"Man-as-Environment": Spatialising Racial and Natural Otherness in Caryl Phillips's *A Distant Shore* and *In the Falling Snow*

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Abstract

Examining Caryl Phillips's later fiction (*A Distant Shore* and *In the Falling Snow*) through the characters' lived experience of their environment, this article seeks to pave the way toward a mutually enriching dialogue between postcolonial studies and urban ecocriticism. Phillips's British novels show how Western racist/colonial underpinnings that persist in a postcolonial context are manifest in the phenomenon of spatialisation of race. The latter devises separate spaces of Otherness, imbued with savage connotations, where the undesirable Other is ostracised. The enriching concept of "man-in-environment" is thus reconfigured so that the postcolonial subject's identity is defined by such bias-constructed dwelling-places. Consequently, the Other's sense of place is a highly alienated one. The decayed suburban nature and the frightening/impersonal city of London are also "othered" entities with which the protagonists cannot interrelate. My "man-*as*-environment" concept envisions man and place as two subjected Others plagued by spatialisation of Otherness. The latter actually debunks the illusion of a postcolonial British Arcadia, as the immigrants' plight is that of an antipastoral disenchantment with England. The impossibility of being a "man-in-place" in a postcolonial context precisely calls for a truly reconciling postpastoral relationship between humans and place, a relationship thus informed by the absolute need for environmental *and* social justice combined.

Keywords: Urban ecocriticism, spatialisation of race/Otherness, social/environmental justice, postcolonial antipastoral, "man-as-environment".

Resumen

Analizando las últimas novelas de Caryl Phillips (*A Distant Shore* y *In the Falling Snow*) a través de la experiencia del (medio)ambiente que viven los personajes, este artículo persigue enriquecer el diálogo entre los estudios postcoloniales y la ecocrítica urbana. Las ficciones británicas de Phillips desvelan cómo las bases racistas/coloniales occidentales que persisten en un contexto poscolonial se hacen evidentes en el fenómeno de la espacialización racial. Éste elabora espacios aparte de alteridad, impregnados de salvajes connotaciones, donde el indeseable "Otro" es excluido. El enriquecedor concepto de "man-in-environment" es reconfigurado de manera que la identidad del sujeto poscolonial acaba definiéndose por tan sesgados lugares de residencia. En consecuencia, el sentido del espacio del "Otro" está muy alienado. La decadente naturaleza suburbana y la aterradora e impersonal ciudad de Londres son también entidades ajenas con las cuales los protagonistas no pueden interactuar. Mi concepto de "man-as-environment" concibe al hombre y al lugar como dos "Otros" sometidos, acosados por la espacialización de la alteridad. Esto último desacredita la ilusión de una Arcadia poscolonial británica, en tanto que los aprietos de los emigrantes es tal que se crea un desencanto antipastoril con Inglaterra. La imposibilidad de ser un "man-in-place" en un contexto poscolonial demanda precisamente una auténtica y reconciliadora relación postpastoril entre hombres y lugares, es decir, una relación caracterizada por la absoluta necesidad de aunar justicia social y medioambiental.

Introduction

Today's incipient trend toward merging postcolonial and ecocritical studies still divides scholars within the Humanities. While not only difficult to define per se, the two fields also notably present internal divergences in terms of ideological concerns and analytical methods. As Huggan and Tiffin have highlighted, extreme positions and reciprocal criticisms also occult possible, and sometimes inherent, convergences between the ramifications of the two disciplines (2–3). For instance, to some critics, reconciling the anthropocentric nature of postcolonial studies with an ecocentric attention may appear arduous or, at best, feasible only with specific literary works and authors. The present article seeks to show the fruitful dialogue that this challenging, yet refreshing, cooperation offers with regard to the Caribbean-born author Caryl Phillips. Unlike many other postcolonial writers worldwide, Phillips's works have but seldom been analysed through an ecocritical lens. On the one hand, his emphasis on racial and social injustices pertaining to the colonial enterprise across time and place may seem to push ecological/environmental considerations into the background; on the other, his predominant use of first-person narratives and internal monologues verging on streams of consciousness complicates the tricky distinctions between voice and the self, as well as between them and their relationship to surroundings.

In the criticism devoted to Phillips, allusions to natural elements are generally restricted to comparing the writer's structuring devices to "wave-like movements" (Ledent, "Ambiguous Visions" 204). Pulitano and Knepper respectively construe aquatic metaphors in Phillips's travelogue *The Atlantic Sound* (2000) as "embodying a poetic of seascapes" (Knepper 218). Further still, they see this book as encoding Kamau Brathwaite's tidalectics[1] in terms of its structuring devices[2] as a novel, whereby Phillips aims to reclaim the erased history of the slave trade (Pulitano 305). The prominent role of the sea in *The Atlantic Sound* echoes the tradition of Middle Passage narratives, in which the sea represents "a powerful trope to reconfigure the spatiotemporal complexity of the Caribbean region, at the same time as it is a powerful site of historical violence" (Pulitano 204). Drawing on Appadurai's special approach to "-scapes," Knepper's seascapes also refer less to concrete natural elements than to "the specific ways in which Caribbean authors, artists, and thinkers conceive of and represent the

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[1] Drawing upon the oceanic ebbs and flows, this concept "foreground[s] historical trajectories of migrancy and dispersal, and highlight[s] the waves of various emigrant 'landfalls'" (DeLoughrey 18). "Its refusal to reflect facile rootedness in naturalizing 'national soil,' its complication of the spatio-temporal, and its shift from national to regional discourse" are the advantages of tidalectology (DeLoughrey 18).

[2] Pulitano indeed argues that the "ebb and flow movement" characterising the formal structure of this book is typical of a tradition of Caribbean discourse which highlights the dynamic connection between land and sea (305).

transformations taking place in the global order" (215).[3] Conversely, James's spatial approach to Phillips's Caribbean-set novel *Cambridge* (1991) could be a promising way to get closer to an ecocritically-aware analysis of the writer's fiction. Analysing the particular "trope of the island-approach," James argues that "the intimacy of the novel's first-person account focuses the reader's attention on the island as a scene of lived experience rather than simply a spatial metaphor" (James 139).

