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**A Postcolonial Critical Study of Identity Conflict
in Wole Soyinka's Play, The Lion and the Jewel**

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**A Postcolonial Critical Study of Identity Conflict
in Wole Soyinka's Play, The Lion and the Jewel
(Yüksek Lisans Tezi)**

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WOLE SOYINKA'NIN ASLAN VE MÜCEVHER ADLI OYUNUNDA KİMLİK ÇATIŞMASININ POSTKOLONYAL ELEŞTİREL İNCELEMESİ

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ÖZET

Bu çalışma, Nijeryalı oyun yazarı Wole Soyinka'nın *Aslan ve Mücevher* adlı eserini kültür, kimlik ve dünya edebiyatı kavramı üzerine odaklanarak incelemeyi amaçlamaktadır. Oyun, sömürgeci güçlerin etkisi altında olan, modernite ile gelenek arasında sıkışmış bir toplumun portresidir. Sözde barbar Afrika kültürünün komik bir temsili olarak görülebilir, ancak aslında seslerini duyurmaya çalışan insanları gösteren bir oyundur. Bu mücadele ve bu mücadelenin gösterilme şekli, oyunun kültürel sınırlarının ötesine geçmesini ve modernite ile gelenek gibi evrensel temalara dokunmasını sağlar. Oyunu analiz edebilmek için kültür kavramını anlamak, sadece oyunda gösterilen kültürel çatışmayı analiz etmek için değil, aynı zamanda kimliğin nasıl oluştuğunu keşfetmek açısından da önemlidir. Kültürün etkisi ve bu etkinin ikili karşıtlıklar yaratmak için nasıl kullanıldığı da analiz edilecek diğer kavramlardır. Bu unsurlar incelendikten sonra, dünya edebiyatı kavramını ve bu kavramın sıklıkla dünya edebiyatı olarak yanlış şekilde kabul edilen Batı edebiyatından nasıl farklılaştığını anlamak, *Aslan ve Mücevher* eserinin dünya edebiyatı bağlamındaki yerini belirlemek açısından hayati olacaktır. Bu nedenle, çalışma dünya edebiyatının Batı edebiyatı ile sınırlı olmadığını ve bu oyunun, ait olduğu kültürün ötesine geçerek dünya edebiyatının bir parçası olabileceğini göstermeyi amaçlamaktadır.

Anahtar Kelimeler: Kültür, Kimlik, Sınırlar Ötesinde, Dünya Edebiyatı

**A POSTCOLONIAL CRITICAL STUDY OF IDENTITY CONFLICT
IN WOLE SOYINKA'S PLAY, THE LION AND THE JEWEL**

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ABSTRACT

This study will aim to examine the work of Nigerian playwright Wole Soyinka's *The Lion and the Jewel* by focusing on culture, identity, and concept of world literature. The play is a portrait of a society that is under influence of colonial powers, struggling between modernity and tradition. It can be seen as a comic representation of so called barbaric African culture, but it is a play that shows people who try to be heard. This struggle and how it is shown, makes this play able to go beyond its cultural boundaries and touch universal themes such as modernity against tradition or difficulties of identity formation under oppression. In order to analyse the play understanding the concept of culture is crucial not only for analysing the cultural conflict shown in the play, but also for exploring how identity is formed. Influence of culture and how it is used to create binary oppositions are other concepts that will be analysed. After examining these elements, understanding the concept of world literature, and how it differs from Western literature, which is often mistakenly treated as representative of world literature, will be essential in identifying the place of *The Lion and the Jewel* within a global literary context. Therefore, the study aims to show that world literature is not limited to western literature and the play can go beyond its culture of origin in such a way that it can be part of world literature.

Keywords: Culture, Identity, Beyond Boundaries, World Literature

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INTRODUCTION

The Lion and the Jewel one of the plays of Nobel prize winner Nigerian playwright Wole Soyinka can be generally seen as a comic story of a westernized teacher in a Nigerian tribe. It has, however, so much more as a message to deliver, that allows the play to reach global audience. The plays deals with universal themes such as modernity against tradition or difficulties of identity formation under oppression. These elements allow *The Lion and the Jewel* to go beyond its cultural background and speak to a broader, global audience while making it a subject for analysis not just within the scope of postcolonial literature, but within the wider scope of world literature.

In this thesis it will be aimed to analyse the play to find its value as a part of world literature. It is a play which is considered as a part of African literature. The play has been analysed by some critics. In this paper, however, to confirm the place of the play in a wider area, namely world literature, aspects of the play like, using English as its language, dealing with cultural conflict that is beyond its own cultural boundaries or showing struggles of the “other”, will be focused. These are the elements that contribute to universal aspects to the play such as, tradition against modernity or community against identity.

To carry out this study, I will mainly use close reading to examine the cultural dynamics, identity formation, and the role of *The Lion and the Jewel* within the context of world literature. This method allows for a careful analysis of language of the play, symbols, and themes, while revealing deeper cultural meanings and underlying cultural tensions. Alongside close reading, I will apply theoretical insights from postcolonial studies and world literature to provide a broader context for interpretation. The research will be

shaped by key questions such as: How does the play portray the conflict between tradition and modernity? How is identity formed and transformed through cultural encounters? And how can *The Lion and the Jewel* be seen not only as a postcolonial work, but also as part of world literature that goes beyond its culture of origin?

In the first chapter, the concept of culture will be analysed to have a better understanding of the cultural conflict that is the thesis. Firstly, a description for the term culture will be given with the relative theories about it. Then, components of culture will be analysed in order to have a better understanding of concept. These components consist of material culture, symbolic culture, and cognitive culture. Elements of these components will be analysed. Later in the chapter identity formation and its connection with culture will be analysed.

Aim of second chapter will be finding out connection of culture with identity and how it is used by colonial powers to create false images. Using the ideas of Edward Said, Gayatri Spivak, Frantz Fanon, Homi K. Bhabha, and Jacques Derrida, this chapter will examine how identity is shaped by cultural stories and how it is used to create binary oppositions. *Orientalism* that is written by Said will serve as a foundation for understanding creation of the Other while Spivak deals with how the Other is silenced. Ideas of Fanon and Bhabha will be used to show how west creates an inferiority understanding with false images and what can be done to change these images. Moreover, Derrida will provide necessary information about the reasons of these binary oppositions.

In order to fully understand the cultural and literary value of *The Lion and the Jewel*, it is important to view the play not only as a postcolonial work but also as a part of world literature. Therefore, third chapter will be dealing with fundamentals of world literature. It is important to understand what world literature is, in order to place a work in that context. Ideas of David Damrosch will be influential to understand to concept while connections of world literature with Eurocentric ideas are discussed. Understanding world literature something that can go beyond boundaries instead of popular works is the key part of analysing a work in scope of world literature.

In addition to exploring culture in connection with identity and the concept of world literature, this study focuses on Wole Soyinka's *The Lion and the Jewel* as a key literary text in such a way that it can go beyond boundaries of story and become a part of world

literature. Cultural conflict of the play, which are shown by the characters, will be examined in order to support place of the work in world literature.

One of the concerns of the play, cultural conflict, and its effect on the play will be analysed to understand if this play is able to go beyond its cultural setting. Later, language of the play will be also analysed. Soyinka purposefully picks English as the language of the play. Characters speaks in English even if they live in a tribe of Nigeria. English and use of it as a World literature will be also one of the concerns of this work. Lastly, the colonial setting and its relationship with world literature will be analysed. It will be aimed to make a connection between countries outside of Europe and their places in the World literature.



CHAPTER ONE

WHAT IS CULTURE?

Understanding the concept of culture has a crucial importance in the context of this work. It serves as a foundational element not only for the analysis of cultural conflicts within the focus of the paper *The Lion and the Jewel* but also for a comprehensive exploration of the broader field of world literature. Therefore, analysis of the concept of culture and the answers for questions such as: What is culture? What are the underlying purposes of culture? And what are the elements of culture? will be necessary. This chapter will serve as a dedicated exploration of the concept of culture. The primary objective of the chapter will be drawing a clear and nuanced understanding of the concept. This foundational understanding is vital not only for the accurate analysis of cultural conflicts within the play *The Lion and the Jewel* but also for gaining insight into the general framework of world literature.

In analyse of the concept of culture, it is crucial to establish a solid theoretical foundation. The complicated nature of culture extends beyond mere definitions and embraces its intrinsic significance. Culture, in its essence, represents the amalgamation of traditions, beliefs, customs, language, art, and social constructs that shape the identity of a community or society. It is an intricate web of symbolic meaning, a repository of collective memory, and a dynamic force that underlies human interactions and expressions. The significance of culture transcends the confines of any single work of literature; it is a pervasive influence that permeates the realms of art, history, politics, and sociology.

Within the specific context of *The Lion and the Jewel* the profound exploration of culture is essential. Wole Soyinka's play delves into the complexities of cultural conflict, portraying the clash between tradition and modernity in a Nigerian village. Without a detailed comprehension of culture, one cannot fully appreciate the complexity of these conflicts and their relevance to the broader societal context.

Furthermore, the study of culture is intertwined with the concept of world literature so that it is a necessity to understand the concept of culture to fully understand what world literature is. World literature is a field that transcends national borders and languages, encompassing a rich tapestry of literary works from diverse cultures and societies. To comprehend the essence of world literature, it is essential to grasp the role of culture as a main element that shapes and defines literary traditions. Culture, in this context, acts as a lens through which we can distinguish world literature from national or regional literatures. It is the shared cultural motifs, archetypes, and themes that bridge the gaps between disparate literary traditions, creating a global literary conversation.

Culture is not merely a backdrop or context but a dynamic force that informs the essence of both *The Lion and the Jewel* and the broader spectrum of world literature. This chapter serves as the cornerstone for a more profound understanding of culture, thereby facilitating a more robust analysis of cultural conflicts within the play and shedding light on the intricate interplay between culture and world literature. By embracing the depth of cultural understanding, the way can be paved for a richer exploration of *The Lion and The Jewel* and its significance in the world literature.

In this chapter, the concept of culture will be analysed in subtitles, and in the first part of this chapter, some fundamental theories about the concept of culture will be discussed. In the first part ideas of Edward Burnett Tylor, and Clifford Geertz about concept of culture in their relative books will be analysed. Their ideas about the concept will be used to understand what culture is. Description, which they have made in their related works, will be quoted to find a solid answer to this question. Even if, these descriptions have some similarities understanding the concept of culture from different perspectives will be beneficial to apply this concept to various areas. Moreover, these descriptions will provide a new point of view about culture to understand it as more than just a concept, as it can also be a tool to define one's own identity, and it becomes related to how you

describe culture when it comes to making it a tool. Therefore, definition of culture and the answer to the question of “what is culture?” becomes crucial to find. Thus, the first part of this chapter will be a starting point to understand why this concept should be discussed in the first place. Understanding the importance of culture both as a concept and as a tool is a necessity to analyse it later in the chapter.

After discussing these key concepts about culture, multidimensional nature of it will be discussed in the second part of this chapter. Culture is a concept that cannot be described with a single definition, as it consists of some other concepts in it as well. Values, beliefs, and practices are some of the other concepts that are related to culture and are inseparable from it, and they must be under discussion too when it comes to analysing what culture is, because culture becomes the sum of these concepts, but it does not stay just as a sum and becomes more than this. How values, beliefs and practices become a part of the culture and how culture becomes more than sum of these concepts needs to be discussed to understand the term. The second part of this chapter will serve for this purpose.

Later in this chapter components of culture will be analysed in the third part. Material culture, cognitive culture, symbolic culture, and components of these cultural subtitles will be analysed. Components such as objects, artefacts and technology in material culture, beliefs, values and worldview in cognitive culture, language, symbols, and rituals in symbolic culture will be discussed in this part of the chapter.

The first question that needs to be answered is “What is culture?”. Scholars such as Edward Burnett Tylor, and Clifford Geertz have some ideas about the definition of culture and their ideas can be used to answer this question. Ideas of these scholars will be analysed yet, definition that Edward Burnett Tylor gave in his book can simply be used to answer this question of “What is culture?”. He says, “Culture or Civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.”¹ The definition he provides opens the way of understanding the concept of culture. This concept is so wide that it is not just related to so many aspects of life of a person in society, but it is also related to society in its role in a life of a person. It contains

¹ Edward Burnett Tylor, *Primitive Culture. Volume 1*, Dover Thrift Editions (Mineola, New York: Dover Publications, Inc, 2016).

everything humankind give meaning in a society. All the beliefs, all the actions and so many others, they are all a part of the mass collection called culture. Scope of the culture is remarkably extensive so that it goes beyond boundaries of the individual lives of the humans, and it reaches society. This is what differentiates societies, and this is also what makes those societies closer. Even the simplest definition of culture becomes related so many aspects of human life and its connection with society. It can be considered as a simple concept or it can be seen as a concept that everybody already aware of, yet it more than just a way of believing but it is also a connection between masses.

The concept of culture is the idea that gives the sense of community to society before anything else. It makes people believe that they are not alone. It gives a sense of belonging to somewhere. Other concepts that are include in the culture such as knowledge, belief, art, morals, law, custom, can also provide this idea. However, culture is such an extensive concept that it already contains all of these without any missing one. This extensiveness makes it an umbrella term for all of them and makes it a whole new concept. The concept that includes all its components and becomes more than them. “Here all things, material, institutional, custumal, become not a part of culture, but culture itself. Together, as a complex whole, they are culture.”² says Robert Bierstedt in his article where he argues the meaning of culture. It is true that culture becomes an umbrella term, but it also changes the meaning of other concepts. All the other concepts become one with the it. Culture does not just contain all of them, but it makes all these concepts part of it. Way of thinking becomes culture, law, moral art, and custom becomes culture. Every aspect in life of an individual becomes related to culture.

Culture and its meaning become so wide that it can be understood as a way of communication in a society. George F. MacDonald says, “Culture may be understood as a consortium of communication (or a bundle of messages) that a given people have in common: their shared experiences, shared perceptions and values, shared consciousness.”³ when he makes a description in his article. This description makes culture a new language for the people who shares the same culture as if it is their native

² Robert Bierstedt, “The Meanings of Culture,” *Philosophy of Science* 5, no. 2 (April 1938): 204–16, <https://doi.org/10.1086/286501>.

³ George F. MacDonald, “What Is Culture?,” *Journal of Museum Education* 16, no. 1 (December 1991): 10, <https://doi.org/10.1080/10598650.1991.11510161>.

language. It is the way how a society communicates. It is the way how they send their messages and how they understand any message they receive, even the messages from other cultures. It becomes not only the everything they can understand but also it becomes everything they can tell. Every action, every step they take becomes thanks to the influence of the culture on the people and the society that these people live in. It shapes their actions and their actions shape culture. These concepts become one. Culture becomes a way of telling your story, showing who you are and describing what are you while every step that people take in the name of culture shapes it and makes it what it is today.

Therefore, culture should not be thought as something which is just related to past of people which shapes their today. MacDonald says “Culture is not something that belongs purely to the is an integral and inalienable part of what we are today will become tomorrow. Individuals and institutions constantly create and re-create culture.”⁴ in his article. He makes it clear that culture is not just about our past as humans nor our today. It is also about our future. The idea that our actions are affected by the influence of culture, but the culture is also affected by the actions of people so that it can change in time. This change creates a new culture, and this new culture affects our future. It is an endless cycle that will always be in touch.

This endless cycle between actions and culture creates a dynamic relationship between them, and even just after a human is born, the influence of culture is there. Concepts such as belief, art, morals, law, and custom that Tylor uses when he describes culture are there to affect the life of a new-born child from the start, as culture starts to affect life immediately. Later in the life, after being exposed to the culture much enough, actions of the child getting shaped by it. Then, he becomes a part of a community. His actions in this community start to affect the community as well. Thus, the child which was shaped by this culture of the community starts to shape the same culture. They change each other. The change can be so big that it can even cause emergence of new cultures. Therefore, culture affects not just the future of individuals and communities, but it also affects the future of itself. How it is today and how it was in the past determines how it will be in the future.

⁴ MacDonald, “What Is Culture?,” 9.

Clifford Geertz, on the other hand, has some other ideas about culture. In the collections of essays named *The Interpretations of Cultures*, where he deals with the concept of culture, he mentions about the term thick description and uses it to understand the core of the concept of culture. Before he starts to deal with thick description, he underlines some of the descriptions of culture that have been used to understand the concept of culture. These descriptions are as follows:

(1) *"the total way of life of a people"*; (2) *"the social legacy the individual acquires from his group"*; (3) *"a way of thinking, feeling, and believing"* (4) *"an abstraction from behavior"*; (5) *a theory on the part of the anthropologist about the way in which a group of people in fact behave*; (6) *a "storehouse of pooled learning"*; (7) *"a set of standardized orientations to recurrent problems"*; (8) *"learned behavior"*; (9) *a mechanism for the normative regulation of behavior*; (10) *"a set of techniques for adjusting both to the external environment and to other men"*; (11) *"a precipitate of history"*⁵

It is clear that these descriptions are not so different from all the other descriptions mentioned in the earlier part of this chapter, and Geertz is also aware of how the term culture is described. In spite of the fact that he is aware of these descriptions he thinks that the concept of culture itself is a semiotic concept.⁶ It deals with certain symbols, such as language, gestures, rituals, art or any other kinds of expressions and their meaning in some different contexts. Some gestures, for example, can have different meanings based on the context. It can change significantly. Therefore, to be able to understand the meaning of the gesture, one should be able to differentiate its meaning in different contexts. Geertz gives an example situation to make his point clear. He gives the example of two boys where both of them quickly closes and opens one of their eyes. This situation may look like one of the boys unintentionally doing this, so his eye is twitching. The other boy, on the other hand, may look like he is winking intentionally. Then Geertz adds another boy, who tries to parody the boy who looks like he is winking, to the story. He will do the same thing, which is moving the eyelids, but he is doing it neither of the first two boys. He is just faking a movement. He may or may not look like he is winking. He even may look like he is doing this to ridicule. Therefore, thin description of the situation

⁵ Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, Inc, 1973), 4.

⁶ Geertz, *The Interpretation of Cultures: Selected Essays*, 5.

would be boys who opens and closes their eyes while thick description of the situation is “practicing a burlesque of a friend faking a wink to deceive an innocent into thinking a conspiracy is in motion”⁷

Thus, thick descriptions would only give a glimpse of a situation to be understood, and any situation could be misunderstood if someone is not familiar with the context. Winking, which can be seen as a social sing, can be considered as twitching, if the meaning of winking is not known. Geertz thinks that to be able to understand a meaning of an action, it is not enough just to observe the action. The observer must also know the context that the action is performed.⁸ Only then one become able to grasp the meaning of the situation and the action. Otherwise, if someone is not familiar with the context of an action, just observing an action can be misleading about the purpose of this action. This action can also be related to culture and misinterpretation of the action can cause the misinterpretation of the culture.

There are so many cultural elements from various cultures that can be misinterpreted. Slurping while eating in Japanese culture is one of these cultural elements. Slurping is a behaviour that might be considered as rude or disgusting in other cultures.⁹ In Japanese culture, on the other hand, it is not rude or disgusting, but it is a necessity. One of the popular dishes, for instance, in Japanese culture named Ramen should be eaten while slurping. Ramen is a dish can be considered as noodle soup, and it is served hot. If someone is not slurping the ramen while eating it, this can mean only two things; it is whether the ramen is not hot enough to make you slurp or it is not a tasty ramen at all. Therefore, it means the chef who cooked the ramen failed to bring a proper ramen to the table.¹⁰ The slurping which looks like a disgusting action for other cultures becomes a gesture that show enjoyment for another culture. Anyone who does not aware of this cultural element might think that people who is slurping while eating are not aware of table manners, or they are simply disgusting. However, it is just on the contrary, they are not being rude they are showing their respect to chef who cooked that dish. If someone

⁷ Geertz, *The Interpretation of Cultures: Selected Essays*, 7.

⁸ Geertz, *The Interpretation of Cultures: Selected Essays*, 6–7.

⁹ Charlotte Ehrhardt, “Slurping Culture: Translating Japaneseness to the Dutch Consumer through a Warm Bowl of Noodle Soup” (Master’s Thesis, Utrecht University, 2019), 21.

