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MIGRATION, HYBRIDITY, AND DIASPORIC IDENTITY IN NOVIOLET BULAWAYO'S WE NEED NEW NAMES

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ABSTRACT

This paper examines the representation of migration and diasporic identity in NoViolet Bulawayo's debut novel We Need New Names (2013), with particular attention to the ways in which the child protagonist, Darling, embodies the fractured experience of displacement from Zimbabwe to the United States. Through close textual analysis informed by postcolonial theory and Homi Bhabha's concept of hybridity and the "Third Space," the study explores how the novel negotiates cultural dislocation, memory, nostalgia, and the persistent struggle for belonging within a foreign and frequently hostile environment. It argues that Darling's narrative dramatizes the liminal condition between home and host culture, exposing the tensions, negotiations, and psychological ruptures that constitute the contemporary immigrant journey. Far from offering a triumphal account of arrival and assimilation, Bulawayo presents migration as a profound destabilization of identity, especially acute for the young migrant who must reconcile conflicting cultural expectations during the formative years of selfhood. The analysis demonstrates that We Need New Names portrays diaspora simultaneously as opportunity and as loss, and that the child's perspective deepens rather than simplifies this ambivalence. In doing so, the novel contributes meaningfully to contemporary understandings of transnational African literature and to broader debates about voice, mobility, and the unfinished work of identity in a globalized world.

INTRODUCTION

Migration has become one of the defining experiences of the twenty-first century, reshaping cultural identities, rupturing established social networks, and generating complex narratives of displacement and resettlement (Safran, 1991; Cohen, 1997). The accelerating movement of people across national borders, driven by economic precarity, political instability, conflict, and the uneven distribution of global opportunity, has produced a vast and growing body of literature that seeks to render the human texture of these journeys. Contemporary African fiction, in particular, has turned with increasing urgency to the realities of mobility, foregrounding the lived experiences of migrants who must negotiate the demands of global movement, cultural transition, and the reconstruction of identity in unfamiliar terrain. Within this literary landscape, NoViolet Bulawayo's We Need New Names (2013) stands out for the freshness of its voice and the unsettling clarity of its vision.

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Bulawayo's novel offers a vivid and emotionally resonant portrayal of Darling, a young Zimbabwean girl whose movement from the shantytown ironically named Paradise to the cold cities of the United States transforms her sense of self and belonging in ways she can neither anticipate nor fully articulate. Crucially, the novel presents migration not merely as spatial relocation but as a psychological and cultural passage that destabilizes identity and deposits the subject in a liminal zone suspended between home and host society (Hall, 1990). The promise of America, glittering in the imaginations of those left behind in Paradise, gives way upon arrival to a more complicated reality of cold, loneliness, undocumented status, and the slow erosion of the self that Darling carried with her across the ocean.

The decision to narrate this experience through the eyes of a child is one of the novel's most significant artistic choices, and it furnishes the central concern of this study. The child-narrated perspective provides a singular lens onto the immigrant experience, permitting readers to witness the unmaking and remaking of identity as Darling negotiates the tensions among memory, culture, and the pressures of adaptation. Her vision is at once innocent and piercing: she perceives the textures of poverty, corruption, and dislocation with an unguarded directness that adult narrators, schooled in euphemism and self-protection, frequently lack. This combination of naivety and acuity allows Bulawayo to expose social and political realities without the heavy machinery of overt commentary.

This study is situated within the framework of postcolonial theory, which remains indispensable for interrogating the power relations and structures of cultural displacement that shape the migrant condition. In particular, Homi Bhabha's (1994) concept of hybridity and the "Third Space" illuminates the fluid and contested nature of migrant subjectivity, offering a vocabulary for the in-between condition that Darling comes to inhabit. Despite the steady growth of scholarship on African migration narratives, sustained attention to child-centred diasporic experiences remains comparatively limited. This paper therefore asks how Bulawayo constructs diaspora as a lived, multi-layered reality, and it analyses Darling's hybrid identity through postcolonial and Bhabhaian lenses. The central argument is that We Need New Names refuses the consolations of a simple migration narrative, presenting instead a diaspora that is at once enabling and wounding, and that the child's perspective intensifies our apprehension of this ambivalence rather than softening it.