Turning to the English urban novels *A Distant Shore* (2003) and *In the Falling Snow* (2009), the present article precisely concentrates on the individuals' lived experience in contrast to a metaphorical representation of the environment. Links between the postcolonial predicament of Phillips's characters and their environment can also be made with regard to urban studies, the anti- and postpastoral, and environmental justice. At the urban level, it is necessary to examine the postcolonial subjects' physical world, and their interaction with it, so as to fully understand their plight at having to negotiate their fragile identity in the mother country. Beyond metaphorical interpretations, this correlation also partakes of an antipastoral disenchantment with England, one which derives from the spatialisation of race and the environmental racism characterising Phillips's British post-imperial space. Obsessed with homogenisation, racist agendas construct and therefore insidiously impose their biased definition upon a place and its inhabitants. Phillips's novels depict this condition of the postcolonial "man-*as*-environment" forever cast out, with an alienated or missing sense of place, a condition caused by spatialisation of race and by a postcolonial version of the antipastoral disillusionment at the heart of the former British Empire. It will be argued that these two phenomena contribute in a (post)colonial context to the inversion of Neil Evernden's enriching concept of "man-in-environment." To this end, the first part of this essay defines the two key-concepts of my argument—Evernden's notion and Michael Bennett's spatialisation of race—and shows how in environmental racism the distortion of the former contributes to the "othering" process inherent in the latter. The second section clarifies how these concepts work in Phillips's novels, while the third one investigates the persistent racist construction of spaces of Otherness in the writer's (sub)urban areas. Finally, the fourth part examines how these racially-motivated spatial dynamics underscore the antipastoral nature of Phillips's work. Indeed, the author stresses how the "man-as-environment" condition that affects the postcolonial subject falls short of the mutually sustaining exchange between inner and outer spaces, an exchange inherent in Terry Gifford's concept of the postpastoral and in Evernden's notion of "man-in-environment."

Environmental Racism: Man-in-Place and Spatialisation of Race

In his insightful essay, Evernden calls for a re-thinking of the traditional Western concept of self as an independent entity: similarly to cellular organisms and animals living in interrelatedness with their territories/environments, "[t]here is no such thing

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[3] Indeed, rejecting a grounded identity, Phillips's "fluid narratives, poetic of (dis)orientation, and disjunctive manoeuvres reconfigure temporal and spatial relations through past-present dialogues" (Knepper 231).

as an individual, only an individual-in-context, individual as a component of place, defined by place" (102). The resident belonging to and being necessarily a part of his/her environment, namely the individual-in-place, envisions the landscape "not only as a collection of physical forms, but as the evidence of what has occurred there" (99). In the sense that s/he extends her/himself into the environment as animals do, this resident's involvement is territorial, and, Evernden believes, also aesthetic in Northrop Frye's terminology. Indeed, the latter critic claims that the poet's objective is to "recapture, in full consciousness, that original lost sense of identity with our surroundings, where there is nothing outside the mind of man, or something identical with the mind of man" (Frye 9).[4] On this basis, Evernden's conception of the artistic work proves very inspiring: indeed, the artist's "landscape *portraits*" (rather than paintings) strive to provide the spectator with "an understanding of what a place would look like to us *if we 'belonged' there*, if it were 'our place'" (Evernden 99; italics in original). In short, the depiction of a personalised world allows the individual to achieve "the sensation of knowing, the sensation of being part of a known place"; this is perhaps "a cultural simulation of a sense of place" (100).

Evernden urges social scientists to bear in mind the literal dimension of this interrelatedness between man and environment, which actually forms the "subversive tenet of Ecology." For, indeed, "How can the proper study for [of] man be man if it is impossible for man to exist out of context?" (95). Instead of mere "causal connectedness" (95), the "man-in-environment" notion bespeaks "the intimate and vital involvement of self with place" (103). By contrast, my term "man-*as*-environment" and the prepositional change within it signal an alienated sense of interrelatedness, one which undermines any life-enriching and self-constructed intermingling between man and place. In fact, Michael Bennett's theory of "spatialization of race," based on concrete examinations of the actual living conditions in American inner cities, is essential to show the distortion of Evernden's concept in intolerant or racist contexts. Indeed, ironically enough, racist impulses and the hierarchical ranking of life forms that underpins them are inherently linked to a skewed ideal of symbiotic interrelatedness between man and place. The phenomenon of "spatialization of race," as coined by Bennett, consists in a distorted and enforced assimilation of minorities to their downtown dwelling-place and its wretched decay, precisely so as to perpetuate and justify the condemnation of urban environments and not just of the people inhabiting them. Paradoxically thus, if the spatialisation of race makes the return to an ideal state of interrelatedness between man and his environment impossible, this process nevertheless posits a kind of abusive and purely imaginary symbiosis between self and place. More precisely, it presupposes a distortion of the very conception of symbiotic living, a conception without which the spatialisation of race could not function as an "othering" process. My phrase "man-*as*-environment" precisely lies at the crossroads between Evernden's and Bennett's theories: the expression combines and encapsulates the two antagonistic dynamics which they respectively describe, each reality being necessary to an understanding of

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[4] Evernden links Frye's conception to John Dewey's aesthetic theories, according to which the aesthetic experience lies "in the joint association" between the observer and the observed, an interaction that is not a subject-object relationship (97).

the workings of the other. As the present article demonstrates in the third and fourth sections, my "man-*as*-environment" concept envisions the individual and place as two "othered" entities, both subjected to the abusive amalgamation that results from the spatialisation of race.

Bennett's essay therefore argues that "an urban ecocriticism attuned to the spatialisation of race needs to develop in partnership with the environmental justice movement" (170). Enclosing the ongoing racial make-up governing the spatial structure and public policies of American inner cities, spatialisation of race is for Bennett the final step in a vicious circle produced by the ceaseless segregation and anti-urban ideology in the U.S. since the end of World War II (170). Without an adequate urban policy to address the growing "hyper-segregation" of inner cities from white suburbs (i.e. the phenomenon of "internal colonization"), an anti-urban "ideological cover" has intensified the country's "resegregation."[5] In the manner of a vicious circle, this segregation "produces and promotes the features of inner-city life that are used to justify prejudice against the inhabitants of these areas" (172). Anti-urbanist ideology is based not only on the misleading assumption that non-white city dwellers' behaviours account for the decline of city centres, but also on the traditional environmentalists' rhetoric of condemnation of the city (and by extension its inhabitants) for its ecocrimes. Underpinned by gentrification, anti-urbanism consequently sets up "a symbolic construction of 'white places' as civilized, rational, and orderly and 'black places' as uncivilized, irrational, and disorderly" (Haymes 21). Through the spatialisation of race, anti-urbanism gained "real social force in the shape of retrograde urban policies" especially detrimental to minorities (Bennett 173). In summation, "spatialisation of racism" designates as an expression the implementation of these "counterproductive or negligent public polic[ies]" on the sole basis of the actual dwelling-place, thus omitting explicit racial criteria (173), while still implicitly relying on them. This results in an "invisible and [...] more pernicious" form of racism that goes "*into* the ground through the spatialization of race" (174; italics in original).

