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KOCAELİ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**AN ANALYSIS OF JAMAICA KINCAID’S *LUCY*, CHINUA
ACHEBE’S *NO LONGER AT EASE* AND BUCHI EMECHETA’S
GWENDOLEN (THE FAMILY) IN THE LIGHT OF HOMI
BHABHA’S POSTCOLONIAL THEORY**

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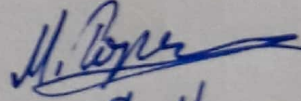
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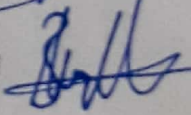
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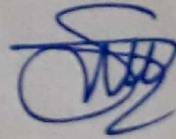
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Jüri Üyesi: Dr. Öğr. Üyesi Berna KÖSEOĞLU



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ÖZET

Bu tezin amacı, Jamaica Kincaid'ın *Lucy*, Chinua Achebe'nin *No Longer at Ease* ve Buchi Emecheta'nın *Gwendolen (The Family)* adlı üç postkolonyal romanı Homi Bhabha'nın sömürge sonrası eleştiri kuramı ışığında, Homi Bhabha'nın postkolonyal eleştiriye kazandırdığı melez kültür, kimlik karmaşası ve taklit kavramları aracılığıyla incelemektir. Bu terimlerin ortaya çıkışını, sömüren ile sömürülen ya da efendi ve köle arasındaki ilişkinin doğurduğu sonuçları, Homi Bhabha'ya göre sömürülen devletlerin, sömürgeci devletlerin kendilerini tanımlamak için kullandıkları kalıpların dışına çıkıp kendi varlıklarını ispatlamayı amaçladıkları halen devam eden süreci, daha iyi anlamak adına kolonyal dönemin kısa bir özetine ve aynı zamanda dekolonizasyon ve postkolonyal dönemin ortaya çıkışına yer verilmiştir.

Bahsi geçen romanların başkahramanları olan Lucy, Obi ve Gwendolen tıpkı beyazlar gibi daha iyi bir yaşam sürmek adına kendi topraklarından batıya göç etmişlerdir. Bhabha'nın da bahsettiği gibi, bu karakterler yerel ve yabancı kültür arasında arada kalmışlığın yarattığı ikilemi ve iki kültürün kesiştiği bu “ara alanda” (*Third Space of Enunciation*) kimlik karmaşasına düşüp kendilerine yeni bir kimlik arayışına girerler. Sonuç olarak da, ya bunu başarırlar ya da yozlaştıklarını fark ederler. Ayrıca romanlarda yapılan incelemeler ışığında şu sonuca ulaşılır ki; sömürülenler bağımsızlıklarını kazanmalarına rağmen, sömürgeciliğin etkisi halen devam etmektedir, çünkü yıllar boyu sömürülmenin bir sonucu olarak kendi ayakları üzerinde duramayan eski koloniler, halen batılı ülkelere ekonomik ve sosyal olarak bağımlı haldedirler.

Anahtar kelimeler: Postkolonyalizm, Melezlik, Kimlik karmaşası, Taklit, Homi Bhabha

ABSTRACT

The aim of this dissertation is to analyse three postcolonial novels, Jamaica Kincaid's *Lucy*, Chinua Achebe's *No Longer at Ease*, and Buchi Emecheta's *Gwendolen (The Family)*, in the light of Homi Bhabha's postcolonial theory, through the terms that he has contributed to the field of postcolonial criticism such as hybridity, ambivalence and mimicry. The thesis begins with a brief summary of colonial background, the process of decolonisation and the post colonial period in order to understand the emergence of these terms, the consequences of the relationship between the coloniser and the colonised or the master and the slave and the ongoing process that Homi Bhabha stresses in which the colonised states attempt to prove their existence apart from the stereotypes the colonisers employ to define the colonised ones.

The protagonists of these novels, Lucy, Obi and Gwendolen immigrate from their homeland to the land of the coloniser by hoping to set up a new life similar to those of the white. As Bhabha mentions, all three characters experience the dilemma of remaining in-between both the local and the foreign culture and in the space where these two cultures clash and which is called by Homi Bhabha "Third Space of Enunciation" and they attempt to construct an identity for themselves. As a result, they either succeed in building a new identity or degenerate. Moreover, it becomes apparent in the light of the analysis of these novels that the influence of colonisation has been going on in spite of decolonisation, since ex-colonies which have been left weaker due to the exploitation of many years have still been dependent on the western countries economically and socially.

Key words: Postcolonialism, Hybridity, Ambivalence, Mimicry, Homi Bhabha

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INTRODUCTION

Decolonisation process of the colonised states came to the fore when the concept of class became a question of debate between the coloniser and the colonised. This debate stemmed from economic structures created by the imperialist powers. The people of the colonised societies who were forced to work to death by imperialists and felt the discrimination practised against themselves began to question the discourses of colonialism. Those colonial discourses were introduced by the European people in order to justify their claims on the lands which they exploited, although they were not the real owners. The colonised people who were brought together under the dominion of the white coloniser began to evaluate themselves within the coloniser's social, political and cultural structures regardless of their own values that led all the people to accept black people as inferior and primitive in contrast to civilised white men (Ashcroft, Griffiths and Tiffin, 2007: 33-7). The impositions of the colonial power and the feelings of inferiority have led the dominated people to think about their own historical background and cultural values throughout the time.

The contributory factors behind the desire of the colonised states for independence were the First and the Second World Wars. After the First World War, the emergence of the new political powers like the Soviet Union and The United States of America, the aims of which were also to exploit those remote lands and take the control of the international market, spread a fear among old imperial powers such as Britain and France as they adopted Darwin's idea of "survival of the fittest". In order not to give their colonies to those new powers, imperialists were obliged to show tolerance towards their colonies and began to lose their control over them. Additionally, with the ending of the Second World War, the authority of old colonial powers over their colonies was undermined by the states that began to gain power. Both with the contribution of those new powers and the weakness of the Britain resulted in the occurrence of nationalist movement. Even though the colonised men, accepted as racially inferior were expected to adapt into white people's way of life, they were deprived of the rights that the imposer had as a result of which the

colonised felt that it was necessary to make a space for themselves (Duara, 2004: 3-7). The colonised group found an opportunity to declare their existence in that chaotic environment around the world. Therefore, the power struggle among the world powers created a chance for the black race to prove themselves.

The rise of nationalism accelerated the process of decolonisation in India and Africa. In order to provide cultural unity, nationalists attempted to corroborate traditional values such as Hindu monism and negritude while other nationalists adopted the idea of educating people politically and building their own institutions that gained strength after the Second World War. This situation caused British Empire to lose power gradually which had already been weary due to the war. In this way, nationalists seized the executive class who were natives assimilated by the colonial power and controlled the ordinary men (Rothermund, 2006: 45-6). Mahatma Gandhi was one of those nationalist leaders who went against racial segregation within the society and organised Indian people in order to protest against British institutions and products under the name of Swadeshi movement from the beginnings of the 20th century. After India gained its independence in 1947, in Africa, Kwame Nkrumah, who was influenced by Gandhi and completed his education in Britain as Gandhi did, launched the movement of Pan-Africanism and went into politics for Africa's independence and he succeeded after a real struggle (Pierce, 2009: 1).

After decolonisation, hybridization was succeeded by a new term that is "creolization", which refers to the language spoken by the real inhabitants of the colonised states. Even though those states were then freed from the social, cultural and political impositions of the colonial powers, the minds of those people were still under the influence of white settlers and the language that they used in all fields of their lives was a creole (Betts, 1998: 98-9). Although once colonised states were evacuated from authorities, there were still few missionaries who did not leave these lands since they had supporters from native population. For this reason, it was really difficult for the next generation of those antecedents (Birmingham, 2009: 5-6). However, the reformation of the coloniser's language becomes an element of threat for the authority of the colonialist countries. The Queen's English is stricken by the imitation of the language by their imitators.

Immediately after India gained its independence and decided to join in Commonwealth, and many other former colonies followed it in 1949 (Doxey, 1990: 892) which became a turning point for the British Empire and took its new form as the Commonwealth of Nations (Kirby, 2011: 110). It is an association consisting of countries which are no longer the colonies of British Empire after the First and the Second World Wars, however, still depending on the empire. According to A.F. Davies, The Professor of Australian Studies at Harvard, former colonies voluntarily depended on the power of the empire, though they did not have to (Baral, 1981: 14). The members of the British Commonwealth of Nations were independent both in local and foreign affairs. British Empire that suffered from the consequences of its unequal treatments towards its colonies, from now on, paid special attention to the rights of colonies (Sage Publications, 1927: Inc 9). In case of an external threat, Britain was ready to help militarily to its former colonies that needed the equipment sustainment of the more powerful former empire in the event of defeat (Birmingham, 2009: 6).

Before the independence was gained, like other institutions, publishing was also being managed by the empire and most of the literary texts could only be produced in accordance with the colonial discourse and the language which was used had to be the standard English which was the distinctive feature that distinguished a post-colonial text from any other literary text, the language of which was the Queen's imposed language. (Ashcroft, Griffiths and Tiffins, 2002: 6-8). It was in 1960s that the writings of former colonies' works were categorized under the title of Commonwealth literature, however, the critics and writers of once-colonised states embarked on a quest to find a new name which was freed from any political and geographical constraints and adopted the term of post-colonial literatures to define their own art of writing (Ashcroft, Griffiths and Tiffins, 2002: 22). Thus, the people of the once-colonised states have found a way to express themselves by the weapon of the colonial rule which once triggered the colonisation process by bringing their language and literature to colonial states.

The aim of the postcolonial writers was to present a new point of view to the readers about colonialism, because, up to that time, only the colonial point of view could be read and their another goal was to highlight the process of gaining

independence that the colonised states went through. Furthermore, through the medium of writing, they could have the power of standing out in the political sphere. In spite of the presence of other compatriots some of whom were encouraging a traditional approach to literature, while the others who supported the adoption of western tradition, postcolonial writers rejected all of them and created their own approach to reflect social and political problems on their writings (Habib, 2005: 739). In this paper, there will be an analysis of postcolonial writers' novels, Jamaica Kincaid's *Lucy*, Buchi Emecheta's *Gwendolen (The Family)* and Chinua Achebe's *No Longer at Ease* in the light of Homi Bhabha's postcolonial theory.

The Indian-born Homi Bhabha is a Parsi who came to India in the 18th century from Persia. He is known for his studies about postcolonialism and cultural theory as well as his nationalist approach to the interpretation of literary texts. He was influenced from V. S. Naipaul, an Indian who took British education and studied postcolonialism. Like Naipaul, after his BA degree in Elphinston College, University of Bombay, Bhabha continued his education of M.A, M. Phil. and D. Phil. in England. He earned these degrees from Christ Church Oxford (Gewertz, 2002: The Harvard Gazette) and he taught in Chicago University in the department of Afro-American studies besides his studies in English Literature department (Eakin, 2001: NewYork Times). His studies involve the works of Joseph Conrad and V. S. Naipaul for both of whom telling a tale was more than just narrating a story. He also wrote *Nation and Narration* (1990) and *The Location of Culture* (1994) besides many other articles (Gewertz 2002, The Harvard Gazette). Owing to his contributions to literary criticism, Bhabha succeeded at entering in the *Norton Anthology of Theory and Criticism* (Eakin, 2001: NewYork Times).

Homi Bhabha did not only introduce new terms to postcolonial studies such as hybridity, ambivalence, and mimicry but also demonstrated the weakness of western civilisation when the east resisted against it and emphasized that decolonisation was not something which was granted to the colonised people. In this respect, it can be said that Bhabha made notable contributions to the development of postcolonial theory and criticism (Huddart, 2006: 1-2). Bhabha uses the term "parodists of history" in *Location of Culture* (1994: 88) in order to define writers whose writings includes historical references only from the perspective of the

coloniser, therefore, he thinks that a literary text is the most powerful organ for postcolonial states to demonstrate a resistance against the colonial power. In 'Of Mimicry and Man', he frequently makes references to literature and uses literary terms, since, for Bhabha, literature does not only reflect the reality but also contributes to the reality itself (Huddart, 2006: 39-42), therefore, he likens his term "mimicry" to the literary term, mockery, in his theory. Mimicry was firstly a great desire of the empire to make the remote lands depend upon herself. It was the field in which the mockery was born, the colonial power was reversed and the strategic plan of the coloniser failed to become reality (Bhabha, 1994: 85-6). Bhabha adds that "It is from this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double, that my instances of colonial imitation come" (1994: 86). The coloniser who wanted the colonised to adopt their religion, education, language and all social and political systems, also wanted the colonised not to resemble to themselves exactly in order not to lose their authority. The coloniser always created some stereotypes for the colonised one who complied to these rules without protest. However, their strategy did not function as the Coloniser's desire caused an anxiety on the side of the coloniser (Huddart, 2006: 40-1) and the colonised man's "desire to emerge as 'authentic' through a process of writing and repetition" brought an end to "partial representation" ironically (Bhabha, 1994: 88). The colonised aimed to be a real British only because the coloniser wanted them to behave like themselves but with some differences which created an ominous ambivalence that not only made the coloniser feel strange to their own identity but also left the colonised without any clear identity. Ashcroft, Griffiths and Tiffin define mimicry as the result of the ambivalence between the coloniser and the colonised (2007: 124). Through the language, imposed by the colonisers in order to eliminate the real identity of the people of the colonies, the authors of the once-colonised states began to write against the empire and reflected all these experiences on their works. They believed that the sufferings of the colonised people should have been voiced, since the colonisation created identity problems on the side of the colonised people. The oppressed group who attempted to replicate the behaviours of the oppressor suffered from in-betweenness, because they were neither black nor white any longer.

For this reason, Homi Bhabha introduced the term ambivalence in order to assert the tense relationship between the coloniser and the colonised. The stratagem of the colonial power, which was to conquer the minds of the other as well as the lands of them was destroyed by the unexpected reaction of the colonised ones who were imitating the so-called superior one partially. The ambivalence of identity arisen from that in-betweenness was clarified by Bhabha along these words; “almost the same, but not quite” (1994: 86). As a result of the ambivalence, which was experienced, the colonial subject exceeded the boundaries of mere imitation and threatened the power of the colonial power (Ashcroft, Griffiths and Tiffin, 2007: 10). The colonised who desired to be a real British who were regarded as superior, caused the colonisers to feel strange to their own British identity (Huddart, 2006: 44).

Although historical events were the results of differences between cultures, in colonial discourse, it is difficult to classify the cultures of the coloniser and the colonised as two separate ones, since there was not a sharp distinction between them. Furthermore, there was “sameness” beside the difference (Huddart, 2006: 3). Huddart states that it was “the tension between the illusion of difference and the reality of sameness [that] leads to anxiety” for the coloniser (2006: 4). Each culture is obliged to mutual interaction with one another that creates what Bhabha calls “Third Space”. The Third Space refers to a new culture which is formed as a result of an interaction of two cultures that lead to the appearance of the term “hybridity” (Ashcroft, Griffiths and Tiffin, 2007: 3-4). According to Bhabha, there is not even a culture having existed till the present time without any change, as he believes that every culture is the product of a combination of more than one culture, creating the in-between culture that belongs to neither of spaces (1994: 37-8). Inasmuch as the culture of the colonised was dominated by that of the dominant nation, the culture of the coloniser was under the influence of the suppressed culture (Bhabha, 1994: 59). At this point, Bhabha’s term hybrid came into view rather than hybridization, since for him, it would be a futile attempt to emphasize upon the injustices, imposed over the other by the self. Instead, the attentions should have been directed on the reactions of hybrid people of hybrid cultures. In this process, dominant cultures suppressed the minor ones and the fields such as literature, cinema and photography

which would enable the people of minority cultures an area to assert themselves (Huddart, 2006: 4-5, 99).

In the light of the issues discussed, one of the novelists whose reflection of the postcolonial period will be studied in this thesis is Jamaica Kincaid. Jamaica Kincaid was born in 1949 and lived in Antigua where she was born until the age of seventeen. Even though she wanted to take university education, due to the financial difficulties, her family had been in, she had to go to New York to work as an au pair. Till 1973, she was called with her actual name, Elaine Potter Richardson which she then changed to Jamaica Kincaid, since Kincaid wrote about herself and people around her in Antigua in her works, by doing that, she did not want to be known by those people. Later on, she married to Allan Shawn, the son of the editor of The New Yorker, William Shawn who had discovered the talent of Kincaid. Her four important works are *Annie John* (1985), *A Small Place* (1988), *At the Bottom of the River* (1983) and *Lucy* (1990) (Kincaid and Vorda, 1991: 2,10). The characters in Kincaid's fiction are such characters who live under the colonial rule and are not pleased with the circumstances they live in. Therefore, they seek for their own identity, as a result, they invent a new identity for themselves (Plath, 1998: 25). Moreover, *At the Bottom of the River* consists of short stories in which Kincaid aims to go against the boundaries by narrating usual events and stories of Antigua in an unusual way by shifting from one sex to another (Kincaid and Vorda, 1991: 10-3).

Annie John can be accepted as an autobiographical novel due to the similarities it acquires in terms of the childhood memories of Jamaica Kincaid. In the novel, Kincaid mentions the hardships encountered by the black children living in Antigua, limitations exercised upon them and the new hybrid identity that has come out as a result of colonial education system. In this respect, Lucy is regarded as the adulthood of the Annie. Although it is not clear in the novel, *Lucy*, the sufferings of Lucy in her mother country can be observed (Plath, 1998: 30). As a black woman in a once-colonised country which is still under the influence of Victorian ideals of womanhood, she is oppressed and suffocated by these repressive norms.

The concentration will be on Kincaid's *Lucy* in this dissertation. *Lucy* is the story of a young girl who leaves her country to work in the house of a white

American family to take care of their children with whom she frequently compares with her own childhood and family and towards whom she almost always feels admiration. Although there is not detailed information about the background of the girl, Lucy, it is understood from the unread letters from her mother that she has memories that she does not want to remember in her past. Although she is as intelligent as her brothers are, she is not sent to England for more education, only because she is a girl. Nevertheless, as she is a nurse, she does not have so many opportunities but despite her restricted life, she dreams to start a new life and succeeds it.

The other postcolonial novelist, which will be studied in this thesis in the light of postcolonial discourse, is Chinua Achebe. Born in 1930 in Eastern Nigeria to a Christian family, Achebe was named as Albert Chinualumogu. Although his great uncle who had brought up his father, Isaiah Okafor Achebe, did not accept to be a Christian, he did not object Isaiah to adopt the religion, which had been newly introduced to them by some missionaries. Therefore, Chinua Achebe, grew up in a hybrid atmosphere, which never became a negative experience for him. Rather, that multicultural atmosphere enabled Achebe to adopt a critical approach towards both of the cultures which were reflected on his works (Innes, 1990: 4-5). In his childhood, he participated in both religious rituals of church such as singing hymns and reading Bible and rituals of African countrymen. Even though Achebe completed his education in his mother country, his education led him to get closer to European culture, by comparison with which African culture was seen as inferior. However, after the Second World War, the nationalist movement was introduced to Africa and created awareness towards local values and prompted African writers to write about themselves (Carroll, 1990: 10-2). Thus, Achebe became the most-known novelist in Africa owing to his experiences in a hybrid society. His first novel, *Things Fall Apart*, which was published in 1958, brought him the award of the Margaret Wrong Memorial Prize in the following year (xv). Likewise, in his later novels, *No Longer at Ease* (1960), *Arrow of God* (1964), *A Man of the People* (1966) and *Anthills of the Savannah* (1987), Achebe narrates the colonisation process of an African society by beginning from the days when the missionaries had not come to the lands yet to recent times (Carroll, 1990: 12). *Things Fall Apart* is the

first novel in English literature that reflects Africa realistically contrary to former novels portraying the land and its inhabitants as savage creatures. Through the novel, Achebe aims to demonstrate that civilisation is not a new concept that is brought to Africa by Europeans, however, African people have already had their own cultural values which are replaced by Europeans' with the coming of colonisers. According to Achebe, it must be the mission of the African writers to remind his people of their own esteem by indicating how the coloniser countries change them. In terms of the message he wants to give and the subject, his second and third novels follow up with the first one (Okafor, 1989: 433-4). *Things Fall Apart* is the first book of *No Longer at Ease* which narrates the story of Obi Okonkwo, the grandson of the main character of the former novel. The reader obtains information about the social, political and religious life in an African village, Umuofia through reading the story of Okonkwo. (Innes, 1990: 22). Okonkwo is a man who wants to prove himself as a man according to traditional rules of his society, since his father legates him no reputation but debts before he dies. However, Okonkwo murders someone involuntarily and is sent into exile. When he returns, his land has already been colonised. Through the main character, Achebe attempts to demonstrate that there was a peaceful society having already its own law and traditional rules, which are subverted when the colonisers come to Africa (Okafor, 1989: 436-7). Okafor summarizes the aim of Achebe such as: What Achebe has portrayed in this novel is an authentic picture of a land and its people because it shows the admirable and the not-so-admirable aspects of the people's way of life. The land and the people's culture are certainly different from the European or Western way of life, but it is surely not a mindless society. On the contrary, it is a society inhabited by decent and respectable people who lead a life with which one is proud to identify. (1989: 437)

Up to that time, Africa and its people were portrayed as savage by European writers. However, Achebe is the first who reflected the colonised object with all aspects. Achebe demonstrated that discrepancy between two cultures does not mean that African culture is inferior to that of European. Moreover, the novel replaces a historical document since it gives clues about the way of life in an African village before the colonisation, because the aim of the colonisers is to erase their historical background from the minds of the inhabitants of those lands.