¹⁰ Barak Kushner, *Slurp! A Social and Culinary History of Ramen - Japan’s Favorite Noodle Soup* (Leiden ; Boston: Global Oriental, 2012), 18.

tries to analyse this action without engaging with the underlying meaning of it, only the thick descriptions of these elements can be found. It is mandatory to try to understand the meaning of actions to be able to understand a culture.

It is not just the Japanese culture that can have cultural elements that can be seen as unactable by other cultures. Other cultures, all around the world, might have some elements that is challenging to understand for someone who is not familiar with that culture. These elements even can be seen bizarre. People should understand the culture more to find a meaning from some elements. Greek culture, for instance, just like Japanese culture, has an element that can raise questions for someone who is not familiar with that culture. That element is spitting. Despite of the fact that spitting in sport games might be accepted and seen as a common practice, spitting in public is an act that is considered as rude or maybe offensive¹¹. In Greek culture, on the other hand, it has a much more different meaning. Greeks might spit or make spitting sound to ward off bad luck and hopes that it will bring them good luck. It is believed that misfortune comes from “evil eye” and spitting is a practice that can prevent that misfortune comes from it. It is a widespread practice in Greek culture that it can be found it everywhere in daily life from weddings to fishermen who goes to fishing¹². Spitting in Greek culture goes beyond being offensive and it becomes a gesture for protection and good luck. It is a practice can be misunderstood by other cultures who are not familiar with Greek culture. People first understand the Greek culture to understand this practice. Otherwise, this practice looks shallow, and people might look rude.

These two examples from diverse cultures, which are so far away from each other, are not the only examples that various cultures have. Many other cultures might have some other cultural elements and practices that can be misunderstood by others. Essence of that culture cannot be understood without engaging with it. A practice can look rude, vulgar, or offensive. Other practices might seem unnecessary. People should have knowledge about a culture before criticising it. Any judgment or any description about a cultural element without analysing that culture can be prejudiced and can lead to misinterpretation

¹¹ Sean Nguyen and David T. Wong, “Cultural, Behavioral, Social, and Psychological Perceptions of Saliva: Relevance to Clinical Diagnostics,” *Journal of the California Dental Association* 34, no. 4 (April 1, 2006): 317–22, <https://doi.org/10.1080/19424396.2006.12222200>.

¹² Nguyen and Wong, “Cultural, Behavioral, Social, and Psychological Perceptions of Saliva,” 319.

of it and the people of the culture. Understanding a culture, on the other hand, can help to expose people's concept of normal in that culture without damaging their significance¹³.

Despite of the fact that culture may act like an umbrella term, it is not a one pieced entity. It also has some components that may vary from each other. In this part of the chapter, components of the culture will be analysed. Culture will be divided into three separate sections as Material Culture, Symbolic Culture and Cognitive Culture. These sections will be analysed separately and how they act human life and society will be examined. It has been mentioned that culture has effect on the life of people and people has effect on culture. These separate sections will help to understand how this interaction happens. Interaction of people with their environment and how they give meaning to that environment so that it becomes a part of their culture will be mentioned. Hence, these analyse will provide a wider point of view to understand not just cultural elements better, but it will also pave the way to understand the effect of these cultural elements on people. These cultural elements may occur in different forms. It becomes related to materiality when it is an object, or an artefact and it is named as material culture. When these cultural elements compose of symbols, rituals, or a language it becomes symbolic culture. If it starts to affect how people think, feel and how they see other people, it becomes cognitive culture. Detailed analyse of these components is needed so that meaning, and purpose of culture can find a solid ground. Answer for the question of "what is the purpose of culture?" can be found thanks to this analyse.

1. 1. Material Culture

The first component of culture that will be analysed is the material culture. Material culture has its importance, because of the fact that it seems like every object has its own value. Daniel Miller, in his book *The Comfort of Things*, explains this value. He thinks that any object that has ever been created is an inseparable part of all kinds of relations¹⁴. Therefore, objects are also can be seen as part of human relations. These relations can cultural relations as well. Cultural relation of the objects makes them a part of material culture. This concept can be described as Jules David Prown did it in his article. He says: "Material culture is the study through artefacts of the beliefs-values, ideas, attitudes, and

¹³ Geertz, *The Interpretation of Cultures: Selected Essays*, 14.

¹⁴ Daniel Miller, *The Comfort of Things* (Oxford: Wiley, 2013).

assumptions of a particular community or society at a given time.”¹⁵ It is a branch that focuses not only individuals but also focuses on communities and societies. In this analysis, it is also important that the time of the artefacts, which is the subject of material culture, is also important to understand their significance. Some objects or artefacts may have an importance for a society in a specific time while the same object can lose all of significance in later. It can also be the vice versa some artefacts or objects may gain importance with some changes in the society in time. Thus, the concept of material culture also can be seen as a different branch of cultural history or cultural anthropology, even if it is a unique branch that uses objects as its primary data.¹⁶ It also has its effect on cultural anthropology and cultural history since it helps the separation of collections¹⁷.

Its help on other fields, however, is not the reason why there is a field named material culture. In *The Oxford Handbook of Material Culture Studies*, edited by Dan Hicks and Mary Carolyn Beaudry, material culture is described as “...Objects, materiality, materials, things, stuff: a rock solid, firmly grounded field for interdisciplinary enquiry is provided...¹⁸”. It is also considered with the pun that what is ‘matter’¹⁹. Therefore, material culture deals with object that has a value. This value comes from culture itself. Culture gives a meaning or importance to objects that is to subject of material culture. If some objects have specific value or meaning, reason for this value should be examined to understand focus of material culture. Hence, material culture, in a wider perspective, can be understood and relationship between people and culture can be examined.

Ideas of Miller can be helpful to understand why some things “matter” and they have a value in the eyes of people. He claims that there is an opportunity for academics in studying how people interact with their environment so that they have an understanding and empathy.²⁰ Moreover, this gained understanding, and empathy is not just limited to their interaction with their environment, but this understanding can help to understand their lives and activities in a broader perspective. Understanding these activities and lives

¹⁵ Jules David Prown, “Mind in Matter: An Introduction to Material Culture Theory and Method,” *Winterthur Portfolio* 17, no. 1 (1982): 1.

¹⁶ Prown, “Mind in Matter: An Introduction to Material Culture Theory and Method,” 1.

¹⁷ Dan Hicks and Mary Carolyn Beaudry, eds., *The Oxford Handbook of Material Culture Studies*, Oxford Handbooks (Oxford New York: Oxford University press, 2010), 2.

¹⁸ Hicks and Beaudry, *The Oxford Handbook of Material Culture Studies*, 2.

¹⁹ Hicks and Beaudry, *The Oxford Handbook of Material Culture Studies*, 2.

²⁰ Daniel Miller, ed., *Material Cultures: Why Some Things Matter* (British Library Cataloguing-in-Publication Data: Taylor and Francis, 2001), 19.

of people can also help to understand their feelings and norms so that a clear perspective about these people can be obtained. Any object or artefact that is considered as a part of material culture can give information about the society which created and used that object. Tools that are used for farming or hunting can tell habits of that society. Masks that have been found can talk about their religion, beliefs, or customs. These people did interact with their environment and gave importance to some objects. The objects had meaning and Miller quotes Georg Simmel in his book and says "...Human values do not exist other than through their objectification in cultural forms."²¹ to explain objectification and its purpose.

Human values show themselves in objects and it has another implication. If people interact with their environment and they start to shape it or create new objects with the material they find in that environment, is a clear implication that human intelligence is also present in that given time.²² This proof that human intelligence is present can give information about the technology or belief system of that society. Thus, analysing a data from material culture, which can be an object, artefact, piece of art, an architecture or science and technology, can help to understand culture of these people and by doing so it can help to understand feelings and emotions of the people.

Study of material culture helps to understand culture, feelings, and emotions of people. Nevertheless, it is not the only use of this study. This study can also make similarities and differences between cultures clearer. Some core ideas or beliefs are predominantly accepted by people so that they are never even being questioned.²³ People even may not know why they believe a certain thing, or they may not know why they think in a certain way. However, they interact with their environment in such a way that they express their ideas and way of thinking to that environment. Their ideas can be revealed when these interactions are examined since societies add considerable amount of their culture to what they do or that they say as Prown suggests.²⁴ Therefore, even if people do not know why they take certain actions or why they believe certain beliefs, their unconscious or

²¹ Miller, *Material Cultures*, 21.

²² Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," 1.

²³ Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," 4.

²⁴ Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," 3.

conscious interaction with materials can expose their ideas and give information about the purpose of their actions and beliefs.

After understanding the why people in a culture act in a certain way or why do they believe in a certain thing it gets easier to compare that it with other cultures. The comparison between cultures would be biased in the situation where at least one of the cultures is not fully understood. It is not easy to analyse a culture which is outside of one's own culture. As Prown says in his article, we are bound with our cultural background and any analyses that we try to make will be interrupted by our own unconscious beliefs²⁵. One should step outside and look from different perspectives to understand the other culture. It is a process that must be taken to understand it and people better. Otherwise, this bias prevents cultures to be understood. Therefore, this bias becomes a cultural problem that must be solved. Material culture can be a solution for this problem as Prown says, "Awareness of the problem of one's own cultural bias is a large step in the direction of neutralizing the problem, but material culture offers a scholarly approach that is more specific and trustworthy than simple awareness."²⁶ in his article.

Thus, material culture, which may look like just a study of objects, is more than that, as it analyses objects and handmade human structures in a given time and deals with objects that have or had value to societies. Its purpose, however, is not just the analyses of some objects to find their value. The primary purpose of material culture is figuring out cultural belief systems and patterns that societies followed in a specific time frame.²⁷ Time passes, and cultural values may change with time. People start believing in innovative ideas. Their culture may merge with other cultures. They can be assimilated. In that process they may have some changes in their culture. They can lose some of their values or they can have new values that they have never have before. Even if culture and people change in time, objects which is the subject of material culture, stays relatively same²⁸. These objects and their analyses not only help to understand cultural norms of a culture, but they also help to examine any change that may have in time. Examining this change, helps to understand roots of a culture and it allows purpose and origin of some cultural norms to

²⁵ Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," 4.

²⁶ Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," 4.

²⁷ Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," 6.

²⁸ Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," 6.

be understood. Therefore, tangible proof for these cultural norms, objects, and artefacts, can help to solve any biases about a culture, since they stay the same in time even if people and their ideas may change.

1.2. Symbolic Culture

After analysing material culture which takes objects and artefacts as its subject, symbolic culture which takes beliefs should be analysed to understand it better. Because of the fact that study of symbolic culture deals with symbols that humans use, academicians generally refer nonmaterial culture as symbolic culture.²⁹ Unlike material culture, symbolic culture does not need to have objects or artefacts, and while the symbols that symbolic culture uses can be objectified, it does not mean that symbolic culture cannot exist without these objects. It exists without any materiality even if symbols that are the subject of symbolic culture can be objectified by people. It can make these people remember these symbols or show respect to the symbols, since it is a part of their culture, but symbols do not require any object to show themselves unlike subjects of material culture. Subjects that symbolic culture has, can be listed as "...art, narratives, religious representations, games, sports, ethnic ideologies, rumors and superstitions, moral norms and codes, and many social conventions."³⁰ Any of these subjects consists of symbols that affect them, or they are closely related to some symbols so that it might even be challenging the differentiate these subjects from symbols.

Symbolic culture that deals with these subjects, takes symbols to its centre and symbols can mean something that stands for something else even if there is not any relationship between the symbol and the thing it symbolizes.³¹ It can also mean, on the other hand, "...something to which people attach meaning and that they use to communicate with one another."³² as James M. Henslin define in his book. It can be understood from this definition that symbols can be anything that has a meaning for any person or any society. Therefore, it is not wrong to say that symbols and symbolic culture consist of things that

²⁹ James M. Henslin, *Essentials of Sociology: A Down-to-Earth Approach*, Twelfth edition (Boston: Pearson, 2017), 46.

³⁰ Jean-Baptiste André, Nicolas Baumard, and Pascal Boyer, "The Mystery of Symbolic Culture: What Fitness Costs? What Fitness Benefits?" (Open Science Framework, June 12, 2020), 2, <https://doi.org/10.31219/osf.io/kdh7t>.

³¹ David M. Schneider, *American Kinship: A Cultural Account*, 2d ed (Chicago: University of Chicago Press, 1980), 31.

³² Henslin, *Essentials of Sociology*, 46.

are considered real or existent, but existence of these things relies entirely on the beliefs of individuals. They have a meaning just because people choose to believe in them.³³ These symbols does not have to be materially valuable. Anything that has a meaning for someone can be a symbol even if it looks not significant. Meaning that is attached to the symbols is enough to make them valuable for the people who has that symbol in their culture or life.

Moreover, it can be understood from the definition of symbol that these symbols help people to communicate since people who shares the symbols shares the meaning that comes with the symbol as well. Symbols become a communication device among people and help them to understand each other. People who give value to a symbol can recognise other people who also values the same people when they interact in a society. A symbol becomes a value for both. The value that comes with the symbol represents all the beliefs, ideas, and values of these people. This representation creates a shared understanding of life, and this “shared understanding of life” creates a bond among people so that it helps to create a deeper connection. Symbols make people able to do express even so deep ideas in a really effortless way. Just a symbol is enough to tell so many ideas a point of views about life or anything else that the symbol is related to. This characteristic of symbols also makes it a simple tool to express ideas, values, and beliefs.

Therefore, this communication tool that is called symbols not just help to understand each other in a same society, but it also helps to understand people from other cultural backgrounds. A symbol and the meaning that it has both are products of human mind and real even if they do not have a relationship with other objects.³⁴ This reality created by symbols and human mind becomes a tool to understand other cultures and realities. An idea, which might be so complex, turns into a symbol that can say so much about that symbol. Complexities become easier to understand. It becomes easy that it can said “the systems of symbols and meanings of different cultures can be compared as easily as systems of human reproduction can be compared from one society to another”³⁵ as Ricard

³³ Chris Knight, “The Origins of Symbolic Culture,” in *Homo Novus – A Human Without Illusions*, ed. Ulrich J. Frey, Charlotte Störmer, and Kai P. Willführ, The Frontiers Collection (Berlin, Heidelberg: Springer Berlin Heidelberg, 2010), 193–211, https://doi.org/10.1007/978-3-642-12142-5_14.

³⁴ Richard Feinberg et al., “Schneider’s Symbolic Culture Theory: An Appraisal [and Comments and Reply],” *Current Anthropology* 20, no. 3 (September 1979): 541–60, <https://doi.org/10.1086/202324>.

³⁵ Feinberg et al., “Schneider’s Symbolic Culture Theory,” 542.

Feinberg quotes from Schneider. It can be seen with eye can compered from one and another. A complex idea becomes a symbol, and it makes other people to understand the complex idea. Thus, understanding those ideas via symbolic culture can help to understand other cultures as well.

Description of symbols, however, is not enough by itself to understand symbols and symbolic culture. It is important to know what symbols consist of and how they occur in a society. The elements that symbols include can be listed as; language, gesture, norms, mores, folkways and taboos.³⁶ Moreover, religion can also be considered as a part of symbolic culture, and it will be analysed in terms of symbolic along with the language since impact of language and religion as symbols is more impactful than other elements of symbolic culture.

Before analysing language and religion, other elements that symbols include also need to be analysed in order to understand their significance in society and in a culture. These elements that will be discussed are, gestures, norms, and taboos. These elements might not be easily recognized like a different language, or they might not be as influential as a religion in a daily life, yet they are still an important part of daily life in any given culture. Therefore, understanding these elements can help to understand people and opens a way to analyse their values. Understanding these values can lead to understanding of what is important for the people of the culture. This analyse make it easier to compare two distinct cultures and make sense of actions of people in those cultures. Moreover, it also can help people to understand their own culture better to analyse these elements in a different culture. In the culture that people grown up they might not even aware of the fact that there are some gesture, norms, mores, folkways, and taboos they have been following. They might not, however, aware why there are following these elements and how this affects their social life. Observing that other cultures also have some of these elements makes people aware that they have some other elements that help them to fit in a society. People start to understand after analysing other cultures that a simple gesture might be a part of their culture, and it can mean a lot in a daily life.

³⁶ Henslin, *Essentials of Sociology*, 46.

First of the elements that will be analysed is gestures. Gestures can be simply described as using body movements as a way of communication without using any words.³⁷ It is not, however, limited with movement of hands or arms. Gestures also can be described as “visible body activity” and according to this description mimics, posture or gaze are also a part of gestures.³⁸ People use these elements of gestures to communicate, and they do not need any words to do this. They even do not have to move their arms or hands, as even a look can be enough to deliver a message in some cultures. This characteristic of gestures makes them a practical way of communication because people do not need to use any words to use gestures. They need to make some specific movements or maybe they just need to gaze in a certain way, and it is enough to deliver a message. Sometimes it can be easier and shorter to use gestures to give a message rather than trying to explain it with words. Even if people are not aware, it is possible to observe them every day while they are using gestures to communicate. It is a customary practice in daily life just like speaking with others.

Every culture has some gestures that they use. Meaning of a specific gesture, on the other hand, does not necessarily be the same in every culture.³⁹ When gestures are analysed in a cultural context they can be described as expressions by use body that have special meanings.⁴⁰ Therefore, these bodily expressions might have different meanings in different cultures. A gesture that has a meaning in culture can have a completely different meaning in a different culture even if the bodily expression is the same for both cultures. There are some problems that this difference can lead. Since a gesture, which is used by a certain culture in everyday as a communication tool, might have some other meanings in other cultures, it can cause some misunderstandings, and it can even be seen as offensive in the other culture. This situation makes it a necessity to understand the different meanings of gestures. Understanding different meanings of a gesture can help people to communicate with other cultures without being misunderstood or being offensive. It can help people from distinct cultural backgrounds to work together while increasing mutual respect and collaboration. This mutual respect that comes from

³⁷ Henslin, *Essentials of Sociology*, 46.

³⁸ Can Denizci, “A Study on How Turkish Emblematic Hand Gestures Convey Meaning,” *İstanbul Üniversitesi İletişim Fakültesi Dergisi* 49, no. 2 (2015): 53, <https://doi.org/10.17064/iüifhd.57009>.

³⁹ Henslin, *Essentials of Sociology*, 46.

⁴⁰ A Najamuddin, “The Meaning of Gesture in Social Cultural Context,” *El-Tsaqafah : Jurnal Jurusan PBA* 18, no. 1 (2019): 3, <https://doi.org/10.20414/tsaqafah.v18i1.1004>.

understanding cultural values through gestures help people in their intercultural relations while preventing unintentional misunderstandings.

Few of the gestures that can be misunderstood in an intercultural environment need to be discussed so that how these misunderstanding occur can be revealed. First of all, it needs to be said that gestures in a cultural concept gesture can be call “emblems” and they are defined as follows:

*Emblems are those nonverbal acts (a) which have a direct verbal translation usually consisting of a word or two, or a phrase, (b) for which the precise meaning is known by most or all members of a group, class, subculture or culture.*⁴¹

as cited by Can Denizci in his paper. Therefore, there are some conclusions that can be drawn from this definition. Firstly, those emblems or gestures do not need any verbal communication. Secondly, even if these emblems and gestures are nonverbal acts, they have direct verbal meaning. Lastly, these meanings of the emblems and gestures are known by most of the members of a culture so that it can be a way of communication among them. Meaning of the gestures or emblems, however, are not specific to every culture so that their verbal translation can have different meanings among different cultures. Meaning of ring gesture has one of these differences among cultures. According to Desmond Morris the ring gesture has been used for centuries by humans as a symbol of approval.⁴² This gesture, which occurs when someone connects tip of his thumb and forefinger together and creates a ring shape with fingers, widely used to say O.K or “everything is good” in North America and Europe.⁴³ It is important to use thumb and forefinger in this gesture. Otherwise, the gesture loses its meaning. This can be interpreted as there is an interrelation between semantic content and the form of gesture as Denizci mentioned in his paper.⁴⁴ This simple gesture, which is interrelated with a simple semantic content, can be used as a communication tool in everyday life without any problems in these cultures. It can help people to deliver a message, which is an approval in this case, without any necessary use of words. People of the same culture would understand the meaning of the gesture. Therefore, clear communication would be maintained between

⁴¹ Denizci, “A Study on How Turkish Emblematic Hand Gestures Convey Meaning,” 52.