While these manifestations of environmental racism (and the issue of the spatialisation of race in particular) are more often studied in relation to the formerly colonised world,[6] their racial and spatial dynamics are also relevant in investigating the contemporary British metropolis as depicted in Phillips's *A Distant Shore* (*ADS*) and *In the Falling Snow* (*IFS*).

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[5] Developed by the Black Power movement, the model of internal colonisation points to the economic dynamics of enrichment of the "colonizer" (white suburbia) and sustained dependency of the "colonized" (black urbanites) (Bennett 170–71). "The collapse of an urban policy in the United States capable of responding to this growing internal colonization has found ideological cover in a general sentiment of an anti-urbanism that has come to pervade the American landscape, which justifies and expands the assault on inner cities" (172).

[6] See the wide range of writers from Africa, the Pacific islands, New Zealand, Canada, etc. examined by Huggan and Tiffin (2010). Their works denounce the environmental racism pervading the laws and policy-making of their governments and/or foreign polluting companies whose destructive effects on the environment and Indigenous people in particular are overlooked in the name of economic development.

Caryl Phillips and Ecocriticism: Impossible Crossroads?

Caryl Phillips does perceive this man/environment correlation through his own experience of "The 'High Anxiety' of Belonging" (2004) to one country/place of residence/nation. Born in St Kitts, in the Eastern Caribbean, Phillips was twelve weeks old when his parents moved to Leeds (Ledent, *Caryl Phillips* 1–3). He was brought up in a mainly white, working-class area and "grew up riddled with the cultural confusions of being black and British" (Phillips, *European Tribe* 2). In addition to this sense of psychological in-betweenness, the writer always perceived that he was not completely recognised as belonging to Britain. Reading Phillips and his works in the light of Evernden's notion of the "individual-in-place" foregrounds two elements: on the one hand, his novels stress the characters' alienation from their setting and themselves; on the other, the author's preference for a multiplicity of homes and selves complements Evernden's concept. As regards Phillips, one should perhaps speak of the individual-in-*places.* Despite his "continued sense of alienation in a British context" ("'High Anxiety'" 10), the writer does not completely reject Britain in favour of another permanent home: rather, he has elected the Atlantic ocean as his "imaginary home," which connects all the facets of his identity, namely England, Africa and North America (including the Caribbean) ("'High Anxiety'" 8). If Phillips has managed somewhat to alleviate his plight, others also suffering from in-betweenness may not find satisfaction in the endless navigation between several selves and places. Caryl Phillips's fiction makes one wonder how migrants/ displaced people, inevitably defined by plurality, may ever acquire a "sense of place" within the environment they inhabit.

The present choice of texts amongst the writer's corpus may perhaps seem surprising: on the one hand, *A Distant Shore* predominantly depicts the two protagonists' sinuous and traumatised psyches, while on the other hand, three quarters of *In the Falling Snow* are set in a highly urbanised London. These two British novels do not feature long, poetic or frequent descriptions of natural elements, voiced either by the characters or an external narrator. On the surface, this predominantly anthropocentric focus is (apparently) such that one may ask: where is nature in these novels? More particularly, in this same context of contemporary Britain, why is nature—when visible—always so dull, desolate and cold? However naïve this last question may sound given Britain's "naturally" temperate weather, Phillips seems keen to present a dreary "scenery" of his parents' country of immigration. Actually, this absence of nature—either overthrown by the built environment in *In the Falling Snow* or degraded in the suburban one of *A Distant Shore*—does intervene in the characters' turmoil. Indeed, Phillips tackles Evernden's query about the very possibility of achieving any "genuine attachment" in such places with a limited "environmental repertoire" (Evernden 100–101). Absent nature in Phillips's novels allows for a reflection at the crossroads of postcolonialism and ecocriticism. An exclusive focus on the characters' inner plight actually indicates and, at the same time, presupposes their very alienation from their environment, be it natural or even urban. As will be examined further on, the protagonists' social marginalisation and crisis of identity are explained not only by their personal traumas, but also by their lack of a sense of belonging to their dwelling-place.

This is experienced in *A Distant Shore* by the English woman Dorothy and the African immigrant Gabriel/Solomon, who are neighbours in Stoneleigh, the new residential area on the edge of the former mining town of Weston. For Phillips's characters, the status of Otherness imposed upon them by society or the local community prevents them from interrelating harmoniously with England, conceived both as nation *and* land, from which they feel detached (see Keith Gordon in *IFS*). However, this state of detachment is also desired and perpetuated by some people's racist attitude and obsession with homogeneity, as shown by the villagers avoiding Gabriel/Solomon in *A Distant Shore*. This notably accounts for the dream-like atmosphere of the latter book, in which Solomon and Dorothy's inner voices navigate independently from any linear sequence between chronology and topography. In particular, Dorothy, who is marginalised by the locals because of her post-traumatic reserve and inability to communicate effectively, seems so out of touch with tangible reality, in other words with her material/natural surroundings, that she has become a shadow-like presence. Through its protagonist of Caribbean descent named Keith, *In the Falling Snow* evokes this alienation from environment to a lesser degree. If Keith also wanders through different layers of memories, his relation to the built environment—his divorcee flat and London streets—is still present. However, it appears very mechanical, "cold to the bone" (Hungerford 174), as rendered through Phillips's "ambitious" use of the present time (170) and the highly detached tone of the third-person narrative:

> He puts down his glass on the coffee table and goes into the kitchen to the fridge, where he tugs open the door and removes the open bottle of wine from the shelf. He returns to the sofa and refills his glass and then puts the bottle on the floor so that it won't mark the table. (*IFS* 52)

Intersecting with Keith's daydreams about his past, this excerpt in turn enacts on the page the emptiness of his present life. The void-like view from his living room also reflects Keith's cold relation to his new place, as "He can see nothing, no people, no movement beyond the gently swaying branches and the flickering light in the lamppost, but he can hear cars swishing by on the main road at the end of the street" (132–33). The novel thus depicts the second generation of black Britons who lack familiarity with London and still experience a fragile sense of belonging to the metropolis, understood not only as community, but also as space.