Another novel which will be analyzed in this thesis is Achebe's *No Longer at Ease*. *No Longer At Ease* is the story of a young man, Obi Okonkwo from Umuofia. The novel begins and ends in a court where Obi is judged since he takes bribe and is caught at the last time, when he regrets. Obi takes western education and begins to work for Europeans. Although he works and lives in the city, he still has to meet the financial expectations of his family as their tradition requires it, as a consequence it drives drives him to take bribe. Moreover, he has a relation with a girl, Clara who is pregnant and "osu" comes into view, which means that his society cannot accept such a marriage with an outcast and the abortion price is added to his expenses. Throughout the story, Obi is seen as a man who does not feel belonging to neither of the cultures so he questions the necessities.

Another author whose portrayal of the postcolonial issue will be analyzed in this study is Buchi Emecheta. Emecheta was herself a hybrid who was born in Lagos, Nigeria in 1944 and began to take education at the age of ten in a missionary Methodists girls high school with white children. As it was noted from what her son, Sylvester told about her, Emecheta, at first, lost her affectionate father and continued to live with her ignorant mother who forced her to work in the market until she was supported by a benevolent owing to her success. At the age of 16, after 5 years she lost her mother too, Emecheta was married to Sylvester Onwordi, with whom she migrated to London and her life's second phase of suffering began (Busby, 2017: *The Guardian*). It is possible to find some traces of Emecheta's own life in her novels, for example, in *Second Class Citizen* (1974), Adah, like Emecheta, experiences all misfortunes of being a black woman, and resists the restrictions which are imposed upon her to receive the education she deserves. Both women have to leave their husbands because of the objections of their husbands who, at the end, destroy the original copy of the written novel. What Emecheta wanted to portray in her novels can be regarded as interior colonisations as well as the actual colonisation. Besides being a citizen in an exploited land, the protagonists of Emecheta are all females who are subordinated to male dominance. Adah in *Second Class Citizen*, Nnu Ego in *Joys of Motherhood* (1979) and Obejeta in *The Slave Girl* (1977) are female figures of such novels who suffer from both the outcomes of white man's invasion and black family members' oppression (Bazin, 1986: 35-7). As Bazin states

towards the end of her article in 1986, Emecheta was highly under the influence of multiculturalism, possibly because of her young age, therefore, it is difficult to discriminate between two cultures as evil and good in most of her novels (1986: 38). For this reason, it can be said that 'place and displacement' are the main issues in most of her novels in which heroines suffer from the misery of belonging to neither one place nor to the other. Both the migration to Britain and the return to the homeland are the common causes of psychological breakdown experienced by hybrid protagonists (Prona, 2013: The British Council). Though Buchi Emecheta, always dreamed of returning to homeland, Nigeria, she could not adopt to the new life in Ibusa since both she had lived in UK for so many years and Ibusa had changed much as a result of modernisation . *The Double Yoke* (1982), *Gwendolen* (1989), *Kehinde* (1994) and *The New Tribe* (2000) are among those novels that Emecheta wrote after beginning to live again in Nigeria and in them she mentioned the problems of being a diaspora in Britain and stressed the difficulties, she faced after returning to homeland (Onwordi, 2017: Newstatesman). It is clear that there are some evidences from Emecheta's real feelings in most of her characters' lives. She mentions the difficulties of being a woman in Africa as well as being a black woman in England, together with the burden of being in-between as a result of the necessity of living through two cultures (Koseoglu, 2014: 7).

The last novel which will be analyzed in this thesis is Emecheta's *Gwendolen* (*The Family*). In *Gwendolen (The Family)*, the girl, Gwendolen, or with her native name June June, is an uneducated and rough girl who lives in a town of Jamaica with her grandmother and mother who then goes to live with her husband and work for more money. After the deprival of her mother, Gwendolen is first sexually abused by their relative, Uncle Johnny in Granville and then by her own father in England where she always dreams of going. Both in Jamaica and in England, she is blamed of seducing men by tha people around her, even her mother and grandmother. At the end, she overcomes her illiteracy and her mother's prejudice and starts a new life. In the first chapter of this thesis, the characters of Gwendolen and her kinsmen will be analyzed in terms of the concepts introduced by Homi Bhabha as a result of colonisation process.

As a conclusion, Commonwealth Nations which were once only colonies of Britain, have applied to literature to express themselves after they gained partial independence. In this thesis, the postcolonial novels, Jamaica Kincaid's *Lucy*, Chinua Achebe's *No Longer At Ease* and Buchi Emecheta's *Gwendolen (The Family)* will be analyzed respectively in the light of Homi Bhabha's concept of hybridity by shedding lights on the conditions of the main characters who grew up in a hybrid society, which is under the effect of both the coloniser country and their own culture.



CHAPTER ONE

1. COLONIALISM

1.1. The Definition of Colonialism and its Historical Background

According to perceptions of people defining the term colonialism, the meanings of colonialism and imperialism change in terms of the aim that one wants to achieve. In this respect, it can be said that the meaning of colonialism has two different perspectives, one of which involves western perspective, while the other does that of the eastern. Horvath accepts that “colonialism is a form of domination” in which the powerful one brought the weaker one under his control. He classified colonialism into six groups in relation to relationship between the coloniser and the colonised. In his first type, the coloniser country invades a state and exterminates the culture of the weaker totally which is rarely seen throughout the history. In the second type, he calls the dominant one as “donor” culture and the dominated one as the “host” one, in this type of classification there is a flow of cultural influence from the donor to the host. The third type of colonialism involves a life style in which both the coloniser and the colonised live in collaboration with each other. The fourth type refers to eradication of a culture with the coming of imperialism. The fifth type of colonialism includes both imperialism and assimilation, for which Horvath gives the example of Soviet Union, and finally, the last type which is frequently seen especially in Africa and Asia, refers to a dominated culture which does not come to an end and also is not assimilated totally (1972: 47-8). This sixth group is the one that is mostly argued and attempted to be defined several times.

Thornton states in his article, “Colonialism” in 1962 that Oxford dictionary does not give place to the real definitions of words including colonialism or colony, whereas in that of Webster, the meaning of colonialism refers to the expansion of a country towards foreign lands in order to exploit them economically. Additionally, Thornton, himself, likens imperialism and colonialism to two-faced coin, one face of which looks towards Europeans that is imperialism, while the other face of it is turned to the colonised that is colonialism (1962: 335-6). He makes the definition of colonialism as:

“Colonialism” is the definition of this state of affairs, pronounced from somewhere below, from the hearts of the non-powerful, from the patients not the agents, from the people whom other people move on the international chessboard, who have inherited a state of "cold war" whose history they do not know and whose point they do not see. (1962: 342)

Thornton adopted a sentimental approach while defining the colonialism, moreover, he chose up his side by pointing out whelmed condition of the dwellers of colonial lands under the greed of Europeans. According to him, the colonised ones were unaware of happenings around the world until the colonisers came and settled on their own lands and exploited them and additionally, dehumanized them.

Robert Van Niel also defines colonialism as establishment of dominance over weaker people by the powerful one rather than settling on a foreign land (1990: 109). It was the outcome of imperialism which was a strategy of expansion for economical targets (Niel, 1990: 109). When the recordings of the years from 1000 to 1500 were checked, most of the products of the world that were needed, were manufactures in Africa and Asia, in contrast to Europe, for that reason, European countries aimed to be the owner of those lands and produced their own goods by using the labor force of inhabitants of the lands for their own profits which they put into practice through colonialism (Borocz and Sarkar, 2012: 229). Ashcroft, Griffith and Tiffins adds one more explanation to the definition of colonialism that is “cultural exploitation” which resulted in imperialist movements of Europeans who excluded the inhabitants of colonial lands due to the differences between themselves (2007: 40). Colonialism created intricate relationships for those, both the coloniser and the colonised. However, the colonised ones were those who were mostly affected by the results of the colonisation, since their already established social order was damaged and reshaped by the coming of colonisers who voluntarily came to reform or civilize those lands. They introduced new practices to settlers such as “trade, settlement, plunder, negotiation, warfare, genocide, and enslavement” in order to take the land and resources under the control. (Loomba, 2015: 20). Until the date when the slave trade was abolished in 1833, inhabitants of Africa and Southeast Asia were sold to America and the Caribbean and Southeast Asia and humanbeings were worked to

death in mines, plantations and in constructions. The real dwellers of the land who were exposed to discrimination due to their race, were also exploited sexually. Both men and women of the black race awakened the attention of white men, because native men were labelled as effeminate or lesser men, and women were also abused by the coloniser. Besides that, black men and women were forced to be together in order to lead the slave to procreate new labor forces. All of those acts of violence which were inflicted on native people were answered with upheavals by the colonised ones who did not apply to violence in order to prove their superiority as morally (Borocz and Sarkar, 2012: 231-2).

As it was mentioned in the Introduction part, the First and Second World Wars became a turning point in the history of colonisation. After the years following the breaking out of World War the First, worldwide economic activities halted in 1914 due to the war that resulted in a pause in the expansion of imperialist countries. Colonial lands which were important transportation routes and marketplaces began to lose their significance. Moreover, the products of British colonies which were obtained because of heavy investment before the war broke out remained unsold since there was no demand due to the war. On the other hand, Britain had financial difficulty in buying imported products owing to increasing prices (Havinden and Meredith, 2002: 115-7). After the World War II, the spread of the idea of nationalism among the educated men of colonised lands led them to become aware of the discrimination that they were exposed of. With the awareness and courage, they achieved as a result of the education owing to European settlers, the colonised intellectuals sought for their rights which were not provided to them (Kaplan and Kelly, 2004: 132). Moreover, to know European language and to be acquainted with western culture and the idea of nationalism enabled them to spread the idea of nationalism more easily (Loomba, 2015: 185). After the colonised states gained their partial independence, they were still controlled economically by the mother country (2015: 25). On the other hand, after the emergence of other world powers such as United States and Soviet Union, Europe began to lose its power in front of those powerful states. Therefore, the imperialist countries had to withdraw from colonies (Thornton, 1962: 340). The colonisers who invaded the lands with economic reasons were hidden behind the lies of educating the ignorant black race. Therefore, they

began the colonising mission by colonising the minds of the inhabitants of those lands through language and education which illustrated the educated black men's situation. After the world wars, those intellectuals took the advantage of the situation and struggled to gain their nation's independence.

Until the time when the colonised states abdicated from the empire, the ups and downs of colonies had only been recorded by the colonisers by taking into consideration the time after they had entered into the land as if the colonised land had no other history which is worth writing than the contributions of themselves. The researchers of colonial period had not attained any historical fact other than the writings of colonial historicists (Niel, 1990: 112). They supported their attempts through historical writings (Loomba, 2015: 20). Postcolonial writing emerged as a response to writings of colonial period that was determined by European writers. Therefore, the one who wants to acquire information about the colonial period cannot access the trustworthy sources written in the colonial period, and their writings were biased since these writings only defend the invasion and exploitation with the excuse of bringing civilisation, so it is necessary to have new sources written by the perspective of the colonised subjects (Butt, 2013: 6). Colonisation process which began with economical purposes resulted in the emergence of a new kind of culture, including black citizens of colonised lands who were brought up with western education. Colonial history ended with the decolonisation of many lands as a result of riots against the Empire, because the people of colonies became aware of their potential to revolt against the invaders with the contribution of the education they have taken and they benefited from the break arisen as the outcome of world wars.

“Autonomous history” of once-colonised states began to be written by the historians of United States and the historians of their own land, after the emergence of British Commonwealth (Niel, 1990: 112). Niel adds that:

No longer was colonialism seen as the driving force behind historical events, though its influence was still seen as extremely important for certain nineteenth- and twentieth-century developments. Colonialism became one influence among others that were at work in Southeast Asian societies; its relative importance was still to be assessed in the new context in which it was now placed. Certainly the moral and economic values that colonial

history had placed on colonialism were now ready to be challenged as the changing values and structures of Southeast Asian societies took center stage. (1990: 114)

Colonialism which had been regarded as an important factor for its contributions to the development of the colonised states when it was written by the historians of imperialist states in recordings began to be evaluated in terms of its negative affects on the foreign lands, besides of its advantages. However, the advantages provided by the coming of European settlers were not accepted as crucially important to direct the history of a whole nation for the rising generations of once-colonised ones. On the other side, the younger generations of Britain did not support unjust penetration of their antecedents to the lands that did not belong to them, such that they condemned their ancestors due to their immoral attempts and false economic endeavours. Nevertheless, according to Thornton, in fact they did not find imperialism immoral, they only were only afraid of being obliged to pay the cost of their defence of colonialism (Thornton, 1962: 337), because the once-colonised people were not pleased with the situation that they experienced both in the past when the strange people came to their land with some excuses and at the present time in which they suffered from the outcomes of the colonisation. Even though colonialism came to an end, the effects of it were still apparent in the colonised states, the colonised people still avoided defining themselves with the adjectives other than the stereotypes that the coloniser used to describe them, because they did not have such a mind freed from the restrictions of colonial period.

Furthermore, postcolonial critics like Homi Bhabha supported hybridity as a reaction to wrongdoings of colonial power through creating an ambivalence of difference between the coloniser and the colonised (Licata, 2012: 3-4). The ambivalent relationship between the oppressor and the oppressed alienated both groups, according to Licata's notes, Memmi identified the colonised with Nero complex, due to their disregarding of illegal attempt of colonisation and exploitation, although they became aware of that, they continued to exploit the colonies. On the other hand, the colonised, according to Fanon, allowed the coloniser to objectify and depersonalize himself/herself. Fanon objected to the argument of Mannani, according to whom, the colonised experienced inferiority complex that was passed down to

following generations, since for Fanon, the coloniser did not accept the dependence without protest, and rather, they preferred to imitate the white man which also created anxiety for the coloniser (2012: 3). However, it is undeniable that the people of the colonised states are mostly influenced in a negative way during the process of colonisation.

1.2. The Negative Impact of Colonialism upon the Colonised

First of all, the inhabitants of colonies had had a highly different form of life from that of the coloniser, however, the white introduced their own norms to the colonised and even imposed their values on those people. Even if older people of society were relatively adhered to their roots, the younger generation who were born to a culture which was under the influence of the coloniser state and grew up within the systems which were introduced by the colonisers to them. All the institutions from religion to education which were established in colonies by the white functioned to wash the brain of the colonised. Thornton states that “[C]oncepts such as authority, loyalty, and responsibility have more to them than their literal meaning in a dictionary. They are part of a social code, products of a certain cast of values”(1962: 353). He intends to say that those institutions especially church and schools had a function to impose the European values on the colonised ones and wanted them to stay loyal to themselves. They also began to speak in the languages of European nations such as English and French, since they were instructed by the institutions, however the colonised ones were not completely brainwashed.

The reason why the imperial states went to foreign lands was mainly economic. As for the effects of colonialism on economy of once-colonised states, regression in the development of the colonised countries could be observed. Even though the economical actions of the colonial states, such as Africa were sufficient for them to meet their needs, after the productivity of the lands was detected by European powers, they came to those lands and exploited both the resources and human power through slave trade. The products that were needed for the industry of Europe were cultivated by the slaves who were brought to other colonies, and also the products were brought to Europe in exchange for imported products. Through that kind of trade, the state turned out to be dependent on the imported products from

Europe for their needs, and they worked for the wealth of the colonial state, and Europe demanded for only one type of product for the development of their industry that halted the improvement of agriculture. The agricultural development of the colonies was pushed into background (Settles, 1996: 3,7). On the other hand, tropical colonies which had been confined to domestic trade participated in world economy through British colonialism. Furthermore, they lacked of budget and technology to meet the demand for exportable goods, with the technology that was introduced to them by Europe, the colonised states succeeded to produce more goods (Havinden and Meredith, 2002: 7,18). Even if the inhabitants of the colonies succeeded to produce more goods owing to the technology brought by the colonisers, they were not free to decide about the economical actions of their country on their own. Moreover, they were politically, economically and even physically bound to the Empire.

1.3. The Function of Education in Colonialism

Education played an important role in the colonisation process, as it was essential to colonise the minds through institutions of education. Moreover, the takeover of educational system means the seizure of administration and economics as well. The colonisers aimed to alienate the dwellers of the colonial lands from their own culture and history and make them acquainted with that of European and make them believe the inferiority of their own society (Southard, 1997). At schools native children were taught the language, literature, physics and science of Europe, which, according to the mentality of the coloniser, would contribute to the improvement of their minds rather than that of their own native language, literature and science, since the colonisers found the language of the natives “poor and rude” needing to be richened through following higher education. Therefore, English was chosen to be taught to natives, for it was accepted as the language of noble, that of a commerce, and that of an empire ruling continents (Macaulay, 1835). To impose the western language, literature, history, and accordingly the culture on the colonised people created an ambivalence for the colonised who remained in-between the European culture and native culture (Southard, 1997). However, the plans of colonisers were subverted in the end, because the natives who learned the notions of equality, liberty and nationalism with the contributions of western education, began to seek for their

rights. After English became the shared language among the colonised people from different regions of a country, it enabled those people to organise to revolt against the empire more easily (Loomba, 2015: 99). The language functions again in contrast to the wills of the coloniser countries, since their primary aim was to conquer the minds of the people by eliminating their language and accordingly their culture.

The acceptance of English as an academic subject corresponded to the time when the world witnessed the rapid expansion of the Empire which, for some, indicated that the introduction of English to natives civilized them during the colonial period (Ashcroft, Griffiths and Tiffin, 2004: 3). On the other hand, language functioned as a discriminating force between the coloniser and the colonised; the oppressed one felt alienated due to the language which he could not master, and could not define his place through the language of the master to whom he was a slave, but after decolonisation, they reformed English language to express their sufferings as a result of a cultural and linguistic imposition (Ferdous, 2015: no p.n.). As for the English literature, Rudyard Kipling's remarkable poem, *White Man's Burden*, published in 1899, became the symbol of the colonial period in terms of the fact that it is about the civilizing mission of white people. In the colonies, literature functions only under the control of the colonial power, only the texts which were allowed to be published by the empire reached to the reader. The writers of those texts were generally from either Indian upper class or from African missionaries. It is very difficult for an author to write with the voice of a strange which was imposed on him/her. Dennis Lee, the Canadian writer, explains the situations with such words:

[W]riters opened their mouths and words spilled out like crazy. But increasingly when I opened mine I simply gagged; finally, the words no longer came. For about four years at the end of the decade I tore up everything I wrote—twenty words on a page were enough to set me boggling at their palpable inauthenticity. And looking back at my previous writing, I felt as if I had been fishing pretty beads out of a vat of crank-case oil and stringing them together. The words weren't limber or alive or even mine.

To discover that you are mute in the midst of all the riches of a language is a weird experience. I had no explanation for it; by 1967 it had happened to me, but I didn't know why...I had just begun to write, and now I was stopped. I

would still sit down in my study with a pen and paper from time to time, and every time I ended up ripping the paper to pieces and pitching it out. The stiffness and falsity of the words appalled me; the reaction was more in my body than my mind, but it was very strong.... (2003: 399)

It is understood from the paragraph written by Lee, a colonial writer felt himself like a mute under various restrictions imposed by the coloniser. He was not able to voice himself with his own words, since he did not have the correct mind and vocabulary to define the situation. However, after it was understood that white people's burden is only a camouflage, behind of which exploitative aims were hidden, both the English language and English literature which were once used to assimilate the colonised people as a tool, passed to hands of the once-colonised people with the name of postcolonial writing, therefore the oppressive dominance of the coloniser over the colonised people was eliminated (Ashcroft, Griffiths and Tiffin, 2004: 5-7). The colonised reformed the language taught to him by the coloniser and wrote whatever he wanted to write, especially the results and effects of the colonisation on the people of the colonised territories. Ashcroft, Griffiths and Tiffin liken post colonialism to postmodernism in terms of the displacement of centralised who was the European master of colonial period (2003: 117). Thus, the world has begun to become aware of the sufferings of the black race under the conditions of colonisation through the writings of postcolonial authors.