The novel's title itself signals this preoccupation with the instability of identity under conditions of displacement. To need new names is to discover that the names one carried are no longer adequate to the self one is becoming, and the plural insists that this is a collective rather than merely individual predicament. The children of Paradise, dreaming of America and other distant destinations, are already in the process of being renamed by forces beyond their control, and the names that await them in the diaspora will fit no better than the ones they leave behind. By taking this need for renaming as its organizing image, the novel announces from the outset that identity is not a possession to be safeguarded but a problem to be perpetually negotiated. The present study takes that announcement seriously, reading the novel as a sustained meditation on the costs and complexities of remaking the self across borders. In what follows, the paper first surveys the relevant scholarship on diaspora, hybridity, and African migration writing, then sets out its methodology, before turning to a thematic analysis organized around the central motifs through which Bulawayo figures the diasporic condition.

2. Literature Review

Diaspora literature has attracted growing critical attention within African literary studies, particularly with respect to migration, displacement, and the reconstruction of identity (Safran, 1991; Cohen, 1997). Safran's foundational account characterizes diaspora subjects through several recurring features: a collective memory or myth of the homeland, a

sense of alienation within the host society, and a persistent, often unrealizable, desire for eventual return. While Safran's typology was originally derived from classical diasporas, its categories continue to illuminate contemporary experiences of dispersal, including those represented in African fiction. Cohen extends and complicates this model, emphasizing that diaspora identities are not fixed inheritances but fluid formations shaped continuously by memory, negotiation, and the contingencies of lived experience. For Cohen, the diaspora subject is engaged in an ongoing process of self-fashioning rather than the passive preservation of an ancestral identity.

Postcolonial theory provides a broader framework for analyzing identity as relational, contingent, and mediated by history, culture, and power. Stuart Hall's (1990) influential intervention insists that cultural identity is not an accomplished fact awaiting discovery but a production, always in process and constituted within rather than outside representation. Identity, on this account, is a matter of becoming as much as of being, of the future as much as the past. This understanding resonates powerfully with the trajectory of a young migrant whose sense of self is still being assembled even as the ground shifts beneath her. Building on this relational conception, Homi Bhabha (1994) introduces the notions of hybridity and the "Third Space," contending that diasporic subjects come to occupy interstitial zones where cultures intersect, collide, and reshape one another. The Third Space is not a comfortable synthesis but a site of negotiation and ambivalence, where meaning is rendered unstable and new, unanticipated forms of subjectivity emerge. These concepts are essential for understanding the hybrid identity that Darling develops over the course of We Need New Names.

African migration literature has consistently interrogated mobility as a site of opportunity, tension, and cultural negotiation, and Bulawayo's novel takes its place within a rich contemporary conversation. Chimamanda Ngozi Adichie's Americanah (2013) explores the racial, cultural, and identity challenges confronting Nigerian migrants in the United States and Britain, foregrounding the ways in which race becomes legible in new and disorienting ways upon migration. Sefi Atta's A Bit of Difference (2009) and Everything Good Will Come (2005) attend to gendered transnational experiences, tracing the particular pressures that mobility exerts upon women negotiating multiple cultural codes. Chika Unigwe's On Black Sisters' Street (2009) confronts the dangers and exploitations that shadow migration to Europe, refusing any romantic gloss on the journey. Against this backdrop, Bulawayo's distinctive contribution lies in her deployment of a child narrator, a strategy that fuses innocence with an acute socio-political awareness and thereby renders the diasporic predicament with unusual freshness (Mhintao, 2018).

Memory and nostalgia have emerged as central preoccupations within diasporic writing, and the theoretical literature offers useful distinctions for analyzing them. Svetlana Boym (2001) differentiates between restorative nostalgia, which seeks to reconstruct the lost home and to collapse the distance between past and present, and reflective nostalgia, which dwells in longing and loss without succumbing to the fantasy of return, maintaining a critical and often ironic relation to the past. This distinction proves especially productive for reading Darling, whose backward glances toward Zimbabwe are suffused with a longing that never hardens into the illusion that home can be recovered intact. Scholars such as Mbembe (2017) and Nyambi (2019) further illuminate the role of children in migration literature, positioning them as witnesses to socio-political crises and as carriers of transgenerational memory whose perceptions register the costs of displacement with particular poignancy. Ndlovu (2020) similarly underscores the entanglement of identity and nostalgia in African diaspora fiction, noting how longing both anchors and unsettles the migrant subject. Taken together, this body of scholarship establishes the critical coordinates within which Darling's narrative can be read as a compelling case study of hybridity, nostalgia, and identity negotiation.