In other words, in this particular instance, the anthropocentrism of postcolonial studies is actually not opposed to ecocentrism: the human and the natural are two complementary sides of the same coin. In Phillips's *A Distant Shore* and *In the Falling Snow*, the characters' alienation and crisis of identity cannot be fully understood without an ecocritical attention brought to their perception of their chosen or imposed place of living. More particularly, these two novels reveal that the anthropocentric sense of displacement often highlighted by postcolonial studies is in fact less disconnected from the issue of environmental justice than it at first appears.

Being Dis-Placed and Out-of-Place in *A Distant Shore* and *In the Falling Snow*

In addition to these considerations, the development of a "racial geography" (Sugrue 121) triggered by spatialising race proves a very insightful concept for Phillips's novels *A Distant Shore* and, more particularly, *In the Falling Snow*, both set in Britain. In the most recent of the two, Keith's reflective wanderings through London, as well as his growing discomfort in his job as a social policy-maker, interrogate the existence of a British spatialisation of race. Right from the start, the antagonism between white suburbia and ethnic inner city is very present, as for example when Keith

> is walking in one of those leafy suburbs of London where the presence of a man like him still attracts curious half-glances. His jacket and tie encourage a few of the passers-by to relax a little, but he can see that others are actively suppressing the urge to cross the road. It is painfully clear that, as far as some people are concerned, he simply doesn't belong in this part of the city. (3)

This first paragraph of *In the Falling Snow* synthesises the enduring status of Otherness felt by Keith and black Britons in general, despite their cultural integration (or assimilation) and possible social/professional success, as suggested by Keith's unexotic clothes. Interestingly, this plight recalls Bhabha's theory of colonial mimicry—this "desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite*" (Bhabha 86; italics in original). One could argue that Keith's reassuring "jacket and tie" somewhat cast him as a "mimic man," one who serves as a mediator between colonised and coloniser (87), while always suffering from the frustrating and ambivalent position of being "almost the same but not white" (89). To "some people" (*IFS* 3), these mimic men thus implicitly belong to the city centre instead of the predominantly non-black residential areas. Although "city life has always promised a relief from the stifling strictures of parochialism, tribalism, and the 'idiocy of rural life'" (Ross 24), spatialisation of race ensures the country-city dichotomy by condemning the latter. Keith's reflections about his former marital neighbourhood in West London, where "any stall vulgar enough to sell non-organic products is likely to find itself picketed by what Laurie [Keith's son] calls his mother's 'Green Posse'" (*IFS* 326), evoke the interference of anti-urban values "asserting themselves within the cities: in particular the puritan rage for decency, orderliness, safety, and hygiene" (Ross 24). Accordingly, Keith ironically points out that, unlike other areas, his ex-wife Annabelle's "little haven on the common" has not "made peace with Pound shops and Somali-run internet cafés," and has pubs whose "female clientele [...] wear long skirts and shooting jackets and walk soft-mouthed dogs" (*IFS* 326). Keith no longer identifies with this locality, just as he notices Annabelle's ambiguous convictions when she wants "to keep Laurie in our sphere" (204), in other words away from his disruptive friends. Finally, the racist pressures that Annabelle's parents suffered from their fellow villagers in the 1980s, when her relationship with Keith became known, confirms the antagonism between multicultural cities and a rural world unwilling to be "pollute[d]" with a "mongrel family" (26). These ongoing tribalist attitudes, driven as they are by the desire of some to "preserve" their idealised pastoral haven, would continue to be denounced in *A Distant Shore* twenty years later. The "preservation" of these illusory rural or urban havens implicitly relies on the harmful discourse of man-as-environment, as exemplified

in the above-mentioned excerpts suggesting that these wealthier areas reject the presence of non-white residents, associated as these are with vulgarity and pollution.

In *In the Falling Snow*, it is ironically these very tribalist attitudes unveiling the clash between the multicultural metropolis and subsisting rural communities on the planet that also reveal how groundless Keith's worries are when he fears the ignorance of his British readership regarding the cultural make-up of African American urbanites. Indeed, while trying to organise his book project on American jazz and soul music, Keith

> wonders how much, if anything, his potential British readers will know about the *chocolate cities* and *vanilla suburbs* of the United States? If they don't know anything then it will be impossible for him to develop his thesis about how *black cultural heritage* is passed from one generation to the next. After all, he can't illustrate the principle by pointing to Liverpool or Birmingham. Okay, so the Romans brought black soldiers to build Hadrian's wall [sic], and there were black trumpeters and pages in the sixteenth-century courts of England and Scotland, and everybody knows that eighteenth-century London was full of black people, but *that was then*. He is trying to write about a *deeper and more substantial tradition of cultural inheritance*, and this means that he has to *look across the Atlantic for his models*. Of late he has found that the same is also true in the race relations business. Increasing numbers of social policy papers seemed to cross his desk arguing that one can only understand Bristol or Leicester or Manchester by looking at Oakland or Detroit or Chicago. (95; my italics)

Keith's joint navigation of the city and of policy reports about British urban areas (95) unveils that at least a similar form of spatialisation of race characterises the predicament of black Britons. These racialised mappings of urban areas also form a part of this "black cultural heritage," which binds members of the black community in Britain to African Americans.

This spatialisation of race and fragmentation of urban space into segregated sites are also echoed in *A Distant Shore* and its depiction of the near-ghettoisation of the new residential area Stoneleigh. Set "on the edge of Weston" (3), all its inhabitants but Gabriel/Solomon are white middle-class British people. However, some residents' open or covert rejection of his presence testifies to this persistent racial mapping, as the African immigrant receives threatening letters (40, 299), hardly or reluctantly gets asked for his services as a volunteer driver (282–83), and is molested by local skinheads (54, 282). Thus, the novel stages a double process of marginalisation of Otherness. First, compared to Weston, Stoneleigh is "othered" on the basis of class divisions, as Dorothy notices: "We're the newcomers, the posh so-and-sos, as I heard a vulgar woman in the post office call us" (5). Secondly, Gabriel/Solomon and Dorothy (associated with Otherness because of her post-traumatic social awkwardness and her acquaintance with her black neighbour) are stigmatised within the already marginalised village, which heightens their isolation. Incidentally, through Dorothy's stigmatisation, Phillips problematises the simplistic concept of race as a homogenised one: Dorothy's Otherness shows that being white actually proves no guarantee of acceptance within a predominantly white community. As a racial category in itself, whiteness thus also proves highly complicated. On the one hand, the two characters' "othered" identity is defined by their place of residence "on the edge"; on the other hand, this fragile sense of place, derived from being on the geographical margins, is further reinforced by the neighbourhood's racially-motivated rejection. Gabriel/Solomon and Dorothy thus qualify as individuals-as-environment.