⁴² Desmond Morris, *Bodytalk: A World Guide to Gestures* (Jonathan Cape, 1994), 118.

⁴³ Morris, *Bodytalk: A World Guide to Gestures*, 118.

⁴⁴ Denizci, “A Study on How Turkish Emblematic Hand Gestures Convey Meaning,” 53.

these people. This is not, however, the only meaning of the ring gesture. It can also mean zero in Belgium and France, money in Japan, perfection in South America, or justice in Italy.⁴⁵ In these situations, people may be confused about the meaning of the gesture so that it might be challenging to communicate. Even if lack of knowledge about the cultural meaning of the gesture might lead to some misunderstandings in these situations there is not a harm to use it. However, the meaning of the ring gesture is not limited with these. It is a gesture that is also used as sexual insult that can be traced back to Ancient Greek.⁴⁶ It can be used to refer homosexuality of another male as an insult in Germany, Tunisia, Turkey, or Russia.⁴⁷ In these cultures using the ring gesture does not just cause misunderstandings, but it also can be seen as an offensive act. The communication gets interrupted. Therefore, it is important to analyse gestures and their meanings in distinct cultures from one's own to prevent misunderstandings and offensive acts. This does not just prevent unwanted situations in intercultural environments. It also helps to understand other cultures better.

Unlike gestures, one of the other elements of symbolic culture, norms, are not some bodily movements that can help to communicate. Norms are some sets of rules that come out of values of a group and tell how to live in a right way.⁴⁸ Moreover, Diri I. Teilanyo describes norms as “guidelines of how we should or should not behave that have a basis in morality”⁴⁹ when he cited from Gudykunst. Norms tell people what to do and how to live their lives. They are like guidelines for the communities. They set some rules and people live their lives according to these rules. These set of rules, norms, are specific to cultures and they can show some differences among various cultures. It can be said that norms of cultures can be their symbols. It can give hints about the core values of the any given culture.

Norms define the accepted attitudes and behaviours that are regarded as ordinary, or normal within the context of a specific group.⁵⁰ Therefore, people who follow the

⁴⁵ Morris, *Bodytalk: A World Guide to Gestures*, 118–20.

⁴⁶ Morris, *Bodytalk: A World Guide to Gestures*, 119.

⁴⁷ Morris, *Bodytalk: A World Guide to Gestures*, 119.

⁴⁸ Henslin, *Essentials of Sociology*, 50.

⁴⁹ Diri I. Teilanyo, “Cultural Values and Norms in Intercultural Communication: Insights from Icheoku and Masquerade,” *Intercultural Communication Studies* 24, no. 1 (2015): 66–81.

⁵⁰ Teilanyo, “Cultural Values and Norms in Intercultural Communication: Insights from Icheoku and Masquerade,” 66.

cultural norms in a culture will be accepted while people who do not follow these norms can face some problems. Moreover, every culture has its own cultural norms that can be different from norms of other cultures and these differences may cause problems since the norms can conflict with each other.⁵¹ This conflict may cause some problems between cultures when the cultural norms are violated. According to how people interact with cultural norms, they can be faced with reactions that is called sanctions.⁵² These reactions can be positive when the norms are followed, or they can be negative when people break the norms.⁵³ In both situations people who interact with the norms face some consequences. The norms and the sanctions that are reactions to these norms can be helpful to understand a culture since it helps people analyse values of the culture.

Norms are rules that tell people how to live and they have positive or negative reactions in a society. Taboos, on the other hand, are norms that are seen as absolute rules that even thinking to violate these rules can cause severe reactions.⁵⁴ The word “taboo” derives from Tongan word “tabu” and it is noticed at the end of eighteenth century.⁵⁵ Keith Allan and Kate Burridge cite Radcliffe-Brown to describe meaning of this word. They say, “In the languages of Polynesia the word means simply ‘to forbid,’ ‘forbidden’...”⁵⁶ about the meaning of taboo thanks to description of Radcliffe-Brown. This word, taboo, which means “forbidden” symbolises rules that cannot be broken.

They are rules just like norms, but they do not have positive sanctions when they are followed. When they are not followed, on the other hand, they have serious reactions. Unlike norms, it is necessary to follow taboos. Eating human flesh or parents having sex with their children can be examples of some taboos in communities.⁵⁷ These behaviours are not allowed in a society, and they might have severe consequences. These consequences are so serious that sanctions to these taboos can be banishment, prison and

⁵¹ İsmail Çakır, “Developing Cultural Awareness in Foreign Language Teaching,” *Turkish Online Journal of Distance Education-TOJDE* 7, no. 3 (2006): 154–61.

⁵² Henslin, *Essentials of Sociology*, 50.

⁵³ Henslin, *Essentials of Sociology*, 50.

⁵⁴ Henslin, *Essentials of Sociology*, 53.

⁵⁵ Keith Allan and Kate Burridge, *Forbidden Words: Taboo and the Censoring of Language*, 1st ed. (Cambridge University Press, 2006), 2, <https://doi.org/10.1017/CBO9780511617881>.

⁵⁶ Allan and Burridge, *Forbidden Words*, 2.

⁵⁷ Henslin, *Essentials of Sociology*, 53.

even death.⁵⁸ Therefore, it is crucial to follow taboos and not to violate them in order to live in a peaceful society.

Taboos do not just consist of some unforgivable behaviours, but they can also be use of certain words. Some words are used to insult cultural, racial, or religious communities. Therefore, use of these words is strictly forbidden so that they are seen as taboo words. There are some words that is shown as taboo words in the research of Ismail et al. that was applied to different ethnic groups in University Malaysia Terengganu. They made a survey among Chinese, Indian and Malay personnel in the university about taboo words in multicultural work environment. It was shown that Malay personnel are aware of the fact that some words such as “pariah” which means low caste or untouchable in English, might be offensive for Indian people.⁵⁹

Taboos can also be related to religion. Religion may prohibit use of some words or some certain acts so that people must have beware of these rules and live accordingly.⁶⁰ Eating beef for Indians or drinking alcohol are some example taboos which comes from religion.⁶¹ Cows are seen as sacred animals for most Indians and in Islam alcohol is seen as the source of all the evil.⁶² Therefore, the acts are taboos for the people who live in that cultural background. They are strictly forbidden to do. Besides, in a multicultural environment, taboos like eating beef or drinking alcohol or using certain words that can be considered as taboos or forcing these acts on people who see these as taboos might be offensive. Thus, it is important to be aware of taboos and cultural or religious differences between these taboos.

In analysis of symbolic culture while gestures, norms and taboos have their influence, language and religion have more effective roles on people since they also influence the other components. Gestures, norms, and taboos may affect culture, or they may be

⁵⁸ Henslin, *Essentials of Sociology*, 53.

⁵⁹ Isma Rosila Ismail, Che Hasniza Che Noh, and Khatijah Omar, “Knowing the Taboos, Improve Intercultural Communication: A Study at Terengganu, East Coast of Malaysia,” *Procedia - Social and Behavioral Sciences* 219 (May 2016): 359–66, <https://doi.org/10.1016/j.sbspro.2016.04.057>.

⁶⁰ Jingguang Li, “Differences of Cultural Taboos Between China and Western Countries and Their Influence on the Intercultural Communication,” *Atlantis Press, Advances in Social Science, Education and Humanities Research*, 652 (n.d.): 432–38, <https://doi.org/10.2991/assehr.k.220306.069>.

⁶¹ Li, “Differences of Cultural Taboos Between China and Western Countries and Their Influence on the Intercultural Communication,” 433.

⁶² Li, “Differences of Cultural Taboos Between China and Western Countries and Their Influence on the Intercultural Communication,” 433.

affected by culture. Language and religion, on the other hand, are not just in relationship with cultures, but they also affect the other components a culture might have. Norms and taboos can be shaped around language and religion. Use of some words and certain acts might be prohibited by the language and the religion of a culture. Therefore, analysis of language and religion in symbolic culture is crucial to understand not just culture but it is also crucial to understand values of the people.

Language is the first elements that will be analysed. Language can be described as the primary way that people use to communicate via symbols that get together to express abstract thoughts.⁶³ Symbols which are consist of sounds, letters or numbers comes together can they create language. Claire Kramsch says "... language is a symbolic system, that is, a semiotic system made up of linguistic signs or symbols that in combination with other signs forms a code that one learns to manipulate in order to make meaning."⁶⁴ in her book to describe symbolic nature of language. Signs and symbols are combined to make a meaning and people use this meaning to communicate. They start to understand each other thanks to existence of language.

People use language as the main source of communication but, this is not the only function of language. The main function of the language is communication and that provides opportunity for people to interact with each other, understand the other ideas and exchange those ideas.⁶⁵ Use of language makes people able to communicate with each other. They can express their ideas and at the same time they can understand the ideas of other people that uses the same language. Another function of the language is its aesthetic function. This function of the language helps people to use the language as an artistic creation tool, that has an impact on human minds with images it creates and gives pleasure with these images.⁶⁶ Writers use this function of the language and they creates imaginary words that give pleasure to minds of readers.⁶⁷ The language used by the

⁶³ Henslin, *Essentials of Sociology*, 47.

⁶⁴ Claire Kramsch, *Language as Symbolic Power*, 1st ed. (Cambridge University Press, 2020), 4, <https://doi.org/10.1017/9781108869386>.

⁶⁵ Zhanna Tektigul et al., "Language Is a Symbol System That Carries Culture," *International Journal of Society Culture and Language*, no. Online First (October 2022): 203–14, <https://doi.org/10.22034/ijscsl.2022.562756.2781>.

⁶⁶ Tektigul et al., "Language Is a Symbol System That Carries Culture," 204.

⁶⁷ Tektigul et al., "Language Is a Symbol System That Carries Culture," 204.

writers becomes a tool not just to communicate but it also become a tool to create aesthetic worlds that can give pleasure to people who interact with it.

Relation of language and culture becomes undeniable while its functions are connected to human life. According to Sitti Rabiah, there are several views on condition of language with culture. Some think even if they are not the same language is part of culture and they cannot be separated, while some others think language is influenced by culture.⁶⁸ It is a fact that people can be reflected in language itself and language helps people to preserve their own culture.⁶⁹ People use language to show and describe their culture. Moreover, they use the language to defend it. Language and culture are like coin that each one of them is a side of the same coin and they cannot be separated.⁷⁰

It is important to understand relationship between culture and language to understand both of them better. Language is the reflection of the culture of whole community or society when the language which is spoken or used in that society is examined.⁷¹ This also indicates that language should be examined under culture in order to have a meaning.⁷² Some cultures may have some specific words in their language that they may seem irrelevant to other cultures. Moreover, meaning of a word can change depending on the culture which uses the word. The word “sun” can be an example for this situation. The word “sun” symbolises kindness and warmth in cultures such as Slav or German while it is a symbol for evil in cultures where the sun is too hot such as Arab countries or African countries.⁷³ Same word what is used for the same entity can mean something completely different according to the culture where the word is used. Kindness can be seen as evil while warmth can be seen as suffering when the same word is used in a different cultural context. Therefore, it is challenging to understand the meaning of a word and language if someone is not familiar to the culture of the language. There can be various interpretation that might even not close to the actual meaning of the language, in the situation where cultural knowledge is missing. It is important understand that knowing

⁶⁸ Sitti Rabiah, “Language as a Tool for Communication and Cultural Reality Discloser,” preprint (Universitas Muhammadiyah Yogyakarta, Indonesia: INA-Rxiv, 2012), 2, <https://doi.org/10.31227/osf.io/nw94m>.

⁶⁹ Tektigul et al., “Language Is a Symbol System That Carries Culture,” 204.

⁷⁰ Rabiah, “Language as a Tool for Communication and Cultural Reality Discloser,” 10.

⁷¹ Widhiya Ninsiana, “The Relationship between Language and Culture: A Sociolinguistic Perspective,” *Atlantis Press, Advances in Social Science, Education and Humanities Research*, 280 (n.d.): 343–47.

⁷² Ninsiana, “The Relationship between Language and Culture: A Sociolinguistic Perspective.”

⁷³ Tektigul et al., “Language Is a Symbol System That Carries Culture,” 208.

a language does not mean understanding the people who uses that language if there is not cultural knowledge.⁷⁴ Cultural context should be known, so that language and the person who uses the language can be understood. The reason for this is that language is the symbol of culture, and it is used to express all cultural and national identities in a society.⁷⁵ Thanks to this characteristic of language it becomes more than a communication tool, but it also becomes an expression of identity. Therefore, it can be said that “The owner of the language, which he represents, measures the totality of the consciousness of the people (ethnic group) in the knowledge accumulated over centuries.”⁷⁶ Language represents culture and the people who have been living in that it for centuries. It is used to describe values of that culture, and it is shaped by the culture itself. This situation points it out that language affects culture which affects the behaviour of people who live in that specific culture. Thus, it is not wrong to say that language, which is a part of symbolic culture, has a connection with how people behave and how their behaviour finds a place in their societies. In order to analyse behaviour of people, it will be beneficial to understand value of language in human mind.

Ideas of Edward Sapir and Benjamin Lee Whorf are important to understand effect of language on human behaviour. In their research they realised that Hopi Indians have no concept of past, present or future.⁷⁷ This research led them to conclusion that “...language not only expresses our thoughts and perceptions, but language also shapes the way we think and perceive”⁷⁸ as Henslin mentions in his book. This hypothesis is known as The Sapir-Whorf hypothesis, and it deals with language and its effects on thoughts. Whorf says;

The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face; on the contrary, the world is presented in a kaleidoscopic flux of impressions which has to be organized by our minds-and this means largely by the linguistic systems in our minds. We cut nature up, organize it into concepts, and ascribe significances as

⁷⁴ Claire Kramsch, Albane Cain, and Elizabeth Murphy-Lejeune, “Why Should Language Teachers Teach Culture?,” *Language, Culture and Curriculum* 9, no. 1 (January 1996): 99–107, <https://doi.org/10.1080/07908319609525221>.

⁷⁵ Ernest W. B. Hess-Lüttich, “The Socio-Symbolic Function of Language,” *Semiotica* 2009, no. 173 (January 2009): 249–66, <https://doi.org/10.1515/SEMI.2009.010>.

⁷⁶ Tektigul et al., “Language Is a Symbol System That Carries Culture,” 212.

⁷⁷ Henslin, *Essentials of Sociology*, 50.

⁷⁸ Henslin, *Essentials of Sociology*, 50.

*we do, largely because we are parties to an agreement to organize it in this way- an agreement that holds throughout our speech community and is codified in the patterns of our language.*⁷⁹

in his collected essays which was edited by John B. Carroll. This means world and how we perceive the world is shaped by linguistic system that we have in our minds. Anything we see and how we feel about the thing has first come to our mind and it is analysed by it via the language provides. We think with our language, and it helps us to understand world. It is only possible to understand the world in the outline of the language. Mother tongue of a person is how that person sees the world and the person cannot understand more than the mother tongue allows.

In his essays Edward Sapir also talks about reality and language. According to him language can be considered as a guide to reality of society where it is spoken.⁸⁰ Language is not just a communication tool for him. Language acts like a guide and becomes more than a tool when it comes to analyse a society. It can reflect characteristic futures of the society where it is used or spoken. Therefore, understanding a language and its connection with the culture where it is used can be beneficial to understand the people who uses the language. Its connection with culture puts language in a fundamental position not just to understand individuals but it is also essential to understand cultures as whole and societies where those cultures exist.

Language is a bridge which does not only connect people as a communication tool, but it is also a bridge between people and culture. It is the way to reach and understand any cultures. Thanks to language, human beings can express their ideas and thoughts. This is, however, not the only use of the language. Language also makes it possible for humans to express their values, beliefs, traditions, or their culture. Each language has a connection with culture where it is spoken.

Thus, language is like a mirror when it comes to culture. It is tightly bound to culture and affects how people communicate and understand each other. Analysing a language can give an insight to many ways people express themselves and how they are interacting

⁷⁹ Benjamin Lee Whorf, *Language, Thought, and Reality: Selected Writings of Benjamin Lee Whorf*, ed. John B. Carroll, 28. print (Cambridge, Mass: The MIT Press, 2007), 212–13.

⁸⁰ Edward Sapir, *Selected Writings of Edward Sapir in Language, Culture and Personality*, ed. David G. Mandelbaum, 4th printing, Reprint 2019 ed. (Berkeley and Los Angeles: University of California Press, 2023), 162.

within their societies. Moreover, it helps people to understand other cultures. It is not just a communication tool, but it is also a gate that is opened to worlds of other people. These worlds are under the influence of culture so understanding a language and its connection with a culture allows people to understand ideas of other people. It is an essential part of culture because it is the main communication tool that people use to express not only their ideas and thoughts but also express their culture as well.

After analysing language and its place symbolic culture to show how it affects cultures, it is also important to analyse another element of human life, which is religion. It was pointed out that language acts as more than a communication tool. In a cultural context, language is not just a communication tool, but it is also a way to express culture where it is spoken. Thanks to existence of language humans are able to express not only their thoughts but they also can express emotions and world views. It makes it possible to learn how they think about life and what kind of life that live. Just like language, religion is another element that is needed to be focused in order to make an analyse about a culture since it is, like language, an integral part of culture.

Its position on human life and its deep connection with culture makes religion is a fundamental part of analyses of symbolic culture. Therefore, analyses of religion to see how it affects societies and shapes their way of living with this effect will be essential for the analyses of culture. In the analyses of religion in the context of symbolic culture to understand its role, it is important to understand that analyses of religion will not be just about beliefs and rituals that comes with religion. In the analyses of religion as a part of symbolic culture it will be more important to understand how those beliefs and rituals can shape societies and cultures.

Before analysing religion in the context of symbolic culture it is important analyse its meaning and its place in societies. Analysing its place in symbolic culture without knowing what the meaning of a religion is will not be appropriate in terms of putting it in a place in human life and in the culture which is the part of that life. Essentiality of this analysis comes from the place of religion in societies. In order to understand place of religion in symbolic culture, it is crucial to understand what religion means in a society. Despite of the fact that societies may have various religions and different understanding of it, religion may influence social and cultural structures of societies. It influences several

aspects of human life such as moral values, traditions, and norms. Even if it is not limited to those, meaning of a religion can be sorted as "...a cultural construction, an essential basis of social identity, and a multifaceted force of tremendous political significance in today's world."⁸¹ as Olson stated in her article. It is obvious that these mentioned meanings of religion have connection with culture in a wider perspective.

It is not just a part of culture but also it is shaped by culture while also shaping it back. It can be expected that while talking about a culture, the religion that the culture has can be talked about as well. They have an interconnection between themselves and affect each other. Religion becomes a cultural construction which is built by cultural environment while becoming an inseparable part of the culture which built it. The connection between religion and culture causes changes in both. In time there might be changes in cultural values, norms, and practices. They can evolve with the changes that happen in that culture. These changes also affect how religion is perceived in that society. Expression and interpretation of religion can change with the change of cultural values. Moreover, religion can cause some changes in a culture. New traditions, beliefs and social structures can occur with the effect of religion on culture.

Understanding what religion really is outside of cultural concept is crucial to understand its connection with culture and how they affect each other. Finding a comprehensive and detailed definition for religion might be outside of scope of this work. Simple definition, on the other hand, can be given thanks to ideas of Emile Durkheim in his book. According to him, religion can be defined as a unified system of beliefs and practices which are considered as in a relation with sacred things.⁸² Definition of Durkheim about religion brings two essential characteristics of a religion. The first of these characteristics is that religion is a system. This means that it is not random, and it has some certain rules and conditions to follow by the people who is practicing that religion. Even if these rules and conditions can be different for each religion, having them maintains the order of the system called religion. Rules and conditions that the religions have might be different, but they are related with various aspects of religion. These aspects that rules of religions

⁸¹ Laura R. Olson, "The Essentiality of 'Culture' in the Study of Religion and Politics," *Journal for the Scientific Study of Religion* 50, no. 4 (December 2011): 640, <https://doi.org/10.1111/j.1468-5906.2011.01608.x>.

