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**SÖMÜRGE SONRASI OYUNLAR OLARAK TOM  
STOPPARD'IN *INDIAN INK* VE MUSTAPHA MATURA'NIN  
*WELCOME HOME JACKO* OYUNLARINDA ULUSAL  
KİMLİĞİN YANSITILMASI**

**NURGÜL KEŞKEK**  
YÜKSEK LİSANS TEZİ

**Danışman**

**Doç. Dr. Fatma KALPAKLI**

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TR  
SELÇUK UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE  
DIVISION OF ENGLISH LANGUAGE AND LITERATURE

**REPRESENTATION OF NATIONAL IDENTITY IN POST  
COLONIAL PLAYS *INDIAN INK* BY TOM STOPPARD AND  
*WELCOME HOME JACKO* BY MUSTAPHA MATURA**

**NURGÜL KEŞKEK**

**MASTER'S THESIS**

**Advisor: Assoc. Prof. Fatma KALPAKLI**

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## ÖZET

Bu çalışmanın amacı, Tom Stoppard'ın *Indian Ink* ve Mustapha Matura'nın *Welcome Home Jocko* adlı iki oyunu üzerinden sömürge ve sömürge sonrası dönemlerde ulusal kimliği taklit ve melezleştirmeye dayalı olarak analiz etmektir. Bu iki oyun aracılığıyla, bu çalışma sömürgeciliğin ve sömürgecilik sonrasının hem sömürgeleştirilen hem de sömürgeleştiren ülkelerin 'kimlik' kavramını nasıl değiştirdiğini ve şekillendirdiğini göstermeyi amaçlamaktadır. Bu çalışma aynı zamanda sömürgecilik sonrası yazarların ulusun kendi kültürü, dili, dini ve değerleriyle ilgili kimlik krizi kavramı altında melezleşme, taklitçilik ve aidiyet duygusuna bakış açılarını ortaya koymaya çalışacaktır. Çalışma üç bölümden oluşacaktır. İlk bölümde sömürgecilik ve sömürgecilik sonrası hakkında tarihsel bilgi verilecektir. Bu bölümde ayrıca sömürgecilik sonrası edebiyat çalışmalarının ortaya çıkışını ve sömürgecilik sonrası yazarların 20. yüzyılın başlarından bu yana karşılaştıkları kimlik sorunlarını içerecektir. İkinci bölümde Tom Stoppard'ın *Indian Ink* adlı oyunu melezlik ve taklit kavramlarıyla ilişkili olarak sömürge ve sömürge sonrası kimlik ışığında incelenecektir. Son bölümde Mustapha Matura'nın *Welcome Home Jocko* adlı oyunu sömürgecilik sonrası kimlik ve kimliğin Afrika'daki Rastafaryan Hareketi ile nasıl bağlantılı olduğu açısından tartışılacaktır.

**ANAHTAR KELİMELELER:** Aidiyet Hissi, *Indian Ink*, Kimlik, Mustapha Matura, Melezlik, Rastafarian Hareketi Sömürgecilik, Sömürgecilik Sonrası, Taklitçilik, Tom Stoppard, *Welcome Home Jacko*

## **ABSTRACT**

The aim of this study is to analyze national identity in the colonial and postcolonial periods through the two plays, namely *Indian Ink* (1995) by Tom Stoppard and *Welcome Home Jacko* (1978) by Mustapha Matura with reference mimicry and hybridisation. This study analyzes these two plays to show how colonialism and post colonialism have altered and influenced the idea of "identity" for both colonizer and colonized countries. This study also tries to reveal perspectives of postcolonial writers to hybridisation, mimicry and sense of belonging under the notion of identity crisis concerning with nation's own culture, language, religion and values. The study consists of three chapters. In the first chapter, historical information of colonialism and post colonialism is given. This part of the thesis also includes emergence of postcolonial literary studies and the identity problems which postcolonial scholars have faced since the early 20<sup>th</sup> century. The second chapter examines Tom Stoppard's play *Indian Ink* in connection to the ideas of hybridity and mimicry as they relate to colonial and postcolonial identity. The play *Welcome Home Jacko* by Mustapha Matura is discussed in the last chapter in terms of postcolonial identity along with how identity is related to the Rastafarian Movement in Africa.

**KEY WORDS:** Colonialism, Hybridity, Identity, *Indian Ink*, Postcolonialism, Mimicry, Mustapha Matura, Rastafarian Movement, Sense of Belonging, Tom Stoppard, *Welcome Home Jacko*

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## INTRODUCTION

The evolution of humans into the species we are today began 60,000 years ago. To improve, everything that has changed and evolved up to this point has been done with a purpose. The idea of colonialism began to take shape as a result of the process that actually began during the Age of Discovery in the fifteenth century. In Horvart's (1972) definition of colonialism, he says, "Colonialism is a form of domination" and adds "The idea of domination is closely related to the concept of power" (p.46).

Colonialism has always been one of the major issues which have shaped the nearly all nation's future in terms of politic, economic, and culture. Colonialism may be described as a practice of sovereignty, which includes the repression of a nation to others. Colonialism is not restricted to a specific time or place and it cannot be attributed to a specific nation. The Latin word *colonus*, which means farmer, is where the word colony comes from. This root demonstrates that colonialism typically entails the transfer of a nation to a new location, where the newcomers settled permanently. Edward Said analyzed the East and the West, which were the main focus of conflicts throughout the colonial era, using the words "Orient" and "Occident" in his book *Orientalism* (1978).

The purpose of colonization has been in search of the source of inexpensive labour and natural resource in order to gain economical benefits for colonial powers, and also to control the nation's cultures and apprehension through cultural practice, such as language, education, art and religion or try to assimilate them under the concept of "civilization". Doyle's (1986) definition of imperialism also mentions the colonial order; "[i]mperialism is simply the process or policy of establishing and maintaining an empire" (p.45). Adopting imperialism and the concept of power is the only way to bring their own civilization from beyond to areas hundreds of kilometres away from your home. So, during imperialism, people had to deal with a whole different culture and country that had been reshaped or even created. The emergence of an imposed blended culture and language marked the beginning of an inevitable struggle. Not only have language and religion experienced a total transformation, but so too have individuals' identities, self, concepts of thought, and even lifestyles.

Then, the Industrial Revolution began at the end of the 18<sup>th</sup> century in England, when colonialism and imperialism was at the peak and colonial activities experienced a dramatic transformation. Especially Third World countries saw negative consequences of disruption as a result of changes in the labour, natural resources, and society. Due to the Industrial Revolution, Western civilization took control of the lands in Africa and Asia using its most potent weapons and technologies. “In 1800, Europe controlled 35 percent of the world's land surface; by 1914, they controlled 84 percent” (Parvanova, 2017, p.2). This indicated that a significant majority of the white population believed in white dominance and felt obligated to control black people. The East was perceived by the West as being evil, barbaric, uneducated, a demon, and a “blackamoor” (Boehmer, 2005). We shall be inspired by Fanon's thoughts from *The Wretched of the Earth* (1963), one of his other significant books, in which he claimed: “You are converting us into monstrosities; your humanism promises we are at one with the rest of humanity yet your racist techniques set us apart” (p.8). These individuals, who were not regarded like human beings, were mentioned by Adam Hochschild (1998) in his study as follows: “To them, it makes no difference if they cut off our heads or that of a chicken” (p.208). Particularly, up until the First World War, European nations occupied and dominated many different parts of the world in terms of politics, economy, and culture.

Nonetheless, the people of the nations during World War II began to experience a sense of nationalistic pride as a result of the unstable atmosphere that dominated up until the turn of the 20<sup>th</sup> century. In *The Wretched of the Earth* by Frantz Fanon in 1963, he wrote that “for a colonized people, the most essential value, because the most concrete, is first and foremost the land: the land which would offer them sustenance and, above all, dignity” (p. 9). It is necessary to talk about those who are treated as foreigners in their own homes, who are unable to protect their rights, and who struggle to survive since a person lives for the place of his or her birth and the land they belong to is their most precious property.

The classic book of Edward Said, *Orientalism* (1978), has inspired a wide range of areas in addition to creating totally new disciplines, such postcolonial theory. The term "post-colonial" was also used to describe all cultures impacted by

the imperial process from the time of colonization to the present, as Ashcroft, Griffiths, and Tiffin noted in *The Empire Writes Back*.

The postcolonial period came into being as a response to the colonial era, which began with the geographical discoveries of the dominant colonial governments, operating with the sense of ruling over people via oppression and the world through warfare. The main topic of the time was colonialism, imperialism, discrimination, hegemony, etc.

In reaction to colonialism, explaining the political, artistic, economic, historical, and social impacts of European colonial rule throughout the world from the eighteenth to the twentieth century is the major objective of postcolonial theory.

After a significant amount of destruction brought on by the Second World War in the Third World countries, colonial policies appear to have come to an end during the postcolonial period however this is not clearly proved. A similar argument was made by Stuart Hall, who said, “[s]o postcolonial is not the end of the colonization. The reason it is what it is because something else has happened before, but it is also something new. It comes after a particular type of colonialism, after a particular moment of high imperialism and colonial occupation”(p.230). Hall argued that colonialism would somehow continue to exist by addressing its constant element. It is nevertheless possible to identify its effects even though we cannot see its existence.

On the other hand, people could learn the truths and concepts established in a society through literature. With literature, ideas can be preserved in a way that will be comprehensible to future generations. Hence, we can see how the colonial era has affected literature from the post-colonial period. A literary theory or critical stance known as postcolonial theory is concerned with literature created in nations that have historically or currently been colonies of other nations. It may also cover literature that was created in or by citizens of colonizing nations and that uses those nations' colonies or populations as its subject matter. Concepts of otherness and resistance serve as the theoretical cornerstones.

Under the Postcolonial theory, many authors who are not only from pre-colonized countries but also from the western colonizer countries have found a

chance to question the colonized people's own natural and cultural identities. By the way of literature, they frequently talk about social aggregation, colonialism, hybridity and mimicry as well as the problems and results of a country's decolonization, particularly those pertaining to the diplomatic and nonmaterial sovereignty of formerly suppressed people. Also, post colonialism theory is used to examine individual's identity. The culture and society in which a person lives have an impact on that person's identity. As two or even more cultures interact around each other, they may integrate, adjust, or even create a combination. By suppressing one's own culture, one can attempt to imitate another or encounter hybridity without abandoning one's origins. Experiencing cultural hybridization and mimicry inspires the characters' continued development and exploration of their identities.

Postcolonial people and immigrants are strongly motivated to consider who they are and what they want to be because of cultural differences and personal motivations. Identity, hybridity, and mimicry concerns are frequently highlighted as the fundamental problems in postcolonial literature for example Tom Stoppard's *Indian Ink* and Mustapha Matura's *Welcome Home Jacko*. This study aims to demonstrate through these two plays how colonialism and postcolonialism have altered and influenced the notion of "identity" in both colonized and colonizer countries. The purpose of this study is also to determine the concepts of hybridity and mimicry used by Indian and African immigrant characters in the UK and to examine how these traits affect the characters' identities. People encounter hybridity and imitate or mimic, which later affects their cultural identity, both during colonization and in the post-colonial age. In the *Indian Ink*, Anish's and in the *Welcome Home Jacko*, Jacko's identity problem can be explained by Homi Bhabha's notion of hybridity since he has "double" representations of his identity that are a result of colonialism. Bhabha coined the phrases "third space" and "in-between" to express how colonial people felt as he said, "we will find those words with which we can speak of ourselves and others. And by exploring this hybridity, this 'Third Space', we may elude the politics of polarity" (p.209).

In those two plays, which are based on the characters Das in *Indian Ink* and Gail in *Welcome Home Jacko*, mimicry is another theme that is present in addition to hybridity.

My thesis comprises three chapters. The history of colonialism and post colonialism will be thoroughly scrutinized in the first chapter. It will also be discussed in this chapter what colonialism is, what its purpose is, how the author expands on the definition that previous scholars have already produced, and how various scholars have interpreted colonialism. Also, I will distinguish between colonialism and imperialism in this chapter.

Moreover, the topic of identity in the colonial and postcolonial periods is covered in the first chapter. This chapter will also assess the idea of otherness in regard to identity. Throughout the colonial era, the idea of otherness highlighted the important distinctions between the colonizer and the colonized and also emphasized the wide disparity between their national and cultural identities between them. Aside from that, post colonial scholars define concepts like hybridity, imitation, identity crisis, and a lack of sense of belonging as we enter the post colonial era after becoming aware of our national and cultural identities.

In spite of having different historical backgrounds, these two plays *Indian Ink* by Tom Stoppard and *Welcome Home Jacko* by Mustapha Matura share similar elements in terms of identity. Therefore, before proceeding to the first chapter, the terms identity, national identity and sense of belonging should be scrutinised.

The second chapter's objective is to investigate how Tom Stoppard's postcolonial drama *Indian Ink*, which was released in 1995, responds to British colonial hegemony, othering, and exploitation by examining the conflict and also relationship between the colonizer and the colonized. The play will address the role of the English Club in terms of establishing certain sense of separation between the colonizer and the colonized. It will also be examined how English has come to exert hegemonic control over colonial and postcolonial India and Indians, particularly in the area of education. In addition, this chapter will address how Indians were pushed to become alienated from their own national and cultural identities through education and how they continue to exist in a position of hybridity over the character Anish Das.

The final chapter of *Welcome Home Jacko*, a work by Mustapha Matura, illustrates how colonialism still has an impact on people although after it has disappeared. Rastafarianism will also be discussed in this section because Matura

uses it in the play as a way to demonstrate opposition to colonialism. This chapter aims to demonstrate how individuals strive to construct their own identities independent of colonial or European influence, despite the fact that some characters like Jacko, Marcus and Gail still maintain the European idea of superiority due to their tendency for mimicry and hybridity.

Thus, this study will demonstrate that *Indian Ink* (1995) by Tom Stoppard and *Welcome Home Jacko* (1978) by Mustapha Matura are two examples of postcolonial plays that deal with the identity difficulties of colonisers and colonized in both the colonial and postcolonial eras.



## **CHAPTER I: IDENTITY IN COLONIALISM/POSTCOLONIALISM**

Almost all academic disciplines in the humanities and social sciences have brought revolutionary change as a result of the wide field of colonialism and post colonialism studies because both colonialism and post-colonialism are major forces in the creation and rebirth of the contemporary world and their characteristics and experiences are crucial to understanding. They are fundamentally defined by power dynamics and heritage.

The many aspects of the colonial encounter are examined by those historians studying this subject in a particular or contrasting geographic area. They also look at how this interaction shapes social groups, institutional connections, hegemonic discourses, and individuals.

On the other hand, some historians begin by examining the decolonization process and the issue of post-colonialism. In the setting of a reinvented notion of boundaries, identities, and the division of economic and political influence, these historians examine the ways in which identities, social interactions, and governance systems are recreated. This chapter will analyze in-depth the historical emergence and development of colonialism and postcolonialism.

### **1.1 Understanding Colonialism**

It is crucial to define colonialism before going into the specifics of colonialism's methods, According to Horvath, colonialism is a type of domination, or the control of one person or group over another person or group's territory and/or behaviour (1972, p.45). A nation gaining domination over another by invading and using its people, frequently while forcing its own language and cultural norms upon them, is said to be engaging in colonialism, which is defined as rule over a dependent country or countries that goes beyond mere might (Blakemore: 2019, p. 2).

On the one hand, Professor Darrell J. Koslowski (2010) believes that "a system in which a powerful country exercises direct political and cultural control over a powerless country" is known as colonialism (p. 1), while academic Jane Hiddleston (2009) defines colonialism as: "the occupation of

another country and the subsequent management of that country's government, economy and production, including the subjugation of its indigenous peoples" (p. 2).

The common notion about colonialism among the scholars is a system of controlling the colonized countries in respect to political, economic, social and cultural fields. Therefore, colonialism not only reshaped the political map of the world, but also it affected the world both socially and culturally.

It is also considered as the expansion of a nation over foreign territories through using force and oppressing. Colonialism is not a new phenomena and it existed in the B.C. Ancient empires like Ancient Greece, Ancient Rome, and Ancient Egypt all engaged in colonization. From 1550 B.C. onward, all of these civilizations stretched their borders into neighbouring and unconnected areas and built colonies that depended on the natural resources and human populations of the conquered people to strengthen their own positions of power (Blakemore: 2019, p.4). The "Age of Discovery" is the period when modern colonialism first emerged. At the beginning of the 15<sup>th</sup> century, Portugal launched into looking for new trade routes and searching for new civilizations outside of Europe. Not only Portuguese but Belgium, British, Danish, Dutch, French, Russian, Spanish and Swedish empires established colonies across large areas.

England's first attempt for colonialism began in beginning of the seventeenth century during the reign of Elizabeth I. Competition among the colonies brought numerous benefits for the European powers because they provided spice, sugar, tea, ivory, animal skin, cotton, and so on. Besides, they started to import African slavers as a workforce. Hence, the more they got profit from the colonies, the more they needed new territories to have raw materials and merchandised items. Because of this, from the 1870s onward, there was a rapid increase in competition among the major European powers for new colonial territory, which led to the division of Africa and the vigorous westward expansion of North Americans at the expense of indigenous populations (Baldwin& Quinin: 2007, p. 25).

England became the victorious of this competition. By the turn of the twentieth century, the British Empire had begun to rule nearly half of the earth's surface, including India, Australia, New Zealand, Canada, Ireland, Africa, the West Indies, South America, the Middle East, and Southeast Asia. During the nineteenth century, it had appeared to be one of the largest imperial powers (Tyson: 1999, p. 364).