Yet a gap remains. While African diaspora fiction and its adult protagonists have received sustained critical treatment, the specifically child-centred diasporic experience, with its distinctive epistemology and its compression of identity formation and displacement into a single developmental arc, has been less thoroughly theorized. This study addresses that gap by reading We Need New Names as a novel in which the very immaturity of the narrating consciousness becomes an analytic resource, allowing the reader to apprehend diaspora as it is registered by a self still in the process of formation.

3. Materials and Methods

This study employs qualitative textual analysis of Bulawayo's We Need New Names (2013), guided by postcolonial theory and Homi Bhabha's (1994) hybridity framework. The method proceeds through close reading of selected passages, attending to the novel's language, imagery, narrative voice, and structure in order to draw out the layered meanings that constitute its representation of diaspora. The key themes examined include migration as rupture, hybrid identity and the Third Space, memory and nostalgia, language and power, the childhood perspective as a mode of witness, spatial liminality, and the emotional and cultural burden of belonging. These themes were derived inductively from the text and then refined in dialogue with the theoretical frameworks, ensuring that interpretation remained responsive to the novel's own emphases rather than imposed from without.

Secondary sources, comprising scholarly articles and theoretical texts, provide critical context and support the analytical interpretations advanced here. The analysis privileges interpretation, meaning-making, and the study of literary representation over quantitative measurement, in keeping with the hermeneutic traditions of literary scholarship. This qualitative orientation is appropriate to the object of study, since the experience of diaspora as Bulawayo renders it is irreducible to statistical summary; it resides instead in the texture of perception, the cadence of memory, and the affective weight of particular images and scenes. By holding the text and its theoretical interlocutors in sustained conversation, the study aims to produce a nuanced and grounded understanding of the diasporic experience as it is figured in the novel.

4. Analysis and Discussion

4.1 Migration as Rupture and Displacement

Within We Need New Names, migration is figured above all as a profound rupture, a tearing that destabilizes Darling's sense of self, her social belonging, and her emotional grounding. The novel resists any narrative in which departure leads smoothly to arrival and arrival to fulfilment. Instead, the act of leaving inaugurates a condition of estrangement that extends far beyond the moment of physical relocation. From the vantage of Paradise, Darling registers the paradox at the heart of migration when she reflects that those who left believed themselves to be fleeing something even as they moved toward an emptiness they could not name. This recognition encapsulates the tension that animates the novel: the simultaneous pull of opportunity and the threat of the unknown, the hope of a better life shadowed from the outset by the possibility of irreparable loss.

> *"We all thought we were running away from something, but we were also running toward nothing" (Bulawayo, 2013, p. 27).*

Darling's arrival in the American city is marked not by triumph but by alienation. The streets, the houses, and the everyday social interactions of her new environment are unfamiliar and faintly menacing, and the warmth of communal life in Paradise gives way to an isolating cold that is both literal and figurative. The rupture of migration thus operates on multiple registers at once. It is geographical, removing Darling from the physical landscape

that had shaped her perceptions. It is social, severing the dense web of relationships and communal practices that had sustained her. And it is psychological, disrupting the continuity of selfhood at precisely the age when that selfhood is being formed. The novel insists that migration is at once hope and loss, a double-edged phenomenon in which every gain is purchased at a cost, a structure of feeling that aligns closely with postcolonial accounts of mobility as ambivalent rather than emancipatory (Hall, 1990; Safran, 1991).

The fragmentation of identity that migration produces becomes especially poignant when Darling contemplates the friends and the world she has left behind. The relationships that once defined her begin to dissolve under the pressure of distance, and she experiences herself becoming unrecognizable both to others and to herself.

> *"The people I loved in Paradise were becoming strangers to me, and I was becoming a stranger to them" (Bulawayo, 2013, p. 192).*

This double estrangement, in which Darling is alienated both from those she loved and from the self she once was, captures the deep emotional cost of diaspora. Physical movement does not merely transport the body; it severs relational and communal ties, producing the liminal, in-between state that will define Darling's subsequent experience. The rupture, once opened, does not close. It becomes the permanent condition within which the rest of her story unfolds, the ground from which her hybrid identity must be painstakingly assembled.