⁸² Émile Durkheim, *The Elementary Forms of the Religious Life*, trans. Joseph Ward Swain, Dover (Mineola, New York: Dover Publications, Inc, 2008), 46.

affect can be listed as rituals of the religions, moral guidelines, restrictions, and codes of conduct.

Religions have rituals that followers of those religions participate in; so, religions use certain rules to describe how to participate in those rituals. Moreover, being a moral guideline is another aspect of religion which is important. It shows how to behave in a society while managing social interactions of the people who follows that religion. Religion can direct its followers to honesty, charity, generosity, and compassion while becoming a guideline for them. Consequently, it helps to maintain a harmonious community while bringing an order to it. Thus, rules of a religion are not just about the religion itself, but it is another element that can affect the culture and, via culture, lives of people who live in that culture with the specific religion.

Religion becomes a guide for the people who follow it to show how to live their lives. It can encourage to follow certain rules to shape daily life. It might show what is right and what is wrong to do in lifetime of one's own. It might have direct or indirect instructions about what to do, so that followers may arrange their lives according to these instructions. Religion shows what is the right thing to do or it can show that how to do that right thing. These instructions that comes from religion might be so effective that it can shape some aspects of life of the believers. Actions that believers take, decisions that they make, and their moral judgement can be given as examples to these aspects that can be shaped by the guidance of the religion. It might have some restrictions as well to prevents its believers to do some certain things. It says that doing certain things are not acceptable for the sake of religion. These restrictions also work as guidelines to tell believers of the religion to stay away from the things that religion prevents them.

This aspect of religion, which makes it a guideline that gives instructions about what to do and give some restrictions, makes it serve itself to instruct people so that they can live in a shared code of ethics. It does not just create common values for cultures, but it also provides a sense of belongingness to any group of people who believe that religion. People know that they are some people just like them who believe in same things as they do so that they know they are not alone, and they are part of a community. This idea can provide a sense of belongingness the believers of the religion while making them a part of a community that believes in same things. It is a community that has same rules for all

its members. It gives the same instructions, and it has the same restrictions for all the believers of the religion. Thus, any of the believers of the religion is aware of the fact that there are some rules that they should follow, and they are not the only one who follows those rules. They can be sure that there are other believers who follow those rules as well so that they know that they are not alone. Since believers of a religion knows that they are not alone and there are people who follows the same rules, they know that it is acceptable for them to act in a way the religion wants them to act in a society where the religion is believed.

1.3. Cognitive Culture

The culture which is so influential that it is hand to hand with concepts such as language and religion that are in every second of human life. These two aspects, however, are not the only elements that culture have an influence on. Culture also has an influence on how people think and how they perceive world. It can be the smallest thing like what to eat that day, or it can be a crucial decision like which political party to support. Regardless of the importance of decision that people will make, the culture that they are in can affect or determine the decision that they are about to make. It can give them a perspective to look at their decision in another way. It can make them see the situation with different eyes, with the eyes of the culture. Those eyes can make people look at any situation with a different angle that member of other cultures might not even think about. That is how culture affect ideas, feelings, and perspectives of its members. This situation leads this paper to another aspect of culture which is called cognitive culture or cultural cognition.

Analysing relationship between cognition and culture can lead to a better understanding of culture. Moreover, understating culture in general is not the only function of cultural cognition in this paper. Cultural cognition does not just lead to a better understating for culture, but it also will help to understand effects of it on human mind so that this effect can lead people to situations like colonialism. Since cultural cognition affects how people think, it can also affect how people think about rights of other humans and how they thread these rights.

In this section of the paper, it is better to understand what cognition is in order to have a better understanding of the concept, before dive into its effect on colonialism in later chapters. When the root of the word is analysed, it can be seen that the word “cognition”

derives from Latin. The Latin word *cognoscere*, which cognition is derived from, is a word that means “to become acquainted with, know” as Patricia M. Davis defines in her book.⁸³ It can be concluded in this definition that the word cognition deals with the process in which people start to understand. Therefore, it would be accurate to describe cognition as the mental processes involved in gaining knowledge and comprehension through thinking, experiencing, and using sensory input.⁸⁴ It is the system in which all the mental process of humankind is shaped so that they can have something called a worldview, in which they understand everything.

The worldview can be described as a term that is used to understand relationship and interactions of individuals and societies with the world that they live in.⁸⁵ It deals with how humans as individuals and societies as big groups interact with everything around them. Their cognition shapes the way they see the world and the way they see the world affects their cognition. They take their decision according to this worldview and the worldview that comes from their cognition shaped their decisions. Their actions and every step they take is the outcome of their cognition, but at the same time these actions and steps affects the cognition as well. It can be understood from the definition of cognition that it is a system in which mental process of human thoughts is organized thanks to thinking experiencing and using sensory input. This process can lead to reshaping or creation of worldview. That mentioned worldview is like a general framework of thoughts of humans which can analyse, interpret, and makes sense of human self and the outward world, which is consist of the relationships, society and even the universe in a larger scale.

Worldview can guide and dictate decisions and choices of humans about many things about every aspect of their lives. It is a particular way of understanding the world and all the things in it, including but not limited to daily decisions and structure of the society. Cognition consists of thoughts, emotions, experiences, and the knowledge humans have, and it shapes the worldview of them via these factors. It is, however, not the only interaction they have. Worldview of a person, which was shaped by cognition, affects

⁸³ Patricia M. Davis, *Cognition and Learning: A Review of the Literature with Reference to Ethnolinguistic Minorities* (SIL International, 2014), 1.

⁸⁴ Joseph E. LeDoux, *The Four Realms of Existence: A New Theory of Being Human* (Cambridge, Massachusetts ; London, England: The Belknap Press of Harvard University Press, 2023), 146.

⁸⁵ Adam Głaz, “Worldview as Cultural Cognition,” *LaMiCuS (Language, Mind, Culture, and Society)* 1, no. 1 (2017): 34–53.

elements such as thoughts, emotions, experiences of humans. There is a dynamic between outcome of cognition and input that feeds the cognition. They both have influence on each other so that it creates a continuous interaction between them.

1.3.1 Cultural Cognition

Thus, place of cognition and worldview, which it is in a continuous interaction with, in culture and how it affects culture should be examined to understand how these elements shape or affect culture. These interactions between culture and cognition brings the term cultural cognition. This term can be defined as a system of shared knowledge, beliefs, and conceptualizations that comes from interactions within a cultural group.⁸⁶ It deals with collective minds unlike cognition which deals with individual minds. Shared experiences, communication, and interactions between the members of the community is more important than individual cognition when it comes to cultural cognition. Individuals may have their own way of thinking and lifestyle. Cultural cognition, on the other hand, deals with property of cultural groups and societies rather than individuals. Its focus is to examine how culture affects individual minds and how these minds interact with the culture itself.

Individuals can consider themselves as apart from their cultural cognition. Their worldview and ideas may differ. Even in this situation, however, it will likely for them to show some aspects of their cultural cognition. They have lived in a society. They had to interact with people. They had to learn, and they had to experience. These interactions and experiences influence them. It starts to change how they see and how they interact with one another. They cannot isolate themselves from these interactions and the experiences that come with it. People learn from these interactions and share this knowledge with others in the same social groups and societies. The knowledge that has been shared among the same social groups becomes the foundation of the cognition of the group. It is situation where it is challenging to stay isolated. It affects how people think and act. In other words, culture shapes how people interact with their environment while also effecting how they perceive other members of society, how they acquire and reach to information and how they make judgement about this information, as Li-Jun Ji

⁸⁶ Farzad Sharifian, *Cultural Conceptualisations and Language*, Cognitive Linguistic Studies in Cultural Contexts (Amsterdam: John Benjamins Publishing Company, 2011), 21, <https://doi.org/10.1075/clsc.1>.

and Suhui Yap mention in their paper.⁸⁷ Even if, individuals may show differences cultural cognition becomes a base for their understanding of world.

People interact with their environment with the knowledge they had in their culture. Every single thing in their life can have a different meaning according to their culture. Therefore, the way that they interact with these meaningful entities can be different in their culture. They also make their judgements according to their cultural cognition that comes from the culture that they live in. These people use their cultural cognition when they need to make a judgement about anything. It can be about choosing a life goal, or it can be about deciding what is good or what is bad.

Consciously or unconsciously people may act according to their cultural cognition. It is, however, may become concerning when it comes to find a place in society. People have to be able to see themselves as how the other members of society would see them and criticise, in order to fit into a society.⁸⁸ Necessity of fitting into society force them into following the cognition of the culture. People feel the obligation of accepting the cultural cognition even if they do not want to accept it. They feel belonging to the society that they live in by doing so.

Relationship between culture and cognition should be analysed in order to understand culture and cognition of people who live in that culture if the cultural cognition is important for people the fit into society. It is not just important to understand the concept, but it is also important to make sense of the behaviours of people in the society. Therefore, it becomes insufficient to talk about cognition and decision making without analysing these in scope of the connection they have with culture.

Effect of culture in cognition can be seen in people from distinct cultures. European North Americans and East Asians for example have different tendencies to observe their environment. European North American people tend to think more analytically and they most focus on the futures of an object they have given. People from East Asian countries such as Korea, Japan, and China, on the other hand, have different tendencies when it comes to observing their environment. They tend to think holistically when they are

⁸⁷ Li-Jun Ji and Suhui Yap, "Culture and Cognition," *Current Opinion in Psychology* 8 (April 2016): 105–11, <https://doi.org/10.1016/j.copsyc.2015.10.004>.

⁸⁸ Roy F. Baumeister, *The Cultural Animal: Human Nature, Meaning, and Social Life* (Oxford University Press, 2005), 5.

observing. They focus on context and the relationship with the object they observe with its context. This difference between analysing the environment shows that with the effect of culture people may focus on different parts or relationships when they interact with their environment. When context and relationship of an object with its environment not so important for people from European North American people, relationship of an object becomes important for people from countries such as Japan, Korea, and China.⁸⁹

The difference between different culture becomes clearer with an observation that has been made for Asian and North American People. When they are asked track multiple moving objects, North Americans have far better performance than Asian people. North Americans focus on the object, and they ignore the irrelevant distractions from the environment, but Asians get distracted by the environment and perform less since they are also focusing on the relationship that object have with the environment.⁹⁰

This observation clearly states that analysing and decision-making is under influence of culture and the cognitive state that comes the culture itself. People who come from different cultural backgrounds, such as European North Americans and East Asians, can make some decision differently from each other. Their focus can be different, and it affects their perception. This difference changes how they see the world and how they make decisions. Some important aspects of life for a person from a given cultural background can be irrelevant for a person from another culture.

Mentioned difference between decision making between people from different cultural backgrounds clearly shows the importance of culture while analysing or judging people. Some cultures may not give importance to certain features in life while those features are very important for other cultures. It would be biased to analyse and judge people from separate cultures with same moral values. Understanding the difference of cultures and how these differences affect their cognition provides a better angle to understand people from those cultures. Therefore, the difference between decision making and how these decisions can affect worldviews shows the importance of culture and its analysis to understand people.

⁸⁹ Ji and Yap, "Culture and Cognition," 105.

⁹⁰ Ji and Yap, "Culture and Cognition," 106.

Existence of such a difference between decision making and perception, show how important culture is when it comes to analysis of ideas, lifestyles, and worldviews of people of a society. Understanding the culture and how it affects societies opens a window to society itself. This understanding does not just make it easier to understand culture better, but it also makes it easier to understand the cultural group or the society as well.

It is believed that humans have developed a brain system which is primarily designed to acquire, practice, and share culture, as Leonard Talmy mentions in his paper.⁹¹ According to this belief that was proposed by Talmy in his book, brain has a specific system for acquiring and practicing culture. That system, which can be called as cultural cognitive system, allow people to understand the culture and shapes their cognition according to that acquired culture. It functions as a machine, and it does not just allow people to understand and practice their own culture, but it also makes people able to understand other cultures. People can understand their own culture and make a distinction between their culture and other cultures.

Thanks to cultural cognitive system that human brain has, humans can be considered as the expert of culture unlike other species.⁹² It is true that humans interact with one and other just like any other animal species does. There is, however, a difference between the interaction humans have and the other species have between themselves. Humans interact with each other with complex collaborative activities. These activities include but not limited to activities such as making tools together, building a shelter together, and preparing a meal together.⁹³ People use their shared culture while doing these activities. Cultural signs that are the part the culture becomes important in this situation. Shared symbols of the culture such as language or symbolic artefacts help them to work together.⁹⁴ Their culture helps them to communicate and understand each other. The culture also enables them to understand others. Culture, with the effect it has on human cognition, organises these interactions and these interactions that are shaped by culture influences the cognition.

⁹¹ Leonard Talmy, "The Cognitive Culture System," *The Monist* 78, no. 1 (January 1, 1995): 80, <https://doi.org/10.5840/monist19957817>.

⁹² Michael Tomasello et al., "Understanding and Sharing Intentions: The Origins of Cultural Cognition," *Behavioral and Brain Sciences* 28, no. 5 (October 2005): 675–91, <https://doi.org/10.1017/S0140525X05000129>.

⁹³ Tomasello et al., "Understanding and Sharing Intentions," 675.

⁹⁴ Tomasello et al., "Understanding and Sharing Intentions," 675.

Connection between culture and cognition were discussed in the previous section. It was noted that culture affects how people think and how they think affects culture itself. They have a connection between each other. Now, it is essential to analyse this effect more to understand how culture affects identity formation. This analysis will help to understand how people place them on their societies and the world itself. The analysis will provide a deeper understanding of how people see themselves, how they find an identity and express this identity. Culture will be an important part of this analysis while identity formation process is discussed. This chapter will start with brief explanation of meaning of the term identity. Then its focus will be the effect of culture on this term called identity.

1.3.2. What is Identity?

Meaning of the term identity and what it represents should be understood in order to make an analysis about it. Understanding the meaning of term identity will be fundamental to analyse it. It will be easier to understand the concept and it will make it easier to compare it with culture. Therefore, this understanding is also important for making a connection between identity and culture. It would not be appropriate to analyse culture and its effect on identity without what identity stands for.

The term “identity” is a word that has a Latin root. Identity comes from Latin root *idem*. This term in Latin means “the same” and it implies not just similarity, but it also implies difference”.⁹⁵ It can also be said about identity that “On the one hand, identity is something unique to each of us that we assume is more or less consistent (and hence the same) over time.”⁹⁶ as David Buckingham mentions on his paper. This definition of the term makes it possible to say that the term called identity is persistent. It does not change over time. This ability of staying the same and not changing with time make identity unique. Identity provides a stability. It helps people to understand their position in their lives.

The concept of identity, which is consistent and does not change with time, can also be defined as concept in minds of people about who they are and how they place themselves

⁹⁵ David Buckingham, “Introducing Identity,” in *Youth, Identity, and Digital Media*, ed. David Buckingham, The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning (Cambridge, MA: The MIT Press, 2008), 1–24.

⁹⁶ Buckingham, “Introducing Identity,” 1.

on world.⁹⁷ This concept provides a sense of belonging. It is a concept that is related to how people see themselves and how they place themselves within other groups. They may have a sense of belonging to a certain group with the effect of their identity. How people relate to other groups or how different they are from other groups are all related with the identity of the person.⁹⁸ A person may feel like a part of a group or society, or there can be a feeling of isolation from the group depending on what kind of identity the person has. Therefore, the concept of identity becomes important for people find their places on their societies. Identity is affected by the social groups of people while it shapes the general ideas of the group. Identities of people shapes how they interact with their environment. This interaction makes it possible to see the effects of the identities of people.

It can be said about the identity that it can serve as a source of belonging and connection. Thanks to culture, values and beliefs that comes with culture make people feel belong to certain societies. This shared identity that is supported by culture brings a sense of belonging. People feel belong to their societies when they are following the identity of the society. On the other hand, when identity of a person is not accepted by the values of a culture, the person may feel discrimination or alienation.

Another the meaning of the term identity can be seen as expectations about self. Identity can be act as a “role” people pick for themselves. This is how they see themselves and how they act according to the identity they picked. Their lifestyle, understanding of life, and their self-description can change with the identity they have. It can be an identity of a father, or it can be an identity of a mother, or it can be a teacher or a student. People pick themselves a role, and their lifestyle changes according to the role. It creates their identity. Necessity of a role picking can be explained as Alexander Wendt does in his paper. He says, “Actors acquire identities-relatively stable, role-specific understandings and expectations about self-by participating in such collective meanings.”⁹⁹ to give an example of role picking as identity. This metaphor of being an actor explains the situation of identity. In order to find a meaning and belonging people find a role and gets its

⁹⁷ Michael A. Hogg and Dominic Abrams, *Social Identifications: A Social Psychology of Intergroup Relations and Group Processes* (London: Routledge, 2006), 2.

⁹⁸ Hogg and Abrams, *Social Identifications*, 16.

⁹⁹ Alexander Wendt, “Anarchy Is What States Make of It: The Social Construction of Power Politics,” *International Organization*, 46, no. 2 (1992): 391–425, <https://doi.org/10.1017/S0020818300027764>.

elements. They find meaning and a sense of belonging, which they seek. This process of finding a role involves understanding elements that contribute to their role. These elements are values and beliefs that comes with culture. Embracing the culture and the beliefs and norms that comes with it, people find themselves an identity which enables them to fit into their societies. They can form deeper connections with their culture and thus their connection with their society becomes stronger. Finding and understanding their own identity do not just make people understand themselves better it also makes them understand their culture and society as well.

Therefore, understanding the connection between culture and identity is not just important for understanding the term identity and what comes with it, but it is also important to understand this connection to understand cultures and people who lives in that culture with identities that comes from those cultures. Understanding this connection between culture and identity allow people to understand human behaviour in a deeper level. This understanding can provide and insight for reasons for their actions.

It also provides and mutual understanding and empathy that are essential to live in a society. People may be misjudged by their culture or identity they pick for themselves if connection between culture and identity is not analysed. Moreover, acknowledging this connection, allow people to appreciate the other cultures, traditions, beliefs, and practices. People can have better connections with themselves as well as with other cultures.

Furthermore, this awareness of this connection is also important for understanding global challenges such as colonization. As people move across borders of their society and they interact with other cultures, understanding the relationship between culture and identity becomes a valuable tool for empathy and mutual respect. It provides societies knowledge to overcome difficulties of societies where multiple cultures live together. The ability to understand culture of other societies and deciding their identity can prevent prejudices and provides a better connection.

Connection between culture, identity and culture identity will be analysed in this part to understand how they affect each other. This understanding will provide a better understanding of these concepts. Exploration of these concepts will help to understand effect of the concepts on colonialism and postcolonialism in the next chapter. Understanding these connections is important for accepting the diversity of human

experiences. It is also important to understand how these human experiences affect the way of living of humans.

Another crucial factor of understanding this connection is that it can help to understand not only individual experiences but also it can help to understand experiences of societies. Experience of societies have an influence on their interaction with other cultures. Therefore, it makes it important analyse to understand interaction between distinct cultures. It is better to have an understanding of different cultures when their relationship or a conflict between them is analysed.

It is not possible to deny effect of culture when identity and how it is formed are analysed. Culture which affects so many aspects of life of a human will affect how they see themselves as well. Thus, it is inevitable that people from distinct cultures may tend to form different kinds of identities. For example, in societies where individuality is important and it is in the centre of the culture, identities of the members of the society are shaped by self-exploration and self-development. In societies where collectivism is important and it is the centre of the culture, on the other hand, identities of the members are shaped by connection between members of the society and mutual interdependence between these members.¹⁰⁰ In some cultures, people can have independent identities. They do not need to define themselves with the other members of the society. Their self-worth and development are more important than the connection they have with other members of the society. In some other cultures, however, people prioritise their connection with the other members of the society. They see their identity as a part of the identity of the society itself. Their personal development cannot be more important than the connection they have with the culture.