The distinctions between colonialism and imperialism must be understood because the two phrases are frequently used synonymously. In actuality, they are two distinct words with a little different meaning. Both words express the idea of the colonized/the other being oppressed in terms of economic and political dominance. Imperialism and colonialism mean economic and political domination of the other, and although colonialism is sometimes interchanged with the word imperialism, they are actually different. In her 2005 book *Colonial and Postcolonial Literature*, the novelist Elleke Boehmer discusses colonialism as the consolidation of imperial power, characterized by the resettlement of land, the extraction of resources and the imposition of tyrannical rule over the indigenous inhabitants of occupied territories (p.2). Instead of colonialism, in contrast to colonialism, which is nearly invariably a by product of imperialism, "imperialism" is defined by Edward Said (1993) as "the practice, the ideology, and the attitudes of a dominant metropolitan centre ruling a distant country" (p. 8).

That is to say, imperialism is much older and involves broader meaning than colonialism. Therefore, imperialism is a form of colonialism and it is the governance over another country in terms of political and economical even without settlement and colonialism can be thought as a result of imperialism. John McLead (2000) claimed: Colonialism is simply a form of practice that stems from the ideal of colonialism and is primarily associated with the resettlement of a group of people in a new place (p.10).

Ania Loomba (1998) distinguishes feature between colonialism and imperialism by arguing that:

By defining colonization in terms of annexation of lands, plunder of natural resources, exploitation of labour, and the intervention in the politics and institutions of another region or country, we can distinguish between colonization and imperialism and the system of global (p.6).

Thus, the distinguishing characteristic between them is that colonialism is connected with the foundation of colonies, whereas imperialism can happen in the absence of any established and intuitive settlement. The presence or absence of considerable numbers of permanent settlers from the colonizing power in the colony is the main distinction between colonialism and imperialism.

Latin America, North America, Australia, New Zealand, South Africa, and the Asian portion of the Soviet Union under European rule are examples of regions that underwent colonization as a result of permanent settlers migrating from the colonizing nation to the colonies. On the other hand, colonizing countries that were not colonized by citizens of the colonizing country were imperialized. Imperialism is evident throughout most of Asia and Africa.

Throughout the history, this phenomenon has changed the nearly every part of the world aspects of economic, political, social, and cultural and so on. Many historians, scholars and sociologists have defined this term according to their own lights and perspectives with the effects on their own historical backgrounds. While some critics think the benefits of colonization rather than its harms, some think vice versa. To former ones, colonial countries have an investment in both commerce and common medical and technological information. Furthermore, in some cases, colonizers encouraged them in terms of literary and the adaptation of their standards. Also, they mobilized for more democratic foundations and methods of administration. Some ex-colonies, such as Ghana, enjoyed health benefits under colonial rule, and colonial European settlement was associated with

some of the development gains. Bruce Gilley, assistant professor of political theory at Portland State College, argues in his book *The Case for Colonialism*, published in *Third World Quarterly*: Western colonialism was beneficial on an objective level and morally acceptable on a subjective level in the majority of places where it now exists. In some parts of the Global South, Gilley claims that the only way to end poverty and promote economic development is to recapture "colonial institutions of governance, recolonize some territories, and establish new Western colonies from scratch" (2017, p.1).

In contrast, McQuade asserts that "Actually, the reverse is true. The overwhelming majority of empirical studies demonstrate that colonialism severely harmed the colonized in terms of politics, psychology, and economics"(p.3). Sociologist Ronald J. Horvath described colonialism as "a sort of dominance and exploitation" in 1972. Domination and power are closely related concepts. (p. 46). Actually the exploitation of local natural resources by outsiders was one of colonization's most detrimental repercussions. Access to the natural resources requires the removal of substantial areas of the landscape. Moreover, the colonizers' imposition of state-rule through coercion and repression entirely destroyed the previous system of government. Iliffe (2007) states: "By choosing their favoured people to rule over the population, the colonists forced their own leadership on the populace"(p.7). For the sake of civilisation, they instituted the partition of property ownership, whereby everyone had a plot of land.

Colonizer and colonised has completely different perspectives on the purpose of colonisation. As mentioned above, although at the time of colonisation some colonised focus on the benefits of the process, at the time of post-colony their true and ruthless purpose will be expressed. Here, on the other hand, the aim of the coloniser is claimed to be to bring service and civilisation to humanity.

Hence, the intention is to convey the idea that colonialism was not carried out unfairly but rather as a necessary force because these people did

not deserve these lands because to their infamous characteristics. Additionally, the drive will raise their living standards.

History shows that numerous non-western regions were ruled by colonial and imperial European nations. So, European powers believed that colonization was both their duty and their right: According to Young (2003):

Colonial and imperial rule was legitimized by anthropological theories which portrayed the peoples of the colonized world as inferior, childlike, or feminine, incapable of looking after themselves and requiring the paternal rule of the west for their own best interests. The basis of such anthropological theories was the concept of race. In simple terms, the west-non-west relation was thought of in terms of whites versus the non-white races (p.2).

The discursive constructs that colonists employed to support their colonization are included in the colonial narratives. By establishing a hierarchy and depicting western society as culturally superior, the colonial narrative makes it easy to distinguish across societies according to their evolutionary stage, from 'primitive' to 'modern' (Bhabha, 1994). Also, in the colonial narrative, differences between people from different cultures are obscured, and rich, nuanced, varied, and dynamic social identities are reduced to crude, fixed-contrast caricatures (Hogan, 2000).

In order to legitimize invasion and colonial settlement, the colonial narrative portrayed indigenous people as being illiterate, communal, mystical, and irrational. This implied that they were unable to manage their own affairs or make use of their territory (Bhabha 1994; Hogan 2000).

Furthermore, the colonizer interiorized and adjusted himself to this idea that Memmi reveals the thoughts in the colonizer's eyes: "colonized do not know how to breath"; "the people here do not know how to walk; they

make tiny little steps which do not get them ahead”(p.111). The colonizers assumed the colonized as ‘inferior’ in every respect whereas they were totally accomplished, so they have taken “civilising these savage people” as a duty for themselves. For instance, the well-known poem “White Man’s Burden” by Rudyard Kipling, was written for the purpose of reminding the white race’s responsibility towards the non-white people in terms of “civilising” them.

*Take up the White Man’s burden—*

*Send forth the best ye breed—*

*Go send your sons to exile*

*To serve your captives’ need*

*To wait in heavy harness*

*On fluttered folk and wild—*

*Your new-caught, sullen peoples,*

*Half devil and half child*

*Take up the White Man’s burden . . . (Kipling: 1889).*

Secondly, the view concerning the colonized people and their life style bases on the colonizer’s ideal and fantasy. The fantasy is accepted as a reality and transmits the generation through many scenarios, stories and rumours who do not actually reflect the realities. In these rumours and hearsays, both the colonized and the colonizer are described as the stereotype. The colonized people or the East are characterised as being emotional, non-rational, feminine, lazy, exotic, backward, illiterate, hedonistic...etc, . It is agreed that “all colonized or non-west are lazy” which means colonizer has already decided that laziness is inherent characteristics of the colonized. Albert Memmi says: It becomes clear that the colonized could never be anything other than indolent, regardless of what he would do

or how much zeal he might employ (p.81). According to Memmi, laziness of the colonized has been already condemned by the colonizer and their laziness is related to their ingrained. So, it is inevitable that “He comes to the conclusion that the colonized have a constitutional right to be lazy” (Memmi: 1957: p.125)

On the other hand, the colonizer or the West is associated with the more positive attitudes such as rationality, masculinity, civilization and modernity. For instance, for centuries, Britain has been associated with the goddess of war, Athena who is the virgin goddess and closed to be raped just as Britain which is not going to be ruled by the tyrants. It is believed that Britain is created with command of God. At the same time, due to the female representation of Britain, it is also emphasized that “she” is productive, fertile, powerful and the strongest imperial country of the world.

Albert Memmi (1957) in his book *Portrait of the Colonizer* describes the arrival of the colonizer to the lands as:

A foreigner, having entered a country through historical accident, has succeeded not only in making a niche for himself but also in displacing its citizens, gratifying himself with astounding privileges at the expense of those who are legally entitled to them (p. 53).

It's critical to understand the distinction between colonialism and settler colonialism in this context. Colonialism is the act of a political entity that wants to control people and land; it is a one-time occurrence as opposed to an ongoing system (Veracini, 2010). On the one hand, settler colonialism is the act of displacing or eliminating the Indigenous people who already reside there in order for the settlers to make a location their home. Settler colonialism is a persistent social and political phenomenon in which colonists established themselves in a region, claimed the land as their own, and eliminated the indigenous population using whatever means necessary, including murder, forced relocation, and cultural genocide (Arvin, Tuck, & Morrill, 2013).

Societal institutions are permeated by settler colonialism. In the white settler narrative and behaviours, settler colonialism can be regarded as a social framework, particularly in education (Alfred & Corntassel, 2005; Arvin, Tuck, & Morrill, 2013). Cajete (1994) emphasizes, “The American society that many Indian students experience is fraught with contradictions, prejudice, hypocrisy, narcissism, and unethical predispositions at all levels, including the schools” (p. 19). Due to the development of boarding institutions, Indigenous students were compelled to live in unfavourable conditions (Coulthard, 2014) and treated as prisoners rather than students (Alfred, 2009; Brayboy, 2005). Meriam and Work (1928) describes the students of boarding schools are described as “Indian wards.”

Additionally, General Pratt, who founded and oversaw the Carlisle Indian School (boarding school) in the nineteenth century, promoted complete assimilation by saying, “Kill the Indian...save the man” (Utley, 2008, p. 1).

That being said, the notion of complete assimilation resulted in cultural genocide and defiled Indigenous people by removing children from their homes and denying them access to their original languages, among other things (Meriam & Work, 1928; Lomawaima & McCarty, 2006). Evident in boarding schools, settler colonialism aimed to eradicate Indigenous people and their conception of the world and their identity through oppression, death, abuse, terror, and educational policy (Meriam & Work, 1928; Lomawaima & McCarty, 2006).

The repression of indigenous languages and the promotion of colonial languages were also aspects of colonial education that served to legitimize the colonial languages' forcibly imposed superiority (Thiongo, 1993, 1986). Hence, the narrative also supported governmental efforts that tried to integrate indigenous people by eradicating their language and traditions and replacing them with a false colonial identity.

Therefore, assimilation was demanded as a result of such civilizing missions because it was necessary from an economic and political

standpoint and because it undermined economic autonomy by separating indigenous people from their resources.

One of the anti-colonist theorists and anthropologist Ania Loomba (1998) thinks that colonialism limits the indigenous people in which it causes a complicated relationship in history. She argues in her book *Colonialism/Postcolonialism*:

Colonialism was not always the same procedure over the world, but it always forced the native population and the newcomers into some of the most difficult and traumatic interactions ever recorded in human history (p. 2).

She thinks that all Europeans especially the British are privileged in the colonies. In the 16<sup>th</sup> century, the British started establishing colonies abroad. Britain possessed a sizable empire by 1783, including territories in the Americas and the West Indies. After 1800, for about 100 years, Britain became the leading nation among the colonizers. The British established companies for overseas trades. They were chartered by the Queen and given the exclusive rights to conduct in the area. After the American Revolution, this "First British Empire" was no longer in existence.

All in all, Colonizers' major aim was to create a sense of chaos and anarchy and with this way they were able to reach their goals which were ruling their colonies for their own benefits after they had divided them into many small parts. Namely, colonialism is deictically domination, oppression, exploitation, and power.

### **1.2. Understanding Post-colonialism**

Post colonialism is a powerful reaction to colonization in order to regain and revive the colonized to the colonizer through literature, music, art and media. A set of theoretical concepts, techniques, and interventions that deal with the varied effects of the interaction between the colonizer and the colonized" is referred to as post colonialism (Ioakimidis: 2015, p.1). Following the liberation of several colonized

countries, the term "postcolonialism" commonly alludes to contemporary representations of race, ethnicity, culture and human identity. It has been defined by different literary critics in different ways. The spelling of the term post-colonialism or postcolonialism has been also debated among critics, and they argued the importance of "post" and whether to put *hyphen* (-) after "past" or not.

Bill Ashcroft writes in *The Empire Writes Back* that in this perspective, the hyphen in postcolonialism is a unique type of "space clearing" gesture (Appiah 1992: 241), a political notation that significantly conveys the physicality of political tyranny (2004: 198). Ania Loomba (2005) expresses the significance of "post" in her book *Colonialism/Post colonialism* as: The word "post" makes things more difficult because it denotes a "aftermath" in both a temporal (comes after) and an ideological (supplants) connotation. The term's second implication is debatable in the eyes of its detractors.. . ." (p.12) Robert J.C. Young (2008) also discusses in his book *Postcolonialism: An Historical Introduction* about it as: instead of honouring colonialism, post colonialism celebrates its defeat. The "post" commemorates the numerous outstanding victories that shouldn't be forgotten by time (p.60). Namely, it is emphasized that the hyphen plays a role as an alternative force for reconstruction and resurrection of post-colonialism societies.

Postcolonial philosophy focuses on the appropriation of the world political, esthetical, monetary, economic, historiographical and cultural impacts of European colonial power from the eighteenth to the twentieth centuries. In the 1980s, postcolonial discourse began to emerge in the academia, and many academics on the periphery saw it as a locus of resistance to western cultural hegemony. Some political scientists and economists defined it as a period after colonialism.

A workable definition of postcolonialism might be that it entails a critical examination of colonialism's legacy and current repercussions, both at the local level of former colonial states and at the level of broader global trends regarded as imperial legacies. Experiences as diverse as enslavement, emigration, oppression and solidarity, differentiation, diversity, race, sex, gender and space, as well as responses to

imperial European discourses in the disciplines of historiography, in philosophy, in anthropology and in philology, and in linguistics, are often discussed in relation to postcolonialism. (Ashcroft, Griffiths, and Tiffin, 2-3)

Post colonialism is a broad notion that touches on a variety of academic fields, including diasporic literature, literary theory, socio cultural studies, and geopolitical challenges.

At the close of the 20<sup>th</sup> century, postcolonial theory emerged as a critical theory concentrating on colonial experience from the perspective of the colonized and began to question literature's universalist claim. In terms of theory, it is equivalent to colonial sympathies in the canon and replaces colonial metanarratives with counter-narratives of resistance by rewriting history and affirming cultural identities through strategies like nativism, separatism, cultural syncretism, hybridity, mimicry, active participation, and assimilation (Postcolonial English Literature: 2018, p. 13). Actually, the term "postcolonial theory" dates back to the 1950s. Yet, contrary to popular belief, the term "postcolonial" was originally employed in literary circles, such as in the 1977 work of Ashcroft, to describe cultural relations inside colonial nations rather than early studies of power such as Edward Said's *Orientalism*.

The terms "postcolonial" and "postcolonialism" first appeared in academic publications in the middle of the 1980s as subtexts in the book *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. Both phrases had become widely used in academic and public discourse by the middle of the 1990s. Ashcroft, Griffiths, and Tiffin (1989) state the term post-colonial is used "to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression" (p. 204).

Post colonial scholars especially have revolted against the being ignored or described as 'inferior' by the colonizers. Fanon says: Native society is not merely labelled as a morally bankrupt society. It is not sufficient for the colonist to claim

that these values no longer exist or, even better that they have never existed in the colonial realm(1961: p. 41). Furthermore, he continues to awaken his society so that they can see their own existence quantitatively identical to the settlers by saying:

. . . The native learns that the settlers' lives, breathing, and beating hearts are identical to his own. He discovers that the settler's skin has no greater worth than the skin of a local.. . . My life is worth as much as the settler's, and as a result, I am no longer frozen or shrivelled by his gaze, and I am no longer turned to stone by his speech . . . (1961: p. 45).

Especially, many postcolonial theorists and artists have begun to raise their voice against the colonizer's mindset and mentality. They have achieved to return to themselves and have realised about their own identities, values, mother tongues, literature, beliefs and so forth. At the same time, they have questioned and criticized the colonizers. While they defended themselves from the colonizers, they often had a violent attitude. Albert Memmi (1957) expresses his book *Portrait of the Colonizer* that: The colonized eventually realize that revolt is the only option to end the colonial situation. (p. 171) What is more, he believes that:

He will choose for institutional instability in order to swiftly demolish the institution established by the colonizer.. . . He will have broken off all ties with the colonizer and owe nothing to him anymore.. . . However, this also incorporates the misguided belief that all that belongs to the colonizer is inappropriate for the colonized (1957: p. 182).

When we talk about the struggle and rebellion of the colonized during the regaining their independence, Frantz Fanon leads the idea of violence and resistance. Fanon concerns the violence in his books thoroughly. He claims that: The native learns about reality and adapts it into his pattern of traditions, his use of violence, and his strategy for independence (1961:p.58). According to Fanon, violence or

aggressiveness means only necessity of organising and struggling of the colonized against the colonizer and their ideologies. That is why he thinks that:

The uprising of the new nation and the breaking down of colonial structures are the results of one of two causes: either of a violent struggle of the people in their own right, or of action on the part of surrounding colonized peoples which acts as a brake on the colonial regime in question (1961: p. 70).

For Fanon, there were two ways to escape oppression and humiliation: either a violent rebellion of the people in their own right or action taken by neighbouring colonized peoples acting as a check on the relevant colonial regime which can be blamed for the uprising of the new nation and the dismantling of colonial infrastructure.

Moreover, Fanon significantly evoked the self-determining abilities of colonized people in his major psychological essay, *Black Skin White Masks* (1967). He demanded complete decolonization, calling for the colonial system's entire structure to be altered "from the bottom up," as well as independence in the broadest sense. Also, according to Fanon, the goal of the fight against colonizers should not only be total autonomy but also the development of social and political consciousness. As a result, he views culture and literature as a crucial area for change.