Furthermore, the ones who were once colonised and suffered from inferiority complex, attempted to imitate the master, who defined himself/herself as a flawless figure in contrast to the colonised, but after decolonisation, those oppressed people came to the realization of the hypocrisy of the white race and subverted the situation; they imitated the white settlers in order to create an ambivalence which will be explained in detail in the part about Homi Bhabha.

CHAPTER TWO

2. HOMI BHABHA'S POSTCOLONIAL THEORY

2.1. The Emergence of Postcolonialism

Post-colonialism refers to the period after decolonisation which begins with the emergence of Commonwealth of Nations, which is the union, composed of Britain and its former colonies, after they achieved independence subsequently. Although they gathered under the name of Commonwealth Nations of Britain, they no longer depended on the empire. Therefore, they, then, were free to direct their criticism towards colonial period through writing without any restrictions. Through postcolonial literature and criticism which were used by the coloniser to colonise the minds, the once-colonised ones illustrated the dark period under the conditions of colonisation from the perspective of themselves. Being different from the colonial period, post-colonialism enabled the colonised ones to overcome their inferiority complex and to use impositions as a weapon against the Europe. First of all, after decolonisation, they were free in local and international affairs, even though almost all institutions were established by the colonisers and were still under the influence of the white settlers. They had the mastery of the English language, which was the most commonly used one around the world, and they had freedom to manipulate the language, accordingly the literature to voice themselves around the world. Similarly, owing to technologies introduced to them as a colony, they succeeded to advance on their own after decolonisation. They were freed from the stereotypes, with which the colonial rule called them in order to otherise. Both the profits and exploitations of the coloniser to the land contributed to the emergence of national consciousness; for example, through education, they aimed to take the colonised minds under the control, however, the theories, taught to them, led them to be enlightened and to defend their rights.

While in colonialism one can observe a direct imposition of power over the colonised ones, in postcolonialism imposition of power becomes indirect and it can be realised in social life in terms of mental and psychological aspects. During the colonial era, the colonisers exploited the lands, materials and the human power of the

colonised, but in the postcolonial era after the immigration of the formerly colonised nations to the Western societies, the colonised ones were socially and metaphorically exploited in society where the former colonisers still regarded them as inferior. After the Second World War, the imperialist powers could not balance economic inequality among citizens and then began to lose their colonies. On the other hand, the colonial also wanted to stay dependent upon the colonial power (Nkrumah, 1966: 4). Although some other former colonies gained their independence, European countries found a way to control economically and politically since they did not want to free them exactly, which is called neo-colonialism. The West aimed to interfere with economic and financial issues of those countries.

Therefore, it can be said that like colonialism, the neo colonialism is based on economy. By giving loans and aids for the development of once colonised countries through World Bank and International Monetary Fund, the West succeeded to achieve their aims which means that the will of the western countries was to exploit rather than helping for their development (Afisi, n.d: International Encyclopaedia of Philosophy). Moreover, the imperialist countries forced the former colonies to buy their exported products and assigned officials to control the policy.

Besides economics, media worked to service for the spread of neocolonialist aims. For example, Hollywood films, by demonstrating the colonised oppressive, superior or good and the coloniser ones as oppressed, inferior or evil, gives messages to the minds of even the small children of former colonies by implying their inferiority. Furthermore, it is undeniable fact that the influence of imperialists is felt around the world (Nkrumah, 1966: 1,6). On the other hand, ex-colonies who remained without any powerful mind governing them, suffered from chaos and poverty, so they migrated to the West which provided better opportunities of education and occupation. In this sense, it can be inferred that the eastern people found the west superior in their homelands in many aspects. As a result of the migration from the east to the west, there came out some problems between the coloniser and the colonised. There were deficiencies in education and the people of the eastern communities were not allowed to improve themselves (Koseoglu, 2014: 3-15). When the once-colonised came across with the white in the country of those people, it is observed that they still felt the inferiority imposed by the coloniser; they

were looked at as strangers and they felt the exclusion from certain rights within society.

As a result, with a strong impulse to voice themselves around the world, they have improved some strategies against the empire. The introduction of English literature to the educated colonised resulted in the emergence of literature created by them. In other words, the literature, which was first used by the white settlers to impose their ideology on the people in colonies, became a chance for the colonised ones to use it as a tool in order to display the results of the colonisation. Moreover, that new form of literature created the need for a new approach. As a result of such a need, postcolonial theory and criticism have come out in the 1980s (Bertens, 2001: 196-9).

2. 2. Homi Bhabha's Postcolonial Approach

Homi Bhabha was one of those critics who was born in a colonial land, where the indigenous dwellers of India began to be ruled by a community that was foreign to them. According to Bhabha, encountering with such a new and civilised community contributed to the development of the minds of Indian people, even though their real goal was to dominate them. To become fully successful to realize their goals in order to exploit the lands where they set up colonies, the coloniser countries were hidden behind some excuses to purify themselves, such as bringing economic welfare, legal order and etc. (Ali and Gairola, 2017: 147-8). While doing that, they disregarded the settled rules and traditions of the colonies and they erased a culture almost exactly in the places they invaded and settled.

Through the medium of texts and practices that they introduced to colonies, Western civilisation aimed to impose their values on the colonial subjects (Frenkel, 2008: 926). Moreover, the colonised were introduced many institutional systems that were new to them in order to make their plans real (Ali and Gairola, 2017: 147-8). Frenkel deduces that "Bhabha's work, which deals simultaneously with both the colonisers' efforts to impose their culture and the reaction of the colonised to these efforts, focuses on the process of cultural dissemination as a mechanism of control" (2008: 926). To define the coloniser and the colonised relationship, Bhabha brought a new perception for the concepts of 'the self' which refers to coloniser and the

other, which is the colonised. Although these terms were applied to make an emphasis on the economic backwardness of the colonised group, according to Bhabha, the term, other should be used to define the morally backward one, which is the coloniser. However, he finds these definitions insufficient and therefore, he focuses on the strong reaction against colonial power and its results on the side of the coloniser (Huddart, 2006: 6). Since the reaction of the colonised black man was the outcome of the white man's intention to otherise them, Bhabha is right that there is no certain border between the coloniser and the colonised; moreover, they are in interaction with each other (Loomba, 2015: 176). In his famous work, *Nation and Narration*, Bhabha asserts that:

“The marginal or 'minority' is not the space of a celebratory, or utopian, self-marginalization. It is a much more substantial intervention into those justifications of modernity - progress, homogeneity, cultural organicism, the deep nation, the long past - that rationalize the authoritarian, 'normalizing' tendencies within cultures in the name of the national interest or the ethnic prerogative. In this sense, then, the ambivalent, antagonistic perspective of nation as narration will establish the cultural boundaries of the nation so that they may be acknowledged as 'containing' thresholds of meaning that must be crossed, erased, and translated in the process of cultural production.” (1990: 3-4)

In colonial process, the minor group was incorporated into the dominant culture by reforming the superiority, uniformity, essentialness and the colonised as 'antagonist perspective' determining the borders of the nation. In 1994, in his book, *The Location of Culture*, Bhabha defines boundary, or in other words the border of a nation, as “the place from which something begins its presencing in a movement” (1994: 5) which means the confrontation of one culture with another referring to the emergence of a new cultural identity that is called hybridisation process. Through hybridisation, the oppressed one was not only assimilated under the dominant culture, but they also developed a new identity for themselves by homogenising distinctions.

As to literature, literary texts had been written by colonialist perspective until then, and the reader became knowledgeable about the colonised only through the writings of the coloniser white people, however, after Commonwealth literature was included in British Anthology, the colonised found an opportunity to voice themselves.

For Bhabha, hybridity, which Bhabha experienced himself, (since he is a Parsi, living in India that was under the control of British rule), means ‘in-betweenness’ which refers to the condition of a person who is brought up in a community which is rather different from the one in which he has been born (Habib, 2005: 750), but he focuses on the process of hybridity rather than the consequence. In the development of his theory of hybridity, he was influenced by French theorist Jacques Derrida (Easthope, 1998: 145) whom he borrowed the idea of difference which is a term frequently used in poststructuralist criticism to interpret a text beyond the written meaning. In this sense, ‘cultural difference’ gave form to Bhabha’s postcolonial theory of hybridisation (Huddart, 2006: 3). The root of problem related to cultural difference stemmed from the colonial subject’s approach to colonial authority. The Bible which one once applied in order to bring the so-called ignorant black race under control, was not relied on anymore, since the colonised believed that the coloniser used the religion against them. The conscious colonised embarked on a quest for catechist citizens of themselves, since they began to reject the impositions of the colonial power.

Thereafter, the colonised did not accept the authoritarian approach towards determining identifications in behalf of the colonised (Bhabha, 1994: 33), which Bhabha defines as cultural difference: “[C]ultural difference is the process of the enunciation of culture as ‘knowledgeable’, authoritative, adequate to the construction of systems of cultural identification” (1994: 34). Cultural difference began to be a problematic issue between the coloniser and the colonised when one of them began to feel disturbed by the despotic attitude of the coloniser. Bhabha states that:

The concept of cultural difference focuses on the problem of the ambivalence of cultural authority: the attempt to dominate in the name of a cultural supremacy which is itself produced only in the moment of differentiation. (...) The enunciative process introduces a split between the

traditional culturalist demand for a model, a tradition. A community, a stable system of reference, and the necessary negation of the certidu in the articulation of new cultural demands, meanings, strategies in the political presence, as a practice of domination, or resistance. (1994: 34-5)

Under the name of bringing civilisation and with the narcissistic approach, the coloniser introduced their cultural significations to the native people to whom they felt superior traditionally, culturally and historically. However, after a period of time, a nationalist group among the colonised ones began to reject the assimilation; consequently, they remained in-between and experienced ambivalence in the matter of adopting an identity. According to Bhabha:

The representation of *difference* must not be hastily read as the reflection of pre-given ethnic or cultural traits set in the fixed table of tradition. The social articulation of *difference*, from the minority perspective, is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation. (...) [I]t is resourced by the power of tradition to be reinscribed through the conditions of contingency and contradictoriness that attend upon the lives of those who are 'in the minority'. (1994: 2)

The difference is not a pre-prepared notion that was introduced to the colonised lands. It was based on the emergence of hybrid cultures which generally meant transformation of a culture as a result of long cultural interactions. The one who was affected by that transformation and became hybrid was the group of people who were 'the Other' or 'in the minority' who remained unprotected in the middle of the chaos caused by the penetration of a strange to dominate them on their own lands.

Unlike Frantz Fanon, Bhabha thinks that it is not possible for a member of hybrid culture to return to their original culture and revive their cultural roots, since it is not possible for a culture to stay stable, since it is under the influence of both past and present (1994: 9). As Huddart states, according to Bhabha, a culture cannot be thought as independent from other cultures surrounding it, since there are not certain

borders between culturally different spaces. As the space changes, it is seen that the development level also changes that causes difference between interrelated cultures (2006: 5). Unfortunately, this difference does not lead to cultural diversity but leads to racial discrimination. Such a discrimination results in despising of minor groups and depriving them of political rights that lead the minorities to search for a field to express themselves; it is where the postcolonial literature and theory came into view (Olson and Worsham, 1998: 362). As Apollo Amoko declares, the race does not have certain borders, although it can become perceptible through physical appearance, it is actually a 'socially constructed' notion (2006: 128-9). Such discrimination is the inevitable outcome of colonialist movement that Bhabha mentions:

[Colonial discourse] is an apparatus that turns on the recognition and disavowal of racial/cultural/historical differences. Its predominant strategic function is the creation of a space for a 'subject peoples' through the production of knowledges in terms of which surveillance is exercised and a complex form of pleasure/unpleasure is incited. It seeks authorization for its strategies by the production of knowledges of coloniser and colonised which are stereotypical but antithetically evaluated. The objective of colonial discourse is to construe the colonised as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction. (1994: 70).

The colonised people who were accepted as racially, culturally and historically inferior by the coloniser white people were observed by the gaze of the colonial authority for a period of time and finally labelled with some stereotypical definitions without any sympathy. According to Homi Bhabha, to demonstrate the colonised ones as racially inferior and in need of a wiser man to educate and civilize themselves was the "sly civility" of the coloniser in order to purify their colonialist aims, they indicated themselves as the one who deserved to dominate both the lands and inhabitants, only because they regarded themselves culturally and racially superior to the black race. Moreover, for Bhabha, the imperialists justified their attempts with the idea that "the 'part' (which must be the colonialist foreign body) must be representative of the 'whole' (conquered country), but the right of representation is based on its racial difference". The members of the colonised

country were labelled with pejorative words in contrast to the conqueror such as “mother culture and its bastards”, “the self and its doubles” instead of “self and other” or “mother culture and alien culture” which was called as the strategy of disavowal by Bhabha in order to emphasize the difference between the coloniser themselves and the colonised. However, that was resulted in transformation of suppressed one as a hybrid culture (1994: 111). The inhabitants of colonies who felt themselves inferior due to the differences between themselves and white, wanted to resemble to the coloniser. The attempts of the colonised to resemble to the coloniser resulted in the faithful imitation of the white man which leads to discomfort on the side of the coloniser, because the division between the coloniser and the colonised became blurred.

The reason why the coloniser was disturbed of that resemblance was that the superior position of them was shaken by the appearance of hybrid identity (Sahay, 1996: 228). Instead of obeying the orders of the rulers, the colonised developed a technique of resistance that Bhabha clarifies with those words “[T]he effect of colonial power is seen to be the *production* of hybridization rather than the noisy command of colonialist authority of the silent repression of native traditions, then an important change of perspective occurs” (1994: 112); the colonised people found a space for themselves to demonstrate a resistance towards the colonial rule. Although the coloniser aimed to make the difference between themselves and the natives clear to exclude them from dominion and exploit them together with their lands easily, their strategy of disavowal was subverted by the colonised.

“The gaze” which was once directed upon the coloniser by the authorial power was then turned upon the coloniser (Bhabha, 1994: 112). Bhabha states that:

Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other ‘denied’ knowledges enter upon the dominant discourse and estrange the basis of its authority. (1994: 114).

In the process of hybridisation, it is seen that the colonised rejected the impositions of the coloniser and also rejected to be the one the coloniser wanted them to be, and inevitably they formed a new cultural space for themselves which

was accepted as a danger for the control of the white over the black race. Bhabha adds that:

Hybridity reverses the *formal* process of disavowal so that the violent dislocation of the act of colonisation becomes the conditionality of colonial discourse. The presence of colonialist authority is no longer immediately visible; its discriminatory identifications no longer have their authoritative reference to this culture's cannibalism or that people's perfidy. (1994: 114)

The emergence of the hybrid culture brought together the subversion of the balance of power that resulted in the authoritative power of the coloniser to fade away gradually. The coloniser who once had tried to eliminate the roots of the inhabitants of the native lands began to be disregarded by the colonised. Moreover, the colonised group went out of stereotypical derisions of the colonial power.

The hybrid identity demonstrated itself in a region where both the coloniser and the colonised found a chance to contact with one another. Such a reciprocity put an end to master-slave relationship between the coloniser and the colonised (Ferdous, 2015: no p.n.). That contact-zone where the superior position of the coloniser was eliminated was called by Bhabha as "third space of enunciation" in which the coloniser develops a new identity as an outcome of their interaction with the white (Fowler, 2007: 64). Bhabha explains "Third space" with these words below:

It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no promordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew. (1994: 37)

The paragraph means that when different cultures come to contact with each other in a zone, an interaction is inevitable, since there is not a certain border between cultures. At that point, a new identity comes out. Therefore, the new identity of the colonised belongs to neither the culture of the coloniser nor that of the colonised. Goh, in his essay "Oriental Purity: Postcolonial Discomfort and Asian Value" calls the hybridised people as 'imperfect mirrors' which corresponds to the

attribute of Bhabha that is 'almost the same but not white'. No matter how much the colonised subject tries to be accepted by hegemonic power through cultural imitation, he is still different due to some reasons (2012: 1046-7), because it was the aim of the coloniser to 'fix them into perpetual otherness' under the name of bringing civilisation to the other.

Unlike Frantz Fanon, who claimed that, the desire of the colonised to resemble the white resulting in disappointment led to psychological problems, Bhabha asserted that the attempt of the colonial power to make the black men feel inferior caused a resistance against them (Loomba, 2015: 171-5). According to Ashcroft, Griffiths and Tiffin, from the political perspective, inequality which was created during the colonial period, was annihilated by the appearance of hybridity in the third place (2007: 109-10). Since the superiority of the coloniser stemmed from his contrast to the colonised one, hybridity caused the coloniser's identity to disappear gradually. (Ghasemi, Nemat and Sasani, 2018: 42). One of the points that a textual analysis depends on is the presence of a recession in the exercising of power on the side of the coloniser, while the colonised finds a way to resist against them (2017: 30). The hybrid space becomes an area for the more powerful one to exercise their authority over the weaker one, however, when it results in resistance, the authority of the dominant power is surprisingly shaken by the despised one.

As it is mentioned in the introduction part, Bhabha relates mimicry to mockery which means to undermine colonial power through hyperbolic imitation (Huddart, 2006: 39). Besides being the reversal of the balance of power, it also twists the meaning of the sign in order to demean the superiority of the coloniser. The aim of mimicry is to displace the domination of the powerful one in the colonial context (Ndi, 2017: 97). At the beginning of the colonial period, colonial power intended to make the colonised people feel inferior to themselves through 'English book' which is either Bible or a literary text such as that of Shakespeare who was deeply appreciated in the colonised states due to his supportiveness of human equality. Through literary education, the colonised were forced to recognize their ignorance in comparison with the European. When the time came to demand for their independence, first Indian nationalists used the language of colonial rule and their literature and upheld themselves in a way that European people did, since it was

taught to them as a right way (Loomba, 2015: 98), because they were still feeling obliged to resemble European, who were the admired, instead of being citizens of the east with a new identity. At that juncture, language or, in other words, ‘the voice of a speaking subject’ became the adopted way of imitation (Deumert, 2018: 14). The writing style of the eastern people began to change, as they became aware of the fact, it was transformed from the mere imitation of the writing of the European into self-revelation of the black race.

As the time passes, nationalist writers reshaped the English language to express their circumstances under the colonial rule. Bhabha argues that “To give to a colony the forms of independence is a mockery; she would not be a colony for a single hour if she could maintain an independent station” (1994: 85). According to him, the educated colonised group used the coloniser’s own weapon against them to foster their anti-colonialist ideals. It is Chinua Achebe who initiated the way to regulate English in relation to African environment (Loomba, 2015: 99-100) intentionally to damage colonial power through deformation of dominant language (Ferdous, 2015: no p.n.). Third Space of Enunciation became the safe ground for the emergence of the creole language where both the ‘sameness’ and ‘difference’ of two cultures were projected (Deumert, 2018: 12). Therefore, it can be said that language is another point that demonstrates the colonial aspect of a text, since transition from English to creole language is the sign of resistance for the colonised (Ghasemi, Nemati and Sasani, 2017: 30). By reshaping the values of the coloniser, through which they aimed to assimilate the minority, the colonised undermined the authority of the Empire.

After the colonisers came to the lands to exploit under the name of bringing civilisation, and introduced the black race with the ‘western values’, the colonised people began to underestimate their own values and they copied manners of the white race only superficially which resulted in loss of self-respect (Ferdous, 2015: no p.g.). Bhabha states that “the black man stops being an actual person for only the white man can represent his self-esteem. Mimicry conceals no presence or identity behind its mask” (1994: 88). From the perspective of the colonised people, the white was the one who was appreciated and admired and s/he was accepted as the leading figure. First of all, the coloniser’s plan was to create an Other which was the same as

himself/herself with slight differences in order not to lose its authority over the colonised, which is clarified by Bhabha through these words below:

“[T]he ambivalence of mimicry (almost the same but not quite) does not merely ‘rupture’ the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a ‘partial’ presence. By ‘partial’ I mean both ‘incomplete’ and ‘virtual’. (1994: 86)

Through these words, Bhabha intends the aim of the coloniser to objectify the inhabitants of the colonised lands in order to make it easier to invade both the minds and lands of the black people, but their plans were ruined, because mimicry also became a strategy for the colonised to eliminate the hegemony of the coloniser over themselves and fear gripped white man, when they realised that the colonised began to resemble himself and he would lose his authority as the beaming figure (Ghasemi, Nemati and Sasani, 2018: 37-41). The coloniser who taught partially the colonised in order to dominate them more easily, came across with menacing figures later, because the colonised began to imitate them that caused ambivalence distressing the coloniser.