It is significant, too, that the rupture is registered most acutely through the texture of the everyday rather than through any single dramatic event. Bulawayo declines to stage migration as a spectacular crossing punctuated by danger and rescue; instead she allows its meaning to accumulate through the gradual recognition of small alienations, the slow realization that the world one inhabits has ceased to feel like one's own. This narrative strategy locates the violence of displacement not in any discrete moment of departure but in the protracted aftermath, the long unspooling of consequences that follows the initial decision to leave. In so doing, the novel suggests that the true cost of migration is paid not once but continually, in the daily friction between the self that was formed in Paradise and the conditions that now surround it. The rupture of migration is, in this sense, less an episode than a duration, a wound that the narrative keeps open precisely so that its full weight can be felt.

4.2 Hybrid Identity and the Third Space

If migration opens a rupture, the work of inhabiting that rupture gives rise to hybridity. Bhabha's concept of the Third Space proves central to understanding Darling's negotiation of self in America, for she comes to occupy precisely that interstitial position where Zimbabwean and American identities meet, contend, and reshape one another. She belongs fully to neither culture, and the effort to fashion a viable self out of their collision constitutes much of the novel's interior drama. The tension surfaces most acutely in her relationship to language and cultural adaptation, where the pressure to assimilate collides with the persistence of an origin that cannot be erased.

> *"I try to speak like them, but my tongue is still full of the taste of home" (Bulawayo, 2013, p. 145).*

The image of a tongue still carrying the taste of home is richly suggestive. It locates identity in the body, in the most intimate and involuntary registers of speech and sensation, and it insists that adaptation, however diligently pursued, cannot reach all the way down. Darling may school her tongue to imitate American speech, but the deeper sediment of her origin remains. Her hybridity manifests not in grand declarations but in a series of small, telling acts that punctuate her daily life: eating American snacks while longing for the

comfort of nshima, wearing Western clothes while remembering the fashions of home, sitting in an American classroom while her mind drifts back to the streets of Paradise. Each of these moments stages the coexistence of two cultural worlds within a single consciousness, neither fully displacing the other.

Crucially, Bhabha's notion of hybridity does not describe a stable fusion in which two cultures resolve into a harmonious third. It names instead a dynamic, unfinished, and continuously renegotiated condition, and this is precisely how Bulawayo renders Darling's experience. Her identity is not a fixed compromise but an ongoing process, reconstituted with each new encounter and each fresh reminder of what she has left behind. The Third Space she inhabits is a zone of perpetual negotiation rather than arrival, and the novel offers no moment at which that negotiation is completed. In this sense, We Need New Names dramatizes hybridity not as a destination but as a permanent mode of being, the characteristic condition of the diasporic subject who can return neither to an untouched origin nor to an unconflicted assimilation.

4.3 Memory, Nostalgia, and the Burden of Belonging

Memory functions in the novel as both a narrative device and a thematic pivot, and it is through memory that nostalgia comes to shape Darling's emotional landscape. Her recollections of Zimbabwe link her to a world of warmth, play, and belonging, yet these same recollections intensify her sense of alienation in the host society, for they measure the distance between what was and what is. The contrast is rendered with quiet devastation when Darling recalls the freedom of childhood play in Paradise and sets it against the estranging coldness of her new city, where even the sun seems to have gone wrong.

> *"We used to play in the streets until the sun went down, but now, in this cold city, even the sun feels wrong" (Bulawayo, 2013, p. 78).*

This is reflective rather than restorative nostalgia in Boym's (2001) terms. Darling does not delude herself that the lost world can be reconstructed; her longing acknowledges the irreversibility of her departure even as it grieves it. The very sunlight, that most elemental constant, has been altered by displacement, suggesting that migration reaches into the deepest layers of perception and renders even the natural world unfamiliar. What nostalgia mourns here is not only a place but a self and a time, the irrecoverable innocence of a childhood that migration has foreclosed.

The novel's most searching treatment of belonging arrives when Darling, having physically returned to Zimbabwe later in the narrative, discovers that return offers no resolution. The homeland to which the diaspora subject is supposed to long to come back has itself become a site of estrangement, and Darling finds herself a stranger in the very place that memory had enshrined as home.