The study of post-colonialism includes not only a perspective to the culture and identity of both the colonized countries and the colonial colonizer, but also several subjects such as history, philosophy, politics, literature etc. Theorists as Bill Ashcroft (1998) et. al considered:

Its application has tended to concentrate on the creative output of such groups, but as these disciplines continue to examine the effects of European empire on global societies, its use is expanding in historical, political, and sociological study (p.187)

Theorists Bill Ashcroft et. al asserted: “Post-colonialism or often postcolonialism deals often with the effects of colonization on cultures and societies” (p.186).

The literate aristocrats who identified with the colonial power created writing during the colonial era in the language of the colonizer. The representatives of the imperial power wrote the first texts that were written in the colonies as a result. The comprehension of the native culture could not be expressed in these texts. Although while the writings are able to depict the landscape, tradition, and language in great detail, they still give preference to the imperial centre by putting more emphasis on the "home" than the "local," the "metropolitan" than the "provincial" or "colonial," and so on.

However, the literature created "under imperial license" by "natives" or "outcasts" represents the second phase of the post-colonial discourse's development. By writing in the language of the dominant culture, authors at this stage of post-colonial literary growth have temporarily or permanently entered a privileged class with the language, education, and free time required to produce such works.

Literature, as we all know, may connect people to more universal truths and concepts in a society and provide a means of recording thoughts and experiences in a way that is understandable to others so that they may be utilized or viewed once more in the future. Hence, we can see the impact of colonialism through post-colonial literature. According to Griffiths, Ashcroft and Tiffin (1998), who discusses postcolonialism's concerns about colonialism's impacts: “Post-colonialism (or often postcolonialism) deals with the effects of colonization on cultures and societies” (p.186).

The literatures of South Pacific Island nations, Australia, Bangladesh, Canada, Caribbean nations, India, Malaysia, Malta, New Zealand, Pakistan, and Sri Lanka are all post-colonial literatures.

Some of the chief representatives and works of postcolonial literature are Salman Rushdie’s novel *Midnight’s Children* (1981), Chinua Achebe’s novel *Things Fall Apart* (1958), Michael Ondaatje’s novel *The English Patient* (1992), Frantz Fanon’s *The Wretched of the Earth* (1961), Edward Said’s *Orientalism* (1978) and

*Culture and Imperialism* (1993), Bill Ashcroft's *The Empire Writes Back* (1989), Gayatri Chakravorty Spivak's *In Other Worlds* (1987), Homi K Bhabha's *Nation and Narration* (1990) Jamaica Kincaid's *A Small Place* (1988), Isabelle Allende's *The House of the Spirits* (1982), J. M. Coetzee's *Waiting for the Barbarians and Disgrace* (1990), Derek Walcott's *Omeros* (1990), and Eavan Boland's *Outside History: Selected Poems, 1980-1990* (Milne, 2009: 593-594).

So, the primary focus of this movement is the numerous effects of colonization on the indigenous people, their culture their civilization, their society, and their literature. This is why postcolonialism was identified by the theorist Bill Ashcroft as: "the effect of the colonizing process over individuals, over culture and society throughout Europe's domain was vast, and produced consequences as complex as they are Profound" (p.24).

In conclusion, the colonizers referred to the colonies as the "New World." They had rebuilt these areas, particularly the parts that at first glance appeared to be irregular, but they did not refer to this drive as a rebuilding because they disapproved of the lands' previous design and people; in their eyes, these lands were uninhabited. In the course of this rebuilding, not only did the roads, the institutions, the schools, the administrations, and the languages experience this change, but also the residents, the inhabitants of the lands, and their own identity.

### **1.3. Identity Issue in Colonial/Postcolonial Contexts**

Scholars from a wide range of social science and humanities areas have grown increasingly interested in identity-related issues in recent years. For instance, in every significant discipline of political science, the idea of "identity" is at the core of active discussions. "Identity" is crucial to comparative politics research on nationalism and ethnic conflict. And also in political theory, disputes on gender, sexuality, nationalism, ethnicity, and culture in relation to liberalism and its alternatives are highlighted by issues of "identity."

Nonetheless, political scientists stay behind when it comes to work on identities in comparison to recent studies in history and the humanities. The historical and cultural creation of identities of all kinds has recently been a topic of interest for

both social historians and students of literature and culture due to influences ranging from Michel Foucault to the debate over multiculturalism (Brubaker: 1999).

The definition of identity that we currently use, according to historian Philip Gleason, appears to be insufficient, “elusive”, and “ubiquitous”(1983: p.910). Hence, as Philip Gleason (1983) noted still holds true today: Dictionary definitions, which represent older uses of the word, do not adequately convey the meaning of "identity" as we currently use it. Our current concept of "identity" is a social construct that has just recently emerged, and it is also quite complex. Even if everyone is familiar with the correct usage of the word in everyday speech, it can be challenging to provide a clear and precise description that covers the entire range of its present meanings.

Benedict Anderson's ideas are related to the present popular definition of identity, which is more socially formed as being part of a community or a nation. He makes it very clear that a nation is a “socially constructed community, imagined by the people who perceive themselves as part of that group” (1983: p.6-7). In this sense, Anderson considers that a nation's people share a common interest and worldview, which connects them collectively. As a result, a country is "imagined," as is identity association with a certain country.

Today, however, the term "identity" can be found in a variety of academic fields, and it has applications in a wide range of fields, from humanities to international affairs. According to comparative politics researchers like Donald Horowitz (1985), identities that groups recognize among themselves have strengthened relationships and kinship; therefore they enhance distinctions between groups and increase group conflict. There are other definitions worth considering as references in addition to Horowitz, for instance, Francis Deng (1995) describes identity “as the way individuals and groups define themselves and are defined by others on the basis of race, ethnicity, religion, language, and culture” (p.1).

What is more, the understanding of identity under discussion is mostly based on theoretical improvements in the scientific method that highlight the group dynamics involved in the formation of certain identity. Individuals can have several identities, including social, cultural, economic, and political ones. This is because identities are multiple. Identity is also built on past events, which are typically reinforced by characteristics like

nation, culture, and society, as well as gender, status, and ethnicity. Although each person has a variety of social identities that have an impact on the political and cultural levels, identity forms at the individual level. However, there cannot be an identity without a relationship and without multiplicity and differentiation and additionally there cannot be a separate topic, which indicates that there cannot be an individual identity.

Moreover, identities can never be constant or unchanging. The cultural theorist Stuart Hall (1990) proposes that identity “seeks for pictures that give the sensation of dispersion and fragmentation an imagined consistency. [Cultural identities] are always changing. They are vulnerable to the ongoing interaction of history, culture, and power, rather than being eternally fixed in an essentialized past” (p. 224-225). Ien Ang also argues that the term "identity" itself is quite confusing since it is continually evolving and is subject to discourses about the society, experience, community, tradition, and interactions with other people. So, Ang (2001) states that “identity is strategically fabricated to present oneself to the outside world for the purpose of communication”(p.24). According to Ang, identity is a notion that is continually evolving and constantly being formed and conditioned by the culture and environment that we were born into, meaning that our identity is never established at any time or in any situation.

Our past experiences, such as the education we obtained, the culture we were exposed to, and the community we lived in, all play a significant part in how we perceive "who we are." In addition, to some extent, the political or cultural changes in a society have an impact on how we build our identities.

Therefore; it can be claimed that identity is a concept that is derived from our past, education we have acquired, culture we have learned, and the society we have lived in and these factors play a significant role for developing the one's identity.

One of the most fundamental aspects of colonialism is the problem of identity. If we think of identity as the spirit of colonialism and economic exploitation as its physical body, then identity is one of the essential elements of colonialism. Many well-known authors have examined and studied the historiography of the colonial and post-colonial worlds with the main purpose of rewriting and, where possible, reshaping the identity histories of their peoples (Achebe, 1958, 2000;

Bhaba, 1994, 1998; Guha, 1997; Parekh, 1997; Said, 1978, 1993; wa Thiongo, 1986, 1993; Chatterjee, 1993; Fanon, 1967, 1968). In the postcolonial literatures, the protagonist is frequently depicted by authors as grappling with issues of identity, including questions of national identity, cultural identity, etc., brought on by psychological and mental conflicts that are brought on by the political transition and the differences between the old and new worlds (Chan, 2013 p.16).

After the Europeans invaded Africa with the feeling of colonial desire, they ascertained this individuals' past, and started to re-write it with their oppression. For the West power, material factors are the main interest in terms of their domination. Furthermore, they took an element of themselves and forced people to accept it by bringing their own culture and identity to these areas that they discovered and occupied.

In his book *Orientalism* (1978), Edward Said analyzed the East and the West, which were the focal points of tensions throughout the colonial era, using the words "Orient" and "Occident". He also studied one significant attempt of redistributing nearly all colonized populations and portraying them as irrational and in need of Western control. The Occident has developed a kind monolithic will to comprehend, rule, manage, and even assimilate the Orient in its language and practice of "Orientalism," which is theorizing about the East and suggesting "occidental" plans for it (qtd. in Ghosh: 2008, p.62). However, Said reminds us that is not realistic for the colonised, thus the idea simply revolves around a desire from the viewpoint of the colonizer to "identify" the East in a way that supports maintaining the current unfair connection between the two places. In his article, "Orientalism, an Afterword" (1995), Said emphasizes the significance of totalizing identity constructions and deformations in the larger project:

The construction of identity ... involves the construction of opposites and "Others" ... In short, the construction of identity is bound up with the disposition of power and powerlessness in each society ... What I am against in what I have called Orientalism

[therefore], is not that it is just the antiquarian study of Oriental languages, societies, peoples, but that as a system, Orientalism approaches a heterogeneous, dynamic and complex human reality from an uncritically essentialist standpoint, i.e., the creation of one all encompassing identity theory that solves any question about the East for the benefit of the West (p. 36, 36, 37).

In his other outstanding book, *Culture and Imperialism (1993)*, Said discusses culture and integrates it in its colonial project, which aimed to overthrow the histories, value systems, and life-management practices of the East, or the underdeveloped parts of the world, through the "sacred" effort of consciously modernizing, constructing, teaching, and civilizing the East (qtd. in Ghosh:2008, p.62).

So, they view those who have been colonized as mere materials. They asserted their dominance over the rest of the planet and labelled anything that is not them as "Others." When a colonizer enters unexplored territory, he is filled with a desire to establish himself there and an obsession with making fast profits. As a result, he is prepared to insult the locals and see them as "the Other."

The notion of *Otherness* is also a key component of postcolonial theory. By definition, the *Other* is lacking in identity, propriety, purity, and literality. He qualifies as being foreign in this sense because he does not fit into any particular group, does not speak the language, and does not share the same customs. He is also strange, unauthorized, inappropriate, and improper.

This process of demonization, which is how the "Other" is constructed, expresses the "ambivalence at the core of all power" (Ashcroft, Griffith and Tiffin: 1998, p. 3). For the colonizer, the colonized means very little. For colonizer, Africans are uncivilised and even belong to pre-historic age. Colonization, according to the author, "relates to the 'I,' the seeing 'eye,'

of the colonizer, the one who establishes the standard and who observes the *Other* via his own point-of-view, which has been in a derogatory way. For instance, hospitability of the colonized cannot be denied by the colonizer but they see since the colonial people lack any sense of foresight or economy, "this hospitality is the outcome of the carelessness and excess of the colonized people" (Memmi: 1998, p.128)

As an imperialist views the *Other* as distinct from the *Self*, he must preserve a sufficient level of identification with the *Other* in order to value his power over it. The *Self* and the *Other* are portrayed in politics and culture as the colonizer and the colonized, respectively.

According to concept of *Otherness*, the *Self* is organized, rational, masculine, and good, while the *Other* is chaotic, illogical, feminine, and wicked. This building of the other is a demonization process which in itself expresses the "ambivalence at the very heart of authority" (Ashcroft, Griffiths and Tiffin: 2002, p.3).

Postcolonial works have been written to present the "unequal relations of power based on binary opposition: "Us" and "them", "First world" and "third world". "White" and "black", "Colonizer" and "colonized", "Self" and "other", "Powerful" and "powerless", "Torturer" and "tortured", "Master" and "slave", "Civilized" and "savage", "Superior" and "inferior", "Human" and "subhuman" (Kehinde, Ayobami: 2006, p.108). So it is clear that the dominance of the white races meant black men will always be treated as slaves and as cheap labour. It was Frantz Fanon who first established the concept of the *Other* as a major issue in postcolonial studies in his writing. On this issue, Frantz Fanon (1963) argues that:

When one has grasped the mechanism described by Lacan, one can no further doubt that the real *other* of the white man is and will continue to be black man. And conversely, only for the white man is the *other* perceived on the level of the body image, absolutely as the *not-self* that is, the unidentifiable, the inassimilable (p.195).

Fanon sees “the dichotomy –colonizer/colonized- as a product of a “Manichaeism Delirium”, the result of which condition is a radical division into paired oppositions such as good-evil, true-false, and white-black” (Kehinde, Ayobami: 2006, p. 110) where blackness confirms the white *Self*, and whiteness empties the black subject (p. 195). According to the colonizer, the *Other* must be owned, changed, and ravished, and he is also deceiving and fruitful.

Moreover, in *Black Skin, White Masks*, his second well-known work which was released in 1952, Fanon raises ontological concerns about the presence of inhabitants—black men. He states:

With the exception of minor internal conflicts, black males will never have the chance to experience their existence through others while they are among themselves. Of fact, Hegel refers to the moment of "being for others." . . . We are unable to comprehend the being of the black guy because to ontology. For not only must the black man be black; he must be black in relation to the white man . . . (p. 109-110).

It can be assured that the black man has no ontological resistance in the eyes of the white man. However, the idea of resistance, subversion, antagonism, and mimicry is central to postcolonial thought. The idea of resistance also encompasses concepts of individuality, independence, and human dignity.

Hence, the conflict between colonizer and colonized, dominating and dominated, is the foundation of this postcolonial concept. This demonstrates the significance of binary oppositions in post-colonialism. This indicates that postcolonial writers protest against the classification methods used in the west. They frequently rewrite canonical stories that serve as the foundation for inequality in an effort to expose binary thinking. This rewriting has the effect of occasionally flipping a binary opposition so that what was once the bad half is now the good one.

In conclusion, the formalistic method, or binary opposition, is used to comprehend the idea of the *Self* and the *Other*, which is a crucial concept that enables us to comprehend how meaning is constructed, created, or reinforced in a

text. The idea of a binary dichotomy between civilized and savage has been used to justify and reinforce Western power structures that favour "civilized" white men. Binary opposition is the notion of contrast between two terms that are mutually exclusive.

For the colonizer, the colonized is hardly a human being who is insufficient and incapable in terms of governing themselves. In terms of identity formation, the genuine identities of the native populations who had been subjugated were purposefully changed so that the exploited individuals would follow the imperial project that had been planned for them. Actually, in pre-colonial traditional civilizations, identity was locally created, locally established, locally maintained, and, when necessary, locally adjusted across millennia.

The reasons why the colonizer has imprescriptibly segregated "self" from "the other" can be regarded in many aspects but in fact, the false identities that colonial powers created, where all the insulting labels (savages, uncivilized, lazy, illogical, ignorant, untrustworthy, unreliable, unpredictable, etc.) were made up, were principally made to accomplish two key goals in the colonization process as a whole.

First, there is an obvious reality that the colonizer has come to the inhabitants' and without any permission. Therefore, in order to legitimise their maltreatment and torture over them, the colonizers pointed the colonized as not only different but also dangerous, harsh, savage, lazy, aggressive... etc. The intention was to convince people colonization was a necessary motivator rather than an unfair practice because these people did not deserve these lands given their notorious traits. So, they had to maintain their new identities as they were assigned and justify who they were in the eyes of the colonial agent. Plus, the colonizer not only attempted to convince the colonized that they had already earned terrible force against them, but also attempted to create in the colonized feelings of adoration and appreciation for the invaders.

Secondly, it is predicated on the ethnocentric notion that the colonizer's morals and values are superior to those of the colonized.

Stereotyping, fetishism, and the idea of otherness were all tools used by the colonists to advance their better culture. The colonizers employed stereotypes because they help to establish an identity for a big group of people, whether or not it is accurate. It makes use of a representational framework. Colonial stereotypes are better categorizations or are always preferred for colonialism in the colonies.

According to Bhabha, stereotype is a “form of splitting and multiple belief”(p.77) which “requires, for its successful signification, a continual and repetitive chain of other stereotypes”(p.77). For Homi Bhabha, stereotypes are to be regarded as ‘impossible objects’ (p.81) which serve as both a phobia and a fetish with regard to the colonizers since they signify both the need to eject and the urge to explore the unknown.

In the early stages of colonization, colonial worship was either purposefully or subconsciously portrayed in the development of colonial stereotypes by the use of authority in the form of racial, cultural, historical, and moral discrimination within the framework of its agreement. Media, including images, films, and science, can be used to trace colonial preconceptions in the subsequent era (Bhabha: 2007).

Due to its interaction with awareness and a political and ideological discourse, the development of colonial stereotypes is complicated. Preconceptions of colonial populations were created through fostering a collision between such stereotypes as well. Positive colonial stereotypes were first developed; in contrast, negative colonial stereotypes were characterized by backwardness.