At that point, the term ambivalence came forward. The emergence of the idea of a nation is not related to a governmental process but to society and social life in which knowledge is not stable or unchanging and there is always a competition of tenets. That contestation creates an ambiguity for the institutions of modern state. A European state derives its ambivalence from its multicultural form (Bhabha, 1990: 1). The word ambivalent is used to define the complicated relationship between the coloniser and the colonised. More clearly, the coloniser desired to create a colonial object who resembles herself/himself but that resemblance must not be an exact one. On the other hand, the colonised one both adopted the impositions of the coloniser and resisted against them simultaneously (Ashcroft, Griffiths and Tiffin, 2007: 10). Bhabha quotes from Fanon’s *Black Skin White Masks* (1952) the words ‘you’re a doctor, a writer, a student, you’re different, you’re one of us’ to declare the impossibility for the colonised to be the one that the coloniser desired, since, for him, the desire of the coloniser created an ambivalent identity for the colonised (1994: 44-

5). The ambivalence came out in the third space where the colonial power lost its superiority over the colonised one. Bhabha clarifies the process:

“The 'locality' of national culture is neither unified nor unitary in relation to itself, nor must it be seen simply as 'other' in relation to what is outside or beyond it. The boundary is Janus-faced and the problem of outside/inside must always itself be a process of hybridity, incorporating new 'people' in relation to the body politic, generating other sites of meaning and, inevitably, in the political process, producing unmanned sites of political antagonism and unpredictable forces for political representation.”
(1990: 4)

A national culture cannot be judged on its own merits, and it also cannot only be judged in the shade of another culture penetrating it. The emergence of a culture is based on its relation to other cultures surrounding it. Within that new culture, there comes out a new system and meaning as an outcome of a conflict between two sides, forming the hybrid culture. As a result such an interaction creates multiple meanings in governmental system and accordingly creates an opponent side in politics.

The hybrid atmosphere resulted in creation of replication of the coloniser that means the emergence of mimic man. Mimicry, when it was used as a strategy to overcome colonial authority by the colonised, became a threat for the colonial power because of the ambivalence it created (Ghasemi, Nemati and Sasani, 2017: 25-6). The ambivalence stemmed from the replication of the colonial character by the despised one which concerned the coloniser about his identity (Huddart, 2006: 29). Bhabha states that:

The *menace* of mimicry is its *double* vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double vision that is a result of what I've described as the partial representation/recognition of the colonial object. (...) A desire that, through the repetition of *partial presence*, which is the basis of mimicry, articulates those disturbances of cultural, racial and historical difference that menace the narcissistic demand of colonial authority. It is a desire that reverses 'in part' the colonial

appropriation by now producing a partial vision of the coloniser's presence. (1994: 88)

The attempt of the colonised to imitate the coloniser presented a potential threat for the dominant position of the coloniser, mostly because of the failure of the imitator to represent the master accurately. The coloniser, who desired to feature the otherness of the coloniser through bringing their supremacy forward, was replaced by the mimic man. The colonised tried to imitate the coloniser in manner and appearance, they also began to learn the way to express themselves intellectually and aesthetically which enabled them to voice themselves that subverted the positions of two sides. Such a subversion of roles created an ambivalence; on this point, Bhabha suggests that the colonial power was threatened by the subject or the victim of itself (1994: 97). He points out that:

Western imperialist discourse continually puts under erasure the civil state, as the colonial text emerges uncertainly within its narrative of progress. Between the civil address and its colonial signification – each axis displaying a problem of recognition and repetition – shuttles the signifier of authority in search of a strategy of surveillance, subjection, and inscription. (...) Both the coloniser and colonised are in a process of miscognition where each point of identification is always a partial and double repetition of the otherness of the self – democrat and despot, individual and servant, native and child. (1994: 97)

The colonial power applied some stereotypes while defining the inhabitants of the lands they invaded, in order to dominate the colony and passify the colonial object, as Bhabha defines stereotype as “the primary point of subjectification in colonial discourse” (1994: 75). In this process, literature of the more powerful group, knowingly or unknowingly, served for their missions. However, since the colonised began to resemble to the coloniser who, from time to time, appeared as both “the father and the oppressor”, “just and unjust”, “moderate and rapacious” or “vigorous and despotic” (Bhabha, 1994: 96), the attempt of the authorial power to objectify the colonised resulted in failure, since they did not see the inhabitants of colonies as

“people” but just “territory” (1994: 96) and both sides confronted with an ambivalence in the matter of adopting an identity.

As Ferdous mentions in his article about hybridity and mimicry, it was the fault of the coloniser to give the colonised an opportunity to find themselves and take the advantage of the situation as a counteraction against them (2015: no p.n.). However, Bhabha promotes the mimicry of the colonised since it undermines the colonial authority that came to lands with civilizing missions which despises black race by degrading them to savage beings. The coloniser’s aim was to create an Other which was different from the self with regard to having dominance over weaker one, but, the Other felt himself so inferior that he strongly desired to resemble to the master and merely duplicated the self and stopped being an object over whom power was exercised by the coloniser. It was that superficial imitation which led to ambivalence because the mimic man just imitated the English, he was still a black man ‘in blood and colour’ (Kumar, 2011: 119) which Bhabha called ‘a flawed colonial mimesis’, the colonised reformed the coloniser’s identity only superficially without an essence within it (1994: 87-9):

Almost the same but not white: the visibility of mimicry is always produced at the site of interdiction. It is a form of colonial discourse that is uttered *inter dicta*: a discourse at the crossroads of what is known and permissible and that which though known must be kept concealed; a discourse uttered between the lines and as such both against the rules and within them. The question of the representation of difference is therefore always also a problem of authority. The desire of mimicry, which is Freud’s ‘striking feature’ that reveals so little but makes such a big difference, is not merely that the impossibility of the Other which repeatedly resists signification. The desire of colonial mimicry – an interdictory desire – may not have an object, but it has strategic objectives which I shall call *metonymy of presence*. (1994: 89)

Mimicry appears as a result of a prohibition and pressure which was exercised over the colonised during the colonial period that created a desire for the colonised to resemble the white who was an admirable creature without a flaw. Such a resemblance also created uneasy atmosphere for fear of who would seize the

power. For Bhabha, the colonised intentionally imitated the coloniser to create a sameness between themselves in order to becloud the ownership of the authorial power. When they became English in appearance and manner, they became aware of the real aims of the colonisers in order to exploit their physical power of themselves and wealth of their land other than civilising mission. However, the mimicry was not only a menace and anxiety for the coloniser but also for the colonised who forgot about his history; even the next generations of the colonised nation only know what is taught to them by Europeans in the institutions which were established by the white coloniser.

Moreover, the mimic man who totally abandoned himself, left his destiny to the coloniser (Kumar, 2011: 119-20). They were exposed to some constraints and that 'strategic limitation and prohibition' that were imposed by the coloniser led to the emergence of a colonised who became present as a mimic man (Bhabha, 1994: 86). According to Bhabha, ambiguity must be enhanced through the mimicry in order to eliminate powerful position of the coloniser, therefore, "mimicry must continually produce its slippage, its excess, its difference" (1994: 86). The resistive native that Bhabha called as "incalculable" slipped "between civil inscription and colonial address", because he resisted obeying the colonial rule which caused ambivalence and changed the treatment of the colonialist power (1994: 99-100). It is inferred that Bhabha highlighted the sly imitation of the coloniser to overcome the burden of being oppressed and emphasized the inevitability of fragmented identities as a result of mimicry.

To conclude, after the settlers of colonies became aware of nationalism, they improved their own literature and their own approach to both colonial and post-colonial texts to interpret them. Homi Bhabha, as one of the pioneers of the postcolonial literary movement, put his own theories forward in order to reverse that the colonised had been wholly ignorant until the European came and became the light for the black race. According to Bhabha, the fact is that the colonised people were forced to believe the darkness of themselves due to the impositions of the coloniser who brought their own institutional system and values to create a community who would rely on the colonial authority, but they could not succeed. The attempts of the coloniser white man resulted in the emergence of a hybrid

society in which the colonised man became a mimic man which disrupted the master and slave relationship between the coloniser and the colonised. The mimic man was the product of a hybrid culture which appeared in a zone, Bhabha called 'Third Space of Enunciation' where the cultures of the coloniser and the coloniser confronted and were mixed. Bhabha defines the imitation of the coloniser by the demeaned colonised as a resistance of the black race. The colonised who obtained information got the power of resisting against the coloniser, which created an ambiguous atmosphere and accordingly an anxiety for the coloniser.



CHAPTER THREE

3. AN ANALYSIS OF JAMAICA KINCAID'S *LUCY*

3.1. The Parallelsim between the Novelist's and her Protagonist's Colonial Background in *Lucy*

In this chapter, Jamaica Kincaid's novel, *Lucy*, will be analyzed in the light of Homi Bhabha's notion of hybrid identity. Social, political and economic disorders experienced in the former colonies in the postcolonial period led great amount of people to move from ex-colonies to imperial states, especially those people whose progress was hindered in many fields one of which was literature (Dasi, 2014: 1). The Commonwealth literature dominated the period in order to bring problems into the forefront that came out as a result of the colonisation and migration after decolonisation, however, especially women writers were excluded from the process of writing in patriarchal African society. According to Dasi, the reason why women migrated from their homeland to new places in order to express themselves freely is based on some traditions restricting women (2014: 2). The novel, *Lucy*, narrates the story of an immigrant girl who comes to America to work for domestic affairs, and there she acquires a new identity while escaping from pressures of her family on the one hand, and struggling to adopt the new culture on the other. Lucy's homeland has been left without a certain name and accepted as one of the Caribbean islands which, for Plath, reminds the reader of Antigua where Kincaid was born and brought up (1998: 26). In an interview, Jamaica Kincaid defines the hybridity of her society with those words "I'm part African, part Carib Indian, and part, which is a very small part by now, Scot. All of them came to Antigua by boats. This is how my history begins" (Vorda, 1991: 8). Kincaid's identity was also a product of hybrid society where different cultures have confronted as a result of colonial activities. Similar to Kincaid, the protagonist Lucy has a desire to save herself from the restrictions of a colonial society by gaining a new identity.

Bhabha calls that contact-zone as Third Space of Enunciation in order to clarify that any culture is the inevitable outcome of cultural contact of at least two cultures between which there is no certain borders leading to hybridity of people and

cultures, and people of inferior culture who are oppressed by the dominant one improve some strategies of resistance to overcome the power of the invader (1990: 4) such as mimicry. In her own country, which was once a colony, Lucy is aware of her subjection to a more dominant power, to which, for Kincaid you have to prove your own identity, if not, they would continue to control you, therefore, Lucy prefers to leave her country to transcend what the colonisation has brought to them (Martin n.d., 36). The first thing demonstrating the effects of colonisation over the people is that Lucy carries three names; Lucy Josephine Potter, all of which she never likes:

Lucy Josephine Potter. I used to hate all three of those names. I was named Josephine after my mother's uncle Mr. Joseph, because he was rich, from money he had made in sugar in Cuba, and it was thought that he would remember the honor and leave something for me in his will. (...) [H]e had been living in an old tomb in Anglican churchyard. The Potter must have come from the Englishman who owned my ancestors when they were slaves; no one really knew, and I could hardly blame them for not caring to find out. (Kincaid, 1990: Chp. 5 11)

[W]hen I asked my mother why she had named me Lucy. The first time I asked, she made no reply, pretending that she had not heard me. I asked again, and this time under her breath she said, "I named you after Satan himself. Lucy, short for Lucifer. (...) The stories of the fallen were well known to me, but I had not known that own situation could even distantly be related to them. (Kincaid, 1990: Chp. 5 13).

All three names of Lucy are related to colonial history either totally or partially. None of her names is an African one. Her first name, Josephine, comes from a relative of her who is a colonised man which is understood through his name and the work he is engaged with and the place he was buried. Her second name is thoroughly a reference to master-slave relationship during the colonial period which indicates that Lucy's family has embraced the rules of colonisation and accepted a white penetrator as a master and named their daughter after his name. As for her last name, Lucy, it demonstrates that the indigenous people have adopted the religion of the white, since her mother declares that she gives her the name of Lucy because of

the Lucifer, which is believed to be the name of the angel dismissed from heaven in the tradition of Christianity.

Her names remind Lucy of her colonial past, therefore, she “called [herself] other names: Emily, Charlotte, Jane” and “settled on the name Enid” which she quits up later (Kincaid, 1990: Chp. 5 11), however, those names belong to the literature of the coloniser which she inevitably learns due to the education she has taken in the schools the colonisers have established. Lucy has strong desire to resist against the negative effects of colonisation inside herself, consequently, she calls herself with other names, but those names she has found for herself belong to the culture of the controller, since she has been moulded in an area where two cultures are mixed with one another presenting her a hybrid identity. Similarly, Jamaica Kincaid whose actual name is Elaine Potter Richardson was not aware of that there were names, peculiar to Africa when she changed her name (Vorda, 1991: 18). It is probable that Lucy is also unaware of the fact. One way or another, at the end of the novel, Lucy begins to live in the room with Peggy she has dreamed of since her childhood in order to prove herself as an individual apart from the restrictions of the colonial society and adopts all of her names which is the indication of the fact that she creates a postcolonial identity apart from her colonised identity and imposed identity by the coloniser. She has gone against all restrictions from two sides (Dasi, 2014: 10). In a passage from Bhabha in order to clarify, it is said that:

The native intellectual who identifies the people with the true national culture will be disappointed. (...) [Hybrid people] construct their culture from the national text translated into modern Western forms of information technology, language, dress. The changed political and historical site of enunciation transforms the meanings of the colonial inheritance into the liberatory signs of a free people of the future. (1994: 38)

After a colonisation process, when some nationalist natives, who were brought up under the colonial rule with the education they have taken in the schools of the Empire, defended a complete return to national culture, they generally failed to achieve their nationalist missions. On the other hand, Bhabha supported the idea that the natives who underwent a colonisation process should combine their national

values with the elements of Western civilisation, since he believed that it would give the free identity to the once-colonised which they desired.

3.2. The Cultural Differences between the West Indies and America

In the novel, *Lucy*, when the protagonist comes to America, she begins to think upon the differences between her homeland and America; she continuously compares the apartment she lives to her old house, the scenery of America where she has seen snow for the first time and comes across daffodils which is taught to her in the school of the empire in her mother country and another point she emphasizes on is the level of education, for she has not seen anyone fond of art in West Indies. All of these lead Lucy to experience an ambivalence (Lee, 2011: 189) and as a result, she begins to seek for a self in-between two cultures one of which is her own culture that she both loves and resents due to her countryman's submission to colonial power, while the other is the way of life in America which she admires but feels otherised there. For Bhabha, the coloniser discriminated people as 'the self', for themselves, and the other, for the minority over whom the coloniser exercised power. The other was always defined as inferior, mere replication, or the repetition of the major culture (1994: 111). Although Lucy leaves her homeland in order to escape from being an alternative of the dominant culture, she could not escape from staying as the other in America, since the white dominancy over the other races is still appreciable there.

Escape from her homeland on which restricting Victorian values have been imposed (François, 2008: 91) enables Lucy to confront with western culture. Although in the beginning, she admires her new life with all modernities that the house she begins to work has, then she realises that to be a part of the western culture with all her body and soul is not promising for her to become the woman she wants to be, therefore, in the end, she creates a space for herself to make her dreams real.

Firstly, she leaves her home to build a career for herself in the United States which is equal to England in terms of the standards of civilisation where she hopes to see the value she deserves, she wants to "reinvent herself in order to achieve some sort of internal freedom - from history and its shaping of racial perceptions" (Plath, 1998: 26) and begins to work in the house of a family which she admires and compares to her family in West Indies that she wants to erase from her memories:

At dinner, we sat down at the table – and did not have to say grace (such a relief; as if they believed in a God that did not have to be thanked every time you turned around) – they said such nice things to each other, and the children were so happy. They would spill their food, or not eat any of it all, or make up rhymes about it that would end with the words “smelt bad”. How they made me laugh, and I wondered what sort of parents I must have had, for even to think of such words in their presence I would have been scolded severely. (Kincaid, 1990: Chp. 1 7)

Lucy is not pleased with the situation in family life in the homeland that leads her to move to America. Her family, especially her mother, has adopted the doctrines imposed by the Church of the white settlers and forced their children to adopt and behave according to the rules of the religion such as praying before and after the meal to express their gratitude towards God that irritates Lucy in her own house. As Youssef points out in his article, the adoption of both Victorian ideologies and religious doctrines by the colonised during the colonial period created a pressure upon people that suppressed especially women (2017: 55). Lucy’s mother is such a woman who has obeyed to the impositions of male dominated society and accepted her inferiority to her husband. Lucy’s mother has become a mimic wo(man) and wanted her daughter to behave according to the desires of herself and the society. However, Lucy resists the will of her mother and rejects to be otherised by the colonial rule. Moving from homeland is more a resistance of Lucy “to the Word of God and Man – Christianity and the English language” (Bhabha, 1994: 32) rather than an escape of a young daughter from the restrictions of her mother. Therefore, she leaves her mother’s letters unread that is regarded as a resistance towards the will of the colonialist to create mimic (wo)man:

I received a letter from my mother bringing me up to date on things she thought I would have missed since I left home and would certainly like to know. “It still has not rained since you left,” she wrote. (...) the object of my life now was to put as much distance between myself and the events mentioned in her letter as I could manage. For I felt that if I could put enough miles between me and the place from which that letter came, and if I could put enough events between me and mentioned in the letter, would I not be free to take everything just as it came and not see

hundreds of years in every gesture, every word spoken,
every face? (Kincaid, 1990: Chp.2 10)

Lucy wants to escape from her colonised homeland, which is still under the influence of colonisation even though the colonisation comes to an end formally, and she succeeds to leave it behind. Plath addressed to H. Adlai and states that “[T]he protagonists and presumably Kincaid herself seek to separate not only from a (m)other but from the influence of a mother-country as well” (1998: 25). Regardless of racist approach and restrictions that the colonial impositions included, the women of West Indies accepted the doctrines of Victorian period about being the moral woman which the colonial rule insisted and the colonised mothers attempted to practice these restrictions on their daughters; for them, a girl must be either a lady or a slut. It is therefore, Lucy’s mother interferes with her relations with boys, since she represents the restrictions of the society; her mother resents Lucy for her sexual relations without marriage which was forbidden in the Victorian period and in religion. According to her, a woman must only belong to her husband or must have a respectable job if she would not marry (François, 2008: 92-4). Lucy’s mother dreams her of being a nurse, and provides more opportunities for their sons to “occupy an important and influential position in society” (Kincaid, 1990: Chp. 4, 29). However, she is as intelligent as her brothers and she wanted to become “a figure of authority” as well (Kincaid, 1990: Chp 4., 5). Furthermore, she does not want to stay in the position of a slave or servant to a white master as it had been in those days before decolonisation, in this sense, Lucy’s struggle to find a way to set out a new life by leaving her job in the house of Mariah refers to her determination to elude from ‘subject position (Dasi, 2014: 3). The impositions of Victorian values on the people of the colonised lands stem from their desire to take those people under their control by creating mimic men who are “Indian in blood and color, but English in tastes, in opinions, in morals and in intellect and brought up’ to be Anglicized’ but ‘not to be English’ (Bhabha, 1994: 87) because they did not want them to occupy with the jobs that would enhance them to an upper position or they would intellectually develop themselves since, then it would be more difficult to dominate over those people.