As Kai Nielsen mentioned in his paper, it is possible to say "...Self-definition is culturally mediated."¹⁰¹ It means that how people see themselves and they define themselves are under the influence of culture. They use culture to find themselves an identity and a definition. How they see themselves and how they represent this created identity changes with the culture that they are in. People in various cultures can find a definition for

¹⁰⁰ Darmawan Muttaqin, "The Role of Cultural Orientation in Adolescent Identity Formation: Self-Construal as a Mediator," *Makara Human Behavior Studies in Asia* 24, no. 1 (July 30, 2020): 7, <https://doi.org/10.7454/hubs.asia.1050719>.

¹⁰¹ Kai Nielsen, "Cultural Identity and Self-Definition," *Human Studies* 10, no. 3-4 (October 1987): 388, <https://doi.org/10.1007/BF00157606>.

themselves differently from each other because they find this definition with the help of their own culture. Culture comes with its components including symbols, beliefs, and norms of it. These symbols, beliefs and norms help members of the society to find themselves a meaning. They find their own meaning with the help of culture.

It is important to understand effect of culture on identity because it makes it possible to understand the people better. Culture must be understood first. Then effect of culture on identity must be analysed to understand how those people see themselves and how they place themselves on world. This understanding becomes more important when interactions of cultures are analysed. The understanding can make it easier to analyse different cultures that have a connection between themselves. Thus, it is important understand this connection while analysing false images. Next chapter deals with culture and how it is used as a tool in and postcolonial settings to create the other.

CHAPTER TWO

CULTURE AND FALSE IMAGES OF THE OTHER

In the previous chapter, it was discussed what is culture and how it can affect self-identity while emphasising the effect of culture on how people think. In this chapter, it will be discussed how those effects can shape and change the way of thinking, especially in connection to colonialism, post-colonialism, orientalism, and otherness. These concepts are essential in understanding how certain cultural narratives are constructed, imposed, and internalised through power dynamics that comes from historical and political contexts.

This chapter focuses on examining the relationship between colonialism, post-colonialism, orientalism, and the idea of otherness, and how they interact with cultural frameworks to influence ways of thinking both for individuals and societies. Culture, which was analysed in previous chapters, has its effect on how people think, and the way of thinking of humans becomes the main source of these concepts such as colonialism, orientalism, or otherness.

These are the concepts that have in relationship with culture and influenced by it so that previous chapter about the chapter will make it easier why culture is important to understand them. Culture, as previously discussed, plays an important role in the formation of cognition, identity, and world view. Existence of effect of culture on identity formation comes with creation of “other”. The same system that allows people to find similarities between each other can also make them find differences. Situation of colonial and post-colonial power relations could not be fully appreciated without understanding

the foundational role of culture in shaping identity. After understanding the effect of culture on people, it is now easier to see how it shapes ideologies and identities.

It is possible to see that dominant powers legitimize their actions by creating a difference between the familiar and the foreign, the known and the unknown. These oppositions functioned not only as political justifications but also as powerful cultural and psychological tools for maintaining control. Colonialism goes far beyond military conquest, and it becomes related to education systems, language, religion, and culture. Use of these elements and colonizing culture of people, colonizer can show colonized countries inferior, uncivilized and in need of a greater power so that they can legitimize their colonization.

Colonial powers can change borders, or histories, and pushed their own stories onto lives of the people they controlled, so that they can reshape how those people saw themselves. These effects do not disappear after colonial rule, and they have a longer effect on societies that have been colonized. Alongside colonizing wealth of a country colonizer can colonize the country in a way that they can steal identities of the people. People of a colonized country can lose their names, religions or even identities but still colonizers can justify their action by abusing effect of culture on human mind. It can be used to create an “other” so that people can find an enemy to fight.

Therefore, in order to understand these power dynamics between culture, colonizer and colonized, ideas of writers such as Edward Said, Frantz Fanon and Homi K. Bhabha will be examined in this chapter. Understanding this dynamic will open a way to analyse cultural conflict of *The Lion and the Jewel* and why it is important for the story. These writers provide key concepts that help to understand colonial influence that shape identity, culture, and relationships within the play. Their ideas will offer a useful framework to look deeper into how characters react to tradition and modernity, and how these cultural conflicts symbolize power struggles between the colonized and the colonizer. Thanks to these frameworks, power dynamics and reasons why we see them in the play becomes clearer and more meaningful.

First of those writers, who will be discussed in this chapter is Edward Said. His book titled *Orientalism* becomes cornerstone for the field. In his book Said explains how the West has historically created a false image of the East, often describing it as backward or

uncivilized to create a better self-identity. This way of thinking helped justify colonization and shaped how non-Western societies were seen. Ideas of Said are useful in understanding how cultural power works and how literature can reflect or resist these ideas. By applying his theory to *The Lion and the Jewel* it becomes easier to see images of tradition, modernity, and how one culture tries to define another.

In his book he says, “Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it.”¹⁰² to define what is orientalism. This definition means that orientalism is not just a way of thinking, but it is also system of power that West uses to change how East is seen and treated. Thanks to this system of Orient is represented in such a way that it serves to Western interests. It becomes clear that power of West is used to describe East in a way that West can find justifications for its actions while domination East. This idea and understanding it is crucial to how colonial or oriental ideas can appear in literature and what is their effect on interpretation of cultures. In works that has been produced with this mentality, the colonized can be shown as passive, uncivilized, or in need of guidance, while the colonizers are portrayed as advanced and civilized. These patterns that colonizers use, can help them do justify their oppression. They can find a “justified” reason while they colonize a country, instead of saying they are here for more power, they can show themselves as saviour of those people since they saw them as inferior.

It is possible to see this system of ideas, which uses influence of culture to alternate reality, as a tool that European power use. They use this tool not just as an innocent tool that shares objective knowledge, but they use this tool to establish their power and maintain their dominance by justifying their actions they take those colonized countries¹⁰³. Institutions that can be affected by culture such as literature, academic discourse, art, or educational systems have historically been shaped to so that they can serve to ideas of colonizers. These constructed ideas created a point of view that colonizers are stronger, and colonized countries are weak so that they need to be saved

¹⁰² Edward W. Said, *Orientalism*, 25. anniversary edition with a new preface by the author (New York: Vintage Books Edition, 2014), 3.

¹⁰³ Elhadji Bachir Sani Hamet, “Orientalism: From Expeditions to Colonialisation,” *Universal Journal of History and Culture* 5, no. 2 (October 4, 2023): 159–77, <https://doi.org/10.52613/ujhc.1308854>.

by colonizers. West could show itself as the source of civilization while making East as the “other” to maintain its power on it.

This tool created a false image of colonized countries by combining their differences with weaknesses.¹⁰⁴ This false image serves as the legitimization of all the political or military action West would take in colonized countries. They were able to say they are doing what they are doing because they are civilized, and they need to share this civilization with people who live in uncivilized countries. If this is the case and people are uncivilized and barbaric in East, West take this as its duty to dominate these so-called barbaric people¹⁰⁵. When it is seen as a duty instead of oppression of those people who are seen as uncivilized, it becomes easier to justify every action that would be taken in those countries. Legitimation of these action of colonization would not be viewed as an act of violence or exploitation but would be seen as a mission to civilize and improve world and people who cannot do it by themselves. This belief among colonizers can be used to show harmful or even destructive actions like they are noble and necessary for the sake of humankind. It gives the colonizer the moral excuses that they need to control, to change, and even to erase the existing culture. Framing domination as a form of help allows the West to hide their real intentions of colonization and find support for their actions, not just within its own borders but also in the territories it controls as well. Said explains why this is the case and why colonizers need to find other. It is actually more than just justification of some destructive actions and showing them honourable to help people who are in need.

In order to understand it better, what is speech, especially false speech, should be understood so that its influence can be examined. Speech is a form of message, and it does not have to always oral, but it can also be written, in photography or even in cinema and all of these creates a myth.¹⁰⁶ These forms of communication have meanings that can go beyond what is directly said, shown, or written. They shape how people see themselves or the world by imposing some ideas, such as they are civilized, and others are barbaric. It becomes the truth of those people who are under control of this kinds of messages that

¹⁰⁴ Sani Hamet, “Orientalism,” 160.

¹⁰⁵ Metin Çolak, “Edward Said and To Reconsider His ‘Orientalism,’” *EUL Journal of Social Sciences* 1, no. 12 (June 2021): 118.

¹⁰⁶ Roland Barthes, *Mythologies*, trans. Annette Lavers (New York: The Noonday Press, 1972), 108.

imposing their identity they had to find themselves to justify actions. This is how speech, or myth that is created by it, is used to show certain part of reality or even altering it to define themselves.

In his book Said, by quoting Karl Marx, shows that why there is a necessity for representing some people as “other” He supports the idea that “They cannot represent themselves; they must be represented”¹⁰⁷ in his book. Importance of this quote comes from its ability to reflect how those in power often take control of how others are seen and understood. Case of colonized people is not an exception to this situation. Colonizer should find someone or something to call, uncivilized, barbaric, and enemy so that they can describe themselves as civilized, humane and ally.

Use of this quote by Said explains the situation of orientalism, it is actually not based on real information West has about East, but in fact it is based on the idea that West wants to be seen. The West thinks that East cannot represent itself since it is not capable of doing it so that West see it as a duty to make it for East. This act, however, not because they West wants to represent East, but it is because they can manipulate the tool to control who is talking and who is described as good.

Orientalist ideas take the chance of East to represent itself so that East loses its control over its culture and identity. Even if they are not related to reality these ideas create a false sense of identity for East. Said shows that this is not only a cultural problem, but also a political one, because it allows those in power to continue their dominance by deciding how others are seen. Therefore, idea of “they must be represented” becomes a way of silencing voices to speak for them and by speaking for them changing reality to have a better self-image.

In the light of these ideas Said also suggest that nations can be considered as narrations.¹⁰⁸Countries, just like narrations, have stories to tell, not just to their own people but also the people of other countries as well. They need to tell a story. The story which is told by the country is important because it shapes how the country sees itself and how it wants to be seen by others. It becomes a way of building an identity for the

¹⁰⁷ Said, *Orientalism*, 293.

¹⁰⁸ Edward W. Said, *Culture and Imperialism*, 1st Vintage Books ed (New York: Vintage Books, 1994), XIII.

nation by explaining action of the country. These stories can be faced in everywhere from daily speech to literature. Countries can create an image that they want to be seen as by using these stories.

Nations, just like novels, choose what to tell in their stories and how to show themselves in those stories by portraying themselves as they please. In this way what is known about that country can be changed and reality of that country can be transformed into desired reality. Power of narration or blocking a certain narration from being heard very important part of cultural representation and colonialism.¹⁰⁹ It can change not just what is known but it can change, in the mind of readers, what is real. A country becomes the ultimate power to talk when it manipulates narration to describe diverse cultures.

The other cultures or subaltern, as Gayatri Chakravorty Spivak might call, become passive when it comes to represent itself in a situation where Western countries have the power to narrate. The other cannot have a history of its own or it cannot speak to represent itself when it comes to colonial narrative production¹¹⁰. Thanks to help of this system, the West takes control of the storytelling and decides how the history, culture, and identity of the other will be shown. This situation puts other into a position that it is voiceless and unable to say something about shaping its own image.

According to her historians only transform insurgency into text for knowledge.¹¹¹ Spivak argues situations are transform into textbooks by people who did not experience that situation. This means that those situations can be changed and told in a different way to create a false image. This makes it difficult maybe even impossible for the other to speak in their own voice, because what they say, live or experience are always filtered and written by the eyes of the colonizer. The silence they are prisoned with is not the result of natural processes, but it is caused by power dynamic between colonizers and colonized. Colonialism does not just take land or wealth of the people, but it also takes away the right to speak and being heard. The other stays in a position in which it is not heard or

¹⁰⁹ Said, *Culture and Imperialism*, XIII.

¹¹⁰ Gayatri Chakravorty Spivak, "Can the Subaltern Speak?," in *Marxism and the Interpretation of Culture*, ed. Nelson Cary and Lawrence Grossberg (Macmillan Education UK-London, 1988), 271–317, <https://doi.org/10.1007/978-1-349-19059-1>.

¹¹¹ Spivak, "Can the Subaltern Speak?," 284.

understood or even represented as long as control of colonizers on narration, stories and speech exist.

In many colonial and post-colonial situations, the idea of the Other is created more by how colonizers see them rather than by who they really are, since their right to speak is taken away from them.¹¹² This idea suggests that Otherness is not an inherent quality, but a product of dominant group to define themselves. The Other is not defined by who they are or what they really do, but they are defined by how they are seen by those who hold the power of narrative to define them. This means that the dominant culture often creates an image of the Other based on not the reality but based on its own language, beliefs, and values. This created false image does not reflect what is real and, actually, it does not define identity of Other. Other becomes an image rather than reality as a result of this process and it serves colonizer to reinforce its own position.

Once the false image is created, it can repeat itself in stories, education or in daily life until it begins to become reality of people. In this way how Other is seen becomes something taught rather than something questioned or examined. This repeated idea helps maintain existing power structures, since they are also keeping the Other in a fixed position in which the Other looks inferior and uncivilized. This idea is getting accepted without questioning it with its constant repetition so that it starts to shape ideas of not just the dominant group, West in this case, but also the Other to change how they see themselves.

It becomes harder to challenge this false image when it becomes a part of life. Dominant power can stop forcing the idea or stop creating these false images, but it stays with Other and becomes a part of it. It means that, for the Other, that they need to be seen with the eyes of their oppressors, but not with their own eyes. This process also allows dominant force to maintain its control over the Other without any more effort. If there is a false image that is created by dominant power West that shows the Other as weak, inferior, and barbaric, then actions that they take on the Other can be shown as protective, or helpful instead of looking like oppression. Therefore, the West can do whatever it wants,

¹¹² Jean François Staszak, "Other/Otherness," in *International Encyclopedia of Human Geography*, ed. Rob Kitchin and N. J. Thrift (Amsterdam: Elsevier, 2009), 44–45.

whether it is taking land, exploitation of human, use of wealth of the land or taking lives of the people, they can show themselves in the right by justifying their actions.

This is the same dynamic that Frantz Fanon analyses in his books: the ability of West to dominate not only materially but also psychologically, so that they can shape how the colonized see themselves by making them look into their culture with inferiority. In one of his books, he asks “What does the black man want?”¹¹³ while talking about place of nonbeing. This question is not just about personal desires, but it is about identity of the black man. In a world that identity of black man, subaltern, or the Other is questioned, it is possible that feeling of seeing yourself as less of a human can emerge.

“There is a white construction called the black.”¹¹⁴ as Lewis R. Gordon says while he is analysing ideas of Fanon. This question shows that. This idea, with the question of Fanon, bring that what black man wants or who he is not actually related with who he really is, but it is related to how he is described by colonizers. The colonized person starts to believe that everything that defines them is somehow less important, and this belief begins to shape how they see themselves in everyday life. Their actions, emotions and ideas shaped around this idea that they are not important.

Over time, this conflict can create a struggle, since the colonized person is expected to become something that they are not, in order to be accepted in a society that is formed by their colonizers. This expectation creates a force for colonized to reject parts of their own identity, such as their language, culture, or way of thinking. They are forced to adopt the ideas of colonizers because they are exposed with the idea that they are uncivilized and in order to be accepted they need to be like so called civilized West. However, even with all the effort they have it might not be possible to be accepted in the society because they are already labelled as the Other.

This creates a psychological burden, as the colonized person feels they must change to be seen, yet there is still a possibility that even if they change the acceptance that they are looking for might not come at all. This can hurt their identity as they do not know who

¹¹³ Frantz Fanon, *Black Skin, White Masks*, trans. Charles Lam Markmann, Repr., Pluto Classics (London: Pluto Press, 2002), 10.

¹¹⁴ Lewis R. Gordon, “Through the Zone of Nonbeing A Reading of Black Skin, White Masks in Celebration of Fanon’s Eightieth Birthday,” *The CLR James Journal* 11, no. 1 (2005): 4, <https://doi.org/10.5840/clrjames20051111>.

really, they are and what should they be to be themselves. More than personal, this situation is political and ideological that is forced to colonized by colonizers to change their self-perception.

In this kind of system, even freedom becomes more complicated than it should be. Even after gaining political independence, colonized person by still stay as colonized and the Other in mind. This means that despite of the fact that colonizers do not exists physically their mental effects are so powerful that they are still there. The damage that is dealt to the identity does not go away even if psychical presence of colonizer left the land. Once the ideas about who is civilized, who is barbaric, who is human, repeat themselves enough they can continue to shape identity of people who faced with these ideas.

Idea of inferiority that the Other might have, actually comes from the fact that West sees itself as superior¹¹⁵. This belief in superiority has an impact on how cultures and identities are formed, while cultures and identities also affecting the idea of superiority. Anything else starts being seen as less important, uncivilized, or inferior when West start to think that its own culture is superior to all. This becomes a foundation for the identity of West, but over time it causes the Other to question its own identity. Cultures from outside of West that are considered as inferior start to been pushed away or seen as problems to be fixed if culture of West looks like what a culture or identity should be. The Other might try to change or hide its own culture as they start to think that their culture, so themselves too, is inferior to West they should be like the colonizers. This negative images about self, creates negative effects on mind to make them feel less than what they really are.

There are, however, some ways to break this cycle of being defined as inferior. Fanon suggests that “The colonized subject discovers reality and transforms it through his praxis, his deployment of violence and his agenda for liberation”¹¹⁶ in his book. This suggestion necessitates the discovery of reality instead of reality that is forced by colonial forces. The colonized people must begin to see the world not through the eyes of the colonizer, but through elements, which have been silenced so long under colonial rule, such as their own experience, history, and cultural.

¹¹⁵ Fanon, *Black Skin, White Masks*, 12.

¹¹⁶ Frantz Fanon, *The Wretched of the Earth*, trans. Richard Philcox (New York: Grove Press, 2004), 21.

Discovery of this oppression means that colonized must reject the identity given them by colonizers and they have to start to build their own identity with the help of their own culture. The realization is about the inferior identity that is given to colonized does not come from reality, but it is a product of colonial power to serve their ideas. Fanon believes that this process requires action or even maybe violence because it is the only option to challenge the ideas of oppressor that has been imposed for many years. Colonialism does not stop at controlling people or exploiting their wealth. It also targets their past, using false images to shape, damage, and destroy the history of the Other¹¹⁷.

Taking back the control of identity and culture, the Other can move out from passive position that is assigned to it by colonizers. It is, however, not an easy process that might even necessitate violence according to Fanon. It might not be easy, but Fanon thinks that this process is a must even if it is challenging since it will be a pathway for liberation from oppression of the colonizer. Breaking the cycle of inferiority is not only about rejecting colonial power, but also about finding reality of its own identity. It is a step that must be taken into a future that is healed from wounds of colonial mentality.

Homi Bhabha offers a different idea about decolonization of false images that were imposed by colonizers while Fanon offers liberation. According to his ideas, identity is never a finish product that stopped growing but it is process of images in total¹¹⁸. This means that identity is not fixed or stable, but something that is always being shaped and it can be reshaped by some effects including culture. Bhabha believes that identity is not something we fully own from the beginning, but it is created by cultures so that it is changing all the time.

Instead of letting culture and identity to be defined neither by colonizer nor colonized he finds something called Third Space. It is a point of view that look at cultures by carrying the burden of culture in a way that it shows hybridity of the culture¹¹⁹. This means that cultures are not pure or fixed, but always mixed, shaped by, cultural exchange between different people. In the Third Space, identity and culture are understood as something that is in-between.¹²⁰ It does not belong to one side or another, but it the production of

¹¹⁷ Fanon, *The Wretched of the Earth*, 12.

¹¹⁸ Homi K. Bhabha, *The Location of Culture*, Repr (London: Routledge, 2003), 51.

¹¹⁹ Bhabha, *The Location of Culture*, 38.

¹²⁰ Bhabha, *The Location of Culture*, 37–38.

interaction of both sides. This space allows a new kind of cultural meaning to appear, a meaning that is not limited to by borders of culture or borders that is set by colonizers, but a meaning that reflect the identities of people who live in these two different worlds and reflect the quality of both sides.