Colonized natives were never seen of as distinct individuals, which was another aspect of how the colonized was formulated. The procedure is known as *Depersonalization through the Mark of Plural* by Albert Memmi. To him:

The colonized have only the right to gather anonymous populace. They are all the same, and if a colonized servant doesn't show up

one morning, the colonizer won't claim that she is ill; instead, he'll say, "You can't depend on them." He will not take into account intimate, private details of his maid's life. His maid does not exist as an individual (1957: p.85).

According to Tajfel (1981) when faced with the difficulty of having a social identity that makes them feel ashamed, people tend to distance themselves from their original in-group and join a new one.

This less developed or so-called 'inferior' nation began to integrate its own culture with the dominant culture, which it admired and modelled itself on in every respect. It even elevated this dominant culture above its own values. One of the most important reasons for this situation was that they were ashamed of their own past and values, or rather they were made to be ashamed of them, and they tried to impose themselves on the dominant culture.

The colonial narrative changed in the latter stages of colonialism and continues to present day to represent indigenous people as developing with the inference that they are less developed than settler culture. The colonial narrative has changed, but at its core, it still has the impact of creating a negative relationship with the social identity of the indigenous people, which in turn instill a sense of shame about being an indigenous person. The economic and social issues that indigenous groups in settler states face are an additional source of this humiliation. Instead of being the inevitable result of colonization destroying a culture's political, economic, and social structures, the colonial narrative equates these issues with being indigenous and treats them as if they were a natural part of being an indigenous person (Smith, 1999).

On the one hand, the colonized is forced to leave everything which constitutes him and also forced to have new and unfamiliar identity. Memmi mentions in his book *Portrait of the Colonizer* that: the colonized almost never experience nationality and citizenship as a result of colonization, except in private (p.140); "they also do not feel identity to a place. . . Only

avoiding his own past does the colonized himself”(p.148). It is clearly understood that under colonial conditions some become the master and have power whereas some are the servant and totally powerless. The oppressors were far away from understanding the natives and trying to create something useful and advantageous for them unlike because of their arrival the virgin lands, due to their loss of rights to their land, resources, and even their freedom, the citizens were no longer the rulers of their own country. Albert Memmi (1957) summarizes the destruction of the colonization that:

It is evident that colonization weakens the colonized, and that one of these weaknesses reinforces the others. The nonindustrialized nation experiences a slow economic collapse as a result of lack of technical advancement. The colonizer, who furthers his wealth by selling raw materials rather than competing with industry in the native country, is ultimately blamed for the downfall(p.159-160).

Moreover, the word "identity crisis" is a phrase that unites postcolonial ideas into a single framework. It is highly inclusive and adaptable because it includes changes experienced during the colonial period. The identity crisis that a person goes through as a result of being impacted by their culture has the potential to have an impact on every aspect of living. Their ancestors' culture, identity, and language are fundamental elements that must be preserved if they are to remain alive and self-aware. Prominent authors like Homi K. Bhabha, Gayatri, Chakravorty Spivak, and Frantz Fanon have studied these problems during the colonial process. For example, *Black Skin, White Masks (1967)*, one of Fanon's major works, is perhaps one of the most profound studies of the identity crisis that troubles colonized communities, particularly black people who have been oppressed by the European civilization. In this book, Fanon examines and discusses the psychological contents of colonized Blacks in an effort to identify some alternatives for recovery, socio-cultural rebuilding, and forgiveness. Fanon

(1967) discusses in depth how, as a black guy, his identity has been removed from him, imprisoned for one reason, and then reconstructed to other by saying: "... On that day completely dislocated ... I took myself far off from my presence, far indeed, and made myself an object" ( p. 112). Hence, one might assert that individuals who live in societies that have suffered colonialism and political transformation can expect certain form of identity crises and ambivalence.

Like identity crises, "sense of belonging" is a general term. It includes our natural desires to practice our chosen religion, use our native tongue, and follow our culture's traditions. Everyone has a group to which they belong from the beginning of their lives, and this group is formed by our social interactions and education. Also, it enables us to choose what and who we will eventually become. When we are born into a particular ethnic community, our identification, with which we first feel a sense of belonging, sometimes provides us certain privileges and other times takes those rights away. One acquires a sense of belonging as a result of identifying with their identities. Fanon describes how difficult it is for colonies to discover their own identities in his book *The Wretched of the Earth* (1963): "colonialism forces the people it dominates to constantly ask themselves this question: In reality, who am I?" (p.250). It is very hard for individuals who have drifted away from their identities at this level to create anything of their own. Many of their characters have immigrated to the colonizer nations; as a result, the incapacity to adopt, to belong, and to personalize is frequently the first issue that new lives encounter.

Finally, unlike the notions abovementioned about the restoration or civilization which has come to 'wild lands' through the colonizer and both sides of the colonization has gained advantage, Memmi clears the consequences of the colonialism that: "Revolution. We have observed that colonization causes the colonized to physically perish. The fact that it destroys him spiritually must be added. Relationships get distorted, institutions are destroyed or preserved, and both colonizers and colonized men become corrupted (1957: p.195). In addition to those which are the negligible facts of the colonization period in the history, the colonizer not only disregarded the national identity of the colonized, but he also ignored their values, culture, and art. The locals' languages, cultures, and religious

beliefs held no significance for the colonialists who also thought of them as backward and uncivilized.

#### **1.4. The Emergence of Hybrid Identity**

Homi Bhabha, a postcolonial theorist with a colonial heritage, has significantly influenced cultural studies, particularly with his reference work *Location of Culture* (1994). In order to shed light on the cultural relations in the shadow of colonial remnants, he created new notions like hybridity, third space, in-betweenness, or mimicry.

Bhabha's research on the cross-cultural relationship between the colonizer and the colonized helped to define the term "hybrid identity," which refers to a state of identification where one is neither the colonizer nor the colonized. Every country has a unique culture that is never truly distinct. The identity created as a result of these influences is also ambiguous and mixed. In the wake of colonialism, the idea of 'hybridity' has emerged.

People experience hybridity and engage in imitation or mimicry during both the colonial era and the post-colonial era, which later has an impact on their cultural identity. Hybridity according to Homi Bhabha (1994) "is a successful fusion of two different cultures that results through cultural contact between the colonizer and the colonized" (p.112). Hybridity is described by Bhabha as a place between two conflicting cultures when identities are deconstructed. This "third space" in other word, "in-between space" is the place in which hybridization process has started and eventually caused to the construction of the hybrid identity. In this identity, cultural borders are dispersed and lead to originate a new culture called 'hybrid' which is initially based on differences.

On the other hand, the similarities, as opposed to the contrasts, were discussed. As Bhabha explains in *Black Skin White Masks* (1967) by Fanon's preface, "The Negro is not. Any more than the white man" (p.231), People then came to understand that even the organs that mainly occur their white and black bodies were identical to those of the white. Their shared experiences helped them discover who they were and provided a new identity. In fact, it is difficult for colonized people to decide between two identities because of the dualities created by the similarities and

differences between whites and blacks (Mahmood, 2014). A person becomes separated from their identity, their nation, and their culture as a result of the choices and extreme decisions that these dualities bring to the lives of people who were once colonized. As a result, it causes those who migrate or are dislocated to develop hybrid cultures, adopt multiple identities, and remain in a condition of ambiguity. Due to the fact that one would be pointless without the other, there are these ambiguous dualities between two cultures and two civilizations.

Overall, it can be said that hybridity is a form of existence on the border between at least two conflicting identities. This is connected to the concept of the "third space," whose landscape has become a boundary that is occupied by postcolonial identity. In this instance, hybridity suggests that this identity is determined by its distinct space, which prohibits the establishment of static places of belonging but creates motion, ambiguity, and a diversity of crossing points (Grossberg: 1989, p.91-92). In general, the postcolonial era is especially remarkable for its capacity to explain problems resulting from the identity crisis of the hybrid nation, and the term "hybridity," which is frequently used in postcolonial discourse, has been widely criticized by postcolonial scholars because it implies negation and inequality of the power relations.

### **1.5. Mimicry**

In his book *The Location of Culture* (1994), Bhabha developed the idea of mimicry at a time when eastern attributes, customs, and philosophical traditions were being investigated. He researched the effects of the negative relationship and clear hierarchy between the East and the West like a group of writers.

According to Bhabha (1994) the term "mimicry" describes adopting, adapting, or even imitating. Exaggerated imitation of language, culture, manners, and ideas are also included (p. 86). But still, Bhabha claims that mimicry might serve two purposes. First, it could be empowering or provocative. When one's cultural identity is suppressed or they are encouraged to abandon their native culture, imitation can be subversive (p.7). Secondly, mimicry can also be empowering in certain situations, such as when it comes to the replication of fair, liberty, and the legal system. Namely, Bhabha asserts that mimicry can be forced or performed spontaneously (see Bertens, 2001: p. 208). Also, according to Tyson (2006), there are at least two

motivations for mimicry: first, the colonized people seek to fit in with the colonizer's society, and second, the colonizer's hegemony has successfully led the colonized to perceive their own identity as inferior (p.421).

With this word of mimicry, which people of eastern ancestry meet due to the dualities they experience in the West, we observe westernized easterners who have become stereotypes. The conflicting views on both sides arise to the dualities we observe in the identities of the colonized. So, it is clear that through mimicry, one of the key factors that tortured and separated the colonized as the "other" and forced immigrants into cultural trauma. And they had no option but to copy the West in order to be accepted.

Mimicry is regarded in postcolonial studies as disturbing imitations that are typical of postcolonial civilizations. Colonial mimicry, in the words of Homi K. Bhabha, "is the longing for a reformed, identifiable 'Other', as a subject of difference that is almost the same, but not quite" (Bhabha, 1994: p. 122). As a result of a process he experienced, he claims that the colony did not move far from him, but he was unable to remain as himself. "That people come from so far away, to a place like Europe, and have to change or transform. They have no choice; you can't continue as you are" (Nasta: 2004, p. 356- 357). The colonized cannot leave his world, but he also cannot continue to be himself. The indigenous people were subjected to the colonial culture's key elements as it spread, raising the probability that immigrants would imitate it. They may resemble the colonists, but they can't be exactly like "self" because they haven't had an opportunity to find out who they are yet (Ayar, 2021).

In far more postcolonial contexts, mimicry refers to the subaltern's imitation of the superior while maintaining its distinctive customs, language, religion, and appearance. One of the key figures, Frantz Fanon, talks about the challenges that cause identity crises or the loss of these influences, as well as the impacts of colonial power on the perception of black or colonized people. Fanon mentions in his book *Black Skin White Masks* (1967) "the black man desires to be white" (p.11). The black tends to imitate the superior in order to achieve the authority of the white, even if this is impossible due to society's unreachable standards. It is clear that, whether consciously or unconsciously, one leaves their own culture when copying, though. In

this circumstance, a distinct area develops that is quite related to the superior but also has the features from the repressed selves.

Furthermore, Bhabha's mimicry is a part of a more comprehensive idea for picturing the postcolonial world. Between oppression and authority, there is a clear binary contrast. It is evident that the colonizer is nervous, which is supposed to create a place for the colonized to challenge colonial discourse. This concern related to mimicry, which is when the colonized copy and modify the culture of the colonizer. Yet, imitation is not always mimicry, and those who have been colonized are not necessarily being integrated into a dominant or even superior culture. Mimicry is repetition done differently, according to Bhabha (1994), who defines mimicry as an exaggerated mimicking of language, culture, manners, and ideas. A strategy for preventing the spread of stereotypes is imitation (p. 122). Moreover, Bhabha (1994) provides the following definition of mimicry:

Colonial mimicry is the desire for a reformed recognizable Other, as a subject of difference that is almost the same, but not quite which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excesses, its difference” (p.86). From that quotation, it reveals that the idea of ambivalence is constructed along with mimicry itself. It undermines colonialism's grand discourses of humanism, enlightenment. So he states that there is an obvious disjunction between the material effects of colonialism and its discourses of moral and intellectual superiority. He argues further that mimicry does not merely rupture 'the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a partial' presence. According to him, the play between equivalence and excess makes the colonized both reassuringly similar and also

terrifying: so “mimicry is at once resemblance and menace (1994: p. 86).

Hybridity may appear to be the coming together of various cultures and ideals, but it actually exposes a clear ideological divide in terms of hierarchy and power. In terms of demonstrating their own potential and increasing their development processes, imitation is not generally harmful because it may be possible for impoverished regions to cope with the West's technical advancements and other developing traits.

As a result, the colonized were forced to deny their own identities through this imitation process, which was a very painful method for them to reject the society they were born into. And even though, the most significant thing they sacrifice while growing was themselves and everything that related to them.

## CHAPTER II: *INDIAN INK* by Tom Stoppard

Tom Stoppard who was born in the Czech Republic and lived in Singapore, India, and England, is without a doubt the author of one of the most excellent pieces of literature that addresses such subjects, *Indian Ink* (1995). Richard Rankin Russell (2004) argues that Stoppard's experience of living in several different countries has a cultural component. So, to him, Stoppard's "global origins have inspired a fascination with national identities, particularly the ones in which these identities are interrelated" (p. 1). Also, in *Indian Ink*, one can see the traces and discussions of the "interrelated" national identities between Indians and the British in two distinct decades in accordance with British imperialist ideologies, colonial and postcolonial ideas, and British imperialism.

In *The Native Land* (1991), a radio play, was adapted into the book *Indian Ink*, which was released in London in 1995. Leading British playwright Tom Stoppard depicts 1930s and 1980s England and India in his two-act play to imply that "the conscious of both the colonizer and the colonized has not changed so far because of the effect of colonialism" (Balkaya:2015, p.5724).

India in the 1930s, amid the struggle to English colonial administration control, and England in the middle of the 1980s are the two separate places and eras where *Indian Ink* is set. Without any significant set modifications or overt transitions, the action alternates between these two settings. In sum, the action in India in 1930 concerns British poet Flora Crew who visits India because of her health problem. She meets Nirad Das, an Indian painter who paints a nude portrait of Flora. The action takes place in England in the 1980s and centers on the efforts of a Flora Crew scholar to compile data for a biography. Anish Das, a student and the son of Indian artist Nirad Das, pays a visit to Mrs. Swan, Flora's younger sister.

*Indian Ink* represents different social groups in India and ideologies of both the colonizer and the colonized through the perspectives and worldviews in colonial/post-colonial India/England in 1930s/1980s. Stoppard claims to have written *Indian Ink* "thinking that there would be something to explore in the huge subject of colonialism, and the British Empire, and all that" (qtd. in Bhatia, 2009: p. 223). He rewrites India's colonial past in the part that takes place in the 1930s. On the other hand, the other decade, which includes the 1980s in England, is representative

of the postcolonial era. In order for India to regain its national freedom, historical and cultural conflicts against British control are at the centre of this play. According to Balkaya:

... the eastern is exposed to cultural influences of the western. The cultural heritage of the colonizer and the colonized is portrayed through Flora and Nirad's dialogues in 1930s and Anish Das (Nirad's son) and Mrs. Swan's (Flora's sister) dialogues in 1980s. That is, while Flora and Nirad experience the colonial period, Mrs Swan and Anish discuss the issue of colonialism (2015: p.5724).

In brief, two narratives from Tom Stoppard's play *Indian Ink* are intertwined and take place over fifty years apart. The English poet Flora Crewe travels to Jummapur, a fictional city in India, in 1930s, in which she encounters Nirad Das, a regional painter. While Flora writes her poetry about love and India, Das paints Flora's portrait. Two other men are also focusing on Flora in the meantime, including the chief of Jummapur Rajah and English officer David Durance. In the alternate timeline, in the 1980s, Eleanor Swan, the sister of Flora, meets Elden Pike and, Nirad Das's son Anish Das who are both interested in Flora's literacy in order to gather her letters and write her history.

Flora is given a tour of Jummapur by Theosophical Society President Coomaraswami in which she forms a friendship with the painter Nirad Das who starts to paint Flora's portraits. Initially, Flora and Das struggle to communicate with each other due to the cultural obstacles but then, they are in compliance. During their painting sessions, Das and Flora converse about politics, art and the Indian story of Radha and Krishna's love story and the notion of rasa which is emotional essence of the art.

Das portrays Flora's portraits twice. While he paints the first one by imitating the Western style, he paints the latter in his own authentic Indian artistic style.

In 1980s, Anish Das and Eleanor Swan feel admiration to Nirad Das's two paintings of Flora – the oil portrait and the nude watercolour -. While Flora acts out

her letters which are written for her sister Eleanor in 1930, Eleanor reads these letters in the 1980s and in one of her letters, Flora mentions a man whom Eleanor will not approve. Over time, Anish Das claims that this painter is Nirad Das but Eleanor believes that he is perhaps Durance or Rajah.

In 1930, Flora decides to leave Jummapur and she dies a few weeks after her departure. The play ends with Flora's reading *Up the Country* where Emily Eden asks why Indians do not cooperate with each other and kill their oppressor landowners.

Whereas the play, *Indian Ink* provides a detailed account of colonial activities in 1930s India and the colonial discourses of both Indians and British, the Indians and British of the 1980s, being in the post-colonial period, are more argumentative and endeavour to express their thoughts and feelings about colonialism to each other.

In the 1930 part of the play, it is observable how the colonised side approaches the colonisers with an inferiority complex and not only admits their superiority, but also pretends to behave like them. The phenomena known as "cultural imperialism" occurs when one culture invades and conquers another, wiping out the original culture and imposing the oppressed culture on the people who are being conquered.