According to Lang-Peralta, like a coloniser, “[W]hat Lucy’s mother wants her to do: “echo” her” (2006: 34), but Lucy does not accept to mimic her mother and does not obey the rules of her once-colonised society and leaves her homeland to build an identity in another land of the coloniser (Lang-Peralta, 2006: 34) By leaving everything behind herself, Lucy has rejected restrictions of both her family and the colonial society. Nevertheless, after she has entered into a group of white middle class, in which she hopes to find freedom, she has confronted her colonial past and the feeling of inferiority (Dasi, 2014: 8-9), although she admires Mariah at first like a colonised who admires the coloniser’s sight and mind and likens her to the sun:

The yellow light from the sun came in through a window and fell on the pale-yellow linoleum tiles of the floor, and on the walls of the kitchen, which were painted yet another shade of pale yellow, and Mariah, with her pale-yellow skin and yellow hair, stood still in this almost celestial light, and she looked blessed, no blemish or mark of any kind on her cheek or anywhere else, as if she had never quarrel at all, had never done anything wrong and had never been to jail, had never had to leave anywhere for any reason other than a feeling that had come over her. (...) The smell of Mariah was pleasant. Just that –pleasant. And I thought, But that’s trouble with Mariah – she smells pleasant. By then I already knew that I wanted to have a powerful odor and would not care if it gave offense. (Kincaid, 1990: Chp. 2 7).

Mariah is depicted like a sun, enlightening the life of Lucy both of whom represent the coloniser and the colonised respectively. Much as in the beginning of their relationship, Mariah appears to Lucy as a flawless and maternal figure that she always dreams of becoming like her mother, the restraints imposed by Mariah on Lucy and children lead her to develop a new identity for herself. Besides that, the stereotypical roles for the coloniser and the colonised are still apparent between Mariah and Lucy, as a black woman, taking care of children of her white master (Martin, n.d: 38). However, Mariah’s tolerant approach to her relationships contributes to Lucy’s success to live her life on her own (Dasi, 2014: 5). Even though Lucy feels a strong desire to resemble Mariah, then she realises that Mariah would attempt to manipulate her just like a coloniser who wants the colonised to

resemble himself/herself “in tastes, in opinions, in morals and in intellect” (Bhabha, 1994: 87). The woman, whom she loves like a mother, then irritates her due to her controlling manners and desires for Lucy to mimic herself which defines the ambivalent relationship between the coloniser and the colonised as Bhabha suggests (Lang-Peralta, 2006: 33). François adds that Lucy is attracted by the worldview and naive manners of Mariah, but at the same time is irritated due to her attempt to mould her (2008: 81). Both her mother and Mariah represent dominating colonial power and Lucy’s desire to escape from the restraints of these women for a new life means a resistance towards colonialism which is also a reference to Homi Bhabha’s definition of struggle between the self and the other (François, 2008: 80). In relation to the theory, mother figures represent the self or the coloniser, while Lucy represents the other whom the coloniser wants to shape according to settled rules of a society; in this sense, the society includes an oppressor and the oppressed, obeying the more powerful one.

According to the theory of Bhabha, the self which is the coloniser forces the colonised to admit their superiority over themselves and wants them (the Other) to replicate themselves (1994: 98), however, the colonised who remains in-between two cultures goes under a problem of identity which traumatizes the superior position of the self (1998: 60). As a result, Lucy who firstly leaves her family’s house and her occupation given her by Mariah and rents a house for herself in which she lives her life freely and lands a new job and overthrows the burden of colonial history (François, 2008: 95). Lucy acquires a new identity that she has always dreamed of having apart from the restrictions of her mother, her mother country and the colonial rule as well. Thus, she will be able to get rid of her oppressed identity and acquire a new one leading her to freedom, equality and a respectable position in society.

In the famous passage about daffodils, which remind Lucy of the oppression practised in the colonial period; for daffodils, she utters these words “They looked like something to eat and something to wear at the same time; they looked beautiful; they looked simple, as if made to erase a complicated and unnecessary idea. I did not know what these flowers were, and so it was a mystery to me why I wanted to kill them” (Kincaid, 1990: chp 2, 8), but Mariah insists Lucy to endear flowers like

herself (Lang-Peralta, 2006: 33), although she already knows about the issue of the poem at the beginning of the chapter:

I remembered an old poem I had been made to memorize when I was ten years old and a pupil at Queen Victoria Girl's School. I had been made to memorize it, verse after verse, and then had recited the whole poem to an auditorium full of parents, teachers, and my fellow pupils. After I was done, everybody stood up and I applauded with an enthusiasm that surprised me, and later they told me how nicely I had pronounced every word, how I had placed just the right amount of special emphasis in places where that was needed, and how proud the poet, now long dead, would have been to hear his words ringing out of my mouth. I was then at the height of two-facedness: that is, outside I seemed one way, inside I was another, outside false, inside true. And so I made pleasant little noises that showed both modesty and appreciation, but inside I was making a vow to erase from my mind, line by line, every word of that poem. (Kincaid, 1990: chp 2, 1).

The colonised group are exposed to the literature, culture, and even the information of nature and climate of the colonial power, which are, though, the things they have never seen in their lives. Daffodils, likewise, are as strange to Lucy as a child that she does not distinguish those flowers even after she becomes a young woman. Therefore, she is irritated to be forced to memorize poetry about a landscape which she has no idea and, furthermore, in a language that is introduced to them forcibly by the coming of white settlers. Through the institutions of education, the natives are imposed both to the language and literature of the dominant power; that is the reason lying behind Lucy's decision to forget about the poem and colonial memories of her past.

Lang-Peralta underlines that the urge of the coloniser for mimicry paved the way for Lucy to resist against colonial rule and led her to feel hatred unknowingly towards a flower which she had never seen until her present age (2006: 36). Moreover, the colonised begins to question the authorial approach of the coloniser towards the colonised which reduces the Other to subject position; "the narcissistic authority" of the superior race is threatened by the regeneration of the colonised through mimicry (Bhabha, 1994: 90). In relation to Bhabha's theory, in the novel,

although Lucy leaves her homeland in order not to live on a country still carrying the traces of colonial period, she does not want to be a part of an imperial state, therefore, she combines her acquisitions she obtains with the contribution of the empire with her adhesion to her past which is what Kincaid as a writer aimed to do; she herself used “the language of the empire” to point out to the problems of the colony (Dasi, 2014: 11). It is what Bhabha called as ‘partial representation’; the colonised mimics the coloniser only in manners, however, inside they still have a bondage to their national country which poses a threat for the coloniser (1994: 88). Being forced to memorize a poem which does not belong to neither her culture nor literature has influenced Lucy so deeply that she still carries the traces of her childhood trauma and desires to get rid of all of her memories belonging to her captive country.

3.3. In-betweenness of Lucy As a Result of Her Cultural Conflicts

Through the education she has taken in her homeland, Lucy has acquired an intellectual identity; she has read many English authors such as Emily Bronte, Charlotte Bronte, and Jane Austen, besides other masterpieces such as *Paradise Lost* and those of Shakespeare and more importantly she has learned to read from Bible. In fact, the aim of the coloniser is to reform the colonial subject partially who imitates the coloniser superficially, only in manners to control them more easily (Bhabha, 1994: 87). However, the attempt of the coloniser to create a mimic man results in the emergence of an intellectual colonised woman. Lucy lives her life in-between two cultures and two identities which leads her to suffer from ambivalence that she uses as a weapon of resistance against the recent representations of the colonial rule, as Bhabha states “The ambivalence of mimicry – almost but not quite – suggests that the fetishized colonial culture is potentially and strategically an insurgent counter-appeal” (1994: 91). Similarly, Kincaid herself, who manipulated the education she took and experiences she acquired under the colonial rule, voiced the sufferings of the colonised group through education. According to Bhabha, the works of art produced by the postcolonial perspective run against the colonial perspective which has depicted the colonised as underdeveloped or dependent so far. Moreover, they do not portray one culture as superior to another, instead they only define the differences of both cultures. As a result, such a representation awakens the

nationalist feelings of the addressee of those works, when they come across with the racial injustice done their nations (Bhabha, 1994: 173).

During the days she spends with Mariah's family and friends, Lucy again experiences the feeling of inferiority in some other cases, for example when they go to dine in the train, Lucy notices her resemblance to waiters, and Mariah's to diners which reminds her of the period before decolonisation when black ones are servants, while members of the white race are masters. Moreover, when they are introduced, Dinah, one of Mariah's friends, asks her the question "So you are from islands?" which irritates Lucy and makes her feel like "nothing" and Lucy wants to reply Dinah in the same tone she does, but she does not (1990: chp.3, 9). Dasi states that "She rejects the past yet the present ignores her; thus the future is undoubtedly one of in-betweenness" (2014, 3). In her new life, Mariah and Dinah become neo-colonisers due to the manners of manipulating and humiliating Lucy which cause her to feel as the Other and lead her to reject the subject position and build a new identity for herself (Plath, 1998: 32). Lucy hopes to find a place in America with a new identity without rejecting entirely their homeland, but she comes to the fore with "her black racial identity". Furthermore, even if she begins to live in America willingly, her emotional bondage to her roots (Martin, n.d: 35-6) becomes clear when Hugh asks her a specific question about her homeland: "Where in the West Indies are you from?" (Kincaid, 1990: Chp. 3, 15). In other words, he gives special importance to her country and does not make generalization about all black people. Lucy becomes pleased with the humane treatment of Hugh to herself.

It is understood that Lucy actually does not feel inferiority because of her homeland or her race, she only wants to escape from the colonial background and the restrictions that the colonisation has brought to her homeland, because not to become a white means to belong to an alter group (Plath, 1998: 26). Even though she has dreams of going away from her colonial country since her childhood, and rejects her mother country symbolically through the letters from her mother she leaves unopened, Lucy is still carrying the burden of being a descendant of once colonised which is understood when she likens the small room she stays in Mariah's house to a 'cargo' (Kincaid, 1990: Chp. 1 4) through which the slaves were once transported.

Following that, she dreams about being chased by Lewis, the employer of her which reminds her of an escape as a slave:

Lewis was chasing me around the house. I wasn't wearing any clothes. The ground on which I was running was yellow, as if it had been paved with cornmeal. Lewis was chasing me around and around the house, and though he came close he could never catch up with me. Mariah stood at the opened window saying, Catch her, Lewis, catch her. Eventually, I fell down a hole, at the bottom of which were some silver and blue snakes. (Kincaid, 1990: Chp. 18)

In spite of her efforts to escape from a past dominated by the colonial rule, she cannot free herself from a superior power pursuing her, although she struggles much to save herself from being caught in relation to her dream. Dasi in her article states that "Her falling into a hole has however been read as a pointer to her entrapment in white ethnocentric standards and the difficulties she will encounter as she rambles her way through to independence" (2014: 4). On the other hand, while living on in a society dominated by white settlers compels her to accept the standards of that society which she combines with her indigenous upbringing and sets a new life on her own.

Lucy entirely adopts a hybrid identity when she combines the education she has taken in a colonial land and her recent position in America which becomes the second 'Third Space' for Lucy. However, she is still bound to her roots that is understood by her opposition to both colonisation and the necessities that the colonisation brought together. Unfortunately, she undergoes an ambiguity, because she has an intellectual side which she acquires in those days she has spent with Mariah with whom she has experienced to go to museum, even once they have gone together "to see some paintings by a man, a French man, who had gone halfway across the world to live and had painted the pictures of the people he found living there" (Kincaid, 1990: Chp. 4, 7), but in her homeland, she does not have such opportunities and it is clear that she begins to resemble to that American employer of her. Moreover, when she goes to a party, Lucy begins to notice that she is also one of those people who are regarded as artists, different from common people:

It was a party of ten people, including Peggy and myself. (...) This was a part of her life I did not like: they were talking about the world, they were talking about themselves, and they seemed to take for granted that everything they said mattered. They were artists. I had heard of people in this position. I had never seen an example in the place where I came from. (...) And I thought, I am not an artist, but I shall always like to be with the people who stand apart. I had just began to notice that people who knew the correct way to do things such as hold a teacup put a food on a fork and bring it to their mouth without making a mess on the front of their dress – (Kincaid, 1990: Chp 4, 9)

It is apparent that she is bound to her roots and resents the colonial impositions, while she likes the way of life the white men live and likes their intellectuality and begins to resemble them. However, such a resemblance does not bring a submissiveness together, contrarily, Lucy gains the power to dominate her own life. Colonialism both teaches Lucy the idea of being independent and also prompts her to reject the assimilations of the empire and her family who are under the influence of the empire and begins a new life on her own. In relation to that, it can be asserted that, as Bhabha said, “Mimicry emerges as the representation of a difference that is itself a process of disavowal” (1994: 86). Colonial power attempts to exercise its power over the inhabitants of the colonies through ‘farce’ and the colonised responds through mimicry (1994: 85). Lucy completes her self-improvement and becomes an intellectual woman who is fond of talking about worldly issues with the men of art.

As a conclusion, the novel narrates a section from the life of the protagonist, Lucy which is associated with the experiences of Kincaid by most critics. Both women, like Bhabha, grow up in a colonial society which is dominated by the white settlers who come to the land as strangers but behave as if they were the real owners of the land and exploit the wealth of those countries together with the people living there. While many people, like the family of Lucy, accept the impositions of the colonial rule without any hesitance, some others, like Lucy, object to such a way of life. According to Bhabha, the urge of the coloniser to force the colonised to resemble to themselves in order to control them more easily leads the emergence of

the coloniser on the side of the colonised. For example, in the novel, Lucy's family is devoted to religion of the white faithfully, there is not any dinner table without a pray to God, however, in America, Lucy never confronts any pressure to pray in the house of her employers, although they are the actual believers of the Christianity. The reason why a group of people, *more royalist than the king*, emerge is that the colonisers portray themselves as flawless figures to be admired and to be obeyed. Thus, such an assimilation creates 'incomplete' copy of the white which is what the coloniser wants to do, since the representation of the white only superficially would help the emergence of 'colonial subjects' staying faithful to the empire (Bhabha, 1994: 86-7). However, to have a partial presence leads the colonised to feel ambiguity and the ones who reject the colonial domination seek for an identity for themselves like Lucy. Lucy begins to be colonised firstly by her colonised family through the names given to her, for none of them have a national background. Later on, her parents, especially her mother, makes decisions on behalf of her by deciding that she should be a nurse according to Victorian values, because the colonisers do not want them to have an authoritative job. Therefore, when she starts to live with Mariah's family, she admires her respectful approach towards her children, however, gradually, she realises that Mariah, just like her mother and a coloniser, attempts to manipulate her to mimic herself to which Lucy objects, although Mariah has many qualities to be loved and imitated by Lucy. It is Mariah who makes her acquainted with museums and galleries and encourages her with her friendship with Peggy with whom Lucy begins her new life by renting a room, but, again, her experiences with Mariah and those around cause Lucy to feel her *difference* from the white inhabitants of America, as it is seen in the examples of a conversation with Mariah's friend Dinah and in a section of a dine in a train in which the servants are black like Lucy, while diners are the same as Mariah. To feel different both from her own people and also the white people creates a feeling of in-betweenness; because she is different from her own people in tastes and in morals and manners –as Bhabha suggests–, at the same time, she is different from the colonisers in appearance which causes her to feel otherised; the Third Space leads the emergence of the notion of hybridity which Bhabha mentions, as "it is the name for the strategic reversal of the process of domination through disavowal" (1994: 112). Lucy's search for a new identity is regarded as her rejection of colonial rule which is something that undermines the

power of the coloniser. It is seen in the novel that Lucy leaves firstly her mother and then Mariah's house both of whom represent colonisation thus it is obvious that Lucy denies the colonial rule and sets out a new life by creating a hybrid identity by harmonizing her cultural background.



CHAPTER FOUR

4. AN ANALYSIS OF CHINUA ACHEBE'S *NO LONGER AT EASE*

4.1. The Traces of Colonialism in the Novel

In this part, Achebe's novel *No Longer at Ease* will be analyzed in the light of Homi Bhabha's postcolonial theory. *No Longer at Ease* narrates the story of an African man who is in-between the traditional African culture and the more civilised western culture. The main character Obi was from Nigeria which is one of those African nations, seized by the white settlers. Nigeria was divided into three as Lagos, southern and northern and it was governed by indirect rule through warrants and mandates by the coloniser. The aim of the British Empire was to dominate over the economy of the land and maintain the order according to their rules (Ebitu, 2016: 2). Achebe was born in 1930, years after the colonialists had come to Nigeria, and he was brought up in a zone where the traces of traditional African culture were still observed while the influence of colonialism was also bare. *No Longer at Ease* is regarded as a sequel to *Things Fall Apart* in which Achebe narrates the reflection of an Igbo culture with the colonisers by emphasizing on the traditions of that African society (Kenalemang, 2013: 5-6). The hero of the second book, Obi Okonkwo, is the grandson of the main character of the first book, Ogbuefi Okonkwo to whom Obi never resembles due to his tendency to perpetration (Babalola, 1986: 141).

Obi is the son of a traditional mother and a converted father, Isaac Okonkwo, therefore he is brought up in an atmosphere of in-betweenness which he later experiences when he goes to England for further education. The penetration of the white man to the land of the black people which has caused dramatic changes in the society, together with the European education Obi has taken lead him to enter into the state of ambivalence, since now he feels that he belongs neither to the culture of the black nor that of the white. Similar to Lucy, he goes against the established rules of both societies with his immoral sexual life and his tendency to receive bribe (Babalola, 1986: 144-6). Mkpaka depicts Obi's situation such as he is "torn between ancestral worship and imported Christianity" (1962: 36), because Obi's father, Isaac

Okonkwo, becomes a faithful Christian and a catechist in the church of the white missionaries, and he wants his children to be brought up with the doctrines of Christianity and he arranges prayers, including the whole family:

The whole family sat round the enormous parlour table with the ancient hurricane lamp in the centre. There were nine people in all---father, brother, six sisters and Obi. When his father called out the portion for the day from the Scripture Union Card, Obi had impressed himself by finding it without difficulty in the Bible which he shared with Eunice. Prayers were then said for the opening of the eyes, and the reading began, each person reading one verse in turn. (Achebe, 1994: 44)

The father, Isaac Okonkwo pays special attention and it is understood that such rituals become a fixed routine for the whole family that Obi never hesitates to find a section in the Holy book. However, the mother, Hannah, has not attended these rituals, since she feels herself close to local culture, but some time later, she is forbidden to talk about folkloric tales by her husband to whom she obeys:

She was a very devout woman, but Obi used to wonder whether, left to herself, she would not have preferred telling her children the folk-stories that her mother had told her. In fact, she used to tell her eldest daughters stories. But that was before Obi was born. She stopped because her husband forbade her to do so.

'We are not heathens,' he had said. 'Stories like that are not for the people of the Church.'