In other words, geographical and psychological displacement feed into one another in this instance. Whilst Solomon's imposed marginal status and feeling of being "out-of-place" in England are rather straightforward, Dorothy loses her sense of place (her status as an individual-in-environment) only progressively by discovering the villagers' intolerance toward Solomon and herself. Indeed, her initially unquestioning attitude with regard to her native country and her choice of residence is revealed when Solomon shows her the threatening letters he received:

> 'This is England. What kind of a place did I come to? Can you tell me that?'
> 'I don't know what you mean.'
> 'Do you like it here?' asks Solomon, his voice suddenly impassioned.
> I look at Solomon, but I really don't understand. I feel as though he's blaming me for something.
> 'I really don't know anything else, do I? I mean, this is where I'm from, and I've not got anything to compare it to. Except France. I once went there on a day trip. I suppose that seems a bit pathetic to you, doesn't it?' Solomon shakes his head.
> 'No, but I'm asking you, what do you think of this place?' (40–41)

Dorothy's awkward response 'It's where I'm from' (41) betrays her lack of critical awareness towards her environment. Through this factual, perhaps even neutral, statement about her place of origin, she unconsciously reveals her blindness to some of her co-villagers' latent racism. However, Solomon's powerful invective confronts her to the other side of the story: he symbolises the displaced postcolonial figure whose life in the host country forces Dorothy to come to a thoroughly different, indeed, even embarrassing, perception of her human environment. Her "individual-in-place" status is thus highly destabilised: she may belong to her surroundings taken in a physical sense; however, when environment is understood as a social reality, she belongs to her surroundings no more than Solomon does. To sum up, Stoneleigh embodies the process of a spatialisation of Otherness, the latter being decoded as environment in terms of human or geographic reality.

In both of Phillips's novels, the city comes to epitomise a place of/for this kind of Otherness, a place to which both Gabriel/Solomon and Keith Gordon are relegated by white suburbia, which casts them as men-as-environment. *In the Falling Snow* skilfully encodes the tension between social and geographic environments, the perception of which is complicated by Keith's cultural in-betweenness.[7] In this instance, this predicament is visible through Keith's ambiguous relation to the space of London. Unlike Dorothy in *A Distant Shore*, Keith seems well-integrated in his predominantly white social surroundings. Also, his dislike of his job (33–34, 40–41, 60), his inability to write his book (66), and his estrangement from his father Earl denote Keith's emotional detachment from "race equality" issues and his symbolic status as a white or at least a "partly white" man (Collier 381). Such a detachment suggests that Keith no longer feels as an Other within the social environment of the metropolis. However, this disaffiliation actually recalls the first part of Bhabha's definition of mimicry, with its "almost the same" type of predicament which I discussed earlier. Moreover, the status of Otherness

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[7] Indeed, his mother's early death and his estrangement from Earl meant that his Caribbean roots were not passed on to him. Keith was then mostly raised by a white stepmother, Brenda.

is here transferred to the social fauna of London. To Keith, the city appears as a frightening and potentially dangerous space where he has fears of "linger[ing] anywhere" because "being dressed as he is only serves to mark him as prime mugging material" (*IFS* 14). Heightened by his mid-life crisis, this fear sometimes borders on paranoia (36). Not just racial issues, but also class divisions and generational gap are mixed-up in this crisis: Keith and Annabelle are repeatedly concerned about gangs' possible presence and influence on Laurie (128–29, 160). Just as class division already contributed to Keith's alienation from his former West End neighbourhood (see above), age also adds to racial issues in Keith's mid-life crisis. Significantly, he no longer feels secure in the presence of mixed-race adolescents on the underground:

> Gone are the days when [...] he would feel perfectly safe if a posse of black youths got into his carriage. Back then he often took silent satisfaction in seeing how their exuberance made older white people somewhat uneasy, but today's teenagers no longer respect any boundaries. Black youths, white youths, mixed race youths, to them all he is just a middle-aged man in a jacket and tie who looks like he doesn't know shit about nothing. (15)

Although his new uneasiness within the urban heterogeneity resembles a white man's, his sense of estrangement from his physical surroundings actually reveals that he is still an Other in the metropolis. In this instance, the "but not quite" part of Bhabha's concept of ambivalence thus manifests itself in terms of spatial lack of belonging. Keith's continuing alienation and detachment from London, where he spent most of his adult life, partakes of the ceaseless struggle of the second generation of Caribbean immigrants to make a place for themselves in the city.[8] His excursion with Laurie along the Thames shows his persistent feeling of being "out-of-place": his "history lecture" about the metropolis is actually

> a veiled attempt to persuade Laurie that it is his city too. And then it occurs to him that his son already knows this, and that there is no reason for him to acquaint Laurie with what he already *possesses*. His son is probably *quite at home* with the Tower of London and the Palace of Westminster and Waterloo station and St Paul's Cathedral [...] (163, my italics).

Unlike his father, Laurie represents the third generation of immigrants who take for granted their right to be respected and to own Britain. In brief, what I call a "man-as-environment" relationship is epitomised in this novel: Keith feels "othered" from this hostile city and is "in need of reassurance" (163), whilst the city simultaneously appears as an elusive Other with which he cannot interrelate.

In the manner of a vicious circle, Keith's alienated relationship to his built environment re-activates his tacit racial Otherness, but is also perpetuated by his inability to fully articulate it. Ironically, Keith unravels/orders his existential labyrinth and the physical labyrinth of the city by developing a harmonious territorial bond with his divorcee flat. In other words, transforming this newly Ikea-furnished (47) and anonymous dwelling-place regenerates his identity; "creat[ing] some atmosphere" (37) means to extend himself into the spatial reality of the flat so as to build up a place where he can finally belong. In this manner, Keith can vaguely enjoy a near surrogate version of the "man-*in*-environment" experience. Significantly, through his active re-arrangement

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[8] Indeed, this generation still entertains "a very tangential and difficult relationship to Britain" (Caryl Phillips's lecture delivered at Liège University, 10th November 2011).

of an office corner to prepare for the writing of his projected book on American jazz and soul music (64), Keith re-appropriates his immediate surrounding space and at the same time explores his own "othered" identity by studying a musical genre typically linked to black resistance and the African American diasporic plight. Both his existential labyrinth and maze-like—because unfamiliar and elusive—physical environment can be ordered. However, caused by his paralyzing ignorance of his Caribbean roots, Keith's indecision about focus, perspective and structure (64–65) soon delays progress on the project.[9] Furthermore, this uncertainty threatens to restore his existential inertia and emotionless relation to his flat, one that is restricted to primary needs (see the second part of this article).