Although the transitions between the colonial and postcolonial periods and various cultural interactions between the white and the natives, it is seen that, Stoppard does not drive any character forward. Bakhtin (1981) says that the character's speech about himself and the universe has the same weight as traditional authorial discourse; it is not inferior to the hero's objective character, which is one of his traits, and it is also not used to express the author's voice. (p.13). It means, each character in the play has his/her own consciousness and "the playwright does not dominate over the characters . . . as is the case in *Indian Ink*, in which each character talks without getting under pressure of another character's conscious both in the colonial 1930s and 1980s"( Balkaya: 2015, p.5728). So, Stoppard indiscriminately gives each character the opportunity to express their thoughts and evaluate their situation.

In fact, it is quite important to look at how the British colonized India, how they regained independence, and how they struggled for their own principles and identity before moving on to the colonial and postcolonial themes in *Indian Ink*.

### **2.1. Effects of the British Colonialism and Post-Colonialism on India**

In the colonial time, the Indians experienced suppression and oppression of the British rule. It has suffered from the power of the colonizer through its trading, military, and culture and so, the colonial discourse has performed the hierarchy over India which is thought as “other” in terms of language, culture, art, education in the colonial period.

The British as a colonizer were interested in India for many reasons. India is a country in South Asia, which is the seventh-largest nation in the world by geographic area. It has a long history that is woven together by several historical occurrences. Early in the seventeenth century, the British East India Company became involved in the Indian subcontinent.

Historian P.J. Marshall (1996) claimed that “in Bengal, the British invasion started in the 1760s. Midway through the nineteenth century, it was almost finished. The region that is now India, Pakistan, and Bangladesh was either directly ruled by the British or was ruled by rulers who were British allies”(p.358). India has been always made diversified means from the other colonials. British imperialism and colonialism became more beneficial than that of other colonial power incentive was mostly economic. For this reason, they tried to westernise India. Also, due to its geopolitical position, the first main purpose was to achieve a monopolistic markets and profit, therefore, Expanding commerce with India was a significant objective of British diplomacy in Asia since it was seen as the region's most strategic location and a gateway to the rest of Asia.

Secondly, India served as a market for British commodities, a location for investment, and a supply of raw materials. As argued by historian Jeff Hay (2006):

For the British, India’s importance was strategic, symbolic and economic. [...]. India also provided the British with large armies and inexpensive labour, which exported around the world. Finally, Indian

sources such as tea, cotton and jute helped feed the British industrial machine, whereas the subcontinent provided a huge field for the British interests seeking large returns in agriculture or industrial enterprises or markets for their finished goods (p.22).

Furthermore; for a sizable segment of the British upper middle class, India offered rewarding career opportunities. Finally, in terms of geography, logistics, and military personnel, control of India was a crucial component of the global power structure. Because of India's affluence, European and British visitors were intrigued and drawn there.

The terms of diverse cultural and religious practices, India is a multicultural society. The socio-cultural diversity of India was noted by the British. Therefore, the strategy of "divide and rule" was used by the British to foment enmity existing between Indians and the Muslims. The strategy of divide and rule, which ultimately led to the deaths and evictions of potentially millions of human beings and the annihilation of important industrial resources, exploited faith to create a rift between the Indians.

The British colonial model that Britain imposed on its former colonies included elements like land control, divide and rule, discriminatory laws, ethnocentrism, education and language, religious suppression, local inferiority, trauma, and violence.

Initially, hegemony and power have been established by the colonizer through economic, political and military forces. But then, the cultural and social precedence have become dominant more and more in the daily life of the colonized through culture, education and language. Concerning the cultural domination Lois Tyson (2006) states that:

What has been left behind is a deeply embedded cultural colonization: the inculcation of a British system of government and education, British culture, and British values that denigrate the culture, morals,

and even physical appearance of formerly subjugated peoples. Thus, ex-colonials often were left with a psychological “inheritance” of a negative self-image and alienation from their own indigenous cultures. . . ( p: 419).

What is more, British colonizers in India retained strong connections to their own culture and sense of national identity throughout the duration of their rule over the country. In addition, racism in social, political, and cultural life was a result of the struggle of many imperialist-minded British people to maintain and strengthen their hegemonic power, national identity, and colonial identity. Multiple historical truths about British colonialism in India, such as racial issues, the East-West duality, and national identity, are hidden under these circumstances, and the separation from the indigenous people by some hard lines and some buildings (Yelmis: 2021, p. 3).

## **2.2. National Identity of Colonizer/Colonised in India**

It has been noted that the India created in the fictional world of the imperial authority was like a complete unknown and dominated by the imperial discourse in which it is regarded as the categorical opposites of Britain and Europe. The following stereotypes and binary oppositions were developed during the British Raj, and they stand out among the rest: “[I]f colonised people are irrational, Europeans are rational; if the former are barbaric, sensual, and lazy, Europe is civilisation itself, with its sexual appetites under control and its dominant ethic that of hard work; if the Orient is static, Europe can be seen as developing and marching ahead; the Orient has to be feminine so that Europe can be masculine” (Loomba, 2000: p. 47).

Millions of Indians did not see an English person during the British Raj, in part because the British created strict obstacles between the "self" which is colonizer and the "other" which is colonized (Loomba, 2000: p. 111). The colonizers use the "us" against "them" binary opposition as a tool to establish a powerful hegemonic world. The re-construction of the identity of British colonizers as "the imperial power" was reinforced by the alienation of indigenous Indians who were exposed to a torrent of encoded symbols associated with being the "other."

As a result of all the stereotypes and binary oppositions that the British created throughout the colonization of India for the Indians, language became a metaphorical weapon used against the apparently "inferior" races to insult the natives and glorify the British.

Assuming that the colonized were "primitive" (Prakash, 1994: 3), "indolent, malingerers, shirkers, good-for-nothings, layabouts, degenerate versions of the pastoral idler," (Boehmer, 1995: 39), colonizers looked for new spheres in which they could be absent from the gathering places of the colonized, such as the bazaars.

As a consequence, they started to create new structures, such as houses, schools, and clubs, whose doors were accessible to many Europeans, especially the British. These places were turned into symbolic places that remained in for British cultural, ethnocentric, and colonialist ideologies and identities, and they served as tools for creating unnatural divisions between the colonizer and the colonized, between Europeans and non-Europeans, between the "self" and the "other," and between the East and the West.

Colonialism had a significant impact on both the lifestyles of the indigenous people whose lands were invaded as well as the westerners who left their home countries and immigrated to other countries, as well as their feeling of identity and belonging. Hence, it is occasionally essential to mention the clubs' historical growth and the cultural and political significance to the British in relation to their position as national and imperial institutions. Before the club became popular in the British colonies, it was already a popular gathering place for British people to socialize, have fun, and discuss literature and politics, especially in England towards the end of the eighteenth and beginning of the nineteenth centuries. It appears that coffee houses had a significant role in the development of several clubs in England (Sinha, 2001: 493). Along with clubs like Traveller's, Turf, Carlton, Marlborough, Brook's, Bachelors, St. James's, White's, Arthur's, Pratts, and the New Club (Sinha, 2001: 494), which were places specifically for assembling reasons, over time, some clubs in Britain related to the colonial discourses of the nation had been established. The people who had periods in the overseas considered it essential to come together while they were in Britain because they needed resembling people with whom they shares common social, political, and cultural norms. This was especially true following the

colonization of India and the growth of colonialism. As a consequence, various clubs, including The Alfred Club, the Travellers, the United Service, and the Army and Navy Club, started to allow members in the 1820s which had previously worked or travelled in colonies (Yelmis: 2021, p. 4). Later, the London Oriental Club was established in 1824, and in 1848, the East India United Services Club at 14 St. James's Street was founded “to meet the wants of the various services which administer the Indian Government” (Timbs, 1867: 248). Thus, they both are representative of the deep relations these clubs had with British imperial ideas since they included members from all social classes who had serviced the Empire in its colonies. Furthermore; Laurie Kaplan (2011) claims that the clubs are the places in which “nationalistic potential, with sentimental reminders of England and empire, and with images of white solidarity” (p.21) become possible. Plus, they contribute up the sense of collective identity as well as social, political, and cultural solidarity. The club improved national and cultural norms and, in a sense, reconstructed Britain in India. In other terms, it can be said that they never stopped thinking about their origins and customs when they were continuing their imperial ways. They also always protected their cultural and national identities.

In addition, the decorations, and architectural design of British clubs in India were mostly similar to those observed in Britain. As a result, one could experience a sense of belonging rather than being in a foreign country. The Jummapur Cricket Club in *Indian Ink*, which is connected to the national British/English identity owing to its British-style decoration and architecture, needs to be reconsidered in perspective of this. For instance, in a letter to her sister Elenaor on her initial impressions of the Jummapur Cricket Club during her visit to India, Flora describes this familiarity as follows in *Indian Ink*:

“I thought the club would be like a commercial hotel in the hotter part of Reigate, but not at all – it was huge and white and pillared, just like the house of your first memory, perhaps – poor mama’s nearly- house, which was ours for six months and then no more” (Stoppard, 1999: p. 437). The Jummapur Cricket Club, with the “Long-sleever [which is] [g]ood for putting the feet up” (Stoppard, 1999: 439) and in this way Flora can feel at home and among individuals with whom she hold similar national and cultural values due to the building's architectural designs.

In addition to providing a variety of other services, these clubs served as meeting places for the British, where they could socialize, dance, listen to music, play polo and cricket, read newspapers and magazines, talk about their daily lives and colonial responsibilities, and plan cultural and entertaining events (Yelmis: 2021 p.5). Some of the Jummapur Cricket Club's activities are depicted in Tom Stoppard's *Indian Ink* as follows: “usually dancing on Saturdays, only a gramophone but lots of fun” (Stoppard, 1999: p.399); playing cricket (Stoppard, 1999: p.433) and polo (Stoppard, 1999: p.431); reading poems particularly the ones written by Rudyard Kipling (Stoppard, 1999: p.433), and discussing political, imperial and cultural issues such as the celebration of the birthday of Queen Victoria (Stoppard, 1999: p.432) who represents British colonialism on a national and symbolic level and is linked to the growth of the British Empire into one of the biggest in history. In the play, Flora is informed about the festival of the Queen's birthday as follows while she is a guest in the club:

Englishwoman: Will you be here for the Queen's Ball, Flora?

Flora: The...?

Englishwoman: It comes off next month, Queen Victoria's birthday! (Stoppard, 1999 p.432).

Additionally, the British's efforts to create an atmosphere of homogeneity in the majority of the clubs in India, which restricted entry to the British and other Europeans, reveal important details about racial relations and British colonial and imperial policies. In Stoppard's play *Indian Ink*, it is noted that the Jummapur Cricket Club, also has only British members and visitors. All of the characters in the play's club are English, including Durance, Flora, the Resident, an Englishwoman, and an Englishman. The stage directions' descriptions of the following things are relevant evidence:

“The Jummapur Club after sundown. Gramophone music. Three couples are dancing: Flora and Durance, the Resident and the Englishwoman, and a third couple, an Englishman and English Lady” (Stoppard, 1999: p.431).

As a wealthy English or European woman, Flora "deserves" to be a "honorary member" of the Jummapur Cricket Club, as can be seen from her words: “And

everyone at the Club was very friendly” (Stoppard, 1999: p.436). This is a notorious example of Euro-centrism or Western-centrism, which prefers Europeans and Western nations above those who are not "different" but instead share a similar psychological, cultural, and social environment (Yelmis: 2021 p.10).

Even elite Indians were locked out of the club, demonstrating the connection of politics and ideology with the use of geography. The elite soldier's "in-between" or even "mimic man" position outside the Jummapur Cricket Club is a device used by the imperialists to feel superior to the indigenous Indians and a mechanism that facilitates in the construction of the inferior perception of even the elite indigenous. Even middle-class, educated, and "Europeanized" or "Anglicized" Indians who looked like, spoke like, and behaved like their colonizers were excluded due to the clubs' homogeneity and the colonial ideology that created the strong divisions between the East and the West. The following quotation from *Indian Ink* illustrates the prejudice against Indian elites with higher education:

Flora: Is he Army? No – how silly –

Durance: He’s Indian Civil Service. The heaven-born. A Brahmin. [...] We have Indian officers in the Regiment now. My fellow Junior here is Indian, too, terribly nice chap – he’s ICS, passed the exam, did his year at Cambridge, learned polo and knives-and-forks, and here he is, a pukkah sahib in the Indian Civil Service.

Flora: Is he here?

Durance: At the Club? No, he can’t come into the Club.

Flora: Oh. (Stoppard, 1999: p.439-440)

This quotation very clearly illustrates the contrast between the treatment of white elite Europeans and the treatment of even the most elite Indians, who are subjected to discrimination and degradation. As noted by Josephine Lee that: “[a]lthough natives were supposedly reformed by receiving the proper literary education, serving in the military, and playing cricket, they would always remain imperfect copies of the white British” (2002: p.47). The elite Indian soldier's experience of being locked out of the group demonstrates his acceptance of his "secondary" and "inferior" status.

The colonial education system that was formed in Third World colonies tried to promote acceptance of the colonial agenda. For the colonized, education was frequently, if not always, a tool for destroying their identities and alienating them from their cultures.

Thomas Babington Macaulay's famous "Minute on Education" (1835) presentation is when this relevant point first emerged. Macaulay's 1835 Minute on Education, a prime illustration of how the West approached Indian civilization with rationalist principles, had a significant influence on British educational policy. English schooling became obligatory in India as a result of this program and the imperial ideas, which is also a proof of cultural imperialism in the nation and is expressed by Nirad Das in the play with the following words:

"I have to thank Lord Macaulay for English, you know. It was his idea when he was in the government of India that English should be taught to us all. He wanted to supply the East India Company with clerks, but he was sowing dragon's teeth. Instead of babus he produced lawyers, journalists, civil servants, he produced Gandhi!" (Stoppard, 1999: p.393).

According to Macaulay, the Macaulay Education program serves the following purposes:

In order to communicate effectively with the millions of people we govern, we must make every effort to develop a class of individuals who are Indian by blood and skin colour but English in taste, opinion, morals, and intelligence. We can entrust that group with the responsibility of enhancing the nation's vernacular dialects, enhancing them with scientific terminology adopted from Western nomenclature, and gradually transforming them into efficient educational channels for the great majority of the population (p.116).

This education system was Eurocentric and even Ethnocentric (English-centric), and it supported the British in rewriting and reshaping the history of the

British Empire, the colonies, particularly India, and the colonial subjects in accordance with their own attitudes and beliefs. It appears that the Macaulay Education program benefited British interests and made it easier and more functional for the British to “inevitably promote Indian loyalty to British rule” (Cutts, 1953: 825), to maintain colonial power and establish a feeling of "superiority" in the colonized about British culture.

A nation's culture and education are strongly intertwined because education facilitates "intergenerational knowledge transfer" (McGroger 9). The introduction of a transformed form of British teaching was one of the most important things the imperialists did to westernize India. Positive and negative sides of the modified English education system to Indian community were debated by the opposing views.

The Anglicists and Orientalists, two competing factions, came together to establish the British government's Committee of Public Instructions. While Easternists campaigned in support of local schooling, Anglicists disparaged local education and supported British education.

Namely, the British imposed their education system on the Indian population and hereby, educated Indians have had full knowledge of the English language, literature and other artistic values. Art and literature are two important subjects which have been discussed by both Flora and Das in 1930s and by Mrs Swan and Anish in 1980s during the play *Indian Ink*. During the colonial period, there was a sharp distinction between colonizer and colonized people in terms of national values such as art, literature, cultural and religious rituals. A significant and diverse corpus of writing has been inspired by the conquest, colonialism, and enslavement of American Indians and Africans. By the 18<sup>th</sup> century, observers in Europe had produced works of fiction, scientific research, and philosophical writing about the colonies and slavery. Several former slaves had written autobiographical accounts of their time in service at the end of the 18<sup>th</sup> century. While framing European the way of life and value systems as "superior," postcolonial literary studies have been essential in assessing literature and studies of the life that have intervened to impose European values on the indigenous and continue colonial domination. Edward Said is one of the most significant postcolonial scholars states that: “How the construction of the dichotomy between the non-European "other" and the European "self"—which

has been used to establish colonial authority—involves both language and culture” (1978, p. 12 ).

DeSausa agrees that to increase their dominance in India, The British imported the Western learning, British linguistics and cultures, its literature and its philosophy. Indians were stigmatized by the British who believed that they were incapable of knowing what was in their own best interest (p.10). Then, he adds that local cultures were obliterated, and people's political consciousness was suppressed, by the new educational system. (p.12). As abovementioned, there were two separated groups in India, the new elite group such as lawyers, doctors, teachers, journalists and businessmen established a Western life style through copying the colonizer's habits whereas village society didn't undergo any significant alterations. Especially, the nineteenth century saw nearly complete disregard for the education of girls. Because higher education was taught in English, no official attempt was made to adapt Western literature into the local language. There was also no effort made to standardize the Indian script, whose variability is a major impediment to multilingualism among educated Indians.

On the other hand, for the sake of the British Education System, it is conjectured that the colonizers completed their missions and brought civilization to the native people by providing not only economic benefits but moral and cultural improvements as well. Hence, some Indian elites interiorized the power structure of the colonization idea for personal benefits

This is illustrated in *Indian Ink* by the elite Indian soldier from the ICS which is also known as the Indian Civil Service/Imperial Civil Service as following:

DURANCE: Indianization. It's all over, you know. We have Indian officers in the Regiment now. My fellow Junior here is Indian, too, terribly chap – he's ICS, passed the exam, did the year at Cambridge, learned polo and knives-and-forks, and here he is, a pukkah sahib in the Indian Civil Service (p. 439-440).

The soldier, with his "Indian blood" and "English tastes," has received an education similar to that of an elite Englishman. He is the ideal symbol of the Macaulay Education Programme.