And Hannah had stopped telling her children folk- stories. She was loyal to her husband and to her new faith. Her mother had joined the Church with her children after her husband's death. (Achebe, 1994: 44-5)

She gradually accepts the rules set for her and behaves as the wife of a catechist and has brought up her children in compliance with the necessities of being a good Christian that “[S]he taught her children not to accept food in neighbours' houses because she said they offered their food to idols” (Achebe, 1994: 45). Colonialism has made radical changes in the Nigerian society by devastating the values uniting fellow countrymen to each other such as the religion which affected

the educational system as well, accordingly colonialism has created colonised subjects who have “embraced both the capitalist and Christian aspects of the invading society” (Abrahams, 1980: 529). However, the imposition of the Christianity was only an attempt to partially assimilate the inhabitants of the colonies, because the missionaries avoided from awakening the minds of those people, for the aim of the colonisation was only to invade the land more easily by passivating those people (Bhabha, 1994: 87). Bhabha continues his assumption through these words:

[F]inally, that 'partial reform' will produce an empty form of 'the imitation [my emphasis] of English manners which will induce them [the colonial subjects] to remain under our protection. (1994: 87)

Christian doctrines were taught to settlers partially in order to take them under control, and also those taught doctrines did not clash with the settled practices of the society in order not to give an opportunity for resistance (1994: 87). Thus, the colonisers succeed in creating colonial subjects who obey them and don't object to their expansionist attitude. Obi has grown up in such an environment, which has made him feel extremely remote from his own local culture until the time he has confronted a folk tale for the first time when he is asked to tell a folk-story is ashamed in front of the whole class since he does not know any, and later his mother teaches him after Isaac goes out. His encounter with hybridity begins there, in his mother country, where he is born as the son of a converted father in a neighbourhood surrounded by native relatives. In relation to that, Frank states that:

Obi's alienation, then, does not result strictly from going to England: it is also the consequence of detached states occasioned by the forced creation of the protectorate, nation state, Nigeria, out of pre-existing kingdoms within which there were many separate tribes whose cultures were not always compatible. As Gikandi points out, "The nation in Africa is an arbitrary and often fictional colonial creation" (Gikandi 8), which is one of the reasons why the Umuofians "see themselves as foreigners in the national community" (Gikandi 85). Given its arbitrary construction, that "national community" is emerging tentatively and in a hybrid fashion. (2011: 1096)

It is understood that after the European settlers have come to Africa and interfered with the order of the land and parted it into tribes, the inhabitants of the land have begun to feel the discrimination although they were in their own country, because the discrimination has caused them to feel as strangers in their natural environment. As Bhabha defines Third Space of Enunciation, the contact zone of two or more than two cultures which leads to the emergence of a new, transformed culture (1994: 37). The inhabitants of the colonised country are confronted with a new culture, 'language, religion and worldview' that comes new and superior to the colonised throughout the process of colonisation (Khatar and Zarrinjooee, 2016: 225). The emergence of hybridity demonstrates that the entrance of the colonisers to a foreign land begins to be experienced by the inhabitants of the colonies who feel the discrimination and aim to imitate the superior race which is what is imposed on them. However, gradually, such a replication becomes a threat since it creates identity problems in relation to power balances (Bhabha, 1994: 112). The fact that the colonised one who is regarded as backward by the so-called civilised and more powerful group results in the colonised ones' feeling of exaggerated admiration for the imperial power and a deep desire to resemble to the coloniser. In relation to the fact, Obi becomes a mimic man who superficially replicates the white man and despises his own people. Obi's childhood memories in one of which he has listened stories of a soldier from Lagos demonstrate that the coming of white man to Lagos is likened to the disappearing of darkness:

'There is no darkness there,' he told his admiring listeners, 'because at night the electric shines like the sun, and people are always walking about, that is, those who want to walk. If you don't want to walk you only have to wave your hand and a pleasure car stops for you.' His audience made sounds of wonderment. Then by way of digression he said: 'If you see a white man, take off your hat for him. The only thing he cannot do is mould a human being.' (Achebe, 1994: 12)

Similar to *Lucy*, in which Mariah is depicted like a sun for the character of Lucy, in this part of the novel, technological developments, such as the electric brought by the imperialists is metaphorically depicted as the enlightenment brought

to the darkness of the black society. The paragraph above is the indication of that the civilising mission of the colonial power is accepted by the colonised man without hesitation. Later on, the words of his friend, Joseph from Lagos about modern entertainments of the western people point out to the admiration of the young generations of black society as opposed to their ancestors. Joseph's affairs with various girls give some clues about the corrupt life style in Lagos and then the scene shifts to his first meeting with Clara in the mind of Obi that is the indication of his unapproved relationship with Clara because of their old customs.

4.2. In-betweenness of the Colonised due to Their Devotion to African Culture and to the Culture of the Western Coloniser

Much as a great majority of the Nigerian society, especially the father of Obi, have embraced the religion of the white man, it has been observed that they are inherently bound to their roots, that is the reason why, it is possible that they object to any marriage of their son with a white woman or an 'osu' that is the word used to define outcast people in the eastern part of the Africa; those are now the grandsons of the people who were once 'sacrificed to gods' and the inhabitants of the Igboland are not allowed to get married to an osu (Walker, 2009: BBC). Old generations of Igboland approve young fellowmen's going to Europe to take the education of the white men, and even provide scholarships, but they oppose to any degeneration of the young men during their travel for learning. In the novel, there are some references to their opposition to such marriages:

I have heard of young men from other towns who went to the white man's country, but instead of facing their studies they went after the sweet things of the flesh. Some of them even married white women.' The crowd murmured its strong disapproval of such behaviour. 'A man who does that is lost to his people. He is like rain wasted in the forest. I would have suggested getting you a wife before you leave. But the time is too short now. Anyway, I know that we have no fear where you are concerned. We are sending you to learn book. Enjoyment can wait. Do not be in a hurry to rush into the pleasures of the world like the young antelope who danced herself lame when the main dance was yet to come. (Achebe, 1994: 10)

Sometimes you found a little group waiting sadly and silently. In such cases you could bet that their son had

married a white woman in England. (Achebe, 1994: 25)

In both examples above, it is directly stated that marrying a white woman is a despairing situation for a member of the Nigerian society. Although they accept the penetration and imposition of the white man and consent to the education and technological advancements provided by the Western society, and replicate the white man in many aspects, they are opposed to the relationship through marriage, probably in order to preserve their cultural unity. On the other hand, Obi's will to get married to Clara is thwarted by his own people on account of the fact that she is an osu, even his apostate father goes against their marriage. Upon learning that his son wants to get married to an osu and he is aware of the fact, Isaac Okonkwo utters those words below:

'That they are osu.'

'You mean to tell me that you knew, and you ask me why?'

'I don't think it matters. We are Christians.' This had some effect, nothing startling though. Only a little pause and a slightly softer tone.

'We are Christians,' he said. 'But that is no reason to marry an osu.'

'The Bible says that in Christ there are no bond or free.'

'My son,' said Okonkwo, 'I understand what you say. But this thing is deeper than you think.'

'What is this thing? Our fathers in their darkness and ignorance called an innocent man osu, a thing given to idols, and thereafter he became an outcast, and his children, and his children's children for ever. But have we not seen the light of the Gospel?' Obi used the very words that his father might have used in talking to his heathen kinsmen.

There are two points to be pointed out in that part of the novel. One is that it becomes clear that they find the attempt of their ancestors to label an innocent man as an outcast illogical, which means at first it seems that they not only copy the

manners and way of life of the white man but also the mentality of them, since they accept absurdity of the situation:

There was a long silence. The lamp was now burning too brightly. Obi's father turned down the wick a little and then resumed his silence. After what seemed ages he said: 'I know Josiah Okeke very well.' He was looking steadily in front of him. His voice sounded tired. 'I know him and I know his wife. He is a good man and a great Christian. But he is osu . Naaman, captain of the host of Syria, was a great man and honourable, he was also a mighty man of valour, but he was a leper.' He paused so that this great and felicitous analogy might sink in with all its heavy and dreadful weight.

'Osu is like leprosy in the minds of our people. I beg of you, my son, not to bring the mark of shame and of leprosy into your family. If you do, your children and your children's children unto the third and fourth generations will curse your memory. It is not for myself I speak; my days are few. You will bring sorrow on your head and on the heads of your children. Who will marry your daughters? Whose daughters will your sons marry? Think of that, my son. We are Christians, but we cannot marry our own daughters.' (Achebe, 1994: 101)

It is understood from the sayings of Isaac Okonkwo, although he appears to be a good Christian, he cannot go beyond the boundaries of Nigerian culture. It is seen that both Obi and Isaac feel that they belong neither to the European culture nor to that of the Nigerian. To live under the assimilation of the Imperialists leads them to feel strange to their own people and culture especially to Obi, who insists on marrying a girl who is a member of a group excluded from society (Frank, 2011: 1095). On the other hand, objection of the society to Obi's marriage with an osu demonstrates that the religion which is taught to the real inhabitants includes only a superficial knowledge of Christianity. Therefore, they do not have any idea about how to react against that marriage according to doctrines of the religion of the white.

Another point is the issue of language, because young Nigerian men who go to Europe to take education are the ones who feel the burden of in-betweenness most, especially Obi, since he feels guilty about being a student of English:

[H]e found himself feeling ashamed of studying English for his degree. He spoke Ibo whenever he had the least opportunity of doing so. Nothing gave him greater pleasure than to find another Ibo-speaking student in a London bus. But when he had to speak in English with a Nigerian student from another tribe he lowered his voice. It was humiliating to have to speak to one's countryman in a foreign language, especially in the presence of the proud owners of that language. They would naturally assume that one had no language of one's own. He wished they were here to-day to see. Let them come to Umuofia now and listen to the talk of men who made a great art of conversation. Let them come and see men and women and children who knew how to live, whose joy of life had not yet been killed by those who claimed to teach other nations how to live. (Achebe, 1994: 38-9)

Obi was sent to England by the Union in order to study law, but, instead of studying law, he prefers English. However, later he notices his longing for his mother country and language. In the extract above, it is seen that Obi praises his own country which was invaded by the European man with a so-called civilising mission. According to Frank, the colonised people were taught that they are a group of people who are ignorant and without any historical or heroic background therefore, in order to survive, they need to learn from the white race (2011: 1094). To teach the language and literature of English was the first step of colonising the minds of the people. However, Frank adds that:

Third Space of Enunciation became the safe ground for the emergence of the creole language where both the 'sameness' and 'difference' of two cultures were projected. Therefore, it can be said that language is the another point that demonstrates the coloniality of a text, since transition from English to creole language is the sign of resistance for the colonised. (2011: 1094)

As it is mentioned in the introduction part, both language and literature are used as a weapon against the Empire in order to reveal their wrongdoings in colonies by the authors of those societies. Achebe is one of those writers who point out to the problems in colonies in his works and he becomes one of the pioneers who reforms the language according to the rules of African language as a sign of resistance

towards colonisation (Ghasemi, Nemati and Sasani, 2017: 30). In this novel, *No Longer at Ease*, Achebe uses English language in African dialect, for example, although Joseph, on his phone calls, tries to use a clear language, he cannot succeed to give up his Nigerian dialect: "E go make plenty money there. Every student who wan' go England go de see am for house" (Achebe 59), because the current identities of the colonised people are shaped by the interference of a secondary culture and in order to resemble them, the black man attempts to imitate or mimic the coloniser by using their language on their way (Khatar and Zarrinjooee, 2016: 225). In relation to the issue of the language, Bhabha states that:

The language of critique is effective not because it keeps forever separate the terms of the master and the slave, the mercantilist and the Marxist, but to the extent to which it overcomes the given grounds of opposition and opens up a space of translation: a place of hybridity, figuratively speaking, where the construction of a political object that is new, *neither the one nor the other*, properly alienates our political expectations, and changes, as it must, the very forms of our recognition of the moment of politics. (1994: 25)

According to Bhabha, the conversion of the language makes the border between the colonised and the coloniser more blurred, since the hybridity experienced by the colonised creates an ambiguity of identity for them that damages the master slave relationship between both races. Achebe uses their strategy against them; the language imposed by the coloniser to create mimic man replicating themselves superficially, is not spoken as Queen's language by those people that would probably disturb them. Moreover, he gives place to many African proverbs to be used for any situation in order to demonstrate the wealth in the Nigerian language and culture.

On the other hand, the colonised people were taught their inferiority by the white, such that, they desire to replace the position of the superior race by resembling them (Bhabha, 1994: 43). The inhabitants of the colonised lands are exposed to "steretotypes of savagery, cannibalism, lust and anarchy" (1994: 72), in order to exceed their inferiority imposed by the white race, they apply to mimicry, because they believe that the exact qualities to be acquired are those that the European man

has. Therefore, the members of the Union want their children to learn the systems of the European man such as that of educational or judicial to bring order to the society of Umuofia, and those teenagers who are sent abroad for education go under an identity crisis because of the hybridity they experience during the period they stay among European people with their black identity. Obi is one of those young men who desire to imitate the admirable white man in appearance and manners but by doing that he runs into debt which leads him to commit a crime in the end. Even though, for Obi, the spreading of cultural corruption around Nigeria is the fault of the educated Nigerian man against which he aims to fight, but in the end, he is portrayed as a corrupt man (Khatar and Zarrinjooee, 2016: 226). The hybridity leads Obi to acquire an ambivalent identity which causes his fall. After being brought up in Nigerian society which becomes a hybrid one after the penetration of the white settlers, Obi then goes to England to take bachelor degree, both of which cause him to acquire dual identity; Obi now feels neither belonging to his local culture nor to the European one that leads crisis in his life. As a result of his strong desire to imitate the white, Obi is led to ambivalence, which stems from his identity which is 'almost the same, but not quite' white (Bhabha, 1994: 86). To clarify, though he does not have the opportunities, the white have, he aims to live like them, which causes him to spend much more money than he earns that creates a chaos in his life. Moreover, his decision to marry an osu and his estrangement from the traditional beliefs of Igbo society lead him to make mistakes one after the other. All of those indicate that the ambiguity and in-betweenness he experiences are blended and finally it results in his fall. Similarly, although in the beginning, he wants to defend the rights of his nation, after he goes to England, Obi begins to think that the reason of corruption in Nigeria is the old generations of Nigerian men, since he becomes a white partially. As Bhabha quoted from Freud, Obi becomes an individual of "mixed race who taken all round resemble white men but who betrays their coloured descent by some striking feature or other and on that account are excluded from society" (1994: 89). He feels alienated from his own people and traditional values because of the transformation he has undergone as a result of the impact of colonialism. However, he does not succeed to live like the white whom he admires. The identity of Obi is caught "between being English and being Anglicized", as Bhabha suggests (1994: 90); owing to the education he took from the schools he attended and from his family, he

learns to be Anglican instead of being English Firstly, Obi inherits the religion of his father who has become Christian after colonisation and goes on his life as a Christian who is black in appearance but white in mentality. His intimacy with an osu indicates his alienation from both his culture and religion (Rogers, 1983: 166). Moreover, he becomes brought up with the doctrines of Christianity by his father and takes a western education which, enables him to be a man denying all these superstitions (Killam, 1971: 533). Kenalemeng summarizes the situation of the Igbo land in her thesis analysing *Things Fall Apart*:

Igbo lost most of the values that tied them together as one; social coherence between the individual and society was lost, coupled with their traditional values and way of life. Because of the confused state of mind of Igbo not knowing whether to reject or embrace these changes it ultimately led to their fall... (2013: 18)

Obi Okonkwo's physical departure from the mother country causes him to feel distanced from the traditional values of his society. After the penetration of the white missionaries to Igboland, the members of society were confronted with the possibility of acquiring hybrid identity who feels belonging to neither. For Bhabha, when a culture is confronted with another, it is not possible for any of them to remain unchanged (1994: 9). When a group is invaded by a more dominant one, they become the ones who suffer most from the chaos and ambivalence, resulted from the interaction (Bhabha, 1994: 2). After the white settlers enter into Igbo land, the inhabitants of the land are imposed some values, which are all strange to them. They adopted what is imposed only superficially, therefore, in most cases, they do not have any idea about how to react or behave. Accordingly, even though they are christians, they still resist against the marriage of Obi with an osu.

According to Babalola, his current identity which is the result of education he has taken has made him an anarchist; he becomes a man opposed to the values of traditional Nigerian society and has caused him to condemn the Nigerian fellowmen for moral decay (1986: 144-6). Through the education he has taken in London, Obi becomes a modern man who is estranged from superstitions of traditional Igboland,

when he returns to Lagos after he has completed his education, he condemns the life style of the people of the land:

His car was parked close to a wide-open storm drain from which came a very strong smell of rotting flesh. It was the remains of a dog which had no doubt been run over by a taxi. Obi used to wonder why so many dogs were killed by cars in Lagos, until one day the driver he had engaged to teach him driving went out of his way to run over one. In shocked amazement Obi asked why he had done it. 'Na good luck,' said the man. 'Dog bring good luck for new car. But duck be different. If you kill duck you go get accident or kill man.' (Achebe, 1994: 14)

The landscape of Lagos is portrayed as slum areas with flesh of dead dogs around the city beside of "cars, electric lights and brightly dressed girls" (Achebe: 14) which demonstrates that the European man has brought the civilisation to Lagos but the inhabitants of the land have not still given up the traditional beliefs. Therefore, Obi becomes displeased with the situation in Lagos and humiliates the people of the land and he attempts to imitate the white citizens of London and aims to live like them; as Bhabha states, mimicry stems from a 'disavowal' (Bhabha, 1994: 86); Obi who is convinced the inferiority of his race through assimilation and and his wannabe to be like the white rejects to maintain his life under the conditions as a black man lives, therefore, he suddenly becomes the owner of a flat, a car a servant and a secretary, all of which distress him financially and in the end cause him to take bribe in order to meet the expenses (Mackay, 1961: 550). However, when Obi has witnessed a probable bribe scene between the drivers and the policemen, he utters those words:

'Where does one begin? With the masses? Educate the masses?' He shook his head. 'Not a chance there. It would take centuries. A handful of men at the top. Or even one man with vision---an enlightened dictator. People are scared of the word nowadays. But what kind of democracy can exist side by side with so much corruption and ignorance? (Achebe, 1994: 35)

It is seen that Obi believes that the education can change the ignorance of the people but then he remembers that 'England had been as corrupt not so very long

ago' (Achebe, 1994: 35). The aim of Achebe is to demonstrate that the ignorance of those once-colonised countries stems from the ambivalence as a result of the in-between situation experienced after the colonised countries have come to those colonies and affected them culturally as well as economically. Obi who has been brought up in a traditional environment and then taken education in London wants to resemble the white man and aims to live like them, in order to achieve their level of welfare, therefore, he fails by accepting bribe, although he aims to fight against the cultural and moral corruption in his colonised country (Taş, 2017: 576). Not only in his will to get married an osu, but also in the case of bribery, Obi commits crime for the sake of resembling the white man. Furthermore, the members of Umuofia Progressive Union condemn him not because of receiving bribe but because of not succeeding to conceal it:

Obi tried to do what everyone does without finding out how it was done.' He told the proverb of the house rat who went swimming with his friend the lizard and died from cold, for while the lizard's scales kept him dry the rat's hairy body remained wet. (Achebe, 1994: 7)

The extract above indicates that even the members of the Union normalizes such a moral fall. The corruption is spread among the whole community who have believed in a progress which is possible only through imitating the European men. According to the theory of Bhabha, "[M]imicry emerges as the representation of difference that is itself a process of disavowal" (1994: 86); in that case, Obi, like his other countryman, is taught their degeneracy and ignorance by the coloniser, only because they are different from the white settlers both in appearance and life style. Those dominated people begin to believe in the superiority of the white race and to lose their self-respect. As a result, they leave their own cultural values behind, and instead, adopt those of the white.

Moreover, hybridity influences both sides, the colonisers who have come to take the black citizens under their control are captured by the ambiguity which has emerged as a result of a confrontation of two cultures. The words uttered about Mr. Green through the mind of Obi reveals the truth:

A most intriguing character, Obi thought, drawing profiles on his blotting-pad. One thing he could never draw properly was a shirt collar. Yes, a very interesting character. It was clear he loved Africa, but only Africa of a kind: the Africa of Charles, the messenger, the Africa of his garden-boy and steward-boy. He must have come originally with an ideal---to bring light to the heart of darkness, to tribal head-hunters performing weird ceremonies and unspeakable rites.

With a flash of insight Obi remembered his Conrad which he had read for his degree. 'By the simple exercise of our will we can exert a power for good practically unbounded.' That was Mr Kurtz before the heart of darkness got him. Afterwards he had written: 'Exterminate all the brutes.' It was not a close analogy, of course. Kurtz had succumbed to the darkness, Green to the incipient dawn. But their beginning and their end were alike. (Achebe, 1994: 81)

Obi likens Mr. Green to Mr. Kurtz, a character in Conrad's *Heart of Darkness*. The negative impact of the colonisation on the coloniser is "fading identity". To be exposed to hybridity results in individuals' loss of a certain identity according to Bhabhaesque theory of hybridity (Darabi, Dehdari and Sepehrmanesh, 2013: 137). Mr. Green, like Kurtz, comes to Africa in order to bring light to darkness, but both of them are captured by the darkness of an ambivalence stemming from hybridity. In relation to that, Bhabha suggests that:

[colonial desire] that reverses 'in part' the colonial appropriation by now producing a partial vision of the coloniser's presence; a gaze of otherness, that shares the acuity of the genealogical gaze which, as Foucault describes it, liberates marginal elements and shatters the unity of man's being through which he extends his sovereignty.

I want to turn to this process by which the look of surveillance returns as the displacing gaze of the disciplined, where the observer becomes the observed and 'partial' representation rearticulates the whole notion of identity and alienates it from essence. (1994: 88-9)

The ambivalence in society confuses the coloniser. The whole society of Nigeria become thingified and corrupt because of the in-betweenness they experience. The white settlers come across a group of people who are neither black nor white, and the society also suffer from corruption. The coloniser who witnesses the change of black men is alienated from his own identity.

