in the form of interethnic tensions is illustrated between Caribbean-Americans and Afro-Americans in the United States. Prevalently, the diasporic Africans are forcibly willing to take benefit from cultural and ethnic superiority over the Caribbean diasporic Blacks whose plaintive lives are shaping under the experience of oppression within boundaries of diaspora-intersectionality and set of burdens. The dynamic Black/Black relation is seen both in *Lucy* and *Boundaries*. The relation is evident in *Lucy* when Lucy encounters the African Black maid in the white master's house and the latter's utmost repugnance and open denial of her, "I could see she had only one feeling about me: how sick to her stomach I made her" (Kincaid, 1989, p.12). Meanwhile, the African maid's heritage assertion of dancing competition was uninterruptedly answered by Lucy as she "bursts into a calypso about a girl who ran away to Port-of-Spain, Trinidad, and had a good time, with no regrets" (p.12). The intra-racial/ethnic schism between the Caribbean and the African appears in *Boundaries* as well. Nunez pens down the tension first between the Caribbean Anna and the South African Indian assistant, Tammy Mohun. Tommy was Anna's assistant up to the time they couldn't overcome the colonial past conflicts and Tommy's defiant sense of superiority complicated the situation; the sense rooted in "apartheid in South Africa" which granted Indians "an advantage over blacks" (Nunez, 2011, p.47). And the second ethnic tension appears in Tommy's displaced man, Tim Greene, a haughty Black New Yorker. Anna describes him with blatant hesitation, "Tim Greene is dark-skinned, an African American" (p.48). Anna perfectly perceives this African-American snobbish supremacy feeling all in his way of speaking with " Upper West Side Harlem accent: a New Yorker", his specific utterance of words, "trick. mask. Instinctive"(p.48). It would not be difficult to perceive his intra-racial supremacy thinking. Also, such supremacy is fully prevalent in American universities, where the Blacks other than Americans, are not allowed to enter. It is revealed for the reader when the prime minister of island interviews Anna for the American universities, handing back her diploma he underlines "You can't blame black students if they won't let them into Harvard, Yale, or Princeton. Howard is the Howard for black Americans" (p.25).

Intra-racial/ethnic conflicts which intensifies and mostly augments the terms of diaspora-intersectionality for the Caribbeans in America are also epitomized in Anna and Tony's relationship; Anna's African American ex-husband left her for the love of a woman seemingly more beautiful than Anna. Domination, rather than negotiation, ruled their relation from the beginning, since Tony was an American and deluded by the thought of intra-racial advantage, as after his betrayal, he even "did not apologize" and merely said "he was unhappy" (p.92) and never felt sorry for infidelity to the Caribbean Anna as he believed "the bridge between immigrants and Americans born in America is a wobbly one" (p.115). All the

dimensions discussed in this section represent the different aspects of diaspora-intersectionality which result in intersectional class-conscious exclusion and transnational intersecting marginality of Caribbean in-transit females. The two narratives of migration represent that migration not only blurs gender, race, culture, and class demarcations but their intersectional coalescence ascertains in-transit individuals transnational marginal positionality.

CLASS-BOUNDARY-ISM OF DIASPORA-INTERSECTIONALITY

The dimension of class in diaspora-intersectionality is considered as one of the most important foundations of inferiorization and marginality for in-transit Caribbean women. Class dimension conduces social inequality via interrelation of all dynamics. This dimension is optimally treated and stabilized through Nira Yuval-Davis' attitudes. According to Yuval-Davis (2015), different interrelated domains embedding in each other produce permeable boundaries in various temporal and spatial locations. She credits belonging and its political projects (such as nationalism, racism, culture, religion, cosmopolitanism and more) predominantly act as structures for establishing social class and stratification (p.10). Yuval-Davis' offered intersectionality type is dominantly reflected in Kincaid's *Lucy.* Lucy-who comes from the West Indies and her history is attached with colonization, slavery and racial heterogeneity- and her transnational positioning can highly be defined by situated location of systematic belonging politics. Such intersectionality type is echoed in Nunez's *Boundaries* as well. The title of *Boundaries* coincidently overlaps with Yuval-Davis' attitudes as she defines the limits which encircle Anna's life. The sequentially interrelated intersectional boundaries of affection, belonging, career, social status, racial prejudices, intra-racial/ethnic complexities interplaying with her in-transit, hyphenated identity define a domain for Anna in the American community. Such a domain presses bitter social inequality, exclusion and marginality.