Homi Bhabha explains such a position as: “a class of persons Indian in blood and colour, but English in tastes and opinions, in morals and intellect’ – in other words a mimic man” (1994, p:87). According to Bhabha, mimicry is a behaviour that is always borderline mocking and mimicry is the act of imitating the values, behaviour, and culture of the colonizers and includes "mockery" and ambivalence (Bhabha 1994: p.88).

It is seen that the soldier who belongs to the colonized society imitates and gets to know the culture of the colonizer and in this way he can be called a “mimic man”. The effect of mimicry means a kind of camouflage in which person feels more comfortable and in safe towards their colonizer. However, he is in a position to demonstrate that even privileged "Anglicized" Indians are never treated as "equals" because, in the words of colonial mimicry, "to be Anglicized is empathically not to be English" (Bhabha, 2002: p.87). This concept was utilized by the British as a means of mediation between them and the common Indian indigenous population, and it was related to colonial mimicry which is “the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite” (Bhabha, 2002: p.122), “almost the same, but not white” (Bhabha, 2002: p.128).

It is clear that native Indian’s degree of education, similarity to English appearance and behaviour, and the symbolic British mask they wear were not sufficient to win the respect of British colonizers in India. Even the British educational system, which introduced them to so-called "civilisation," failed of "developing" them to the status of the British. According to John McLeod (2012), “[h]earing their language coming through the mouths of the colonised, the colonisers are faced with the worrying threat of resemblance between coloniser and the colonised. This threatens to collapse the Orientalist structure of knowledge in which such oppositional distances are made” ( p.66). The "differences" rather than the "similarities" are thus being highlighted by British colonizers.

Nevertheless; a mimic person normalizes the dominant discourses of the colonizers and then alienates to his own national identity and cultural values.

For instance, in the dialogue between Das and Flora, Das expresses his love of English literature constantly. He asks questions and comments on English writers as such:

“I was surprised you did not mention Virginia Woolf ... Have you met George Bernard?” (Stoppard p. 375).

He also keeps praising the English writers:

DAS: I like Dickens and Browning, and Shakespeare, of course – but my favourite is Agatha Christie! ... I have to thank Lord Macaulay for English you know. It was his idea when he was in the government of India that English should be taught to us all. He wanted to supply the East India Company with clerk ... he produced lawyers, journalists, civil servants, he produced Gandhi!(p.393).

As it has been mentioned before, Das is the one who belongs to a class of people who are English in oral and intellectual abilities but have Indian blood and colour (Bhabha 1994 p.87) or he is a typical mimic man.

British education system, especially, has made the Indians acknowledge the English superiority and thusly, the potentiality of resistance could be minimized. In other words, British culture and values were a pervasive force in the indigenous peoples' culture and values, which prevents revolt because they are fundamentally Eurocentric (Tyson: 2006, p. 421).

The injustices and inequalities of the suppressor and powerful colonizer surpasses over the oppressed groups who are behaved as an outcast in their own hometown during the colonization. Although the sense of identity of the colonized exists in a particular vision at the time of colonization, exactly the same is unable to be claimed for the coloniser. Albert Memmi, a postcolonial scholar, divides the colonizers into two groups: “Colonist that accepts” and “Colonist that resists”. According to Memmi (1965), by accepting the role of the colonizer, he took on the responsibilities and assumed the identity of both himself and the colonized. Despite the fact that the colonized constitute an essential and multiracial component of the colony's economy, the colonizer must repudiate the colonized and vigorously preserve his own identity. It is his responsibility to justify the conduct of himself and his fellow colonialists in order to cleanse himself of the horrors perpetrated in the name of economic and cultural superiority. He must embrace the violence and poverty he witnesses every day. In his eyes he is bringing “civilization” to the

“savages” (p.55-56). In the play, while Mrs Swan and Anish discuss about colonial issues, Mrs Swan is represented the “colonist that accepts” by speaking totally Eurocentric:

“We made you a proper country! And when we left you fell straight to pieces like Humpty Dumpty’ Look at the map you should feel nothing but shame!” (p.390).

On the other hand, some people who were born in the colonies or had visited them felt overt shame for this privilege. They initially dispute having such privileges, but after they are forced to live with them every day, they can no longer ignore them. At this point, they try to fight, but doing so would mean giving up their privilege. He discovers himself on the colonized's side of the scale. His high standard of living is only possible because the colonial people are poor. Because these roles are earmarked for him, he holds positions of authority. Refusing is leaving colonial conditions physically or staying and working to alter them.

In the play, this description reflects Flora, a visitor to India, who finds it difficult to understand why Nirad Das praises western art and literature while ignoring his own values. Flora considers this situation peculiar because Das acknowledges the English as being superior in all fields, including literature, language, art, and architecture. Herewith, it is realized by Flora that the colonizer establishes supremacy over the colonized not only by using its army and trading companies but also by the use of language, literature and education system. For example, the first time Flora meets with the Indians before Das, she portrays them such as:

“. . . while the committee bicycled alongside, sometimes two to a bike, and children ran before and behind – I felt like a carnival float representing Empire – or, depending how you look at it, the Subjugation of the Indian People, and of course you’re right, darling, but I never saw anyone less subjugated than Mr. Coomoreswami” (Stoppard: 1999: p.372).

The dialogues between the English Flora and the Indian Nirad Das indicate the power struggles which have already established by the

colonizer. The dialogue below points the gap between the Indian and the English culture:

FLORA: . . . You are and Indian artist. . .? Why do you like everything English? . . . Chelsea, Bloomsbury, Oliver Twist, Goldflake cigarettes, Winsor and Newton . . . even painting in oils, that's not Indian. You're trying to paint me from my point of view instead of yours – what you think is my point of view. You deserve the bloody Empire! (p. 426-427).

Although she opposes colonialism, she is unable to maintain this struggle in order to live securely and exist in a colonized nation. According to Memmi, “either he no longer recognizes the colonized, or he no longer recognizes himself” (Memmi, 1965: p.32). In other words, there will always be a basic distinction between the colonizer and the colonized, no matter how sincere he/she is.

### **2.3. Hybrid Identity in *Indian Ink***

By 1980, however, in conversations between Mrs Swan and Anish, Anish seems to have realised how his history and culture had been suppressed as a member of a once colonised country.

Although Nirad's son Anish is also raised by his father through imposing the superiority of the English as many Indians do and he is educated on English school in India, Anish is aware of the injustices and inequalities of the colonial period. Therefore, he discusses with Mrs. Swan concerning with the English authority on the education:

ANISH: “In my earliest memory, my father was an old gentleman who spoke very little except when he sometimes read aloud to me. He liked to read in English. Robert Browning, Tennyson, Macaulay's lays of Ancient Rome, and Dickens, of course. . . because he went from a vernacular school to Elphinstone Collage in Bombay, and you only have to look at Elphinstone College to see that it was built to give us a proper English education” (389).

MRS SWAN: . . . Your father took part in actions against the British Raj and loved English literature, which was perfectly consistent of him.

ANISH: (laughs) Usually, the education succeeded admirably! In Jummapur we were 'loyal' as you would say, we had been loyal to the British right through the first War of Independence.

MRS SWAN: The . . . ? What war was that?

ANISH: The Rising of 1857.

MRS SWAN: Oh, you mean the Mutiny (p.389).

In the play, the historical and political event, Indian Rebellion in 1857, was discussed by the characters. It was a civil revolt against the British domination. While Anish describes this event as a 'war' for the independent, Mrs Swan refers to this rebellion as a 'mutiny'. The perspectives of the colonizer and the colonized seem completely different to the same event because of their historical background. In the play during the 1980s, the meaning of the values and point of views of the colonized towards their own culture have changed. It is required to examine through the historical and political events that followed colonialism in order to understand these developments.

After a lengthy and fierce battle against British colonialism that lasted for around 200 years, the present state of India was officially declared independent on August 15, 1947. India was therefore in the process of changing from a colonized nation to a post-colonial state at the same time (Sayah: 2015, p. 28). Politician Paul R. Brass noted that India was a post-colonial state when it gained its independence. India thus experienced the same difficulties as other states in transition do (p.7). The Indian Congress in 1885 was the first step to start the independence movements. According to Sarah Sayah (2015), "first and foremost, the Congress sought to increase Indians' rights under British rule. However, it aspired to complete independence from the 20<sup>th</sup> century rise of colonial powers"(p. 28). Anthropologist Diane P. Mines considered: "the major nationalist organization was called the Indian National Congress Party (Congress for

short). Congress and the Muslim League, the dominant Muslim Party, met jointly in 1915-16 to press demands for increased self-governance”(p. 8).

Since the regaining its independence, India has generated new policies and strategies in order to improve its situation in terms of both economical focusing on industry and agriculture and cultural focusing on education, literature, art, social structure and so on.

First, as it has already abovementioned, education plays a great role in development and social change and mobility. It is stated in the Indian National Policy of Education that:

For the country's economic and cultural development, for national unification, and for the realization of the ideal socialistic pattern of society, the Indian government is convinced that a radical construction of education along the broad lines advocated by the Education Commission is necessary (p. 28).

Thus, India gave a considerable importance to education at all levels since the independence in 1947. All children on the subcontinent are required to attend school, according to the Indian Constitution. According to historian Bipan Mukherjee, "by 1961, the state was to provide free and compulsory education to every kid up to the age of fourteen in order to address the status of literate individuals” (p.32). The higher education is also mainly concerned with construction of great numbers of universities. Historian Aparna Basu realized:

Since independence, the higher education system has progressively expanded from 35 universities in 1947 and 700 general professional colleges (1951) to 226 universities and institutions of national importance and over 9000 colleges in 1996 (p.33).

Secondly, concerning the language and literature in Indian society, in colonial period, English language was introduced and taught in Indian schools and it was widely used in government, schools and media. For this reason, it was hard to

completely deduct English from the Indian society. Namely, English language remained as a communication language in India. According to journalist Asha Kasbekar, the elite of India may now speak with one another and the rest of the globe using this language. (p.34). In the field of literature, English also played the key role. In the post-colonial period, the country began the translation of literary genres into English. Professors Nalini Iyer and Bonnie Zare asserted: Since 1947, it has also published translations in the periodical Indian Literature, primarily of short tales and poems (p.35). Moreover, post-colonial literature is also characterized by Indian woman writers. They started writing to communicate and express themselves and represent their power in the not only patriarchal society but post-colonial country as well. According to journalist Asha Kasbekar:

Although the 1950s and 1960s were not a particularly innovative time for Indian writing in English, they did see the rise of a number of female authors who addressed the tension between tradition and modernity in respect to the position of women (p.37).

Namely, postcolonial literature is the “study and analysis of European territorial conquests, the various institutions of European colonialism, the discursive operations of empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects” (Ashcroft et al. 187). So, the native has right to speak for himself/herself in postcolonial works. “In Indian’s case, this includes novels, poetry, and drama which were written both during and after the British Raj or ‘Reign’, which came to a formal conclusion with Indian Independence in August 1947” (Harrison, “What is Postcolonial Literature?”).

Hence, Stoppard as a postcolonial playwright gives voice to the silenced colonized in the play. Nirad Das' son, Anish, reflects the colonization of India by the English and its detrimental effects on colonized peoples' traditions and cultures as follows:

ANISH: Mrs Swan, you are a very wicked woman. You advance a preposterous argument and try to fill my mouth with cake so I cannot answer you. I will resist you and your cake. . . Even when you discovered Indian in

the age of Shakespeare, we already had our Shakespeares. And our science – architecture- our literature and art, we had a culture older and more splendid, we were rich. After all, that’s why you came. (p.390) and Nirad Das reflects it as follows: “The bloody Empire finished off Indian painting!” (Stoppard, 1999: 427). These two instances demonstrate that, prior to British colonization, Indians already possessed their own heritage and culture. The British were not of historical or cultural superiority over Indians, and all indigenous cultural, artistic, and traditional ways of life were systematically erased during the colonial period by introducing Indians to English education and culture. Hence, this education allowed for the assimilation and appreciation of British culture, language, and literature and even “convince[ed] the natives that colonialism was natural, in evitable, and even progressive” (Blaut, 1993: p. 25).

Even though India like the other colonized countries have regained its independence in theory, in fact, it has been nearly impossible to demark of the colonizers. The superiority of the colonizer has been constructed by culture, language and literature to inhibit resistance of the colonized as the dialogue below uncovers:

PIKE: Why are you so crazy about English, Dilip? . . . You love it! . . .

DILIP: (cheerfully) Yes, it’s a disaster for us! Fifty years of Independence and we are till hypnotized! Jackets and ties must be worn! English-model public schools for the children of the elite, and the voices of Bush House is heard in the band. Ghandi would fast again, I think. Only, his time he’d die. It was not for this India, I think . . . (p.456).

In spite of the fact that both Dilip and Anish know the reality of the results of colonialism, they do not have any idea how to resist against the western ideology which has been already infused on their minds and attitudes. For the Indians, the English have been role-models in terms of the ways of life for centuries. In this context, Lois Tyson says that: “that English is widely spoken, written, used in schools and colleges, and used for official business among the erstwhile British colonized peoples. . . is evidence of the lingering impact of colonial dominance on their civilizations” (2006: p. 419).

Additionally, the British utilized the Indian Uprising in 1857 as a tool for defending colonial control and the development of different places in India because they were already influenced by such biased and unequal ideas toward Indians. Mark Pafford (1989) emphasizes that this event “had been taken as proof that the Indians were barbaric people whom it was a heroic duty to rule and civilise” (p. 2). As a result, India became known as a "dangerous, cruel, and threatening Oriental" region on European maps. The British also highlighted the "necessity" of the British Raj, which would introduce the so-called "British/ European civilisation" to the region where "an unchanging text" of a primitive and rigid Buddhism is associated (Singh, 1996: p.3).

In that sense, the postcolonial discourse not only covers the negative impacts but also it investigates and reveals the positive sides of the colonialism. Also, although Anish criticises and replies to defend his culture, it is not easy to handle the issues of colonization even after the decolonization. Therefore, in the play, Anish remains the in-between position which is called as ‘hybridity.’ Because postcolonial theorists have developed new and innovative approaches to considering national identity, the "in-between" position of identity has captured the attention of postcolonial writers. However, hybridization remained a defining characteristic of postcolonial literatures (Abu Shomar: 2013, p. 29).

Migration is one of the most essential factors which cause the emergence of this term. According to Boehmer, Postcolonial literature are thought to display a "migrant identity" that is vast and colourful (2005, p.232). Migrants both bring their culture with them and they also take the norms of the new places of residence in time. So, it becomes really difficult for them to separate two different countries and they are tended to suffer from the crisis of identity. Anish is perplexed when Mrs. Swan inquires about whether he is "an Indian painter" like his father. His befuddled response illustrates the complexities of his mixed identity:

“An Indian writer? Well, I am as Indian as he was. But yes. I suppose I am not particularly Indian painter. . . not an Indian painter particularly, or rather . . .” (p.201). Anish's hesitation in responding to this question implies that he believes national identities like Hindu and English are no longer as significant as a common identity brought about by the consequences of British imperialism around the world.

Anish shows us how he feels himself estranged to his country India and culture because of the education and life style which he has assimilated while speaking with Mrs Swan:

ANISH: I was in England when my father died. It was Christmas Day. . . I went home. It was still 'home'. But to my shame I found the rituals of mourning distasteful. I wanted to return to England, to my new friends . . .” (p.447). Then, he tries to make Mrs Swan, the resident of the country where he has immigrated persuade that England is his 'real home'.

....

MRS SWAN: (calming down) No, only provocative. Will you be going home?

ANISH: (bewildered) I . . . would you like me to go?

MRS SWAN: (equally bewildered) No. What do you mean?

ANISH: (understanding) Oh- home! I didn't mean I was a guest in England. England is my home now. I have spent half my life here. I married here” (391).

Although Anish portrays a person who is aware of his Indian identity and embraces his own values, in fact, his western-based education and immigrant identity make him feel uncertain and in-between in terms of belonging and identity.

Overall, it is possible to draw the conclusion that British institutions like clubs, schools, and cultural impositions, as well as Tom Stoppard's play *Indian Ink*, which portrays the national identities of both the colonizer and the colonized, reflect British colonial ideology. What is more, these institutions are cultural, political, and symbols of colonization in the colonial spaces, East-West duality, the Eurocentric worldview that marginalize all other geographical worlds as the periphery, and the discrimination process in all areas of life throughout the British Raj. Even though Indians may appear to be more educated or conscious of their own values, identities, and cultures in postcolonial times, it is actually hard for them to fully attain this. This is

due to the fact that Indians, especially those who have migrated, realize they can no longer be fully Indian and cannot resist the western culture they are immersed in, whether willingly or unwillingly. They are therefore unable to be entirely Indian or fully accepting of a foreign culture due to their hybrid identity.



### **CHAPTER III: *WELCOME HOME JACKO* by MUSTAPHA MATURA**

Mustapha Matura, a Trinidadian who was born in 1939 and passed away in 2019, puts pen to paper with the intention of writing against the social injustices resulting from colonial activities because his birthplace had a dreadful colonial history. After being discovered by Columbus in the 15<sup>th</sup> century, Tobago was ruled by the British, the French, and the Dutch before being finally conquered by the British. Trinidad was under Spanish administration until 1797, despite having been populated primarily by French immigrants. Up until they jointly declared their independence in 1962, the islands of Trinidad and Tobago were one Crown Colony. Matura, who was a member of the Commonwealth Literature, was a West Indian living in London when he wrote his book. He was born and raised under British rule but moved to his native country in the year of independence. Matura drew on his personal experiences to convey the sense of displacement felt by the people in his community.