Idea of the third space allows the examination of culture as something that is not stable and changing. Therefore, it would not be right to limit people by the boundaries of culture since those boundaries can change any time. Culture, with the help if idea of third space, is not something fixed that people are born into and must follow without question, but it is something that can grow and change. If people forced to live in a society where culture is shaped by false images, they start to forget what was real and what is their real identity so that they need to remember their identity and culture is formed by their daily action and interactions with other cultures. By creating a new point of view, third space, gives a change for people to see things in a mutual way that is created by the interaction of cultures.

He proposes that “By exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves”¹²¹ in following lines of his book. Bhabha says by this quote that in the Third Space, we are no longer forced to choose between two opposite sides, such as colonizer and colonized, but instead, we can find a new position that includes parts of both. Moreover, it is possible achieve that without being trapped in opposite sides. This space allows individuals to move beyond fixed so that they can discover their own identity which is the mixture of both sides. In this way, the Third Space does not erase cultural differences, but gives room for those differences to interact with each other. Bhabha points out the idea that identity is not just what we think we are, but it is also what we can become when he says "emerge as the others of our selves"¹²². People can start to question parts that were oppressed and silenced when they enter this third space. This does not, however, mean that they will still lose their culture but rather understanding that culture itself is not one fixed thing, it is something that can grow.

Using the third space and understanding cultural mixture is important for Bhabha while Jacques Derrida talks about how we have these dualities in our minds and language.

¹²¹ Bhabha, *The Location of Culture*, 39.

¹²² Bhabha, *The Location of Culture*, 39.

According to him difference is what make it possible to separate or define ideas of absence or presence¹²³. In view of Derrida, many of the concepts that are used every day, such as light and dark, self, and other, are built on opposites that can be called binary oppositions where one side is always the weaker part. Binary oppositions are actually pair of words or concepts that are used in contrast with each other to show opposing ideas and viewpoints¹²⁴. This opposition allows binary oppositions to be used as framework for different ideas.

These opposites are not equal, because one usually controls the meaning of the other, which creates a hierarchy in language and thought. One cannot be described without the other. In colonialism, it explains why West needs to find the Other because it cannot be described if there is no Other. The identity of one side depends on the existence of its opposite, and without that opposition, making a definition for one side becomes difficult. Binary oppositions create a situation where one side is always placed in a stronger, while the other, different, or less important. These ideas shape how people see culture, identity, and even themselves. Therefore, existence of the other becomes necessary not only because who they really are but also because creating an identity that dominant group want to have. Over time, these oppositions can become part of how people make sense of the world and how they see themselves.

It is, however, possible to challenge these binary oppositions with deconstruction of them. It is, again another approach by Derrida that supports the idea that ideas can be seen from different angles.¹²⁵ It can be used to reverse hierarchy, to displace it or to dismantle¹²⁶. Instead of rejecting ideas of one side, deconstruction look at both sides of opposition and question them whether power dynamic between them is natural or created by a certain group. Through this method, one can begin to see that the ideas that are considered as unchangeable truths, such as what is good and what is bad or what is civilized or what is uncivilized, can be fluid and can change with time. Deconstruction allows readers to see

¹²³ Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak, 16th pr (Baltimore: Johns Hopkins Univ. Pr, 1995), 143.

¹²⁴ Serkebayeva Iskakbekovna and Boranbaev Rezhepovich, "Binary Oppositions as a Method of Conceptualization: A Case of Codex Cumanicus," *International Journal of Society, Culture and Language* 11, no. 3 (September 2023): 163, <https://doi.org/10.22034/ijscsl.2023.2003011.3038>.

¹²⁵ Christine Aprilia and Tomi Arianto, "Binary Oppositions as the Result of Deconstruction Analysis in the Goldfinch Novel by Donna Tartt," *JURNAL BASIS* 8, no. 1 (April 20, 2021): 65–74, <https://doi.org/10.33884/basisupb.v8i1.2812>.

¹²⁶ Derrida, *Of Grammatology*, LXXVII.

a new angle that shows binary oppositions are used to show one side stronger simply by just making other side as weaker. It can be started to be questioned that if this power structure is really based on truths or false images that are created to form a stronger identity. Even if there is not a final answer after this process, it can still open windows that proves different explanations are possible. It encourages the idea that meaning can change and there depending on point of view and truth is not fixed. Thus, deconstruction becomes a helpful way to question old ways of thinking and paves a way to, diverse approaches to understand identity and culture.

After analysing these ideas about power dynamic between culture and identity, the next chapter will explore how world literature offers a similarly evolving approach to interpreting texts by going beyond cultural boundaries. Deconstruction challenges fixed meanings and encourages multiple interpretations, while world literature questions national literary canons in a similar way. Analysing literature not by eyes of the ones who seems in the powerful side of power dynamics but analysing it with a wider perspective provides a richer exploration of literature.

CHAPTER THREE

STUDY OF WORLD LITERATURE

World literature is an idea that goes beyond all boundaries including national, linguistic, and cultural boundaries, and it includes literary works that explore themes and experiences shared by people around the world. The term "world literature" comes from Goethe's concept of "Weltliteratur" from the early 19th century, and it was emphasizing reading, sharing, and appreciating literature that can go beyond its origin of cultural context.¹²⁷ Instead of looking at literature as something that is bound to culture, world literature does something different, it sees texts that have meanings in everywhere, regardless of their cultural or historical background. It does not focus to culture that wrote a literary text, but it focuses on how that culture is represented and if it can go its own cultural boundaries. Ability to go beyond its own cultural boundaries in a text is more important for world literature rather than its cultural background.

Importance of world literature comes from its power to helps us build bridges between different cultures, fostering empathy and mutual understanding among people of different cultures. It does not just encourage readers to step outside their own cultural perspectives and see connections between their experiences, that are influenced by culture, but it also helps readers to understand those connections in other cultures as well. The understanding

¹²⁷ John Pizer, "Johann Wolfgang von Goethe: Origins and Relevance of Weltliteratur," in *The Routledge Companion to World Literature*, ed. Theo D'Haen, David Damrosch, and Djelal Kadir, Routledge Companions (London New York: Routledge, 2012), 3–12.

that comes from the concept of world literature and analyses that comes with it, helps readers be aware of other cultures and the mutual problems that other cultures can have.

During the analysis of a work that is considered as a part of world literature, it is important to figure out universal themes that the work might offer. These works of world literature, provides readers such an environment that everyone can find a piece of that story that they can relate to themselves. Common universal themes that can be found in works of world literature include cultural conflicts, struggles with identity, and the portrayal of people seen as "other". Cultural conflicts, that can be one of the reasons for finding the "other", are often products of tensions between tradition and modernity or between collective values and individual freedom. These conflicts are not just limited with one culture or region, but they are universal themes that be found all over the world. For instance, the tension between traditions and modern values is seen in different ways around the world, from small rural tribes to large urban cities. Moreover, identity struggles can be observed universally as people try to find their sense of self within different social expectations, cultures, or personal beliefs. The portrayal of the "other" further highlights how societies globally deal with inclusion, exclusion, and acceptance, and it is making these issues relatable to readers from diverse backgrounds.

Literature works specifically becomes "world literature" when they are able to successfully bridges the gap between its culture of origin and global significance. The way of achieving this kind of bridge between culture of origin and other cultures is, writing to work in such a way that readers from different backgrounds can relate to and find meaning in its themes, narratives, or characters. As a result of this achievement, literature moves beyond aesthetic purposes, it becomes a powerful cultural tool that promotes understanding and empathy among diverse cultures. By engaging with different cultural perspectives, readers can have a deeper appreciation and understanding for how different societies actually interconnected. Furthermore, study of world literature does not just make readers aware of interconnection of their culture with other culture, but it makes readers aware of their own culture as well. Readers may not be aware of details of their own culture, but when their culture is in a comparison with another culture, in a work that can be considered as a part of world literature, this makes them see their culture with a wider perspective so that they can understand core of their culture.

This chapter is particularly important for the focus of this work because it lays the foundation for analysing literary texts through the scope of world literature. Definition of world literature, why it is important not just for this work but also for literary analysis and how it is connected with analysis of a play written by a Nigerian playwright will be the subject of this chapter. The concepts that are analysed in this chapter will be important to analyse *The Lion and The Jewel* in scope of world literature and finding its place among works of this concept. The play will be easier to understand under the title of world literature after fundamentals of the world literature is analysed and defined.

Understanding world literature provides a valuable perspective that allow readers understand different cultures so that they can appreciate literary works from multiple cultural contexts. It helps them see beyond the boundaries of any given culture and uncover common human experiences and concerns in these interconnected cultures. Study of world literature reveals how literary expression and interpretation are shaped by the interconnected cultures and of global contexts that comes with this interconnection, emphasizing the common experiences that unite diverse cultures. Moreover, exploring world literature provide the ability to see how local concerns, mirror global dynamics to readers, by showing a deeper and more informed perspective on both literary works and the world around them.

Necessary description of world literature and fundamentals of it before analysing it with connection with national literature or post-colonial literature will be provided in this chapter. Therefore, writers such as, Franco Moretti, and David Damrosch will be important to understand basics of the concept of world literature, by giving a description for the concept of world literature. In the following sections, I will provide summaries of key definitions and frameworks proposed by these theorists, discussing how their ideas enrich our understanding of world literature. That will be followed by a discussion on how world literature intersects with national and post-colonial narratives, leading into a closer look at *The Lion and the Jewel* through these frameworks.

It is important to examine these views of these theorists in order to have a theoretical framework through which world literature can be understood and analysed. Their theories offer distinct but intersecting frameworks that will be used to develop the conceptual framework for this chapter. It is aimed to develop a critical gaze that will later be

important when examining *The Lion and the Jewel* with references to national identity and post-colonial discourse.

Studying world literature is not just talking about books from different countries that may or may not have connections to their culture of origins, but it is about how literature travels beyond its original language and culture, how stories connect people across time and boundaries. It is about understanding how different voices around the world come together to show how we see humanity, identity, and experience. Thus, it is important to have a description of this concept so that it can be understood what it actually means, how it works, and why it matters.

World literature opens a window for readers to look beyond national boundaries of a work and make them ask questions such as: What happens when a story is read in a culture different cultural context? How do translation, interpretation, or global circulation affect meaning that the text gives? These are some of the key questions that should be asked while analysing world literature, along with how world literature helps reader reflect on power, culture, and whose stories are being heard or even silenced in literature. It encourages reader to rethink mainstream narratives while making them to pay attention to voices that are silenced, and to recognize how the understanding of literary worth is influenced by history, politics, and economics. When these ideas are analysed, literature starts to appear not as isolated pieces of creativity but as part of a wider type of communication about identity, fairness, and human connection, with stories playing a crucial role in shaping how we see the world, what are our beliefs, and building understanding among people who have very different cultural backgrounds. World literature makes readers see different lives, cultures, and perspectives, and it expands our sense of humanity by creating space for conversations between cultures, while also supporting readers to question their own views and their place in a global context. Therefore, analysis of world literature does not just inform reader, but it also encourages to think about differences that may not have been thought before so that it can lead to better understanding of self as well.

3.1 What is World Literature?

At its core, the question of *What is world literature?* encourages readers to think deeply about literature around the world make them ask questions such as how it is written,

translated, shared, and understood in places different from where it originally came from. It invites readers to think about what happens to a work of literature after it leaves its original home, and to explore what its significance for that work to be known and valued around the world. The question also highlights the issue of authority like who gets to decide which texts become part of the world literature while some other text might be omitted by the same authority. It is important to understand if these works are chosen because of their artistic value, historical significance, cultural impact, popularity, or academic value.

This question also raises key concerns about power, representation, or visibility such as whose voices are heard or remembered around the globe. Some of the writers, languages, or even literary traditions might be forgotten or they might be alienated, and this situation becomes related to the authority. These questions point to broader global imbalance that shape how literature is created, shared, and understood. From this perspective, world literature is not just about reading texts from different cultures, but it also means critically looking at the global systems, like economic, political, and historical, that influence which stories are told and which ones are actually heard.

This chapter aims to understand what *world literature* truly means and how its definitions have changed across different time periods and intellectual movements. It will lead to a better point of view to see how rich this idea really is, through the perspectives of various thinkers, critics, from Goethe's early reflections to today's global views. World literature is not a fixed term it is a constantly evolving and discussed. Thus, this discussion also brings up wider issues like globalization, translation, cultural identity, linguistic diversity, and the role of literature in a world that is connected with cultures but still shaped by global power imbalances.

Moreover, before attempting to define what world literature actually is, it was essential to explore the historical, conceptual, and political frameworks that influence how we understand world and people. It is only by engaging with these different aspects that we can start to see world literature not just as a collection of works, but as a way of reading and thinking that allows literature to take on new meanings within a global context. It creates opportunities for intercultural reading, interpretation, and conversation, while also reminding us to stay aware of the inequalities and exclusions that still shape how literature

moves and is received around the world. Therefore, after learning about power dynamics and imbalances, it is now possible to examine ideas about what is world literature in this chapter to grasp the meaning and purpose of it.

Goethe should be mentioned when it comes to find a proper definition for world literature. He might did not give a direct definition for the term, yet his ideas were the first step for study of world literature. David Damrosch starts his about titles *What is World Literature?* By some of the word of Goethe which he spoke to his disciple Johann Peter Eckermann about world literature. Goethe talks about world literature and by saying “National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach.”¹²⁸ he implies the failing part of national literature. According to this idea of Goethe national literature is not enough anymore to understand societies or literature in general. He also thinks that poetry or literature belongs to not a specific culture or a society, but it belongs to all humankind, and it has been expressed by countless individuals and appears all over the history.¹²⁹ This point of view that Goethe provided represents a significant shift in how literature is understood. He suggests that literature is not something bound to a single culture or identity, but it is a collective cultural and intellectual experience. His ideas lead a way to understand literary works in a broader way outside of their boundaries. He encourages both readers and writers of literature to engage with texts from diverse cultural angles, and to learn from those literary texts, so that they can find a common ground through shared of human experiences.

Moreover, voices of different people, who has diverse cultural backgrounds, across the world can be heard and interact with each other. World literature paves the way for different literary traditions and focus on the fact that some certain human experiences, such as love, sorrow, or joy, can go beyond cultural boundaries to touch other cultures as well. It can be reached to a better understanding of self and other culture with this interaction that comes with the study of world literature.

Even if Goethe did not give a specific description for world literature, his ideas became a cornerstone for the field. His idea of literature should not be limited to national literature

¹²⁸ David Damrosch, *What Is World Literature?* (Oxford: Princeton University Press, 2003), 1.

¹²⁹ Damrosch, *What Is World Literature?*, 4.

because it is part of shared human experience opens a door to field of world literature. Writers and critics that comes after him uses his ideas to develop and explain the field. Encouraging openness for other cultures and studying on them can be considered as one of the important aspects of his influence for people who came after him. His ideas suggest that by reading literature from different parts of the world, people can have a better understanding of not only others, but also themselves.

Influenced by ideas of Goethe writes tried to define the meaning of world literature and David Damrosch is one of those writers whose ideas will examined in this chapter. In his book where he deals with world literature, he talks about Goethe and how he used the term world literature before he gives his ideas and definitions about what is world literature. Core of his definition of the term comes from ability to go beyond the cultural boundaries so that he takes world literature as the literature that has the ability of going beyond boundaries of culture of origin, either in the original language of the text or in translated versions of the same text¹³⁰. World literature is characterized not simply by the global circulation of texts, but by its ability to cross cultural boundaries. A text should be written in a way that it must understand the cultural boundaries of its own and it should be able to go beyond those boundaries so that it can touch the life of people from other cultures as well. This consciousness comes with world literature enables a literary work to function both as a mirror and a bridge. It can both reflect the distinct cultural features of its origin while connecting them to universal themes that can be understood by all humans since they are a part of shared experiences.

Moreover, Damrosch also suggests that a work is useful whenever it can be a part of literary systems that exists outside of its culture of origin.¹³¹ The importance or value of a literary text within the framework of world literature cannot be just measured by its popularity or accessibility. Its importance comes from its ability to understand cultural, historical, and linguistic boundaries and find a way to be a bridge between those boundaries. When a literary work starts to be a part of culture, it should also have connections with other cultures to be a part of world literature. Works that fail to grasp

¹³⁰ Damrosch, *What Is World Literature?*, 4.

¹³¹ Damrosch, *What Is World Literature?*, 4.

the core of their culture of origin and be bridge to other culture cannot be part of world literature even if they are widely popular or accessible to many people.

There are two steps for a work to be a part of world literature, first step is being read as a literary work while the second step is being a part of broader world by going beyond linguistic and cultural origin of self.¹³² This means that a text must first be recognized for its artistic or literary value within its own context, and then it must find a way to go beyond outside of that context. The first step finds a value of a work in its own culture while the second step allows the work to speak to readers from different cultures and backgrounds. A literary work, with these two steps, enters the concept of world literature by binding emotions and experiences, of audiences beyond its original cultural context.

These two steps, however, might not work with all literary works. Some of the works might have an importance or an impact for their culture of origin, but when they fail to go beyond that culture they cannot be considered as a part of world literature. In that situation, popularity of the work or how accessible it is become unimportant to evaluation if it in the scope of world literature.

Thus, this process reflects the dynamic nature of world literature. Works of world literature do not have to be part of canonical literature. However, they have to understand their origin and find a way to be more than that origin. A work can be written in a cultural context, but if it manages to understand its roots and go beyond those roots it can find a new or similar meaning in a different culture. This ability makes the work more than just a part of a culture, but it also makes that work the part of the world literature.

In order to provide a better understanding of world literature Damrosch also gets inspiration from ideas of Hugo Meltzl. He mentions importance of smaller literatures when they are compared to larger, more studied, or more influenced literatures. He quotes words of Meltzl to say that every culture and individual are unique so they should be protected and respected, and in comparative literature every social group, even if they are so small or have less political power than bigger ones, is just as valuable as bigger and more powerful groups.¹³³ This idea serves as a foundation for the field of world literature;

¹³² Damrosch, *What Is World Literature?*, 4–5.

¹³³ David Damrosch, “Hugo Meltzl and ‘the Principle of Polyglottism,’” in *The Routledge Companion to World Literature*, ed. Theo D’Haen, David Damrosch, and Djelal Kadir, Routledge Companions (London New York: Routledge, 2012), 15–16.

by reminding us that literature is not only produced by dominant cultures, but by communities of all sizes, histories, and traditions. It encourages not just scholars but also readers to listen to voices that come from cultures which are often ignored or pushed aside, and to acknowledge their importance in literature as just as important and meaningful as those from more dominant cultures.

World literature challenges the idea of dominance of certain cultural groups by giving equal value to literatures from various smaller cultures. It challenges the belief that only the literature of powerful or globally dominant countries is worth studying, and instead of that world literature supports a fair reading that values all cultures equally. Even the smallest literary traditions or movements, that are often isolated or seen as less important, becomes important and as rich as a literary work from a dominant culture. Protection and analysis of those smaller cultures, opens a way to culturally more diverse and richer literary understanding.

There are also definitions of other writers and Georg Brandes, who was analysed by Svend Erik Larsen, is one of these writers who attempted to define what is world literature. He saw world literature as a literature that is locally anchored and can go beyond its local constraints in order to open larger perspectives to outside world.¹³⁴ This idea emphasises the importance of the ability of staying rooted to own cultural background and understanding it while being able to understand people from different cultural backgrounds. This ability of having a strong cultural background while still being able to touch other cultures allows a work to become a part of world literature without losing its identity.

According to this idea a work does not have to abandon its own cultural background to be a part of world literature, but it must reach other cultures without losing its core. The works that are connected to their culture of origins can also reach wide range of readers by understanding other cultures and becoming a bridge to those cultures. Ability of staying connected to cultural origin, while making connections to other cultures and becoming meaningful for global audiences, make the work richer.

¹³⁴ Svend Erik Larsen, "Georg Brandes: The Telescope of Comparative Literature," in *The Routledge Companion to World Literature*, ed. Theo D'Haen, David Damrosch, and Djelal Kadir, Routledge Companions (London New York: Routledge, 2012), 26.