> *"I am home, and yet I do not belong here. My body remembers, but my mind is elsewhere" (Bulawayo, 2013, p. 300).*

The split between a body that remembers and a mind that has wandered elsewhere precisely names the predicament of diaspora. Darling can return to the geography of home but not to the condition of belonging, because migration has irrevocably altered the self that does the belonging. This is the burden the novel's title obliquely invokes: the diasporic subject requires new names because the old names no longer fit, yet the new names never fully fit either. Belonging, in this account, is not a place one can travel to but a relation that migration has permanently complicated. Diaspora thus produces a distinctive psychological tension, compelling the subject to negotiate the impossibility of fully belonging to either homeland or host land, suspended instead in the space between.

4.4 Language, Power, and Cultural Negotiation

Language operates throughout the novel as a primary site of identity, power, and cultural negotiation. For Darling, speech is the medium through which difference is most immediately registered and judged, and her awareness of this fact generates a recurring experience of shame and self-consciousness. She senses that her words carry too much of Africa for her American interlocutors to receive them easily, and this perception marks the asymmetry of power that structures the migrant's linguistic situation.

> *"Sometimes, I wonder if my words are too heavy with Africa for them to understand" (Bulawayo, 2013, p. 157).*

The metaphor of weight is precise. Darling's words are heavy because they are laden with a history, a geography, and a structure of feeling that the dominant culture neither shares nor values, and that weight becomes a liability in a setting that prizes a particular kind of lightness, fluency, and conformity to Western linguistic norms. Language thus functions simultaneously as bridge and as barrier. It offers the possibility of partial assimilation, a means of approaching the host culture and being understood within it, while at the same time marking the ineradicable difference that prevents full belonging. This double function is exactly what Bhabha's account of the Third Space anticipates, for it is in the friction between linguistic worlds that hybrid subjectivity is produced.

Bulawayo also probes the dimension of social power that inheres in language. Darling becomes acutely conscious that to speak of the poverty and political instability of Zimbabwe is to mark herself as other within the American setting, to confirm a narrative of African deprivation that her listeners are already primed to expect. She is therefore positioned as both translator and mediator of her own experience, compelled to decide how, and whether, to articulate a past that others may neither comprehend nor esteem. This labour of self-translation is itself a form of diasporic burden, requiring Darling to manage the gap between her interior history and its reception by an audience that holds the power to define what counts as intelligible. In rendering this predicament, the novel reveals language not as a neutral instrument but as a contested field in which the migrant's identity is continually negotiated, asserted, and constrained.

4.5 Childhood Perspective as Witness

One of the novel's most consequential achievements is its use of a child's perspective as a mode of witness. Darling's narration juxtaposes innocence with a penetrating socio-political awareness, and from this juxtaposition Bulawayo derives much of the novel's force. The child's eye perceives the failures of the adult world, including poverty, corruption, and the slow breakdown of social order, with an unguarded directness that resists evasion. Because Darling does not yet command the adult vocabulary of euphemism and rationalization, her observations frequently expose realities that more sophisticated narrators might obscure or soften. Her naive perceptions thus operate as a kind of clarifying lens, allowing the reader to apprehend the conditions of crisis without the mediation of overt authorial exposition.

This perspective does more than reveal; it intensifies. The emotional impact of migration is magnified when it is registered by a consciousness still in formation, for the young migrant must undergo the disorientation of displacement at the very moment when identity is most malleable and most vulnerable. Darling's childlike framing of profound dislocations, her tendency to notice the wrongness of the sun or the strangeness of snow rather than to theorize her own alienation, renders the costs of diaspora with a poignancy that abstraction could not achieve. At the same time, the gap between the child's limited understanding and the adult reader's fuller comprehension generates a persistent dramatic irony, drawing the reader into

active interpretation. The childhood perspective therefore illuminates not only Darling's individual experience but the intergenerational dimensions of diaspora, the way displacement is inherited, witnessed, and carried forward by the young.