Matura in his postcolonial play *Welcome Home Jacko* (1978) depicts a group of young black people who are trying to maintain their black identity through the Rastafari movement in order to show the public the difficulty that black males have in (re)discovering their true identities.

Prior to analyzing the play, it is necessary to make clear how Africa became a British colony and the significance of the Rastafari movement for the black population in Jamaica. In the 1930s, when Jamaica remained a part of the British Empire, the Rastafari movement began to gain ground. Throughout the eighteenth century, it had given England enormous wealth from sugarcane plantations that used slaves from Africa as labour.

In 1494, Christopher Columbus arrived in Jamaica. He had traded in slaves on the Guinea Coast of Africa before laying the groundwork for the Spanish colonization of the area (Subrahmanyam: 2007, p.1364-5). The town of Sevilla la Nueva was established by Juan de Esquivel in 1509 and was the first permanent European settlement in Jamaica. The capital in 1534 was Villa de la Vega, presently known as Spanish Town. The majority of the Tainos who were held as slaves by the Spanish and made to work in the adjacent islands' plantations and gold mines perished from European diseases and overwork. The first African slaves were also

brought over by the Europeans. About 3,000 people lived on the island by the early XVII century, when hardly any Tainos were still present in the area, including a small number of African slaves. The first slaves were brought to America by Spain, but by the 18th century, Britain had become the dominant force in Europe's slave trade, and Spain could only transport slaves to its colonies using British ships. The triangle commerce was profitable for almost all British commercial centres (Bentley: 2011, p. 468-9). Namely, slaves were transported from Europe to Africa on ships in exchange for products like fabric, weapons, or alcohol before being sold in the New World for items made by other slaves. Then, around one million slaves travelled through Jamaica throughout the time of slavery; the majority stayed on the island, and about 200,000 were re-exported to other countries. 323,000 people were still alive at the conclusion of the slave era. Until they were driven off by the British in 1655, the Spaniards ruled the island. Jamaica became known as the "western gem of the crown" during the British era and served as the main source of wealth for numerous merchant firms in Glasgow, Liverpool, and London.

However, on August 1, 1834, the British Parliament passed a law abolishing slavery throughout the British Empire and Jamaicans began to celebrate Emancipation Day on August 1. On the one hand, after liberation, things became worse: salaries collapsed, hunger and malnutrition increased, and the only action the local planter administration took was to raise taxes on everything, including donkeys and boats. There were riots and strikes. In 1850–1851, 30,000 Jamaicans died of cholera because there were no public health systems, hospitals, or schools in the communities. Poor living circumstances among black people sparked uprisings, the most significant of which was led by lay preacher Paul Bogle in 1865 and laid the groundwork for the present Rastafari and working-class movements. The original representative parliament was disbanded by the colonial rulers because they feared a movement for self-determination, which led to Jamaica becoming a Crown Colony.

Following liberation, a lot of black people made educational investments in their children, who would later become the foundation of a well-educated society comprised of ministers, clerks, lawyers, and school teachers. A new phenomenon emerged as a result of the large number of black people who fled, particularly to Central America, the United States, and Canada. When they returned to Jamaica, they told tales of how black people had survived overseas and of African resistance.

They came to understand that the Caribbean nations shared their suffering and exploitation. These tales strengthened the poor's awareness of their African heritage and desire to end the exploitation relationships.

Furthermore, they were compelled to return to African customs because they could not relate to British culture. British strategy attempted to prevent black people from learning about African accomplishments so that they would only feel embarrassed of their heritage. Yet, the elders repeated legends of warriors who fought against the Europeans and were captured in Africa. The Rasta culture was influenced by stories from Ethiopia and Africa. The Rastafarians looked back on the splendor of ancient Africa as a counterpoint to the humiliation, exploitation, and suffering that black people experienced during the white dominance of the west, beginning with slavery. Their motto was "Africa for the Africans."

In Jamaica, the Rasta movement promoted a sense of community among the underprivileged and raised awareness of the extraordinarily challenging living conditions faced by the island's workers. One shilling per day was the pay for cutting sugarcane in 1838, and it was the same in 1938.

Jamaican workers began referring to themselves as "sufferers" as a result of their low wages, subpar housing, terrible living circumstances, starvation, exploitation, coercion, lack of political rights, unemployment in the villages, and an uncapped workweek.

The movement's roots can be also traced to the ideas of African-American Black Nationalist Marcus Garvey, who proposed the idea of bringing together all black people living around the world. Garvey believed that all Africans living in the West should return to their native continent because they are all descended from native Africans. Garvey's struggle was anti-colonial in the sense that he consistently fought against colonialism's theory and methods. Rastafarians and Garvey's followers supported a significant uprising in 1938. Although eight people were massacred, it was a significant historical event that showed mass organizing could be effective. Political disapprovals started in 1938 and came to an end with the independence declaration in 1962.

Moreover, Garvey predicted the crowning of a black king who would save Africans in Africa. The Rastafari who identified with the African King were an essential expression of Jamaican culture, embodying idealism, spirituality, trust in the supernatural, and the notion that a supreme deity could resolve all human problems. Then, for the Africans, Rastafari Makonnen's coronation as Emperor Haile Selassie of Ethiopia represented the realization of Garvey's prediction. Haile Selassie was more than just a political figure; he was the representation of Jah, or God, on earth. He was also the Messiah, the Lion of Lions, or the King of Kings. In brief, for Africans, he represented liberation.

Similar to scholars like Frederic Douglas, W. E. B. du Bois, Booker T. Washington, and Marcus Garvey, Haile Selassie worked to increase awareness among Africans who had been oppressed, mistreated, or colonised by the dominant force around the world. They pushed for research on how distinctly African cultural components are present in black American and Caribbean civilizations (Ashcroft et al., 1998: p. 27).

Although Haile Selassie was involved, Jamaican Rastafarians initially hoped for a literal return to their ancestral homeland. However, as time went on, their movement evolved into a figurative one in which Jamaicans reclaimed their African ancestry, which had been systematically disparaged by slavery and European colonialist ideologies (Ashcroft et al., 1998: 206). Moreover, Rastafarians believed that black people should never forget their African origin and that Africa held the promise of a bright future for them.

Haile Selassie's 1968 speech in California, in which he wished equality and peace for all world citizens regardless of their skin colour, exemplifies his position on the subject of (de)colonization:

The dream of lasting peace, world citizenship, and the rule of international morality will remain but a fleeting illusion to be pursued but never attained until the philosophy that holds one race superior and another inferior is finally and totally discredited and abandoned until the colour of a man's skin is of no more significance than the colour of his eyes and

until the basic human rights are equally guaranteed to all, without regard to race. The African continent won't experience peace until the despicable and sad regime that has our brothers in Angola, Mozambique, and South Africa in subhuman servitude has been overthrown and completely destroyed. When it comes to fighting, Africans will do it (Waters: 1985, p.150).

*Welcome Home Jacko* (1978) is set in a London youth club with posters of Ethiopia, Africa, and Haile Selassie hanging on the walls. We have black characters in the play that waste their time in a youth club. They are given access to a youth club by the British government where they can play soccer, drink coke, and enjoy a nightclub. Not because they are valuable individuals or that the government cares for them; rather, they are sent to a youth club because white people do not want them in the community. In the play, the youth club serves as the teens' shelter and artificial imprisonment and its sole purpose is to keep them outside of civilization because they believe that by putting black people there and getting them engaged, we can maintain a peaceful society at all times. As a result, they wish to keep black people there to keep society orderly.

In *Welcome Home Jacko* as a postcolonial drama, it can be observed that a binary structure for the production of reality has been constructed by Western thought and this binary structure has been used by colonial imperialism to organize the relationship between the colonizer and the colonized. Under this binary-based colonial discourse, the Eurocentric perspective sees itself as superior to the rest of the world and describes itself as being: "cultured, developed, progressed, magnificent, and human", while continuing to portray the native populations as being: "primitive, retarded, cruel, terrible, barbaric, inferior, and incompetent." Furthermore, this basic binary-based colonial discourse is essential for a European mind to "civilize" the "uncivilized," hence being black or native is equal to being the occupied. In the play, the oppression by Europe is described in this way:

MARCUS: "Cha, yer right, all a believe in money an greed an oppression, all yer [the whites] oppress people" (Matura, 1992: p.249).

The youth club is also structured in a hierarchical manner. The natives are thought to be incapable of self-control and self-government by the Western mind; so, they are in serious need of an outside authority to pursue after them.

Hence, a white European woman named Sandy who stands in for the English government and Eurocentric perspective is in charge of the youth group where the Rasta boys assert their loyalty to their heritage. She controls the youth club in which the Rasta boys are engaged in order to maintain control over them and even though they appear to be autonomous, they are constantly watched over.

Being in a position of authority, Sandy is in charge of the boys and she holds the keys, for instance, and locks the refrigerator containing the Coke:

SANDY. What's all the fuss about? I told you I was on the phone. It wouldn't of killed you to wait a minute, just for a few cokes, which are only going to rot your guts anyway. I told you. MARCUS. We like Coke.

...

DOLE. Yer coulda fling down dem keys.

SANDY. You know that's not allowed, I'm responsible for them.

DOLE. Cha. (Matura, 1992: p.247)

The Rasta youths are metaphorically and physically displaced in London because they are removed off their own continent and placed on a hierarchical chain that disregards their rich cultural heritage in favour of the principles enforced by the colonial culture. In other words, despite being in exile, they want to revive their country in the youth club. They find that the club serves as a safe place away from the unfair and prejudiced colonial culture. To put it another way, it gives individuals the ability to create their own identity in an unfamiliar setting.

In order to oppose white supremacy and the distortions of the capitalist society, Rastafarians developed their own popular culture.

It wouldn't be incorrect to say that the characters in *Welcome Home Jacko* essentially stick to their African heritage and also the Rasta people make an effort to recover their own culture in order to express themselves.

In other words, they reject being distorted imitations of European culture, which they detest, and they want to resurrect their identities by drawing on their own cultural inheritance. For instance, the Rasta boys emphasize their respect for their spiritual guide by believing that every goal they score in the club's football game is the gift of the King of Kings Jah:

ZIPPY. Me no Jah, me talk ter Jah, him talk ter me, me an him communicate him a tell me hit de Ras Clart ball square, me hit it square it a go in square.

MARCUS. Dat goal was scored by de Lion of Judea, de warrior of Redemption ter Ras Clart, no me should have me dub. (Matura, 1992: p.240-1)

The preparation of food is another issue that intrigued Rastafarians. They have made an effort to learn about the therapeutic properties of herbs and plants, and they have taken great care to create wholesome foods. To reduce reliance on imported food, particularly the fast food offerings of chains like McDonald's and KFC, they have promoted the usage of local goods.

The Rastafarians also have a unique diet; they only consume *I-tal*, a vegetarian dish that is salt-free and nearly natural because it is devoid of additives. With no use of European industrial technology, *I-tal* is prepared as pure as possible. This Rastafarians' eating habit is depicted in the play as an illustration of their unique culture.

Language is a tool used by postcolonial writers to depict the socio-cultural aspects of the indigenous or post-colonial societies. For instance, some words from the language of the postcolonial society are used in the works of postcolonial writers without being interpreted.

The Jamaican language, which was created via the blending of African and European languages, was also promoted by Rastafarians. For Jamaicans, the Standard English used in courts and schools was a second language. The Jamaican language and its Rasta-specific version served as a vehicle for the expression of racial memory.

*Welcome Home Jacko* also employs the term "abrogation" in the language to describe postcolonial writers' rejection. In the play, Matura completely achieves

abolishment, which is the rejection of "proper" or "standard" English by postcolonial writers (Ashcroft et al., 1998: p.2). Although the Rasta boys appear to be ineffective against neo-colonialism, they achieve this through using the colonizer's language to their benefit. They use the language of the colonizer to set themselves free because they use it against the colonizer. Although the Rasta boys continue to utilize English, they do it in a rebellious manner by breaking its grammatical and syntactical rules. As a free weapon against the master, they employ the language of the master. This is one example of how language has been misrepresented:

ZIPPY. Ras Clart me a beat yer.

MARCUS. Bet what you a miss ter Ras Clart, you a hit one ball you a call dat beat.

ZIPPY. Aright, make we play one more game, Dole yer ready?

DOLE. Me no want te play no mor Man, him a make ter much Ras Clart noise make we play some Dominoes (Matura, 1992: p.239)

Most of the African languages disappeared once colonizers entered the continent of Africa because people were imprisoned and prevented from speaking their own tongues. As a result, the Rastafarian movement rejects English and views it as an imposed colonial language. To solve this problem, they changed the linguistic system.

Hence, in an effort to reject the colonial imposition, their language is argumentative. The Rasta boys emphasize the language's differentiation from the urban language while introducing words that are unique to them in this case and the Rasta boys of *Welcome Home Jacko* use colonial words to try to make their position clear, but they also reflect the concept of the otherness as a person who cannot communicate for themselves.

Moreover, Rastafarians wear in customary robes "us[ing] de colours of Ethiopia, de red, de gold an de green" (Matura, 1992: p.280). The colours symbolise and reaffirm their commitment to their African roots: red represents the Rastafarians' history of bloodshed for liberation; gold represents their country's prosperity; and

green represents Ethiopia's beauty. To clarify, the Rasta boys use their unique way of life to fight the assimilation influences of the dominant culture.

Furthermore, Rasta talk and the Jamaican language together signified the expression of racial memory, which found its most profound form of expression in the reggae lyrics. The emotions and hardships of Afro-Americans in the Americas are expressed via jazz and blues. Reggae serves the same purpose in Jamaica: it is a response against the tyranny and exploitation of Africans in the New World. Jamaican music, which was idealistic on the one hand and critical of racism and injustices on the other, was influenced by Rasta culture.

Therefore; in the play, Rasta boys listen to reggae which is a genre of music that promotes "recognition, identity, respect, love, [and] justice" (Davis et al., 1982: p. 151), demonstrating the opposition to the culture of the colonizer. Bob Marley emphasizes the significance of reggae as a representation of black people's suffering:

Like all folk music, it is essentially commentary; but what is unique about this commentary is that it reflects in every thought, in every musical pulse, something to do with survival and accommodation. The children of the diaspora struggle for a place in society to this day. Worse, they struggle for their identities, mislaid as the slave ships made their way to the New World through the Middle Passage. Therefore, their commentaries must deal with these realities (Davis et al., 1982: p.11).

Reggae is a kind of music that emphasizes concepts like justice and equality. It promotes equality for all, highlights the brutality of slavery, and encourages diasporic survival efforts. Marley places a strong emphasis on the black people who were held in slavery by white people. Reggae is a vehicle he and his supporters use to express their experiences. Reggae acts as a tool for their resistance to the colonizers, in this way generating a counter-discourse for them. Similarly, the Rasta boys use the jukebox for their own purposes to express themselves in opposition to the discourse created by the colonizers. Nourished by the black's own history, "such art [reggae] does not merely recall the past as social cause or aesthetic precedent; it

renews the past, refiguring it as a contingent ‘in-between’ space, that innovates and interrupts the performance of the present” (Bhabha, 1994: p. 9).

Hence, the Rastas are happy with their lives since they actively oppose the colonizer's imperialist system by adopting the language, supporting the Rasta movement, and rejecting colonialist rhetoric as much as they can. They merely seek righteousness and equality.

Bob Marley's song "War," which has a meaningful title, perfectly captures the anxiety of the colonized:

“Until the philosophy which hold one race  
superior  
And another  
Inferior  
Is finally  
And permanently  
Discredited And abandoned -  
Everywhere is war -  
Me say war.  
That until there no longer  
First class and second class citizens of any  
nation  
Until the colour of a man’s skin  
Is of no more significance than the colour of  
his eyes -  
Me say war.  
That until the basic human rights  
Are equally guaranteed to all,  
Without regard to race - dis a war” (Marley: 1979).

### **3.1. Hybrid Identity in Welcome Home Jocko as a Postcolonial Drama**

It is fairly certain that the youth club disrupts the conventional hierarchical binary opposition between the colonizer and the colonized in light of the group's behaviours there, however, the Rasta boys' simultaneous consumption of both cultures results in the creation of a hybrid identity. Their situation illustrates what Bhabha refers to as ambivalence since, despite their apparent devotion to their African origins, they still appear to adopt Western practices. Due to the fact that the colonized subjects are not wholly hostile to the colonizer, there is ambivalence (Ashcroft et al., 1998: p.12).

The club, which is in London but is frequented by African youths, serves as the "Third Space" (Bhabha, 1994: p.38) for the Rasta guys since they adapt to and hybridize the urban space within its limitations. In cosmopolitan urban areas, Bhabha refers to a realm of cultural engagement and reciprocal interaction where the colonized provides its cultural heritage while consuming that of the colonizer (Boehmer, 2006: p.356). To put it another way, this mutual connection that exists between the two cultures is what makes up the Third Space. In a similar spirit, the youth club, where evidence of a hybrid culture is present, turns into a transitional area where cross-cultural interaction may take place. According to Ashcroft et al., (1998), "between colonial discourse and the adoption of a new, "non-colonial," identity, the colonized subject may live in the transitional zone,"(p.130) and the youth group, which is spared from social prejudice, gives Rasta youths an opportunity to regain their pre-colonial identity.

ZIPPY: Cha yes is a good place man. Dis is de only place in dis town whey we could come an relax an en get no harassment. We could do we own ting here, an dey en have nobody ter tell we what ter do or asking we what we doing (Matura, 1992: p.273).