Interestingly, Keith's haunting sense of confusion coupled with his perception of the social urban space as hostile and of geographical London as aloof partakes of a "junglification" of the city. This transmogrification in fact epitomises Bennett's spatialisation of race to the full. Keith's fear of walking the metropolis distorts Gary Roberts's "poetics of walking," namely "a process that produces urban space itself" (Roberts 49): Keith's insecurity results from the savagery of a London plagued by mugging crimes and gangs, whilst his fear simultaneously transforms the metropolis into a frighteningly alien (savage) space. For Keith, the environment of London *is* the jungle: it has become a huge Other, not only because of its threatening human reality, but also because Keith—ironically also an Other in the eyes of some—still feels that he does not "possess" his "home".

Reinforcing Keith's internalisation of the city-jungle, the suburban setting of *A Distant Shore* more clearly shows how the spatialisation of Otherness involves a "junglification" of ostracised (more often urban) places which "contain" the Other. Indeed, such a marginalisation betrays some people's ongoing obsession with social/racial homogeneity, which in turn stems from the traditional Western propensity to distinguish between civilisation and the supposedly "wild" or "savage," in other words between "who belongs and who's a stranger" (*ADS* 3). In today's multicultural societies that blur the former "traditional identification patterns" (Gabrielle 309–11), spatialisation of race/Otherness therefore represents a new way to restore these clear-cut distinctions. The urban space then becomes a battlefield of sorts between the supposedly wild newcomers struggling to get a new life in England versus some British people whose acts of intolerance are ironically more akin to savage than civilised behaviour (at least in the sense in which they conceive of it).

However, this process of junglification denotes as savage both the social and physical environments within a given "othered" space. The concept of "man-as-environment" precisely entails such enforced levelling up of individuals and their dwelling-place. In *A Distant Shore*, the spatial marginalisation of Stoneleigh (as explained above) also bespeaks a kind of environment which works as "a social and linguistic

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[9] Keith's incomplete identity marked by cultural in-betweenness probably prevents him from entirely identifying with African Americans' urban plight of spatialisation of Otherness. However, Earl's tale of emigration on his deathbed and Keith's project of visiting the Caribbean will perhaps enable the protagonist to retrieve his "lost bearings" (223), thereby eventually helping him to cope better with the plurality of his own self and of the city of London.

construct" (Glotfelty xxviii): indeed, an atmosphere of savagery subtly pervades the area through its historical and linguistic background. Its very name is disputed amongst the new residents (3), some of whom consider that it "civilises" Weston (3). The postman is "instructed by head office to scratch out the name" on envelopes (4), probably because the Weston villagers fear losing their "name and identity" (3). Moreover, Stoneleigh is symbolically linked to a past of violence and racism: it is twinned with a German town bombed by the RAF during World War II and with a French village where Jews were deported (4). This almost culturally imbues Stoneleigh and Weston with an atmosphere of defiance between people and therefore obliquely foreshadows the murder of Solomon.

More importantly, this junglification of spatial and social Otherness proceeds from an enduring if outmoded colonial categorisation of the (non)human as a despicable savage. To denounce such a "repeating [of] the racist ideologies of imperialism" (Huggan and Tiffin 6), Phillips chose an exploited natural setting—which epitomises the British obsession with a "mythology of homogeneity" (Phillips, *Extravagant Strangers* xiv)—and skilfully reversed the racist institutional roles of the savage (Gabriel/Solomon) and the civilised (the British people). Indeed, the degradation of the surroundings of Weston and Stoneleigh was mostly caused by active industrialisation (before "Mrs Thatcher [closed] the pits [...] twenty years ago" (4)), and therefore testifies to the hypocrisy of those blaming immigration as the source for general chaos and "social pollution". Such demeaning association between decayed space and non-white inhabitants is based on the "man-as-environment" concept. In this mainly white suburban area, nothing suggests that the environmental and social decaying is somehow due to the presence of newcomers. The immigrants' perspective also reveals this hypocrisy, for they appear more civilised than some English people whose racist behaviour, rough manners and binge-drinking problem recur in the novel (202, 220, 258–59). Even Dorothy repeatedly reflects on this social and moral decay, signalling for instance her students' decreasing appetite for learning (68, 265). A few passages undermine some people's propensity to attribute this societal issue to the allegedly negative influence of foreigners (221). In addition to threatening letters—of which one even contains hidden razor blades—Gabriel/Solomon's letterbox is even besmirched with dog excrement (299). Gabriel/Solomon concludes: "[...] this is savage" (300). Nevertheless, these newcomers are still viewed and treated as uncivilised/wild people (258–9). After his cell-mate Said died a cruel death without any medical assistance, Gabriel/Solomon is left all night besides his corpse "[lying] on the floor like a dog" (117). As he keeps complaining, the laughing prisoner next door tells the warder: "You should make him eat him. Fucking noisy cannibal" (81). Such a junglification of an allegedly civilised England (its "civilized pretence," Gabrielle 309) vindicates Cindy Gabrielle's comparison of *A Distant Shore* with Conrad's *Heart of Darkness.* She concludes that it is precisely the ostracising reaction to Otherness (and its various forms) that unveils English society's "hidden darkness" (315). The unleashing of violence and mapping of savage spaces are inherent in the spatialisation of Otherness, be it racial or not.

Indeed, the "othering" process of this spatialisation is completed by the demonising vision of the city-as-jungle and urbanites-as-savages. Informed by the