This idea is important because it focuses another important aspect of world literature, connection to own culture of origin. Damrosch mentioned importance of going beyond cultural boundaries, but in here it is seen that staying connected to own culture is as important as going beyond that culture. Going beyond the boundaries does not mean that the work should abandon its own culture, and all the experiences comes with it, but it means understanding the culture and finding a way for it to part of a shared human experience that can be found in different cultures. Ability of doing this necessitates being aware of own culture while finding universal themes that can find a meaning in different places or times.

Works that are considered as part of world literature even can be translated or written in a language that has not have a global acceptance, but as long as they are able to open windows to diverse cultures, they lost nothing from their value¹³⁵. Their value comes from their ability to reflect the lives, thoughts, and emotions of people from different parts of the world. They can have the same importance even with the translated version and impact on life of people by connection same experiences. They carry their meaning with this connection.

Therefore, it is not wrong to say that translation is part of world literature since it enables wider range of audience to reach the text.¹³⁶ It is an important part of world literature since it provides an international accessibility to the text. A work can be written in a language that has not have so many speakers so that it can prevent it from being read by more readers. In this situation, translation of the work to a target language provides it a recognition and popularity it can get. It does not, however, mean that that work needs to be written in a certain language to have an importance and value, but it means that even if it is translated to other languages, it can carry the same value it had in its own language. Nevertheless, it should be noted that translation process is important both for the translator and reader to have a better understanding of the given text. There is no translation that can translate everything without altering some meaning or style and since translators are not allowed to interpret the text it can be problematic for audience to

¹³⁵ Larsen, "Georg Brandes: The Telescope of Comparative Literature," 26.

¹³⁶ Lawrence Venuti, "World Literature and Translation Studies," in *The Routledge Companion to World Literature*, ed. Theo d'Haen, David Damrosch, and Djelal Kadir (London New York: Routledge, 2012), 180.

understand the text.¹³⁷ Some cultural words might not have direct translation in a different language so that it can lose its meaning when it is translated. It can look meaningless, or it can struggle to show its power in translation when the word does not have its direct translation. In order to prevent situations like this, translator should stop being just a messenger, but he should act like an interpreter.¹³⁸ Translator should understand both languages in the level that he can see cultural differences and connections which makes him able to translate the words in a way that they can have similar meanings in the translated language. Readers of a translated work also should be aware of these differences and connections with the translator.

Thanks to definitions about world literature, it is also possible to see it as sum total of all literatures.¹³⁹ This means that works that are part of world literature can come from every culture and language, and they do not just have to come from the most famous or widely read ones. This perspective is helpful to bring different voices, stories, and ways of thinking from all around the world under same concept namely world literature. Exploring a text with this mentality provides a better understanding of the text. All of the works that have been created by diverse cultures comes together to draw a bigger picture which show shared human experience. When literary texts from different parts of the world are read or examined, it is possible to see that people, no matter where they are from, have similar feelings, and emotions. This helps readers feel more connected to others and understand them better. It also shows that literature is not just about a certain place or a certain group of people, who are part of a dominant culture, but about all humans. World literature allows us to explore diverse cultures and experience the world from different perspectives, while also discovering the shared values that are there to connect us.

This idea of sum of total of all literature also comes with a benefit with itself. As mentioned before translator should be careful and act as an interpreter, yet what is crucial for world literature is not the translation of words, but it is the translation of emotions.¹⁴⁰

¹³⁷ Venuti, "World Literature and Translation Studies," 184.

¹³⁸ Venuti, "World Literature and Translation Studies," 191.

¹³⁹ Sarah Lawall, "Richard Moulton and the 'Perspective Attitude' in World Literature," in *The Routledge Companion to World Literature*, ed. Theo D'Haen, David Damrosch, and Djelal Kadir, Routledge Companions (London New York: Routledge, 2012), 32.

¹⁴⁰ Lawall, "Richard Moulton and the 'Perspective Attitude' in World Literature," 39.

Literary works can be written in different languages and translation of them into another language might be challenging. It is, however, not the element that decides the value of the work. If the emotions and human experiences can be transferred to other culture, it does not lose any of its value.

Another aspect of world literature which makes it different from other literary works is its ability to speak for all humans.¹⁴¹ Works that are considered as the part of world literature are not the products of a certain cultural background, but they are also the speakers of all humankind. They might set place in a certain culture that does not look like it is connected to any other culture except itself, but if it can reach the point where it is able to touch lives of other people it becomes more than a product of a certain group. It becomes something bigger, something that speaks for many other cultures, even if it has its roots from its own culture. This ability is what provides a space to a work in the study of world literature. It shows that human emotions, and feelings can be understood beyond cultural boundaries. A work that creates this kind of connection does not just belong to the culture where it came from anymore, but it also belongs to everyone who reads it and feels a connection to it.

It is important to note that not just where the work was written but when it was written also becomes less important if it can manage to be part of the world literature.¹⁴² A literary work may belong to a specific historical period, or it can be a mirror to problems of that specific period, but if it can still find a connection and speak to people from different generations and cultures, then its message does not just go beyond boundaries of culture but it also manages to go beyond boundaries of time. Many works that are now seen as part of world literature deal with universal themes like love, fear, hope, loss, and identity. These are feelings and experiences that can be understood by all humans so that it is possible to build a bridge between people by using this connection. Therefore, when a text is able to connect with readers from different times and cultures, when it was written becomes less important than the human experience it connects people with. This

¹⁴¹ Monika Schmitz-Emans, "Richard Meyer's Concept of World Literature," in *The Routledge Companion to World Literature*, ed. Theo D'Haen, David Damrosch, and Djelal Kadir, Routledge Companions (London New York: Routledge, 2012), 52.

¹⁴² Schmitz-Emans, "Richard Meyer's Concept of World Literature," 50–51.

is the reason why world literature is not only about what is new or popular, but it is about what can last and remain meaningful across time and cultures.

After examining some of the given definitions for world literature, it is important to understand its connections with postcolonial literature understand it better and make a comparison. They have both similarities and differences between them that can be used to put a line. The similarity that they have is that both literatures aim to challenge classic boundaries of European literature.¹⁴³ When world literature is under examination mostly European works can be thought as part of world literature and when it comes to postcolonial writings there is a challenge to dominance of European influence. Postcolonial literature and world literature both try to go beyond the boundaries that is set by dominant European powers and reach out the world. They are the voices of people and cultures that were often ignored or pushed aside in traditional literary discussions. Both aim to prove that literature cannot be limited to a specific region or a specific society. They help readers discover stories, experiences, and perspectives from other parts of the world, by showing that not only Europeans but also many different cultures have something important to say. This similarity connects them in the point where they make literature more global and balanced between cultures.

There is, however, a difference between them that comes from how they approach to a work. Main concern of a postcolonial text is to represent its culture in where it is oppressed by a colonizer power. They try to show this oppression and does not seek aesthetic criteria at first. According to Robert J.C. Young, postcolonial literature never aimed to find an aesthetic meaning at first, but it is a literature that is written against something, and that something is the oppression of the colonizers.¹⁴⁴ First step of a postcolonial work is not to look good or go beyond the cultural boundaries, but it is showing the oppression that they have been faced. Work of postcolonial writings will always be influenced by its own culture of origin that was internationalized culturally and linguistically by force.¹⁴⁵

¹⁴³ Robert J.C. Young, "World Literature and Postcolonialism," in *The Routledge Companion to World Literature*, ed. Theo D'Haen, David Damrosch, and Djelal Kadir, Routledge Companions (London New York: Routledge, 2012), 213.

¹⁴⁴ Young, "World Literature and Postcolonialism," 216.

¹⁴⁵ Young, "World Literature and Postcolonialism," 221.

On the other hand, works of world literature do not carry this responsibility to show the influence of colonizers or oppressors at first. The work of world literature shows itself in an aesthetic way to become a work that has the quality of understanding boundaries of its culture of origin and going beyond those boundaries.¹⁴⁶ They become more than their local concept and reach out to other cultures. The work might start in its own culture of origin, characters, setting and themes might be from that culture, yet their ability to go beyond these elements makes them capable of speaking with a wider audience. They are able to reflect the qualities of their origin while also creating a space for connection with other cultures so that readers from other cultures can find a piece in that work that they can relate to themselves. These two features make a work a part of world literature. They do not lose any of their cultural identity, yet they use their identity that is shaped by their culture to build bridges between diverse cultures.

Thus, understanding what world literature is and how it shows itself is crucial to make a distinction. Works might be part of postcolonial literature, and they do not carry any concerns to go beyond their culture of origin, since they aim to show the oppression they have been faced. It is, however, also possible that those same works grasp the core of their culture of origin and find a way to connect themselves with the rest of the world.

¹⁴⁶ Young, "World Literature and Postcolonialism," 213–14.

CHAPTER FOUR

READING WOLE SOYINKA'S "THE LION AND THE JEWEL" AS PART OF WORLD LITERATURE

Analysis of culture and pointing out its connection with identity and discussing struggles of identity in colonial cultures open a way to analysis of cultural conflict in *The Lion and the Jewel*. This conflict can be seen clearly through the characters who represent tradition and modernity, as well as through the way they interact with each other. The conflict that comes with this difference is related not just with the characters, but also with the culture itself. Even if it is not directly shown, influence of colonizers can still be seen with the ideas of characters while other characters are there to defend colonized identity. Universal aspect of this conflict will allow this paper to analyse the story not just with the scope of postcolonial literature but within the scope of world literature as well.

The Lion and The Jewel one of the plays of Nobel prize winner Nigerian playwright Wole Soyinka can be generally seen as a comic story of a westernized teacher in a Nigerian tribe. It has, however, so much more as a message to deliver in it that it can be considered as a part of World Literature. Some of the elements in the play such as the cultural conflict, English as the spoken language by the characters and postcolonial setting support the play in a way that in can go beyond its boundaries.

In this paper it will be aimed to analyse the play to find its value as a part of World literature. One of the concerns of the play, cultural conflict, and its effect on the play will be analysed to understand if this play is able to go beyond its cultural setting. Later, language of the play will be also analysed. Soyinka purposefully picks English as the

language of the play. Characters speak in English even if they live in a tribe of Nigeria. English and use of it as a World literature will be also one of the concerns of this work. Lastly, colonial setting and its relationship with world literature will be analysed. It will be aimed to make a connection between colonized countries and their places in the World literature.

Life of the writer Wole Soyinka helps him to make the connections in the play. He was born in Abeokuta Nigeria on 13 July 1934. His actual name is Akinwande Oluwole Soyinka. He is a member of Yoruba tribe, the same tribe in the play. There is an idea that when works of writers from outside of Africa who writes about Africa is read, it is only possible to see with the lenses that they use.¹⁴⁷ It is not easy to have a clear understanding about Africa, but it is only possible to see how Europeans see Africa. In this perspective, plot of the play gains validity since Soyinka is an African writer who was able to observe his own tribe so adapting his culture to play was easier for him. Later he attended Government College and University College in Ibadan. He graduated from University of Leeds in England with a degree in English in 1958. His education must have affected him that he found an acting company after he returned to Nigeria. He wrote his first plays in there. His first important play, *A Dance of the Forests*, was written in 1960 and it was published in 1963. Other than this, he also wrote several other plays in a light tone as well, including *The Trials of Brother Jero* (1960), *Jero's Metamorphosis* (1973). *The Lion and The Jewel* is one of these plays in light tone. He wrote, however, not just plays in light tone but he also wrote some serious plays such as *The Strong Breed* (1963), *The Road* (1965) and *From Zia, with Love* (1992). He was also co-editor of an important literary journal named *Black Orpheus* from 1960 to 1964. After 1960, he taught literature and drama classes in different universities of Nigeria. Some of these universities were in Ibadan, Ife, and Lagos. He worked as leader for some theatre groups in the universities that he worked. He was imprisoned after he talked against a secession war in Nigeria that is brought up by some secessionist groups. He did not stop writing even he was imprisoned in 1967 to 1969 for twenty-two months. He was awarded with Nobel Prize for Literature in 1986. This makes him the first African writer who wins the Nobel. He worked in Royal

¹⁴⁷ Arianna Dagnino, *Transcultural Writers and Novels in the Age of Global Mobility* (Purdue University Press, 2015), 50, <https://doi.org/10.2307/j.ctv15wxqk8>.

Court Theatre in London, and he also taught classes in universities in England and United States such as Cambridge, Oxford, Harvard, and Yale.

His life in a tribe of a colonized country of Nigeria, his education in England and his experience as an academician in the different parts of world plays a big role in understanding Soyinka and his work *The Lion and The Jewel* as a part of world literature. Soyinka observes his environment, and he understands the boundaries of people and culture. Therefore, it is not a surprise to see that he can go beyond these boundaries and touch lives of other people. He does it in a way that every read or everyone in the audience can find something from them in work of Soyinka. This paper will aim to prove that *The Lion and The Jewel* is a part of world literature it is not just a part of African literature.

Before deeply analysing the play, it is needed to understand the concept of world literature. There are some resources that can help to understand the concept. They will be used in this paper, but particularly ideas of Johann Wolfgang von Goethe and David Damrosch will be helpful to understand what world literature really is. Their ideas will enlighten the play and how it can be considered as a part of World literature. Understanding them and applying mentioned ideas to play will be aimed. Understanding ideas about world literature, however, necessitates understanding the thing called culture.

Although it is not easy to define culture, it can be seen as a collection of values that carried among common people.¹⁴⁸ It is the way that people choose to walk. It consists of all of the experiences, consciousness, customs and even religion and language. Culture determines lifestyle of the people. It affects how they live and how they think. It is also the collection of their lifestyle, so people and culture mutually affect each other. As Chitra mentions in her article culture embodies moral, ethical, and aesthetic values so that it effects how people see world and universe by giving them an eyeglass to look.¹⁴⁹ Even if culture is thought as only related with the past reality is not just limited with it. Culture can come from past, and it can be collection of all the experiences that comes with it, but the culture also determines what we are going to be tomorrow.¹⁵⁰ It grows, interacts with

¹⁴⁸ MacDonald, "What Is Culture?," 10.

¹⁴⁹ S Chitra, "Cultural Conflicts and Assimilation in Wole Soyinka's *The Lion and the Jewel*," *The Research Journal of Sherubtse College* 13 (2020): 76.

¹⁵⁰ MacDonald, "What Is Culture?," 10.

other cultures. Just like a road it can even intersect with other roads. Ideas of Goethe and Damrosch use this interaction to give meaning to world literature.

In his work John Pizer aims to explain how Goethe saw world literature. According to him, perception of Goethe about world literature was related with “process of enhanced reception across nations and languages extends beyond the realm of contemporary criticism to literary history and aesthetics”.¹⁵¹ Therefore, it is not wrong to say that Goethe thinks that works that can be considered as a part of world literature are beyond their nationalities, languages and even beyond their times. David Damrosch also has similar ideas with Goethe. He says, “I take world literature to encompass all literary works that circulate beyond their culture of origin, either in translation or in their original language.”¹⁵² when he describes what is world literature in his book. According to these ideas works that are considered as world literature should reach out other languages, other minds, and other times. Works of world literature do not lose their meaning in a different language. Therefore, even if world literature pieces are read in a translation of themselves, they still can give the meaning that they supposed to give in their original language. Moreover, when readers read them in a different time, they still can understand the messages in the work. The work can touch lives of readers regardless of their nationality, culture, or time. Works that stuck in their own cultural boundaries cannot be considered as a part of world literature.

Some of other resources may take world literature as conceptual force that transcends cultural context and local traditions and make them visible in a global scale.¹⁵³ Books like *Cambridge History of World Literature* (2021) may even offer some coordinated to understand world literature. Literary texts that go beyond their origins not just linguistically but also, nationally and regionally, literatures in world languages that reach a global influence and works that deals with scales, systems, and canons, can be listed as part of world literature according to conceptual and methodological coordinates that is mentioned in the *Cambridge History*.¹⁵⁴ World literature description of David Damrosch

¹⁵¹ Pizer, “Johann Wolfgang von Goethe: Origins and Relevance of Weltliteratur,” 6.

¹⁵² Damrosch, *What Is World Literature?*, 4.

¹⁵³ Ayesha Ramachandran, “Worldmaking and Early Modernity: Cartographic Poesis in Europe and South Asia,” in *The Cambridge History of World Literature*, ed. Debjani Ganguly, 1st ed. (Cambridge University Press, 2021), 111, <https://doi.org/10.1017/9781009064446>.

¹⁵⁴ Debjani Ganguly, ed., *The Cambridge History of World Literature*, 1st ed. (Cambridge University Press, 2021), 17, <https://doi.org/10.1017/9781009064446>.

is not so different from these coordinates. In his *How to Read World Literature*, Damrosch claims that reading world literature can give great opportunities to the reader to expand their cultural and literary understanding beyond their own cultures and literatures.¹⁵⁵ His idea takes its source from the description of world literature which says works of world literature are able to go beyond boundaries of their origin. Therefore, as Damrosch suggests, world literature, in its characteristic, can touch lives of people of different cultures. It can analyse completely different culture to its origin and still be able to have a meaning for the reader of that different culture.

Moreover, this is also valid for different time periods. Works that can be considered as a part of world literature do not lose their meaning when they are read in a different time period. Damrosch gives examples of The Bible and the *Thousand and One Nights* for the texts that seem familiar even for foreign eyes in different times.¹⁵⁶ These two narratives still have their impact on different time periods and in different cultures.

Characteristic of works of world literature is not, however, limited with being able to go beyond its own boundaries. As Damrosch suggests, along with going beyond boundaries, works of world literature should also be able to reach out the deepest parts of their culture of origins.¹⁵⁷ Writers that can be considered as the writers of world literature should know their cultures. They should analyse the culture in such a way that they should know where its boundaries are and how they can go beyond these boundaries without losing the boundaries.

As mentioned before, Soyinka is able to analyse his own culture, understand its boundaries and how he can reach out these boundaries. These characteristics of him can be traced down in his work *The Lion and The Jewel*. This play which is considered as a play that has a light tone has some underlying messages. These messages and its ability to go beyond its culture of origin makes it a part of world literature.

Understanding *The Lion and The Jewel* is a necessity while analysing it. It is a play that set place in a tribe called Yoruba tribe in Nigeria. The play has 3 parts as “Morning”, “Noon” and “Night”. It has a beautiful girl named Sidi as one of the main characters. She

¹⁵⁵ David Damrosch, *How to Read World Literature*, Nachdr., *How to Study Literature* (Chichester: Wiley-Blackwell, 2010), 46.

¹⁵⁶ Damrosch, *How to Read World Literature*, 4.

¹⁵⁷ Damrosch, *How to Read World Literature*, 2.

has a relationship with the teacher of the tribe, Lakunle. Even if they both seem like they love each other Lakunle does not want to pay “bride money” which is a tradition of that tribe. It is one of the clearest depictions of culture of Yoruba tribe in the play. Sidi, however, insists that the bride price should be paid, because if Lakunle does not pay the price it will be thought that Sidi is not a virgin, and she rushes to marry Lakunle because of that. This conflict between culture of the African people and the Western culture that is represented by the teacher of the village prevents them from being married.

After it is figured out that photos of Sidi, which were taken by an unnamed western “stranger”, are in a magazine, not just Sidi but also Baroka, who is the bale of the village, understands how beautiful she actually is. Therefore, Baroka wants to take Sidi as one of his wives. As it can be seen in here, polygamy is one of the other futures of culture of Yoruba tribe. It is said that Sidi will be the favourite wife as the youngest one. Sidi, however, does not want to marry Baroka since she thinks that he is too old and now she knows that she is so beautiful. She also thinks that Baroka want to marry her just because he saw the photos in the magazine and wants to have Sidi as his “Jewel” just because of that not because he loves Sidi. Somehow, Baroka tricks Sidi and rapes her to force her to marriage. Lakunle say he still wants to marry Sidi, but he will not pay the “bride price” because he does not have to since Sidi is not a virgin anymore. Sidi says that she has to marry Baroka, and she chooses him as her husband. The play ends with a dance scene where Lakunle follows a female dancer.