As a conclusion, the hybridity of the Igbo society begins firstly when the white missionaries come to the land and attempt to convert many Nigerian man into Christianity. However, the aim of the coloniser countries is to create mimic men, therefore, they prefer to teach the doctrines which would enable the colonised to obey the rules put by the Imperialists. Besides, the colonisers believe that it would be easier to seize a land with its people by seizing their minds primarily through the imposition of the language and the literature of English. *No Longer at Ease* narrates the story of descendants of Igbo people who are confronted with colonialism in his first novel, *Things Fall Apart* and currently suffer from the outcomes of the ambivalence of being a hybridised society. They are christened by the spread of the Bible to black people; the people of the land are educated by the Church, which has been established by the missionaries. The main character of the second novel, Obi, feels the in-betweenness even in his family as a son of a faithful Christian father Isaac and a conventional mother, Hannah. He is sent to England to take the education of law in order to defend the rights of his country with a scholarship provided by Umuofia Progressive Union in condition that he would repay it. However, he becomes a student of English language instead of law which is condemned by his own people, because they only want to benefit from the improvements brought by the colonial system. In contrast to the wills of the colonial rule, the colonised people aim to use mimicry as a weapon against the empire. However, the younger generations who go to England to take further education are fascinated by luxurious life style of the citizens of England and they dare to sacrifice everything in order to mimic their way of life. Obi is one of those teenagers, he is a mimic man who is brought up with the doctrines of Christianity, since her mother is warned by the husband in order not to tell the children about traditional life style and beliefs of the Igbo society until the time when he is asked to narrate a folktale at school which is the first time he is introduced to folk tradition by her mother secretly from his father.

However, although he believes in the nobility of the local language, and culture and he wants to become a student of law in order to defend the rights of his people, he becomes the student of English language in his bachelor degree. After that time, his growing alienation from his culture becomes more apparent. He is captivated by the European way of life such that he becomes the owner of his own flat, car and a servant in his house the last of which is something inconvenient for a member of colonised society. At the end, he could not afford to such luxuries and he is led into taking bribe. In addition to these, he bears the expense of abortion of his baby with Clara, who is an *osu*, because their marriage is an unapproved attempt in their society. Although most of the society has been converted into Christianity, especially the father of Obi, they don't accept a marriage with an outcast which demonstrates that they are still bound to their traditions, because, as Bhabha suggests, they are reformed partially by the colonial rule in order to turn them into a mere subject under the colonial power to prevent them to revolt against the Empire (1994: 87). However, it is inferred that the coloniser have caused the emergence of hybrid identities who have combined the elements of both cultures and emerged as corrupted characters in the end, like Obi and most of the society.

CHAPTER FIVE

5. AN ANALYSIS OF BUCHI EMECHETA'S *GWENDOLEN* (*THE FAMILY*)

5.1. The Similarity Between Emecheta's Biography and Her Protagonist's In-betweenness in *Gwendolen*

Homi Bhabha's notion of hybrid identity will be the main focus to be analyzed in this part of the novel. Being a black woman and maintaining the rest of her life in the coloniser's country, Emecheta confronts many difficulties throughout her life in terms of her race and gender. Until her adulthood, she had lived in Lagos where she was born and married and then moved to London, both in Lagos and in London Emecheta suffered from the outcomes of being a poor black woman, for these reasons, she had to struggle much in order to overcome the discrimination that was practised on herself (Fongang, 2013: 48). Emecheta rejects to be called as feminist because of her writings about the hardships, African women come face to face, since she believed that Western feminism is for the Western women, however, Emecheta points out the problems of African society with the perspective of an African woman. Emecheta alleges that, in her fiction, she reflects the problems of African society as a whole; not only those of women, because the oppression of black women resulted from the oppression of black men by the white colonisers. As an African woman, she is oppressed by her husband since she is a woman and she is also repressed by the colonisers as a member of the black race, and her subjection continues when she goes on her life in diaspora (Oztop, 2017: 151-2). In spite of all restrictions, female characters of Emecheta's fiction are depicted as the victims of their society; all of whom are thwarted by their families, although they have enormous courage and potential to transcend the restrictions, imposed on themselves. Nonetheless, her characters succeed to overcome the obstacles, after they go under a transformation while searching for an identity (Umeh, 1980: 191). The reason why Emecheta gives place the women of Igbo society in her works is to indicate the potential of the women in the once-colonised societies who have been oppressed by the stereotypes of colonial rule for woman sex as well as of the traditional roles of Igbo society and the men of their own nation, who have been overwhelmed by the

despising manners of the white. According to Nadaswaran, Gwendolen is one of the characters of Emecheta who is chosen to demonstrate the transformation of the black women during the postcolonial period. In spite of the oppression of Igbo people and othering of the white citizens of London, Gwendolen succeeds in building a new identity for herself apart from the stereotypes of society as a wife and mother (2012: 149-50).

5.2. The Cultural Conflicts of the Protagonist Because of Her Hybridity

Gwendolen is a Jamaican girl, who lives with her grandmother in Granville and she dreams of being invited by her parents who have gone to England to earn their lives. Although they have been born and lived in Granville, the inhabitants of the land call England as ‘Moder Kontry’ (Emecheta, 1990: 41). Inhabitants of once-colonised states, who have been converted to Christianity become faithful Christians who visit church on Sundays and baptise their children, the changing life style of black people is the indication of that they adopt the values of the dominant culture since they are convinced of their ignorance and inferiority. Gwendolen begins to think that one should have been a white in order to be respected by others. When Gwendolen visits her father’s family, she begins “to feel that if her skin had been paler like those of Elinor’s other grandchildren, she would have allowed her to stay. Why was it that people with paler skin colour have airs, she wondered” (Emecheta, 1990: 31). She feels that as a black she is unlovable and unrespectable, for this reason she is surprised when a white driver “touched his hand and thanked Winston. This impressed Gwendolen a great deal. She did not know whether it was right or wrong, but a white man thanking a black man was a sight she had never seen” (Emecheta, 1990: 51); in her mind, a white cannot be polite towards an inferior black.

Therefore, those people, whose minds have already been colonised, attributed England a ‘holy status’ (Ogunc, 2015: 39). As Bhabha states in *The Location of Culture*, the aim of the West is to colonise the minds through the religious and literary texts; under the name of bringing civilisation to the East, those people are forced to believe that ‘the idea of the English book is presented as universally adequate’ (1994: 105). The addressee of the coloniser country believes in the

superiority of the white on the one hand and the inferiority of the black on the other. Gwendolen and her friends Shivorn and Cocoa look forward to the day that they will go to England, because they also believe that life is more comfortable and promising there:

She tried once to stop her Mammy from going to England. She pointed out that there were no bees there, so where would she find enough honey to chew as she was used to in Granville? Her attempt failed to have her intended effect, and they laughed at her. Mammy laughed the loudest, displaying proudly her new set of teeth which were too white and too many for her face, giving her the look of the grinning skeletons which Gwendolen had seen in a book of Shivorn's sister brought from America. 'So many tings to eat for England, me forget honey self,' her Mammy said in reply.

This made Gwendolen shut her mouth and pray that it would not be too long for her parents to send for her. (Emecheta, 1990: 16)

It is inferred from the extract that England stands for a desirable place for those people of the colonies. Although they are the real owners of the lands, the wealth of which are exploited by the white, the inhabitants of Granville suffer from poverty and the feeling of inferiority as opposed to the white. However, as Fongang states, for Emecheta, England is 'a hateful place where minorities are oppressed by the dominant social order. British society is so stratified that minorities have little or no chance of ever moving beyond the bottom of the social ladder' (2013: 49). It is clear that othering process continues in England in the postcolonial period for the black citizens, therefore, they struggle to imitate the superior race in order to be accepted by them. Bhabha makes a reference to the metaphor of Green while explaining his theory; Green likens social stratification of race to an architecture, in which attic stands for the white race while the boiler room for the black, and the stairwell is 'liminal space'. Any member of each level is not allowed to enter into other space, and cultural hybridity emerges there (1994: 3-4). In Granville, social stratification includes white men, white women, black men and the black women respectively, in England it continues in a similar way. Gwendolen fears that she is

innocent but nobody will believe her in the case of being raped by Uncle John and her fear comes true; first of all her grandmother does not believe in her innocence, because they are in need of a man as lonely women earning their lives:

Days slipped by and people started to forget, but Granny Naomi's fierce defence was no longer strong. Since Uncle Johnny had stopped helping them, and since her parents did not send money, Granny Naomi started to complain about so many things. She complained about the way Gwendolen walked, why she always rolled her backside when she moved about. Gwendolen was not aware she was doing that. (...)

Soon Granny Naomi herself started calling her a bad girl. Kow come Unce Johnny did not trouble the other girls? How come she was the only one? Because of her behaviour, they now had less honey to sell and less food to eat. (Emecheta, 1990: 36)

There are two results to be deduced in the incident of rape in the novel; one of these is that it is easier to blame the woman in case of a rape. Although Gwendolen is a defenceless young girl, she is accused of tempting Uncle John by the society. Even if some still defend her, their voices are unheard. The second result is that an unprotected woman depends on a man to survive. Similarly, after she is sent for by her parent to England, she is raped by her own father, Winston, and she prefers to remain silent again, because she fears that her mother will not believe in her and similar to the first, her family depend on Winston to maintain their lives financially. For Nadaswaran, besides of being sexual abuse of a female, rape is also 'an extreme act of objectifying women'. Emecheta has touched upon the issue of rape in order to concretise physical, mental and emotional violence, which can be defined as repressing factors for black women. Moreover the experiences of rape lead Gwendolen to acquire an independent identity by freeing herself from the restrictions of two societies she belongs to (2012: 149). By pointing out the issues of rape and gaining an independent identity, Emecheta has aimed to prove that in spite of the pressures of the colonial rule and accordingly the male gender upon the black women, those women succeed in get over the oppression of colonisation (Ogunc, 2015: 44). In this sense, Gwendolen stands for hybrid identity; firstly she wants to escape from her mother country, Jamaica, to escape from the poverty and bad

memories. After she is abused by Uncle John, she much more desires to go to England 'where she could be herself –happy, trusting Gwendolen again.; to England, where she would be able to answer friends like Shivoron back because they would not know about her bed-wetting past nor what Uncle Johnny had done' (Emecheta, 1990: 39). In Granville, she is called as a bad girl, tempting men and she wants to leave her memories behind and begin a new life in England. There, Gwendolen hopes to be accepted by the white. However, in her first days in England, when she goes to school of her brothers with Sonia, Gwendolen witnesses that:

Sonia laughed. The laughter started a bit loud and ended up in giggles, during which her hand went to her mouth covering it. [...]

Now everybody's head turned slightly, though many pretended to be staring at something else right on the top of the browning trees which stood outside the school gate. Sonia was not aware of this minor hypocrisy.

Though [Mrs Odowis]'d lived in England for over four years, yet she still coul not cope with this type of solid wall of indifference in which people look past you, or on top of your head, or stare at your shoes, actually look beyond you so as not to look at your face, all of which was to tell you that as far as they were concerned you were not there. (Emecheta, 1990: 60)

Gwendolen notices that they are disregarded and even they are regarded as creatures, not worth being looked towards in London, and new difficulties are waiting for her there both as a black and as a woman. After being raped and being pregnant by her own father, she begins a new life as an independent woman.

In the beginning, like other members of colonised societies, Gwendolen has been hopeful about setting out a new life in England, because, as Oztop states in her article, the members of the colonised countries have been convinced that Britain is 'a land of dream where they can fulfil their desires' by the institutions of the empire. Besides, most people migrate to Britain to live in better conditions (2017: 152). Therefore, Gwendolen's parents, Sonia and Winston have moved to England, and Gwendolen looks forward to be sent to England by them:

[Granny] said that in England Gwendolen would go to a proper school, where she would learn very fast. They all agreed that anybody could be anything in England. Gwendolen mutely nodded at everybody and at everything they said. She could hardly wait to see this England, where she was going to live a new life, with Mammy and Daddy, her two young brothers and a sister. (Emecheta 1990: 44)

As it is apparent in the extract, England is the promising place for her future. Besides leaving behind her despairing past, she would also have the opportunity to acquire a new identity as an independent and educated woman, but unfortunately, when she arrives in England, she is confronted with discrimination against herself due to her skin colour, which she notices clearly, when she goes to school. Although her father earns well, Gwendolen is permitted to eat at school without paying only because of her position; because she is not able to speak English well yet, and her father is stammering, for these reasons, they are 'automatically regarded as ignorant poor' (Emecheta, 1990: 74). Gwendolen feels 'reduced as a person' (Emecheta, 1990: 98), and she feels degraded because of the society's approach towards the black citizens, these feelings awaken the desire to imitate the coloniser for Gwendolen. In relation to this, Bhabha states that:

The stereotype, then, as the primary point of subjectification in colonial discourse, for both colonizer and colonized, is the scene of a similar fantasy and defence – the desire for an originality which is again threatened by the differences of race, colour and culture. (...) the disavowal of difference turns the colonial subject into a misfit – a grotesque mimicry or 'doubling' that threatens to split the soul and whole undifferentiated skin of the ego. (1994: 75)

The coloniser otherise the colonised with some stereotypes which do not really describe their personal identities. In other words, the colonised are discriminated and humiliated with their peculiarities that do not resemble those of the coloniser; they are condemned of not being like the white in terms of skin colour, language and manners. However, as Fongang states, according to Emecheta, to be educated is not enough for a colonised black to move up the social ladder, an African

woman continues to be a subject in diaspora (2013:49). Such a discrimination leads the colonised to imitate the coloniser's manners and way of life in order to be a part of superior race. For Bhabha, what the colonised runs after is that difference:

[M]imicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power. (1994: 86)

The colonised reject being labelled by the coloniser while at the same time they admire the way of life they live in. In the novel, both Sonia and Winston attempt to appear like the white with their manners and clothes and they bring up their children like those of the white in England. However, Gwendolen is different because she has just come there and she needs to be educated. First of all, she has to take education at school and Mrs Odowis advises her to wear 'dull colours like other white girls of her age', because 'bright colours look cheap in England (Emecheta, 1990: 68), as time passes, she even learns to speak in her new English. Moreover, Gwendolen begins to envy the possessions of her friends; she wants to have a bigger house and her own room., because her friends at school are living in such conditions, because "[I]t was here she learned that she was old enough to need her privacy especially during her monthly when she would rather just lie in bed and be alone" (Emecheta, 1990: 93). Although her demand is quite reasonable, for a black living in England, it becomes highly difficult to achieve it.

Besides the change in her demands for physical needs, Gwendolen's mentality also changes, since she begins to resemble other girls at school which Emecheta clarifies with these words in the novel; 'But [Sonia] did not take into account that in doing so, Gwendolen would become confident and free like the English girls she saw in the streets and those she met at school' (1990: 90). By calling her to England, the aim of Sonia is to be sure that her children are taken care of by their elder sister, Gwendolen. However, Gwendolen sometimes abandons some of her responsibilities about the houseworks and her siblings and she complains about her parents behind them:

Should [Mrs Odowis] warn Sonia that her daughter was not only growing very fast but also that she was absorbing all her surroundings including the culture of this place? This place where it was not considered bad manners to talk of one's family outside. She could not imagine a conversation of this kind taking place in Nigeria. (Emecheta, 1990: 97-8)

It is clear that Gwendolen becomes discontented about her position in England; she no longer eagerly obeys her mother's errands; she questions the restriction on herself which is not directed to her brothers since they are boys (Emecheta, 1990: 91), and she does not reveal her illiteracy at school with some excuses (93); all of which become a step for her while adopting an identity among those people in England. As Bhabha mentions, mimicry turns into menace (1994: 86), and Gwendolen starts to be an independent woman. Bhabha asserts that:

It is from this area between mimicry and mockery, where the reforming, civilising mission is threatened by the displacing gaze of its disciplinary double that my instances of colonial mimicry come. (...) [T]he ambivalence of mimicry almost the same *but not quite* does not merely 'rupture' the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a 'partial' presence. By 'partial', I mean both 'incomplete' and 'virtual'. It is as if the very emergence of the 'colonial' is dependent for its representation upon some strategic limitation or prohibition within the authoritative discourse itself. (1994: 86)

The aim of the coloniser first is to subjugate them to themselves through the doctrines of Christianity and the impositions implying that the white culture is superior to that of the black. However, the members of the colonised countries are neither black nor white, moreover, they suffer from the ambiguity of identity. On her travel to England, Gwendolen feels ashamed of her local accent, when she has a conversation with the air hostess (Emecheta, 1990: 45), which demonstrates that her identity crisis begins with her first step towards England. After a long time she spends in England, Gwendolen begins to think the same as the white and questions

inequalities she experiences, which means that Gwendolen adopts hybrid identity. In this sense, Bhabha asserts that:

Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power. (1994: 112)

It is clear that the white culture still has an impact on the colonised people in the 'Third Space', even though the colonial process has come to an end. Gwendolen notices the discrimination practised over themselves, and hides her ignorance from the citizens of England, and aims to improve herself with ambition. The imitation of the coloniser changes her position from a colonial subject to a threat for the colonial authority. Emecheta, herself, is a 'hybrid subject', states Fongang; in spite of her seduction, she does not succeed in moving up the social ladder in British society. However, she accomplishes to create a space for herself in the society with her 'motherhood, family values, education, career and economic stability' (2013: 50). Likewise, Gwendolen shapes her identity as a woman by giving birth to her daughter and finding a place for herself at gospel choir.

On the other hand, it was a part of their weekly routine to visit the Church on Sundays with their nicest dresses, however, she notices that, in England:

The inside of the church buildings she had seen looked so remote that she dare not ask why they did not go to church often here in London. She remembered one day shortly after she came to England when she was going to the launderette and she looked inside another church, very near to their house. She had known it was a church because the bell was pealing. The people were not particularly well dressed unlike the church goers in

Granville. Because they were all in dark blues, dark browns and grey overcoats, colours which looked ordinary and dull to her (...). She could not imagine people going to church looking so dull and unhappy.

All churches here must be for the very cold, remote whites, and it must be very cold in there as well. There was no single black face there. Hence she'd thought that black people went to church in West Indies only. The people here must be worshipping a white, cold God. (Emecheta, 1990: 108-9)

The observations of Gwendolen about the white's religious life reveal that the white coloniser has achieved creating faithful Christians in order to dominate them more easily. The inhabitants of colonies go to the Church every Sunday and carry out what is said in sermons, but the case is not the same for the black living in diaspora. After Brother Simon, who has newly arrived from South Africa, Brilliantons find an opportunity to visit a church. The church visits become the center of their lives; they prepare for Sunday meticulously and even the children take responsibilities in church and Winston Brillianton, father of Gwendolen, preaches there. On one Sunday, Winston utters those words about adultery:

[T]he world was in chaos because of adultery. Adultery ruined and brought bad blood into otherwise good families. That it broke men's hearts to see their wives prattling on about eyeing other people's husbands or young girls dreaming of married men. The Lord was against it. (Emecheta, 1990: 113)

Winston preaches about the unacceptability of the adultery in the church in the extract above. However, he commits a sin of raping her own daughter, even though the religion, they believe in, forbids such a sin. In addition, he asks some questions about one's forcing his own daughter to getting married to his friend Ilochina, according to whom the reason why Winston thinks upon such things stems from the coloniser's penetration into their lands and damaging their cultures (Emecheta, 1990: 142). Actually, one's having sexual relationship with his own daughter is unacceptable in both cultures, however, they suffer from ambivalence of identity. As Bhabha refers to Fanon in his *The Location of Culture*, the black man

who is culturally estranged from his own culture begins to have problems in acquiring an identity. In an atmosphere dominated by the white culture, the black man 'encounters difficulties in the development of his bodily schema'. The eastern man who has been defined by stereotypes since colonial period has difficulties in achieving a progress (1994: 42). Contrarily, it is observed that the colonial man still has problems of identity after decolonisation, because the gaze of the coloniser is still experienced by the people of the colonised society. As for Winston Brillianton, he stays remote from his own traditional culture, and he is domineered by the culture and religious doctrines of the white. Moreover, he has migrated to England for financial reasons by leaving his family behind; he has never seen Gwendolen since her childhood; accordingly, he does not have same feelings for her as he has for his other three children in England. In this respect, it can be deduced that the ambivalence dominates life of once-colonised man and they are led to cultural and moral corruption. The hybrid psychology of Winston becomes clear when he has raped her own daughter.