It is worth emphasizing, in this connection, the particular ethical force that the child's testimony carries. Because Darling has no stake in flattering either the homeland she has left or the host society that receives her, her account possesses a kind of impartial authority; she reports what she sees without the protective filters that adults learn to deploy. This unguardedness makes her an especially trustworthy witness to conditions that interested parties might be inclined to distort. When she registers the indignities of poverty in Paradise or the casual condescension of Americans toward African migrants, she does so without the cushioning of ideology, and the reader receives these observations with corresponding directness. The novel thus mobilizes childhood not as a retreat into sentimentality but as a strategy of exposure, deploying the very limits of the child's knowledge to throw the surrounding adult world into sharper relief. In this way Bulawayo joins a tradition, identified by Mbembe (2017) and Nyambi (2019), in which the migrant child functions as a privileged witness to socio-political crisis, bearing a testimony whose value lies precisely in its lack of sophistication.

4.6 Spatial Liminality and the Emotional Burden of Belonging

The novel's preoccupation with displacement extends into its treatment of space, where the contrast between Paradise and the American city becomes a vehicle for figuring both physical and psychological estrangement. The urban landscape of the host country, with its schools, streets, and neighbourhoods, is coded throughout as foreign, set against the intimate and familiar streets of Paradise. These spatial oppositions are not merely descriptive; they externalize the inner condition of liminality, mapping onto the cityscape the negotiation between past and present, homeland and host land, that Darling must perpetually conduct. The places she moves through become markers of her alienation, reminding her at every turn that she occupies a world to which she does not fully belong.

This spatial liminality is inseparable from the emotional burden that the novel locates at the heart of the migrant experience. Migration, Bulawayo insists, is never only about opportunity; it carries an affective weight composed of nostalgia, guilt, alienation, and the strain of sustaining a hybrid identity. Darling's struggle reflects both the systemic pressures that bear upon migrants and the deeply personal costs of navigating cultural transition. The guilt of having left, the nostalgia for what was abandoned, and the alienation of incomplete belonging converge to form what might be called a burden of belonging, the heavy and unresolved labour of trying to be at home in conditions that resist it. By foregrounding this emotional weight, the novel corrects any tendency to read migration solely as ascent, insisting instead upon the family, community, and memory that must be left behind, and upon the lasting psychic residue of that leaving.

5. Conclusion and Findings

This study has argued that We Need New Names presents migration as rupture, hybridity as ongoing negotiation, and diaspora as a condition of simultaneous opportunity and loss. Across the themes examined here, a consistent vision emerges: Bulawayo refuses the consolations of a triumphal migration narrative and offers instead a clear-eyed account of displacement in which every gain is shadowed by a corresponding loss. Darling's movement from Zimbabwe to the United States does not resolve into successful assimilation, nor does her later return to the homeland restore the belonging that migration has dissolved. She remains, at the novel's close, a subject of the Third Space, fashioned from the friction of two cultures yet fully at home in neither.

The child's perspective, far from simplifying this predicament, foregrounds its psychological and cultural consequences with particular intensity. By filtering the experience of diaspora through a consciousness still in formation, Bulawayo renders the unmaking and remaking of identity with a freshness and immediacy that adult narration could not supply. The postcolonial and Bhabhaian frameworks brought to bear in this analysis illuminate the liminality and the perpetual reconstruction that define Darling's diasporic identity, while Boym's account of reflective nostalgia clarifies the particular quality of her longing. Taken together, these readings demonstrate that migration in the novel is a cultural, social, and emotional process that reshapes identity across the interlocking domains of memory, language, and belonging. Diaspora, in Bulawayo's hands, is not an event but a continuing condition, an unfinished negotiation that the subject carries within her wherever she goes.

Contribution to Knowledge

1. It foregrounds the childhood perspective as an analytic resource within diaspora literature, demonstrating how the young narrator's combination of innocence and acuity deepens our apprehension of displacement.
2. It shows hybridity and the Third Space to be lived realities rather than abstract conditions, grounding Bhabha's concepts in the concrete textures of Darling's daily experience.
3. It offers a nuanced analysis of memory and nostalgia in diaspora narratives, distinguishing reflective from restorative longing and tracing the impossibility of return.
4. It expands the critical discourse on contemporary African migration literature by situating Bulawayo's novel within and against a wider field of transnational African fiction.
5. It provides a theoretical and methodological framework that may inform future research on hybridity, identity, and diaspora in African fiction, particularly where child-centred experience is concerned.

In sum, We Need New Names rewards reading as a major contribution to the literature of diaspora, one whose insistence on the ambivalence of migration and whose innovative use of the child's voice together enlarge our understanding of what it means to belong, to lose, and to remake the self in the unsettled spaces between cultures.

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