It is clearly seen that this play is set on a cultural conflict. Nadia Maher Ibrahim Moawad describes the reason of the conflicts between cultures in his paper and says, “Cultural conflicts start because of the differences in values and norms of behavior of people from different cultures.”¹⁵⁸ On the one side of the play Sidi and Baroka represent Nigerian culture, while on the other side Lakunle represents western culture. Therefore, clash between these two cultures is created by the characters that have different ideas and feelings.¹⁵⁹ These two different cultures and their clash can be seen as a clash between

¹⁵⁸ Nadia Maher Ibrahim Moawad, “A Study of Wole Soyinka’s Play The Lion and The Jewel in The Light of Cultures in Conflict,” *International Journal of English and Literature* 7, no. 12 (2016): 180.

¹⁵⁹ Moawad, “A Study of Wole Soyinka’s Play The Lion and The Jewel in The Light of Cultures in Conflict,” 181.

old and new, and the play manages to deal with them by crossing their borders.¹⁶⁰ The old culture, culture of the Yoruba tribe, and the new culture, Western culture, have a battle. Their ideologies and understanding of world challenges in the play. This situation makes reader able to understand both sides of the cultures. Therefore, *The Lion and The Jewel* is not just a play that belongs to the African culture or the western culture. It is beyond both of these cultures and more.

The main reason of the conflict between these cultures namely concept of “bride-price” also has a role that takes the play beyond boundaries of origin. Bride price is a concept that exist in the culture of tribes such as Yoruba or Igbo.¹⁶¹ It is paid by the family of the groom to the family bride. It is, however, not just special to these tribes but it can also be seen in other cultures. Soyinka brings a cultural future in his tribe to this play so that he can go beyond the boundaries of the culture since this future can be found in other cultures. Moreover, concept of bride price seems like it has a connection with the dowry system of India.¹⁶² In India, a price is paid by family of bride to the family of groom. Soyinka seems to convert this system. Therefore, this concept of bride price goes beyond Africa to India. It becomes a feature that can be understood not just by African people but also Indian people and people of other cultures that has the concept of bride price.

Although, colonization of Africa brings some changes in culture of Africa, it is seen in the play that African culture still preserves some of its features.¹⁶³ Soyinka shows the effect of these changes that comes with colonization via Lakunle. Yet, he also shows the features of culture of Africa. It is evidence that he is aware of the culture that comes with the colonization while he is also aware the values of his own tribe. His deep understanding of these two cultures that he chooses to show a conflict between them makes him able to go beyond both of these cultures. It would not be possible to go beyond origin of your own culture without knowing other cultures and how the people of other cultures think. Knowledge of the ideas, emotions and desires of other cultures paves a road from a culture to another. This connection is one of the most important qualities of world

¹⁶⁰ Moawad, “A Study of Wole Soyinka’s Play *The Lion and The Jewel* in The Light of Cultures in Conflict,” 183.

¹⁶¹ Chitra, “Cultural Conflicts and Assimilation in Wole Soyinka’s *The Lion and the Jewel*,” 75.

¹⁶² Chitra, “Cultural Conflicts and Assimilation in Wole Soyinka’s *The Lion and the Jewel*,” 75.

¹⁶³ R Showmya and R Sinega, “Cultural Representation in Wole Soyinka’s *The Lion and The Jewel*,” *Shanlax International Journal of English* 9, no. 4 (September 1, 2021): 41, <https://doi.org/10.34293/english.v9i4.4228>.

literature, because world literature allows different voices, experiences, and stories to travel beyond their place of origin and different cultures around the world. Reader starts to see a world with eyes of writer, when he reads a work that comes from a different culture and start to understand the world as the writer understands. Soyinka is able to see both worlds and analyse them so that he can find a way to show characteristics of them.

Bride price is not, however, the only future in the play that Soyinka uses to show the conflict between cultures. Names of the characters in the play are designed to show the conflict between Western culture and African culture. In her dissertation Jorida Cila says, “Parental name-choice reflects what parents want others to see in their children’s names (e.g., ethnic or religious belonging)” about naming children.¹⁶⁴ She also talks about the hope that parents have for names of their children that these names will be de carrier of their culture and tradition.¹⁶⁵ Therefore, Soyinka, acting as a parent for his characters, chooses names of them wisely. All of the characters in the play have an African name even Lakunle who is there to represent Western culture. The only character who is not named with an African name is the photographer, who is a Westerner, and he is not named at all. He is just a “stranger”.¹⁶⁶ Moreover, when Sidi decides to dance about the stranger, she chooses Lakunle for playing the part of the stranger. She says “You are dressed like him You look like him You speak his tongue You think like him”¹⁶⁷ to the Lakunle and this shows that how he is affected by Western culture even if he has an African name. Conflict between cultures via names, however, starts later in the play. Lakunle, who is in the influence of Western culture, sees culture of his own people as barbaric and out-dated.¹⁶⁸ Therefore, African names, which are the carriers of the culture, are also barbaric and out-dated for him. He wants to call Sidi with western names such as Bathsheba, Ruth, Esther, and Rachel.¹⁶⁹ Sidi, on the other hand, wants to be called with her own name and she says, “My name is Sidi. And now, let me be” to Lakunle.¹⁷⁰ The way Sidi defends

¹⁶⁴ Jorida Cila, “Culture and Baby-Naming in a Multicultural World: Identity and Pragmatic Motivations Predict Choices and Preferences of Baby Names Among Bicultural Individuals” (PhD diss, Toronto, York University, 2018), 4.

¹⁶⁵ Cila, “Culture and Baby-Naming in a Multicultural World: Identity and Pragmatic Motivations Predict Choices and Preferences of Baby Names Among Bicultural Individuals,” 4.

¹⁶⁶ Wole Soyinka, *The Lion and The Jewel* (London: Oxford University Press, 1963), 10.

¹⁶⁷ Soyinka, *The Lion and The Jewel*, 14.

¹⁶⁸ Soyinka, *The Lion and The Jewel*, 7.

¹⁶⁹ Soyinka, *The Lion and The Jewel*, 20.

¹⁷⁰ Soyinka, *The Lion and The Jewel*, 20.

her name and her wish to be called with her own name helps Soyinka to show cultural conflict in the play. Lakunle who is there to symbolize Western culture tries to change name of colonized and it is more than just a name. He is actually trying to change the identity of her which he sees as barbaric. According to Lakunle culture Sidi believes is barbaric and it must change to so called better one and names he picks for Sidi mirrors his ideas.

The clash between two different cultures, that goes beyond the boundaries of its own, becomes more visible with the clash of names. Soyinka uses clash of names to point out a bigger issue and it is the issue of being described or otherization. Identity of Sidi is under attack, and this is not just about names but also identities as well. Therefore, problem gain a universal aspect and become related to power dynamic of cultures and exploitation of cultures that are seen as barbaric. It is clear that Soyinka also wants to defend his own culture against Western culture, since he chooses African names and at the end of the play Sidi chooses culture over so called modernity that comes with Western culture.

Soyinka uses clash of different cultures and goes beyond boundaries of his own culture in such a way that the play becomes a part of world literature. This is not, however, the only reason that the play can be considered as a part of world literature. Soyinka writes this play in English and even if in some places of the play he shows that people of the Yoruba tribe have a broken English, he does not show them while they use their native tongue. The only time reader or audience can be faced with the native tongue of the tribe is when characters start to dance and sing.

Multilingual aspect of the play has some benefits that comes with it. As Wen-chin Ouyang describes in her work, where she talks about multilingualism and aspects of a language, languages travel around the world and interact with each other, this allows them to carry their cultures, world views, motifs and emotions to other languages while learning theirs.¹⁷¹ Therefore, Soyinka not just uses two languages in the play, but he also brings two different cultures that can be recognized by their native speakers. Moreover, audience

¹⁷¹ Wen-chin Ouyang, "5. Multilingualism and Creativity in World Literature," in *Creative Multilingualism*, ed. Katrin Kohl et al., 1st ed. (Cambridge, UK: Open Book Publishers, 2020), 110, <https://doi.org/10.11647/OBP.0206.05>.

who is not familiar to the language of the Yoruba tribe can be affected by the language which brings them a different culture that they do not know about.

Although, using different languages has its benefits while bringing different cultures together, it is limited in the play because benefits of using English as the language of the work can take that work to a global area. English as the language of a work brings some advantages with itself since it is a “global language”. It is needed to understand what a “global language” is to be able to talk about its benefits to works of world literature that is written in this “global language”. A language which gains a global recognition in every country can be regarded as global language.¹⁷² This recognition, however, should not be via taking that language as native tongue. It is true that there are several countries that speak English as their native tongue such as England, Canada, United States, Ireland, Australia, and New Zealand. Despite of the fact that there is more than one country speaks English, this does not make English a global language. Countries that do not have English as their native tongue should take it up and give it a special status so that English or any other language can be a global language.¹⁷³

Power of people of a country, military power, political power, economic power, can be the reasons for the language of that people to become globally recognized and adapted by different countries that do not have that language as their native tongue. Therefore, power of Britain in the beginning of the nineteenth century, as the leading industrial leader of the world, and single-handedly supremacy of United States of America in the twentieth century played a great role when English becomes a global language.¹⁷⁴ Countries effected by the power of Britain and USA, started to teach English even if it does not have an official status. Reasons to favour English and teach it in a country can be listed as need to business and trade, academic pursuit, cultural and technological contact, or political convenience as Zuliati Rohman points out.¹⁷⁵

Traditions, customs, ideas, emotions of characters from a different culture can be observed when a literary work which is written in a different language other than native

¹⁷² David Crystal, *English as a Global Language*, Second Edition (Cambridge University Press, 2003), 3.

¹⁷³ Crystal, *English as a Global Language*, 3.

¹⁷⁴ Crystal, *English as a Global Language*, 9–10.

¹⁷⁵ Zuliati Rohmah, “English as a Global Language: Its Historical Past and Its Future,” *Jurnal Bahasa & Seni* 33, no. 1 (2005): 108.

tongue of the reader is read.¹⁷⁶ The condition of being able to make this observation is being familiar with the language of the text. Therefore, status of English as global language makes it available for all the people so that a literary work that is written in English can reach not just its own society or the speakers of the same language but also it can reach to whole world. Dagnino sees English with directly related with having wider audience when she says she wrote in English.¹⁷⁷ She also talks about situation of English in academic world. She says “Undeniably, within the academic world “global English”—meant as a flexible, polycentric world idiom used from a multilocal, multilingual, and non-nation-based perspective—is the recognized *translingua franca*.” in her book.¹⁷⁸ Thanks to its flexibility and global recognition English can reach so many people and touch their lives. Therefore, using English in the play not just allow Soyinka to reach Nigerian people but also all the people who uses English. It becomes easier to bring people under same roof via using English which is the global language.

The situation would be different if Soyinka used a language other than English. Languages of Nigeria are very variable. According to Crystal, Nigeria is one of the most multilingual countries of African and it has more than 500 languages that identified until 1990s.¹⁷⁹ Therefore, *The Lion and The Jewel* could not reach even all of the Nigeria if it was written in one of the languages of the country. Soyinka chooses to write his play in English so that he does not have to be limited with his own country, but he can also go beyond the country and reach global audience. He uses his native language of Yoruba tribe so that he can bring the culture, that he plans to clash with Western culture, to create a conflict not just about African society but a conflict that goes beyond its boundaries. Therefore, he can use these languages both for symbol colonization and conflict between culture. Writing mostly in English, on the other hand, provides him global recognition. By choosing English, he does not just reach a wider audience beyond the borders of his own country, but he can use it as symbol of colonial oppression.

The literary value of the play, however, would stay same if it was written in a language of Nigeria. English does not add value to the play, but it makes the play available for

¹⁷⁶ Murat Hişmanoğlu, “Teaching English Through Literature,” *Journal of Language and Linguistic Studies* Vol.1, no. 1 (2005): 54.

¹⁷⁷ Dagnino, *Transcultural Writers and Novels in the Age of Global Mobility*, 11.

¹⁷⁸ Dagnino, *Transcultural Writers and Novels in the Age of Global Mobility*, 11.

¹⁷⁹ Crystal, *English as a Global Language*, 52.

wider audience. If it was in a Nigerian local language, it would have the same meanings and the same value, but audience who could reach the play would be very limited. The only thing that can affect the value of the play would be its translation. As Damrosch explains in his work, translators have big responsibilities while translating a work since they have to stick to the original text and the all the meanings that the text carries.¹⁸⁰ Therefore, as long as *The Lion and The Jewel* is translated by a translator who knows the cultural meanings in the text, value of the play would not be changed.

Having a cultural conflict with Western culture and using English as the language that characters speak brings the connection of Nigerian people with the colonialism. With the effect of colonialism and Eurocentric ideas that comes with it, selection of world literature was mostly European.¹⁸¹ Works that exist in the postcolonial literature, on the other hand, can be a starting point to change this understanding. Postcolonial literature deals with ethics and when Robert J.C. Young explains the characterization of postcolonial literature, he says “Postcolonial literature is characterized by an ethics of humanity, of the humane in its broadest sense”.¹⁸² Therefore analysis of a postcolonial work can give meaning not just for a specific audience but for whole world. This is because the themes and struggles found in postcolonial literature, such as identity or belonging, are not limited to one place or one group of people, but they are shared experiences that can be related by many people even if they are from different cultures. Postcolonial literature might tend to focus on a specific culture or historical background, but it also can go beyond boundaries to talk about shared struggles of people by showing what it is like to be a human under control of an oppressor.

Recently it is observed that world literature and postcolonial literature engaged with each other via some exchanges.¹⁸³ This exchange causes some new understandings about what world literature is. World literature is not taken as the best ever written anymore but it is taken as the literature, which is able to respond globalization of world, as Elleke Boehmer

¹⁸⁰ Damrosch, *How to Read World Literature*, 67.

¹⁸¹ Young, “World Literature and Postcolonialism,” 218.

¹⁸² Young, “World Literature and Postcolonialism,” 218.

¹⁸³ Dirk Wiemann, Shaswati Mazumdar, and Ira Raja, “Postcolonial World Literature: Narration, Translation, Imagination,” *Thesis Eleven* 162, no. 1 (February 2021): 4, <https://doi.org/10.1177/0725513621994707>.

suggests.¹⁸⁴ Therefore, responding the globalised world can make a work part of world literature. Postcolonial works that can follow this principle can be considered as world literature. *The Lion and The Jewel* is not an exception for this. It is a play which is not limited with its own society, but it is a play that has global messages and conflicts in its centre. In his paper Suh Joseph Che talks about necessity of transferring culture of their own for West African writers who uses English in their works and he adds Wole Soyinka to his list of writers who can manage to make this transfer.¹⁸⁵ Soyinka is a writer who is able to accurately observe his own society and transfer all the cultural meanings of that society to beyond its boundaries. Description of world literature of Damrosch includes the metaphor of “windows into foreign worlds”.¹⁸⁶ This metaphor makes much more sense when that window is opened to a place that is ignored by academicians. African culture and all of its connection to the rest of the world can be observed in Soyinka’s work. He opens a window to his society which is a colonized and oppressed land and shows that they are not so different from the rest of the world.

To sum up, Soyinka, can be considered as a writer who is not producing African literature, but he is producing Afro-European literature since he uses English in some of his works including *The Lion and The Jewel*.¹⁸⁷ It is true that considering his works under the title of African Literature is not easy. His works, however, is not limited with being only part of Afro-European literature. In *The Lion and The Jewel* Soyinka takes his native tribe as the setting of the play. He even shows the language of the tribe via songs. He focuses on culture and world view of his characters. He creates a conflict between the cultures in the play in such a way that the conflict goes beyond its own boundaries. The conflict in the play, between so called barbaric African culture and so called civilized Western culture, is not limited with these two cultures, but it is about the interaction of different cultures and their clashes. Therefore, not just people from African or Western culture, but also people from all over the world can find something familiar to them in the play. Struggles of the characters go beyond its boundaries and it becomes the struggles of all people.

¹⁸⁴ Elleke Boehmer, “The World and the Postcolonial,” *European Review* 22, no. 2 (2014): 299, <https://doi.org/10.1017/S106279871400012X>.

¹⁸⁵ Suh Joseph Che, “Postcolonial African Literature and Its Implications for Translation,” in *Translation Quarterly*, ed. Liu Ching-chih, vol. 63 (The Hong Kong Translation Society, 2013), 59.

¹⁸⁶ Damrosch, *What Is World Literature?*, 15.

¹⁸⁷ Isaiah Ilo, “African Literatures as World Literatures,” in *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*, ed. Steven Totosy De Zepetnek and Tutun Mukherjee, 1st ed. (Foundation Books, 2014), 221, <https://doi.org/10.1017/UPO9789382993803>.

Moreover, Soyinka uses English as the language of the play. It might not add any literary value to play, but it makes the play accessible to the world since the English is the global language. His choose of language for the play helps Soyinka to reach a wider audience.

Therefore, *The Lion and The Jewel* might not be a piece of work that belongs to the African Literature. It does not, however, stay limited with the African Literature. Aspects such as the language it uses, the cultural conflict in the centre and its relationship with the globalization of world gives it a new definition. It becomes not a part of the African literature, but it becomes World literature.



CONCLUSION

This thesis aimed to analyse Wole Soyinka's play *The Lion and the Jewel* from a postcolonial perspective and understand its place in world literature. The main purpose was to explore how a literary work from postcolonial contexts reflects cultural conflicts. In order to achieve this goal, culture, which is fundamental to understand not concept of world literature but also to understand identity formation, was analysed in the first chapter. Culture was seen as something that can change and also affect people to change.

In the first part of the thesis that focuses on concept of culture, it was argued that culture plays a key role in shaping who we are and how we view ourselves. This includes the values we accept, and the ways we understand the world around us. Culture does not only influence identities of individuals, but it also provides a shared experience that communities use to construct meaning and belonging. Moreover, changing structure of culture makes it able to interact with language, religion and even cognition so that it affects the process of identity formation. Therefore, understanding culture is not only essential to understand identities of individuals but it is also important understand boundaries of societies so that one can go beyond those boundaries to reach diverse cultures.

The second part of the thesis explored different theories to understand postcolonial literature better. Writer like Edward Said, Gayatri Spivak, Frantz Fanon, Homi Bhabha, and Jacques Derrida were used to analyse power, identity, and resistance. Ideas of Said showed that West uses East, or the Other, to have a better self-image by creating false images while Spivak supports the idea by adding that who can have right to define

something. Fanon talked about how a liberation might be necessary to break this cycle. Bhabha introduced the idea of third space where one does not have to pick a side because culture is fluid, and it can be analysed with different angles. Derrida's deconstruction theory helped challenge fixed meanings and binary oppositions to encourage a more open way of analysing a text.

The third chapter focused on concept of world literature. Instead of seeing world literature as something only includes popular works that is written in European literatures, it is suggested to look at world literature as a literature that is able to go beyond boundaries. World literature should include voices from all over the world and challenge the idea that only Western literature is important. Literature from places that might be seen as inferior or weak add richness to the literature by providing a shared experience. Understanding concept of world literature paved the way to analyse *The Lion and the Jewel* in such a way that it is possible support its place in world literature.

In the fourth chapter, *The Lion and the Jewel* was analysed to show plays conflict between traditional African culture and Western modernity. Baroka, the traditional chief, represents the African culture while Lakunle, the schoolteacher, represents modern ideas, and tries to change the culture to so called civilized culture. Sidi, the young woman between them, symbolizes the struggles of identity and power. Even if Soyinka defends African culture at the end of play, it does not offer a direct answer to which side is better. Instead, it shows struggles of postcolonial life and conflicts of identity that people are faced.

Thus, *The Lion and the Jewel* is an important text for both postcolonial studies and world literature. It is a text about cultural conflicts and postcolonial struggles, yet it manages to expand the boundaries of this conflict. Universal aspect of the power struggles in the play supports its place in world literature. The play has something that people from diverse cultures can relate because speaks to universal themes like identity, power, and tradition. Soyinka uses these themes in the play in such a way that play can beyond the cultural boundaries of Nigeria and become a part of world literature.

For future research, it would be possible to compare *The Lion and the Jewel* with other postcolonial texts from a different culture. Analysing how work of Soyinka is understood in different cultures can offer insights into its significance for world literature. This kind

of comparison could help to reveal how themes, such as cultural conflict, identity, and resistance, can be seen in different societies.



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