After the rape, Gwendolen remains silent, not because of the fact that she yields to the male dominance but because of the fact that, as Nadaswaran states, she turns into a strong, independent woman (2012: 149). Barthelemy asserts that "Emecheta chronicles the personal dilemma of the African confronted and lured by Western time and Western culture. The author herself and her female characters struggle to find their place in this world in these times" (1989: 554). Similar to the author, Emecheta, as Fongang states, Gwendolen turns her position from victim to a conscious female character rejecting to remain silent against the injustices directed towards women of colonial societies (2013: 47). Since Gwendolen is accused of seducing Uncle John and Winston even by her closest relatives, she has to consider the public opinion as seen along these lines: "Granny Naomi tried to straighten her up, by telling her to tuck her backside in, otherwise men would think she was a bad girl, inviting trouble. She would try to walk straight, she promised" (Emecheta, 1990: 36). As a woman, she should do her best not to be regarded as a 'bad girl' by paying special attention to her manners in society. Similarly, according to Sonia, she represents the 'evil':

No, that daughter of hers was evil. Since they brought her from Jamaica, she'd been evil. And she, Sonia, was defending her only to kill her husband and bread-winner. That child had worried her father sick. Winston did not know what he was doing. His colleague said they had told him to wait until the gas had been tested, but he said he would go and test it himself. 'Just as if he wanted to die,' Mr Ilochina the African friend had said. (Emecheta, 1990: 198)

The common point in both incidents is that the black women have troubles with earning their livelihood on their own, and they depend on a man to maintain their lives. Firstly, Jamaica has been exploited and the country has been suffering from poverty. Moreover, Granny Naomi is so old and Gwendolen is so young, which means that both of them are incapable of earning plenty of money since they lack of physical strength to work. Additionally, Gwendolen's parents who have gone to England to make a better life, have not been sending money for a long time. Therefore, Granny Naomi is angry at Gwendolen, although the one who should be blamed is Uncle John. Secondly, Sonia is a black woman living in England but the case is alike for her, because she does not have the opportunities a white woman has, and she has to depend on a man as a bread-winner. As for Gwendolen, in spite of her innocence, in both cases she is accused of seducing Uncle John and her father not because she is really guilty but because she is also a woman who is ignored and comes after white man and woman and black man in social ladder; and when one commits a crime, she is accused of not behaving according to the rules of society. In order to escape from the restrictions of the society, she wants to begin a new life remote from her Granny Naomi and her mother. However, she names her daughter as 'Iyamide' which means 'my mother is here'. According to Nadaswaran, mothering her daughter represents womanist qualities for Gwendolen who becomes an independent, strong woman, standing on her own legs (2012: 149). Since then, Gwendolen has been objectified by the male dominance of her own society, because the black man has been "inculcated fear, an inferiority complex, trembling, genuflection, despair, flunkeyism" (Cesaire qtd. in Vita, 2010: 413). Because of the desire to overcome the inferiority complex, they attempt to objectify the black woman. However, Gwendolen obeys neither the oppression of male dominant society nor the discriminatory labelling of the white dominant society. For Bhabha,

the colonised becomes exposed to stereotyping of the coloniser because of the ambivalence they have been in (1994: 66), but Gwendolen defeats the in-betweenness and creates her own identity as a strong woman by depending on nobody.

As a conclusion, it is clear that *Gwendolen (The Family)* carries some traces from personal life of Emecheta, although it is not so much as it is in her *Head Above Water* and *Second Class Citizen*. During the days she has spent in her homeland, Jamaica, Gwendolen has always dreamt of going to England which is where only the sophisticated people live luxuriously. Moreover, the inhabitants of Granville mention England as 'Moder Kontry' which demonstrates that England dominates their entire life; they admire for the white people and their way of life, however, it brings despair to their life. Gwendolen is the one who most suffers from the outcomes of colonisation. First of all, she is raped twice by black men who are the products of colonial society. It can be said for both Uncle John and Father Winston that they are both oppressed and in-between men suffering from ambivalence and they struggle to defeat the inferiority complex, repressing them. Furthermore, even though Winston appears to be a good Christian, he does not behave according to the doctrines of Christianity, however to rape anyone, especially to one's own daughter is an unacceptable crime. In this sense, Winston stands for exactly mimic man of Homi Bhabha's theory; he partially imitates the coloniser by leaving behind his own culture, but in the end, he does not belong to anywhere, and suffers from in-betweenness. Secondly, England does not welcome Gwendolen as she expects; she finds out that the impacts of colonisation still continue there, since she cannot live as her friends at school live. Moreover, she witnesses that the black people are treated like second-class citizens because of their race. Therefore, when they contact with the superior race, they imitate the coloniser in order to be accepted in society. Even Gwendolen wants to imitate the colonisers' way of life, however, in the end, she creates an identity for herself apart from the impositions of both colonial society and the superior race, unlike her mother, Sonia, because Sonia is only superficially imitates the white. On the other hand, she becomes distanced from her own culture. When she returns Granville, she shows off with her clothing, resembling the English. Both Gwendolen and Sonia become menacing factors for the society, according to

Bhabha's theory; Sonia partly represents the coloniser and creates an ambiguity for the real identity of the white by imitating them in an exaggerated and hollowly manner. On the other hand, Gwendolen is regarded as a threat, because as a black woman she gains her independence against the Empire; she sets out a new life and stands on her own feet in the end of the novel by depending on no one.



CONCLUSION

In this thesis, the identity problems of once-colonised states' people are reflected. Although most of the colonised states gained their independence after the First and the Second World Wars, the impacts of the colonial period on the suppressed has still been observed. Moreover, colonialism has been going on under the name of neo-colonialism on diasporas, because many inhabitants of the once-colonised states have migrated to the lands of the colonisers due to either unemployment problems or an admiration for a better living there. After the Imperial power has penetrated into the lands of those people, they begin to make radical changes on the order of society in many fields on behalf of improving the ignorant black race, even though they only come to exploit those lands for their own profit. Either case, the aim of the colonial rule is to lead the black race to feel inferior and lead them to depend on the colonisers to be governed. Many postcolonial critics and writers point out the sufferings of the colonised people and voice the oppressed group. Homi Bhabha is one of those critics together with the authors; Jamaica Kincaid, Chinua Achebe and Buchi Emecheta, the novels of whom were analysed in the light of Homi Bhabha's postcolonial theory in the thesis by concentrating on terms; hybridization, ambivalence and mimicry.

Throughout the colonial period, the inhabitants of colonies have been exposed to assimilation, because all of the institutions of those states were in the Empire's power, most importantly institutions of religion and education. The coloniser who believe that they have to colonise the minds of the colonised in order to manipulate them economically and politically. Moreover, the coloniser have hidden themselves behind an excuse of bringing civilisation to the land of the black in order to justify their claim on those lands and they have called their movement as 'White Man's Burden'; they have converted many indigenous people from local religions to Christianity, besides, they have taught them the language, literature and history of the Empire. As a result, the assimilation has functioned in who ways; firstly, the colonised have accepted their inferiority in comparison with the superior culture of the white and endeavour to resemble the master which has made it easier to exploit them. Secondly, the colonised, who, through the education provided by the

coloniser, have become able to achieve sources about nationalism which is a notion that emerged as an outcome of the Second World War, have revolted against the dominion of the imperial rule. Moreover, they have contacted with other black nationalists more easily through the language of the coloniser which they have had to learn during colonisation. Nevertheless, the colonised has had still problems with the imposed language of the coloniser, because they did not have mastery of the English to express themselves properly. Therefore, the colonised has brought a new form to the language of the Empire, and has used it against the Empire. Through the creole language, created by the colonised himself, the black people have expressed their sufferings during the colonial period and made the world aware about the injustices imposed over them by the coloniser. This is exactly what Bhabha aims to explain in his theory, he intends to say that the colonised mimics the coloniser, uses their language and literature as a weapon against the colonial rule. Up to recent time, the European states have dominated the literature which was read and written in colonies, but after the decolonisation, the intellectuals of the colonial states have found an opportunity to voice themselves around the world. Thus, the gaze of the coloniser upon the colonised transforms into the gaze of the once-colonised upon the Empire which means the authority of the rule is shaken by the awakening of the oppressed group. However, as it was stated in the second part of the thesis, colonialism has taken a new form in the postcolonial period and it sustains its influence on the colonised as neocolonialism. Although ex-colonies have gained their independence in many aspects, they have still been bound to the Empire economically, and the once-colonised state which was departed from the dominating country has felt confused about managing themselves. As a result, people in the once-colonised countries have had problems of finding a job, therefore they have migrated to the land of the coloniser in order to live like them. In relation to that, it is inferred that the colonised has still been believing in the superiority of the eastern people and their life style and admiring them. However, they have still felt the exclusion from the white dominant society that means colonialism has been maintaining its influence on those people.

In this thesis, the analysis of novels, *Lucy* of Kincaid, *No Longer at Ease* of Achebe and *Gwendolen* of Emecheta were based on Homi Bhabha's theory, because

hybrid identity is a common problem among the colonised people and they mostly suffered from ambivalence as a result of imitation of the superior figure. On the one hand, they do not feel any belonging to their local culture because of the education they have taken and due to the dominant culture they have been imposed throughout their lives, on the other hand, they are not able to enter into the society of the coloniser, since the white have been regarding the colonised as inferior to themselves. As a result, the colonised go under an ambiguity and either experience a downfall or survive with a new and strong identity.

According to Homi Bhabha, there is not even a culture, emerging without any influence from another culture, in this sense, it is inevitable for one to acquire hybrid identity. In the process of hybridisation, although both cultures are under the influence of cultural interaction, it is generally the minor culture that mostly remains under the impact of the more dominant one. It is the minor culture which is oppressed and is in need of a finding its identity. The people of the oppressed society feel that they belong to neither to oppressors' culture nor to that of their own, as a result, there emerges a hybrid culture which is discriminated racially by the major one. The alter group is labelled with stereotypes against which they have improved their own resistance.

In this sense, according to Bhabha, mimicry is a technique of resistance towards the colonial rule. The colonised is equipped with the English language and the doctrines of Christianity and the coloniser has created a copy of themselves by teaching Western philosophy to the ignorant black race. Bhabha calls the coloniser's attempt as sly civility, because he finds white man's burden hypocritical; their real aim was to take the natives of colonised lands under control more easily by whitewashing exploitation. However, their plans were reversed by the colonised's superficial imitation of the white. The colonised learned about the religion of the white only superficially, many natives living in colonies were converted to Christianity by only believing in the superiority of those new settlers, they were not deeply informed about the doctrines of that new religion. Moreover, most of the natives have given up performing traditional rituals, the colonised natives became mere imitations of the white race. The colonised underwent an ambivalence of identity, since they felt that they belonged to neither places, as a result, a culturally

and morally degenerated society came out. Hybridised people went on their life by searching for a new identity apart from both cultures, while some succeeded in acquiring the new identity, some other experienced a downfall.

In three of the novels, the land of the coloniser is the contact zone for both of cultures. The main characters of those novels desire to go to the land of the white to take education, to take up an occupation or to live like the coloniser. Even though they still feel the discrimination against themselves in diaspora, the colonised begin to fight against the inequalities subjected to them by the white. Through mimicry, the citizens of colonised lands attempt to undermine the authority of the colonial rule, knowingly or unknowingly. And, first of all, the authors of three novels analyzed in the thesis were immigrants from colonies and used literature as a weapon against the Empire by pointing out the problems of the black race.

The author of *Lucy*, Jamaica Kincaid is a woman of multicultural society where many different cultures interact with one another. She began her literary career in New York where she came for occupation. Her novel, *Lucy*, carries traces from her own life. New York is the diaspora for both the author and the protagonist, Lucy who come there from a colonial land. Lucy escapes from her land because of her mother, since both her country and her mother represent the restrictions of colonial period and the colonial past which Lucy does not want even to remember in her new life in America. She desires to escape from the restrictions of Victorian values imposed upon the natives, living in colonies. Moreover, the unread letters from her mother stand for her resistance towards colonialism. When she begins to work as an au pair in the house of Mariah and her family, she always compares her family life in West Indies with that of the Western family, and she puts Mariah on the place of her mother, because Mariah represents the ongoing influences of colonialism after decolonisation. The most important part in the novel demonstrates that Mariah is the representation of colonialism whereas Lucy represents daffodils. Mariah's insistence on endearing daffodils to Lucy irritates Lucy as it reminds her of her colonial past. When she is a school girl in her home country, she is forced to memorise a poem about daffodils which is a flower that she has not seen in her life. Further, when Mariah points out the daffodils, she even cannot recognize those flowers. Lucy likens Mariah's attempt to endear what she loves to Lucy to her mother's desire to make her

daughter echo herself, since her mother wants to shape Lucy's life. First of all, she has not given Lucy the chance of taking education like her brothers. Moreover, she wants Lucy either to get married immediately and obey the wills of her husband or to be a nurse, as the rules of society require. In this sense, both women are the representations of colonisation for Lucy, one of whom is the coloniser while the other is the colonised. In fact, in the beginning, Lucy's admiration for Mariah resembles that of the colonised to the coloniser's magnificence, because the coloniser is regarded as the sun, illuminating the ignorant black race.

In spite of her colonial past, Lucy rejects imitating the coloniser and assimilation. However, it is apparent that having undergone a western education and her latter years with Mariah has broken her connection with her local identity, because now she has a taste of art and literature distinct from her fellowmen. Nonetheless, Lucy rejects resembling the coloniser, therefore she leaves Mariah's home in order to acquire her new identity. As Bhabha states, it is not possible for one who becomes hybrid to return his/her local culture; the history of Lucy's homeland is erased by the coming of the coloniser. Although she still feels an emotional bond to her local culture, she does not accept the impositions of the colonial rule, but it is inevitable for a colonised to escape from assimilation. Similar to others, Lucy is educated at schools, administered by westerners and her society is under the influence of the superior culture. Additionally, she comes to America where the white race is dominant and she is highly influenced by Mariah. All of those reasons lead her to experience ambiguity, because she becomes a hybrid. She combines her strong desire to escape from the colonial past with the self-confidence she has gained with the contributions of the coloniser, as a result she succeeds in starting a new life on her own by renting a flat with her friends which she has dreamed since her childhood.

The second novel is *No Longer at Ease* which was written by Chinua Achebe. Achebe was born to hybrid culture which enabled him an experience of knowing each culture closely, because his father Isaiah Okafor Achebe was a Christian unlike his great uncle's bringing up Isaiah. As a result, Achebe grew up with the experience of both cultures' traditional and religious rituals. In spite of closeness to European culture, after the nationalism rose, he began to give more

importance to African local culture. From that time, Achebe began to write about the history of traditional African culture from the time even before the colonisers penetrated into the land, in other words even before the colonial period and the period after decolonisation.

In *No Longer At Ease*, Achebe points out the problems the colonised comes across as a result of the colonisation. The protagonist of the novel, Obi Okonkwo is born into multicultural society like Achebe. He becomes acquainted with both Nigerian culture and that of the western through his parents. He is educated at schools established by the white settlers and he is introduced with Christianity by his highly faithful Christian father. However, his mother is a traditionalist woman and has been narrating stories belonging to local culture to her children until she is forbidden by her husband from doing that. And after Obi has gone to England to take education, he has become more distanced from his local culture.

His love affair with Clara is the most significant indication of his alienation from his local culture, because she is an “osu” and marriage with an osu is forbidden in African culture. Even converted family members of Obi are opposed to such a marriage which demonstrates that their religion is a mere imitation. Moreover, the coloniser has taught the doctrines which ensures that the colonised would obey them without hesitation. Moreover, Clara becomes pregnant out of marriage which is not acceptable in both religions. As a result, it is seen that to be exposed of two different cultures has alienated Obi from both of them and in the end, he makes mistakes following one another. The reason why Obi commits a sin by having a relationship out of marriage with Clara is that he has been fascinated by the relationships between men and women when he has first come to England.

Moreover, the luxurious life style of the white begins to attract Obi so that he desires to live like them. After he completes his education and begins to earn money, he immediately becomes the owner of a flat with a servant, and a car in addition to his other expenses such as sending money for his family and repaying the scholarship he has taken for his education. Moreover, the cost of Clara’s abortion is added to Obi’s expenses. Although he resists taking bribe in order to pay his debts, he cannot cope with the expenses and accepts the bribe. Achebe intends to demonstrate that

hybridisation causes ambivalence in the life of the colonised black, because they feel in-between as they are torn between their cultural roots and an attracting life the white masters live. They are assimilated by the white only superficially in order to exploit them more easily; therefore, the imitation of the coloniser by the colonised is an incomplete one. For this reason, Obi's father is opposed to his son's marriage with an osu even though he is a Christian; it is clear that he cannot be detached from the local culture completely. As for Obi, the ambiguity pulls him down; the desire for a better life leads him to take a bribe. Obi also depicts the Nigerian society as corrupt because of the old generations of educated Nigerian men on the one hand, and some traditional superstitions on the other. From this perspective, it is apparent that the whole society is torn between two cultures.

The third novel that was analyzed in the light of Bhabha's postcolonial notion of hybridity is *The Family or Gwendolen* of Buchi Emecheta. The novelist, Emecheta was a black woman, born into a multicultural society in which the black race was oppressed by the white continuously. Although the colonisation process has ended after a while, the dominance of the white over the black has been still going on. Throughout her life, Emecheta has suffered from the disadvantages of both being a black and a woman in a colonised society and in the land of the white, since she has migrated to London. Therefore, in her novels, she generally points out the problems of black women. In the end, those women generally attempt to find an identity apart from the restrictions of their own society and the dominant society.

In *The Family*, Gwendolen is a member of once-colonised society and always dreams to get the permission by her parents to move to England, because England is a dream land and they call it 'Moder Kontry', because both the coloniser and the imitators of them make some colonised believe in the superiority of the coloniser. In the novel, Sonia, Gwendolen's mother, comes to visit them in Granville with clothes resembling the white and fascinating the black woman in the colony and she mentions their life in England as luxurious as the black has never seen throughout his/her life. As for her father, Winston, he appears to be a faithful Christian but then it becomes clear that his piety is only a mere imitation. According to Bhabha's theory, the colonised is assimilated by the coloniser only partially in order to create obedient slaves. Moreover, Winston is an in-between, who remains between two

cultures, and belongs neither of two cultures. Therefore, Winston suffers from ambivalence that causes him to feel ambiguous towards his own daughter and to rape her.

After she comes to England, Gwendolen attempts to imitate the other white girls at her school. As Bhabha states, mimicry turns into a threat, because Gwendolen begins to question the inequality between the white and the black. Therefore, she supports going to church on Sundays, since the church is the place where there is not a superior race oppressing them. Besides, she wants a new house and a room for herself from her family which is not accepted by them, and she talks about her family behind them, even though it is not acceptable in their local culture. However, she does not say anything to anyone about the rape of her father because Winston is the one who earns the whole family's life, therefore Gwendolen keeps it as secret. Towards the end of the novel, Gwendolen builds a new identity for herself. England is the Third Space of Enunciation, which Bhabha mentions in his theory, for Gwendolen; and she becomes an independent woman by eluding from the restrictions of both cultures.

Three of the novels narrate the story of a hybrid who is exposed to a dominant culture both in their own land and in diaspora. The aim of the novelists could be to demonstrate the impacts of colonisation on the colonised people and to indicate that the colonisation has been going on in a different form even after decolonisation. In turn the protagonists, the fortunes of Lucy and Gwendolen are remarkably alike, when compared to that of Obi; however, three of them go under the same process of transformation, only the result is different. Both women come to the land of the white in order to set out a new life with dreams; however, they are not welcomed by the coloniser because of their race. Although colonisation has ended, they witness that the influences of it is still visible there.

To conclude, in terms of Bhabha's theory, all protagonists, together with the secondary characters suffer from the ambivalence towards which the colonisation has directed them, because they imitate the coloniser only superficially, and in some cases, they get confused about how to behave. Obi, Lucy and Gwendolen, willingly or unwillingly, have begun to imitate the white because of the education they have

taken, and due to the religion and the new life in diaspora. The common point in three of the novels is that they wish for a life the same as the white live. Different from the female characters, Obi prefers to take action in order to imitate the white's way of life, but it ends in disappointment and degeneration for him. On the other hand, female characters, Lucy and Gwendolen succeed in achieving an independent identity, apart from their local culture and that of the European. It is clear for all three characters that after they first come across with the culture of the white which is more dominant, it is not possible for them to be a part of either cultures, because their own culture which is the weaker one has been exposed to change, and they are not accepted as black individuals among the white people. By any means, the new way of life they prefer, becomes a threat for the whole society, therefore in the light of the issues discussed throughout this thesis, it is clear that the conflicts observed between the black and the white, between the Easterners and the Westerners came to the fore not only during the colonial era but also in the postcolonial period and played a very important role in recreating and redefining the social structures and the stereotyped roles in the multicultural societies.

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