distortion of Evernden's concept of interconnection, this demonisation simultaneously affects a given environment and its inhabitants—how they are seen and treated accordingly—so that it entails these people's alienation from their identity and sense of place. Set in motion by spatialisation of race/Otherness, the detrimental logic of "man-as-environment" replaces the harmonious interrelatedness characterising the "man-in-environment," in other words a territorial bonding established by the residents themselves. *Phillips's two novels actually reverse Evernden's model of the landscape portraitist*: they rather show how it feels when one cannot belong to and be part of a place. On the other hand, Frye's "Ars Poetica" mentioned in the first section still resonates in these works, as the characters and the author himself are "trying hard to make a space for themselves in a not always welcoming country" (*IFS* 41). Stuck in an incomplete state of in-betweenness, Keith cannot fully achieve the position of the "man-in-*places*," and his conception of a "space for himself" in Britain remains uncertain. In *A Distant Shore,* Gabriel/Solomon's fulfilling sense of place is almost non-existent due to racially-motivated rejection on the grounds of his allegedly wild identity. Only as a night-watchman concealed in the darkness can he become Evernden's confident man-in-environment: "[...] when I travel at night it is a different matter, for I imagine that I command respect. I am official" (294). As his participation in the construction of Stoneleigh bungalows (280) facilitates his navigation of the terrain, Solomon's case shows how interrelatedness with one's environment implies a sense of topographic *and* social belonging *combined*. By reversing and distorting Evernden's symbiotic concept, the two resulting symptoms identified by Bennett—the spatialisation of Otherness and its racist hierarchical ranking of life forms—doom Phillips's protagonists to spatial and self-alienation. As the next section will explain, intrinsically the "othering" of the natural/physical world cannot be dissociated from that of undesirable individuals who, turned into "men-*as*-environment," feel crushed by a disenchantment with England as a society and geography. Actually, this disillusion reminds us of the antipastoral character of the "man-as-environment" condition.

Spatialisation of Otherness in a Wrecked Arcadia: A Postcolonial Antipastoral

This final section extrapolates from my concept of "man-as-environment" to a more global discussion about the stereotyped or outmoded perceptions of England and the former colonies. Indeed, the "individual-as-environment" condition of the postcolonial subject results from and perpetuates an antipastoral vision of man and place. From this perspective, in both *A Distant Shore* and *In the Falling Snow*, the painful experience of spatialisation of race/Otherness points to the impossibility of reaching Terry Gifford's vision of a postpastoral space. Indeed, Phillips's novels could be construed as contributing to the current search for "a mature environmental aesthetics" (Buell 32), one that is informed by but goes beyond the age-long pastoral ideology (Buell 32, 52). These two books hint at the need "to achieve a vision of an integrated natural world that includes the human" (Gifford 148) by precisely pointing at the absence of an "'accommodated man', at home in the natural world as much as in the social world"

(149). Reading Phillips's work in terms of a postcolonial antipastoral allows us to relate it to that of authors paving the way for the as yet non-existent postcolonial postpastoral:

> What is needed is a new term to refer to literature that is aware of the anti-pastoral and of the conventional illusions upon which Arcadia is premised, but which finds a language to outflank those dangers with a vision of accommodated humans, at home in the very world they thought themselves alienated from by their possession of language. (149)

In fact, Phillips's postcolonial context accounts for these missing "accommodated humans," or "men-in-environment": the postcolonial subjects do not just "*think* themselves alienated" from their new environment, but are also purposefully prevented by the locals from being "at home" in England.

In *A Distant Shore*, this alienating predicament is induced by the painful clash between the immigrants' pastoral idealisation of England and the remnants of the racist/colonial obsession with homogeneity which are still present in today's de facto multicultural society. In the second chapter, Gabriel's fellow immigrants express a profound faith in their self-constructed "English Dream," which indeed corresponds to a linguistic illusionary construction of Arcadia. One particularly striking example is Gabriel's sick cellmate in England, Said, who envisions his immigration as a way to acquire freedom while preserving his cultural identity (78). His deep trust in his host country borders on idealisation: "Is it true that in England you can smell freedom in the air?" (79). Crucially, Said's fantasy typifies the illusionary link between the social and political notions of the pastoral and an idealised vision of the environment.

In other words, Phillips's book highlights the reversal of the traditional pastoral myth at work during colonial times: instead of the colonies with their allegedly preserved nature, it is now the post-imperial metropolis's turn to be presented as an earthly paradise. Gabriel's French smuggler encourages immigrants to believe that "'In England everything is given to you. Food, clothes, house. You live like a king'" (124). The very title "A Distant Shore" attributes exotic, almost mythical connotations to this remote and rich northern country. However, Phillips's ironic use of such a polysemous title is revealed through the newcomers' confrontation with pervading prejudice and cultural rejection (e.g. 40, 77, 188, 286). The spatialisation of race ostracising immigrants from society debunks the illusion of such a postcolonial Arcadia.

Very interestingly, spatialisation of Otherness and its detrimental impact upon the outcasts' identity constitute the distortion of Gifford's third characteristic of the postpastoral. The racial/colonial agenda of such a phenomenon is based on and distorts the notion "that the inner is also the workings of the outer, that our inner human nature can be understood in relation to external nature" (Gifford 156). Spatialisation of "natural" Otherness proves complementary to that of racial Otherness, so that both are involved in the deceiving pastoral image of England in *A Distant Shore.* Dorothy and Gabriel/Solomon also feel alienated from, i.e. cannot interrelate with, their new setting marked by the human exploitation of resources and the silencing of nature. Indeed, former mining activities in the working-class town of Weston have left the suburban nature of Stoneleigh in a state of decay. Various allusions in Part I of the book point to this "desolate landscape of empty fields" surrounding Weston (50). Significantly, the canal is "a murky strip of stagnant water" (6), deserted only but for rare dog-walkers (6)

and laden with dead fishes (7). As Dorothy underlines, the canal path is no place for peaceful "traipsing" (47) and regenerating contemplation:

> there are no benches, so this means that you have to keep going. And these towpaths always remind me of work. Straight lines, no messing, keep walking. Unlike rivers, canals are business, which makes it hard for me to relax by one. It's late morning, which probably accounts for why there's nobody around. Early in the morning or late in the afternoon, before or after work, people walk the dog or take a stroll to work up an appetite; these are canal times. But even then, there's hardly ever anybody by this canal, which is why it doesn't make any sense that Solomon should be down here by himself. (47)

These elements, together with the traffic-free silence of Stoneleigh's topographic dead-end, convey a heavy atmosphere of abandonment and death. Evernden's condition of the man-in-environment is altogether absent in this setting where the separation between the human and nature has long been established. This scene directly demystifies the fantasy of a social and natural Arcadia, as expressed above by Said.