The main character of the play, Jacko who has spent five years in prison for raping a woman is finally supposed to rejoin the youth group, and he works to spread awareness. He wants them to understand that all they are doing is wasting their time and doing nothing to support the black community, and that Jacko is constantly criticizing them. As opposed to the other characters, he is more relatable and he is aware of the circumstances. Because he didn't provide the names of his companions

to the police when they were apprehended after raping a lady, his friends referred to him as a hero and a fighter.

In the play, each character greets Jacko as he has just returned home after he has just been released from prison: "All right everybody, to Jacko, welcome home Jacko" (Matura, 1992: p.270), and also he is thought as a part of their community, but, it's notable that he no longer has a strong connection to his African culture and he has already moved away from his roots.

Furthermore, in his mother's culture, Jacko does not have a sense of belonging. He stays away from the Rasta boys for this reason. In other words, he is both literally and figuratively alienated because he is cut off from his roots. In other words, the play questions what it means to be at home, where Jacko's home is and whether the birthplace matters or not. His clothing serves as another example of how alienated he is from his roots. Jacko "is wearing a suit and tie," (Matura, 1992: p.268) as opposed to the Rasta boys, who are dressed in "genuine Ethiopian robes" (Matura, 1992: p.272) made from red, yellow, and green cloth.

In particular, Jacko is a character who does not feel that he belongs to any one culture, but rather feels stuck between two different cultures takes on a hybrid identity because "in that displacement, the borders between home and world become muddled, thrusting us upon a worldview that is as divided as it is unsettling" (Bhabha, 1994: p.9). As Jacko is trapped between the two opposing cultures and cannot recognise any of them as home, it can be claimed that he experiences a sense of dislocation, and homelessness.

The character of Jacko also serves as a good example of the issue of hybrid identity and in-betweenness faced by immigrant Africans, despite the fact that the play *Welcome Home Jacko* portrays Rastafarian adolescents who attempt to be attached to their own culture and resist the values imposed by Europe. Migration is one of the most essential factors which cause the emergence of the term hybridity. The majority of traditional migration studies concentrate on migrants' lives once they arrive. Migrants "carry their culture with them," in this sense. (Erel 2010) and as time goes by, they more or less adapt into the customs of their new home. In migration, a new space emerges where migrants engage their own ideas, norms, values, practices, and attitudes with those of residence in the new place.

Although while they are not as obvious as Jacko, other Rasta boys also fit the concept of hybridity since their attitude challenges the notion of fixed identity and supports the idea that hybrid identity is the result of the cultural contact between the colonizer and the colonized in the Third Space.

In fact, the club ends up being a safe place where people can feel liberated from the prejudiced and unfair colonial culture. In other terms, it gives them the ability to establish their own position for existence in an unfamiliar area. Actually, it is difficult to live in a completely black society, as long as there is such cross-cultural interaction.

Therefore, being in the Third Space under a white person's watch, the Rasta boys are already in a transitional situation where it is hard for them to maintain their identities as pure. It is simply an assumption that they can go back to their non-colonial identity. Their situation at the play's opening reinforces the point made above:

Four black boys (seventeen to twenty-one), Zippy, Marcus, Dole, and Fret are playing a football machine.

...

MARCUS. Wait, wait, wha we a play for?

ZIPPY. Wha him mean?

MARCUS. Coke, make we play fer Coke, who a lose him have ter buy, wha yer a say? (Matura, 1992: p.239-40)

The Rasta boys' constant need for Coke demonstrates their assimilation of the colonizer's culture, even if Coke is viewed as a Western product that reflects the imperialist society that the colonized culture sustains. It is remarkable that they simultaneously seem to be committed to their African ancestry while playing a football game and drinking Coke.

As a result, although Rasta boys express their loyalty to their roots through the clothing they wear, the music they listen to, the food they eat, or the language they speak, living in London, the geographic centre of the western world, forces

them to unintentionally evolve their identities and create hybrid identities for themselves by consuming both cultures simultaneously.

In other words, the reflections of this hybrid identity in the play include playing football matches, which are unique to the west, listening to raggae music on the jukebox, a European invention, dressing in western-style suits, and being addicted to coke despite opposing the food chain of western origin.

### **3.2. Mimicry in Welcome Home Jacko**

The play *Welcome Home Jacko* uses verbal and nonverbal mimicry, as well as imitation of behaviour, values, and way of life. Gail, who is described as "a black, attractive twenty- to twenty-five-year-old-girl," (Matura, 1992: p. 258) meets the description of mimicry: she is a typical mimic person in the play because "mimicry repeats rather than represents" (Bhabha, 1994: p.88). While Gail is black and a member of the identical culture as the Rasta boys, she is employed to keep the black people under control because she communicates proper English, and she is unaware about Rastafarianism. So, she represents the white person or the figures of authority in the society, in other respects. Similarly, Gail appears to be a real English woman, yet she can only be a poor imitation because it is impossible to be exactly the same. She still identifies as a black person of Jamaican ethnicity while owning an English passport:

GAIL. Yes, I'm a bit late, I couldn't find the place. . . Thank you, it looks nice. . . .

ZIPPY. Yea, you a come ter work?

GAIL. I hope so, it's up to Sandy if she likes me. . . .

ZIPPY. Whey you from?

GAIL. London.

ZIPPY. But yer people black.

GAIL. Yes. (Matura, 1992: p.259-60)

Gail is integrated into European culture, and although not being of European ancestry, she rejects her native heritage and chooses London as her homeland. Gail

expresses her embarrassment regarding her own culture whenever questioned about her background because she can only integrate into English society by according to the white person's standards.

Therefore, Gail is a typical mimic person because she attempts to resemble the colonial power culture in terms of appearance, language, preferences, and habits despite being separated from her own. Apparently, she resembles the white person "almost the same, but not quite" (Bhabha, 1994: p.86).

GAIL. And you're a Rasta man?

ZIPPY. Cha all a we a Rasta an all Rasta man believe in him dread locks.

GAIL. Yes, the hair.

ZIPPY. Dat not him hair, dat him dread locks. . . .

GAIL. I'm sorry. (She takes out a cigarette) Would you like a cigarette?

MARCUS. Me no smoke tobacco, me smoke ganja, Rasta man he smoke no tobacco. (Matura, 1992: p.260-6)

Gail is obviously a mimic character who imitates colonizer beliefs, cultural norms, and behaviours. Bhabha asserts that "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: p.86), and Gail thus gains control by imitating the white man. She follows the rules of the colonizer culture, and she is chosen to oversee the Rasta boys. She steps in for Sandy and she is ready to "*play the white*" in the club (Çelik, 2020: p.11), and due to her mimicry, Gail's work to watch over them shows that she has been accepted into Western culture. The following quote highlights Gail's imitation and how distant she is from her own culture while also highlighting Zippy's opposition to European culture that:

GAIL. Would you like to go to Africa?

ZIPPY. Sure all a we want go dey some day.

GAIL. Good, well maybe we could go on a trip to see some exhibits from Africa.

ZIPPY. Where?

GAIL. In London, there's always something going on concerning Africa, you'd be surprised. ZIPPY. But dat not Africa, dat a white man ting, dem a hypocrite, dem not genuine Africa, is Africa we want ter see, we want ter see real lion not dem circus ting.

GAIL. I see, but it would give you some idea, of what life is really like in Africa.

ZIPPY. Cha, but not Africa, we want ter know we in Africa dats what we want ter know, you a see.

...

GAIL. No, I thought maybe we could visit a Safari Park, and see the animals they have. Lions and tigers.

MARCUS. Me do' want ter see no Sarfari Park, Sarfari is a white man ting dat a fer white people, in dem car to visit. (Matura, 1992: p.261-4)

According to his belief that the re-representation cannot accurately represent real Africa, Zippy does not want to view the show. The quotation above is associated with the idea of "Orientalism" which is created by the Western hegemony and it is mostly based on representation rather than reality.

In addition, while defining the other cultures, the Europeans invented the concept of "Eurocentrism," which is apparently the norm ideal civilization. As it has been mentioned before, according to Western assumption, the world is divided into two polar opposites *us* and *them*. In this binary opposition, the others—the savages—are always perceived as the inferior other or, if not savage, are said to contain primitive aesthetic and are thus recognized as the exotic other.

Hence, in the play, Gail and the white people probably believe that Africa has exotic beauty, thus they portray its native culture in an unnatural environment.

In conclusion, in the play *Welcome Home Jacko*, the Rasta boys resist adopting European cultural norms because in the Rastafarian movement, people

attempt to recover their regional languages and cultural practices in an effort to reclaim their native one.

In general, the Rastafarian society asserts that black people are still subjected to mistreatment as a result of cultural enslavement, economic inequality, and lack of access to education on the part of white people in the neo-colonial era. They also claim that black people were physically oppressed through subjugation in the past during the colonial period. Their goal is to separate out and develop a distinctive identity in order to differentiate themselves from white people. Matura emphasizes in the play that: “Rastafarian is black man ting now we discover we identity is Rastafarian dats it” (1992: p.271).

On the other side, Sandy, a representative of the white European community, points out that they are still subject to colonial culture's control. In this regard, despite the fact that the youth club ends up being a shelter where people feel liberated from the prejudiced and unfair colonial culture, it does not completely remove their sense of dislocation and homelessness.

## CONCLUSION

Identity concerns are one of the main topics in post-colonial literature, and both the colonialist and the colonized characters should be examined in the analysis of these issues. Postcolonial authors that analyze the impact of conflicts properly take into account a variety of issues, including "mimicry," "belonging," and identity crises. Many arguments have been offered regarding how individuals explored their identity and existence during the post - colonial period. Therefore, it is obvious that post-colonial researchers concentrate on the colonized as they are the ones who suffered from colonialism. For instance, in his book *Black Skin, White Masks*, one of the key figures and a victim of the oppressive time Frantz Fanon analyzes the issues that cause identity crises or the loss of these influences, as well as the impacts that colonial influence has had on the understanding of black or colonized people.

Psychological assessments of the person's ambivalence and behavioural imbalances were made throughout the postcolonial period as the "marginalized" people or newly constituted nations maintained their pursuit for identity. In this period, the colony acquired the sense of inferiority when the writers started to counteract the effects of colonialism on the colony by revealing the response of the people, and they constructed an identity by appealing to imitation to become similar. They look for a way to differentiate out among indigenous people, more like Said divides these two civilizations into Orient and Occident in every respect. However, despite the fact that they adopt a new identity, this image that has been forced upon them eventually reverts to the previous reality, meaning that the conversion is never truly complete. Some people disguise themselves in order to blend in with their environment.

However, when a colonizer arrives at a new location for settlement, they must also deal with challenging identity concerns. Because their identities are rebuilt and reconstructed during the oppressive period, both the colonial victim and the colonizer in post colonial literature struggle with identity issues.

The identity of the colonized is never mentioned in works of colonial literature; instead, the opposite is revealed. The perception of the East as a barbarian, undeveloped region that has to be subdued grows the more civilized and developed the West gets.

However, when we look at postcolonial literature, which is a rebellion against colonialism and being oppressed and despised by westerners, renowned postcolonial scholars like Edward Said, Frantz Fanon, and Albert Memmi have attempted to demonstrate that the East has its own national identity by bringing attention to how the East is evaluated from the western perspective and how this damages the true identity of the East.

Although postcolonial writers believe it is possible to return to one's own essence, they are actually assimilating into the culture with which they engage. Although attempting to regain their own identities and fight the dominant coloniser, they realize that the concept of identity itself is dynamic. A new identity known as “hybrid” or “third space” was created as a result, dismantling the idea of a pure identity.

Two postcolonial plays examined in this study—*Indian Ink* by Tom Stoppard and *Welcome Home Jacko* by Mustapha Matura—discuss the topic of national identity from both the colonized and colonizer perspectives.

The events of the 1930s and the 1980s coincide in the first play, *Indian Ink*, which portrays both colonial and postcolonial times. When considering the colonial era, it is relieving to realize that colonial India and Indians were subject to western hegemony. British colonial ideas and national identity are reflected in Indian clubs, particularly those that are illustrated in the play *Indian Ink*. However, these architectural creations are more than just stone structures; they are symbolic emblems of India's built racism and colonial otherizing techniques. These clubs are cultural, political, and national symbols of colonial expansion in the colonial spheres, East-West duality, and the Eurocentric worldview that otherizes all other regional worlds as the periphery due to their dividing and discriminatory characteristics within the racial context.

Moreover, the British Clubs established rigorous and distinguishing restrictions to keep the locals from joining them while also creating their own microcosmic world with every theme from the foreign country they landed in, emphasizing the distinction between coloniser and colonized.

Hence, as we examine the Colonial era figures, we can see that Nirad Das in particular is attempting to force himself on the clubs and club members who are unreachable and a symbol of superiority. To further demonstrate to a westerner that he is a western educated intellectual, Nirad Das gladly displays his familiarity with western art and literature. In this way, mimicry suppresses Nirad Das' Indian cultural and national identity while also having a harmonising and undermining influence that makes the character feel conflicted.

But nonetheless, hybridity's harmonizing influence contributes to the formation of a resistance that prevents it from being entirely ignored and destroyed. In the play, the character Anish Das, an immigrant from India and the son of Nirad Das, experiences some type of hybridity.

*Indian Ink* shows that, despite the fact that postcolonial Indians are more educated than colonial Indians, both postcolonial India and Indians are nonetheless subject to western colonialism. The conversations between Ms. Swan and Anish Das in the play's 1980s-set sequences make this very evident. Mrs. Swan's injustice is unacceptable to Anis, who also stands up for his own cultural values before colonizers arrive and disregard them.

Anish nevertheless has spent a lot of time in London, where he is fully immersed in western culture and even gets married an English woman, even though he constantly defends his national identity and adopts a defensive posture in the face of criticism.

Thus, Anish as one of the Indian immigrants is impacted in particular ways by experiencing hybridity both in his native country and abroad. Although it's actually believed that a hybrid person does not truly belong in the foreign country, Anish discovers that he feels at home in the host country when he returns to his own India for his father's funeral. Therefore; it follows that hybrid characters remember their native country but no longer feel a strong connection to it.

Furthermore, the colonizers' viewpoints on both colonization and the colonization of the indigenous population, as well as how the colonized perceived the colonizers at the time of the colony, constitute one of the most crucial issues that need to be dealt with during this period. Hence, according to Albert Memmi's

conceptions of “Colonist that accepts” and “Colonist that resists”, the identities of not only the colonized characters but also the colonizer characters - Flora and Mrs. Swan - are covered in this chapter.

The second postcolonial play, *Welcome home Jacko* by Mustapha Matura, is also about young people in Jamaica, a former colonial colony, who are torn between their own identities and the dominant western identities. African youths attempt to resurrect their regional cultural customs through the Rastafari movement in the play *Welcome Home Jacko*. Their goal is to set themselves apart from the whites by developing a distinctive identity. Indeed there is a scream for acceptance, which is why they appreciate raggae, dress in traditional clothing, and have dreadlocks. In other words, they want to go back to their African roots in London, which is considered to be the centre of civilization.

They have ambivalent attitudes toward the host culture despite rejecting mimicry and assimilation because they do not accept into the long-held myth that they are inferior to white people and that their culture is less developed than his. They continue to be ruled by colonial culture. In this regard, even though the youth club proves to be a shelter where they live empowered from the oppressive and unfair imperialist culture, it does not completely eliminate their sense of dislocation and unhomeliness because they are always being watched by Sandy, an authority figure. In addition, unlike Sandy at the club, Rastas do not have influential positions even though the club was founded for Rasta youths.

Furthermore, even while the youth club serves as the Rasta boys' little version of Jamaica, where they can maintain their culture and values, it is hard for them to live in complete isolation from western culture in the midst of London.

Particularly when Jacko, the main character, returns from prison to the location known as home, he goes through an identity crisis and is unsure of exactly where his home is. Also, he feels like an outsider and like he doesn't belong in the club he's in, with his friends there, or with the identity of his own country.

Although the other characters don't express themselves as strongly as Jacko does, they nonetheless appear to have adopted local customs without realizing that they are firmly committed to their core beliefs and sense of national identity. Indeed,

they are still reliant on the west and what the west imposes as evidenced by their love of coke and the fact that they spend their days playing football.

What is more, it is obvious that Gail, the female African character, copied and adapted western society. With her physical appearance, proper use of English, and relative lack of knowledge of her own roots and culture, Gail is mimicking, copying, and adopting the Western woman Sandy.

In the play, it is evident that the colonizer's identity is also represented. Sandy is the sole embodiment of the western hegemonic and colonizer identities. Gail, an African girl, admires and imitates Sandy since he is a superior character who is recognized by the Rasta boys and the club's controlling authority.

As a result, both plays *Indian Ink* (1995) by Tom Stoppard and *Welcome Home Jacko* (1978) by Mustapha Matura are illustrations of postcolonial plays that address the identity issues of colonisers and colonised in both colonial and postcolonial ages. In the 1930s colonial time period of *Indian Ink*, which is situated in India, we observe how Indians lose their identity and attempt to behave like Westerners, yet in the 1980s postcolonial period, which is set in England, we observe how an Indian may defend his own ideals against an Englishwoman. In the second play *Welcome Home Jacko*, we watch how a group of young people who have embraced the Rasta culture of Jamaica, a former colonial nation, attempt to maintain their identity in the heart of London toward the end of the 20<sup>th</sup> century.

However, even if it may appear like native peoples in postcolonial eras are better enlightened or aware of their values, identities, and cultures, this is essentially an unachievable aim for them to accomplish. This is because indigenous people, especially those who have relocated realize that they can no longer fully identify as Indian or Jamaican and that they are unable to reject the western culture they are being exposed to, whether intentionally or unintentionally. They are unable to fully embrace a foreign culture or have a pure identity as a result, leading to the development of a hybrid identity.

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