One of the boundaries which intimately interlinks to strongly affect diasporic individuals is the hidden undefined boundaries within an ethnic community. Such boundaries, according to Yuval-Davis "can be citizens of the same states, live in the same neighborhood and even work in the similar occupations and yet their social positioning can vary hugely" (p.10). As in-transit hyphenated Caribbean-American novelists, Nunez and Kincaid delineate such standpoint based on their personal experiences and proficiently develop it in their narratives. Kincaid introduces the domain of class hierarchy within the division of Black/Black schism in Lucy's encounter with the African-American maid who claims the cultural and civilizational supremacy over Lucy. Within the cultural sphere that society has carved out for Lucy, although both Lucy and the African maid own a common history with similar racial and political domain, the African maid mocks Lucy's colonial Caribbean heritage and challenges her supremacy which is inextricably linked to the inferiority of Caribbean islands people. For Anna in *Boundaries,* such issue appears in her work place where an American born African guy, Tim Green, robs her place and social status undermining her Caribbean descent. Tim Green, a boastful African-American editor, constantly nullifies Anna's position, capabilities and ethnicity by projecting his supremacist African origin, " I see as stories about my people." My people" (Nunez, 2011, p.260). Saying it, he makes it plain to her exclusion and her position as an alien in America. Such alienist state is ceaselessly reminded by the immigration officers whenever she reenters America "Naturalized: not born here. Not the real thing. Not the real American" (p.261). The distinctive reaction and meaningful cold glance never underline her exclusion.

The class dimension of diaspora-intersectionality posits that different social divisions interrelate in terms of producing social relations and class discrimination. Considering Yuval-Davis' notion stated by Floya Anthias (2012), the social class of a number of characters-including the African maid, Lucy, African-American Tim Green and Anna- is determined

around "material processes in social life, all linked to sociality and to the social organization of sexuality, production and collective bonds" (p.6). Here, the very narratives attempt to relate stories of immigrants' inclusion, that is from perfect strangeness to citizenship. In another words, the narratives unravel assimilation of the marginalized subjects who under diaspora-intersectionality still are situated outside the cultural and racial boundaries of the host nation. Such class expression emerges in *Lucy* when the African maid seeks supremacy over other independent ethnic division of the Caribbean. In this event, the African maid invites Lucy for a cultural dance which Lucy answers in positively. Lucy, aware of her Caribbean heritage, bursts into dancing with her typical Indian cultural roots. Her telling sense of pride in her origins, enabling her to overcome the taunting degradation, demonstrates her ability to transcend the limits imposed by diaspora-intersectionality. In *Boundaries,* the American born African Tim Green attempts to claim supremacy over other tribes or cultures because of his knowledge, because of his past experiences and because of the Black readers who are especially African-American. Anna elaborates the issue for Rita, the secretary, ""Tribalism," she says to Rita. "That's his motive." Rita does not understand. ""We have the same skin color but we belong to different tribes." "Tribes?" "Cultures," Anna clarifies. "Our cultures are not the same. I'm not African American"" (Nunez, 2011, p.269).

In line with Yuval-Davis, Bruce Robbins in *Feeling Global Internationalism in Distress* (1999) construes for upward mobility of migrants' exclusions that "the immigrants are consolidated by the right's paradoxical appropriation of class as a weapon against" (p.111). Thence, there is an explicit association of discrepant culture with class and Western privilege in the Western world. He specifically peruses this issue through the geographically and socially distant non-Western Caribbean and Asian au pairs upward mobility in the United States which define them as susceptibly authentic inhabitants of the margin who move from the periphery to the metropolitan core (p.113). He sees this movement as:

> The personal trajectory from the Caribbean to the metropolis which is paradigmatic of a Hegelian passage from primitive, unselfconscious barbarism to universal civilization, thus relegating those who remain behind to a familiar sort of colonial stasis and inferiority. (p.113)

The issue which Robbins (1999) attempts to explore mostly accords with transnational positioning of protagonists in narratives. This is illustrated in Lucy's account of her scarce possessions compared with her master Mariah, "She has too much of everything, and so she longed to have less "while Lucy is in a position desiring only "more than was needed, one more room than you really need" (Kincaid, 1989, p. 87). Thence, Lucy in the interest of self-defense as well as self-knowledge is forced to rethink about her root, her origin, her belonging and her state. Based on Robbins' described image of the Non-European Third World Migrants, it can be argued that Lucy's escapism and struggle with marginality in the metropolitan space is the experience of displacement to rediscover her subjectivity as she identifies herself with the French painter. Seeing him, Lucy ponders "I identified with the yearnings of this man", however she evades the way the painter sanctifies America (p.95).