Despite her observations, Dorothy fails to grasp the implications of such a landscape, namely Gifford's inner-outer parallel: firstly, the fact that environment literally stands here as the first "othered" and silenced victim of human control; secondly, the fact that Solomon's murder by young skinheads along the canal follows on from this same colonist/racist mindset. Considered as an undesirable Other by intolerant villagers, Solomon, once reduced to a mere man-as-environment, was thus put at the same level as the exploited natural world and thereby became liable to be "tamed." In other words, the silencing of nature anticipates Solomon's fate. Both indicate the objectification and "othering" of nature and immigrants so as to "legitimise" their forced submission and exploitation. This shows a spatialisation of racial/natural Otherness at work. To put it differently, this reveals that the process of colonisation has now been displaced from the margins of the Empire to the metropolitan centre so as to become a phenomenon internal to England. Such a colonising process implies nature's and immigrants' reconfiguration into uncivilised entities that must be domesticated, or eliminated in case of opposition. In this context, the British Arcadia is thus nowhere to be seen. The murder of an African immigrant in England evidences the endurance of the colonial mindset with its propensity to rigidly categorise and drag down humans and nature. When reflecting upon her "friend lying face down in the water like a dead fish" (59), Dorothy ultimately perceives the heavily detrimental consequences of this hierarchical mapping of landscape and the human world. In a racist mentality, there is no middle ground (such as embodied in Evernden's "man-in-place" concept): either one is recognised as part of the human community and conforms to the predominant alienation from the natural environment, or one is a "man-as-environment" and should be treated accordingly.

After Solomon's demise, Dorothy eventually "realise[s] that there's no way that I can live among these people" (59): she cannot feel part of a place where the degraded, silenced physical world matches the demeaning of humans at the hands of racist and hypocritical villagers. To Dorothy, Stoneleigh/Weston's signification of peaceful, pastoral retirement (59) changes into a silent hypocrisy as a result of the neighbourhood's racism towards Gabriel/Solomon. Her disappointment confirms

Phillips's refusal to believe in a romantic "rhetoric of return" to origins and pastoral innocence.[10] Dorothy's sense of place is so undermined ("England has changed" (60)) that she contemplates leaving the country (60).

Furthermore, *In the Falling Snow* shows that the debunking of the myth of a pastoral Arcadia occurs both ways in Phillips. Understood as a clash between an imagined paradise and reality on the ground, it concerns not only the reality of the true face of England, but also that of the Caribbean, namely the former colonies in general. Recounted in the story of his harsh move to the U.K. during the 1960s, Earl's encounter with a somewhat condescending English lecturer reveals the profound discrepancy between the host country and the immigrants' perspective. As Dr Davies still entertains a pastoral idealisation of the Caribbean, such an exotic vision prevents him from understanding the waves of immigration to England: "Who wants to leave paradise for this [rainy, cold England], for heaven's sake?" (*IFS* 298–99). Dr Davies seems unaware of the colonial overtones of his paternalistic attitude, as he regards Earl and other immigrants as "just kids" (299). He restricts himself to the British point of view, as he dares "say he understand [sic] the situation because his sister is a nurse in Ceylon, and before this she is in Nigeria" (298). Given the colonial past of the Commonwealth, the white migration out of the U.K. differs widely in its implications from the black one to the metropolis. Dr Davies typically exemplifies English people's blindness in the 1960s to the social reality of the colonies still seen as Eden-like imaginary places.

The lecturer's comment again implies an image of England as a hellish (or savage) place by comparison with the heavenly Caribbean. Earl is directly informed of this ecological/environmental survival by a British traveller: "[…] if you can cope with this [weather] then I imagine you can do well here" (289). However understandable, this statement is at the same time hypocritical, for even if immigrants do "survive" the weather, they still cannot live decently and safely in a "European Only" country (303). The natural elements thus appear as a welcome tool to enforce and justify the Other's submission. This emphasises the immigrants' subjection to designated black places ("they still have pubs in this town that don't let us in at all" (301)) or to socially deprived areas with only poor or rare lodgings (294–95). In other words, the transfer of old colonial norms to the inside of Britain itself goes hand in hand with environmental injustice.

Phillips's latest novel to date*, In the Falling Snow*, shows that the immigrants' attempt at this "ecological/environmental integration" is no more than an effort to keep up with the "pretence of civilisation" (Gabrielle), namely to mimic its norms. Although, "like a true Englishman" (185), Keith does not resent the cold, he still struggles to feel a part of London. Moreover, his weariness with the making of policies meant to address non-white or trans-racial issues suggests an urban pastoral disenchantment with the supposedly tolerant mindset of the city. Keith longs for the mobility that he and Annabelle experienced during their European Inter-Rail trip (223), a web-like

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[10] *The Atlantic Sound* already voiced this view in relation to the African diaspora, as the book "demystifies the Afrocentric dream that exalts the roots of the displaced blacks" (Ledent, *Caryl Phillips* 8).

navigation which is restrained by the spatialisation of Otherness in a frightening London. This is reinforced by his wish to visit the Caribbean (126).

About the "circle of postmodern mobility," Gifford states that "Against necessary notions of roots, neighbourhood and community there is another necessary impulse towards retreat, renewal and return" (174). Phillips's two British novels call for the need of more Gabriel-like angels to renew England itself: Gabriel's arrival to this "Distant Shore" becomes the pious missionary's immigration to a deceitfully civilised land (as embodied in the prejudiced English population), in a ironical echo of the way in which Western priests departed for the imaginary and imagined antipastoral space of wilderness (savagery) of the New World. One could argue that the creation of a successful heterogeneous multiethnic society goes hand in hand with the acceptance of a postpastoral vision of the metropolis, one in which the individual-in-environment replaces and explodes the limitations of the man-as-environment.

Conclusion

In Caryl Phillips's postcolonial urban version of the claim "Their landscape is what others judge us by" (Crumley quoted in Gifford 163), the individual's sense of place cannot be authentic, i.e. self-constructed, given that spatialisation of race continually endows his/her dwelling-place with negative connotations. Assigned to a place of Otherness and at the same time defined by it, the postcolonial subject must cope with an antipastoral disillusion with England's would-be social and natural Arcadia. Therefore, my phrase "man-*as*-environment" points to man *and* place being "othered" and envisioned within the biased space of savagery as constructed by the racist/colonist mindset that underpinned the Western imperialist venture. The experience of "man-as-environment" is thus one of the defining traits of the postcolonial subject's condition. Environmental racism, especially with regard to spatialisation of race, alienates the individual's sense of place and identity, thereby inverting Evernden's features of the "individual-in-environment" concept. *A Distant Shore* and *In the Falling Snow* stage the author's own anxiety when navigating the English context: as a postcolonial corrective to Evernden's criteria, Caryl Phillips depicts the frustration experienced by the loss of one's sense of place. In these "city portraits," the "out-of-place" subject is forever roaming the urban labyrinth of the former imperial centre of the world as well as the inner, psychological labyrinth resulting from the resegregation which Bennett believes to be part and parcel of the phenomenon of "internal colonisation."

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