Accordingly, it can be claimed that both for Lucy and Anna, white American hegemony challenges their class identity under diaspora-intersectionality paradigm. Hence, their social state and positioning (as transnational individuals) and their distinctive class indeterminacy result from global capitalism's systematic destabilization of local class divisions. When diaspora-intersectionality defines social and class positioning, as Yuval-Davis (2015) maintains, the domains of home, belonging and culture are contesting and transnational identities are forming outside the limitations of place, gender and race. Precisely here, *outsider within*, the suggested concept by Patricia Hill Collins emerges.

BORDER-LINE-NESS OF AN OUTSIDER WITHIN

Hill Collins' concept of *outsider within* refers to individuals who are entangled in unequal power relations stemmed from hierarchies of gender, race, class and other factors and the interaction of them which defines the ended edge of social location. As Collins (1999) holds outsider within conceives "how a social group's placement in specific, historical context of race, gender, and class inequality might influence its point of view on the world" (p.85). Outsider within is used to define social locations or edge spaces of classes in unequal power relations. Professor Collins further elaborates outsider within identities "as situational identities that are attached to specific histories of social injustice" (p.86).

Thereupon, as delineated in the novels under study, the new lives of an editor and an au pair in the gigantic New World are far more different than their life experience in their home island, since they are not the postcolonial subjects anymore but transnational intellectuals who struggle to integrate themselves into metropolitan culture in an attempt to take a step upward mobility and move from foreign strangeness to assimilation and citizenship.

Lucy's bewilderment about her state, simultaneously as a stranger and a real family member, in the house of a white master is comingled with apprehension and wonder. Astonishingly enough, the masters treat her as their own child, especially Mariah, Lucy's white master as she reflects "Mariah wanted all of us, the children and me" (p.36). This is also stressed by Bloom (2008) "Mariah is kind, generous and well-disposed toward Lucy, whom she treats as her protégé rather than servant" (p.80). Unlike Lucy, who is a newcomer outsider, Nunez's Anna stayed seventeen years in America, and is now an American citizen with a hyphenated Caribbean-American, is still a cultural, racial and social outsider. She is an outsider to the point that when Dr. Paul Bishop, also an islander having steps both in the Caribbean and America, asks for her husband's nationality, her promptly reluctant answer is "African American, Foreigners, we both married foreigners" and this demonstrates her outsiding even in an intra-racial relation (Nunez, 2011, p.34). However, Anna has irresistibly struggled to dislodge herself from the boundaries of isolation, alienation and marginality in a world the history and customs of which remain alien to her.

Having entangled with the outsider within status and its subsequent distasteful injustice, the hegemonic whites steadily recall bitter facts to the diasporic Caribbean outsider. Tanya resentfully reminds the point to Anna when she objects to Tim Green, an African American who Tanya hires to authorize the black writers' publishing market: "Tim has a feel for those books, if you know what I mean. He's African American. And you are from the Caribbean. Tim understands African American readers. He knows what they want" (p.76-77). The social inequality even in intra-racial/ethnic tension or black/black dichotomy beats the Caribbean and stabilizes her/his status as an outsider. Tim Green firmly stresses such reality:

> What I want to do here with this company is to make us visible. I see stories about my people. My people. He has said it, made it plain to her. No more guessing, beating around the bush: he has excluded her. She is not included in my; she is alien to my, an alien in America, though with the legal right to live and work in America. (pp. 260-261)

Strikingly enough, the Caribbean immigrants are ruefully aware of this fact. Paula, Anna's Caribbean friend in New York, reminds Anna their outsiding within status: "But you have to understand that while we may have passports, politicians are not talking about us when they talk about real Americans" (p.85). Paula frequently advises Anna "to watch your step. You are an immigrant; you are disposable"(p.142). In another argument Paula underlines the Caribbean immigrants' marginality in America and their political exploitation by the native African Americans:

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> "Everything *is* about politics. That's the way of the world. Even in that college with its feudal system, immigrants serve a political purpose. We swell the ranks of black people. We make up the numbers when a case has to be made for more support for black people. We are black people then, but after the prize is won, we become Caribbean immigrants again. We are not allowed to be ambitious. You, my dear Anna." She points her fork at her. "You are not allowed to be ambitious." (p.228)

Collins (1989) holds "Racist and sexist ideologies both share the common feature of treating dominated groups—the "others"—as objects lacking full human subjectivity" (p.5). This notion helps the outsider within to effectively interrogate the social order of cultural hegemony in the West and arises critical reading of blackness as a monolithic category. In *Lucy*, this is illustrated in the perspective of Paul, Lucy's boyfriend. When Paul gives Lucy an exotic position to have a look at the guests in the party, she seizes the opportunity to observe herself through the colonial gaze as a cultural, racial and gender outsider. More interestingly, Paul's mindset about freedom is another illustration of insiders' perspective to race, class and gender superiority/inferiority dichotomy. Paul reflects: "great explorers who had crossed the great seas, not only find riches, but to feel free, and this search for freedom was part of the whole human situation" (Kincaid, 1989, p.129). As Collins elucidates: "it should come as no surprise that Black women's efforts in dealing with the effects of interlocking systems of oppression might produce a standpoint quite distinct from, and in many ways opposed to, that of white male insiders" (p.13). The insider's unfulfillment the standard pleasure and freedom challenge Lucy's mind to think about the underprivileged and undervalued racially different members in the society who are similar to herself. This incident comes about Nunez's Anna unveiling the truth that the Caribbean individuals entangled with diaspora-intersectionality are historically, culturally and racially outsiders to the natural human order in the host land and this truth beneficially justifies the social injustice which inflict on them. It is when Anna has been deposed from running the Equiano imprint company by the white master, Tanya, and has to work for an African American, Tim Green, who was her assistant days ago. Anna ponders on this injustice: "Did she fight back? Did she shout out angry words at her? Her voice like a child's begging for fairness on the playground. But the strong always win. Even the child in the playground knows that" (Nunez, 2011, p. 246).

Under incurred injustice, Collins signifies, the outsider can benefit from his outsider within status. To transit through outsider within, marginality, alienation and disempowerment, Lucy must reshape her heart and mind; just erroneous assimilation to the white hegemonic society doesn't make the Caribbean diasporic Lucy insider. Kincaid's protagonist, failing to be subordinated to the white people's power domination as the determining factor in her exhaustive life, finds her release, from the situated marginal space, in joining to an unforgettable moment with her camera. This is obvious as she desires independence: "I realized when I crossed the threshold that I did not think of it as home, only as the place where I now lived" (Kincaid, 1989, p.156). Placed in a uniquely determining position; her position as a Caribbean diasporic woman suggests the significant movement to resist against the hegemony of the white and therefore, she urges herself to rediscover her own particularity and her situatedness in terms of gender, race, class and national origin. As concluding reflection to migration and its pressing negotiations of cultural polarities, Anneh Dasi (2014) posits "After achieving most desired independence, Lucy brings in another opposition in the words, the middle position…between empire and colony, avoiding complete identification with one or other" (p.11)

In contrast, in *Boundaries,* Anna's boundless aspiration for assimilation and hard work to keep the position and find a proper place within American community is defeated and thereupon the outsider within remains outsider since she doesn't belong to any section in America. In Paula's words: "America is a bowl of salad" which its "ingredients brush against each other" and Anna has no unit to belong, she is a sheer outsider (p.247). Paula completes:

""The family you belong to see your shape, your size, and your color, and makes the distinction. Whether you want to or not, you are seen as a black woman in America, and when it suits America, you are a black Caribbean woman immigrant" who fail to live their history of four hundred years of suffering and hardships (p.248). And therefore, Anna who after many rushing years has achieved the state of "Senior editor, head of Equiano Books" must resign and vacate the position to a native American because social injustice dictates so (p.46). Such a resolution is in line with what La Barbera (2013) holds: "neither "insider" nor "outsider", the translocational subjectivity of women in-transit is understandable through multiple and interacting psycho-socio-political belongings, and constant negotiations between their cultural minority group and the society at large" (p.4). Accordingly, such events precisely comply with what Collins (1998) asserts for the social locationality of "marginalized individuals who no longer belong to any group and live at the interweaving of multiple systems of subordination" (p.8). Such state of what La Barbera (2013) calls withinout is also suggested by Zeini et al (2021) in their study of diasporic Iranian women's insiderout positionality in the Western region of residence. In this way, the social exclusion and marginality of the in-transit Caribbean women firmly underline what intersectionality scholars generally agreed upon that to apprehend social reality, the crucially significant task is to consider dimensions of race, class, gender, ethnicity, national origin, age, ability and sexuality and their interwovenness (Anthias, 2002, 2009; Berger & Guidroz, 2009; Brah & Phonix, 2004; Collins, 2000; Davis, 2008; La Barbera, 2009; Nash, 2008).

CONCLUSION

Interpreting in-transit women novelist' narrative, using the conceptual lens of intersectionality, the research was limited to an original contribution to the specific bulk of the Caribbean diaspora. Accordingly, through the intersectionality analysis, discussion displays how two counterpart in-transit women and outsider within have been placed within complex matrixes of social relationships. Thereby, simultaneous processes of marginalization, alienation, genderization, racialization, class discrimination, and social exclusion under the interplay of dimensions and discriminatory systems rewrite diaspora-intersectionality paradigm. It is achieved that Anna and Lucy's social state, social class indeterminacy and social positioning arise from global capitalism's systematic destabilization of class divisions.

The study has reached the conclusion that the longstanding binaries of white/black, master/slave and male/female have given place to multiple interlinked dimensions imposing diasporic identity. In comparing the two complementary-narratives, it emerges that Caribbean diasporic identities are constructed at the intersection of social, familial, economic and gendered hierarchies to endure experiences of alienation, marginality and inequality. The diasporic-intersectionality reveals the interwovenness and deeply complicated interaction of class relations, feminine gender, ethnic race, colonial past, and cultural identity in creating and reinforcing in-transit women's social inequality. Moreover, the study unravels that some specific intersections should be marked as particularly more important than others. Socio-economic disadvantage along with gender and ethnicity are proved to be effective forces in constructing social inequality and oppression. For ethnicity, although marginalities and inequalities may sometimes be interpreted by the unequal dispersion and division of socio-economic resources amongst ethnic groups in America, the ethnic minority Caribbean women emerge more resiliently vulnerable to the outcomes of such disadvantage. Patterns of intra-racial/ethnic social background across the Caribbean-Americans and the African-Americans appear more determinant. Correspondingly, gender differences solely represent less likely strong contributions to primary oppression, although incorporating in an intertwining way with

other categories such as social background, ethnic race, class and culture, can lead to in-transit female individual's multiple oppression and marginality.

Putting Kincaid's *Lucy* and Nunez' *Boundaries* under strict scrutiny through a dozen of various intersectionality-related evidences, the study proves the multiplicities and multidimensionality of in-transit subject oppression and rejects the assigning of oppression to specific oppression practices or to a particular factor. Putting Kincaid's *Lucy* and Nunez' *Boundaries* under strict scrutiny through a dozen of various intersectionality-related evidences, the study proves the multiplicities and multidimensionality of in-transit subject oppression and rejects the assigning of oppression to specific oppression practices or to a particular factor. The observation of class-conscious *intersectionality* in the narratives of the two Caribbean-American women writers illustrate how patterns of subordination intersect to marginalize the female diasporic characters. Determined to stand out of patriarchally dominated space in the Caribbean, both protagonists are captivated by the longstanding binaries of white/black, male/female and master/servant in America which positioning them in the very low class hierarchy marginalizes them. The converging systems structure the experiences of Lucy and Anna in a way that they are hardly able to be responsive to these intersections. However, both diasporic marginalized females firmly resist confines, colonial mores, subjugated Caribbean society and forced host-land submissions to empower positions in new environment. Hence, the overlapping of hybridity, race and gender drive Lucy and Anna to alienation, marginality, and disempowerment. Furthermore, blurring the demarcations, the domains of home, belonging and identification are challenged and the intersectional identities are formed outside the constraints of space and border defined as *outsider within*.

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