

T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE PROGRAM

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**A POSTCOLONIAL STUDY OF *THE HELP* BY KATHRYN
STOCKETT AND *THE GRASS IS SINGING* BY DORIS LESSING**

MA THESIS

SEBA ABAS

2013130854

İSTANBUL, JANUARY 2023

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ANGLO-AMERICAN LITERATURE AND CREATIVE WRITING

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ETHICAL STATEMENT

I prepared my project following the thesis writing rules of the Institute of Social Sciences at Istanbul Yeni Yüzyıl University, and I hereby declare that;

- I have obtained the data, information, and documents provided within the thesis according to academic and ethical rules,
- I have submitted all information, documents, evaluations, and results under the requirements of scientific ethics and moral rules,
- I have cited all works that I have used in the project by appropriately referring to my sources,
- I have not made any changes to the data used,
- I declare that the work I present is original, and

if found otherwise, I accept all loss of rights that may occur.

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PREFACE

First and foremost, I would like to express my sincere thanks to my Supervisor, Associate Professor Dr. Asghar Haidari, for all his assistance throughout my academic career. I very much appreciate all his efforts and his helpful work with me. He read my thesis many times and gave me invaluable feedback . Throughout the writing process, I greatly appreciated his consistent comments, critique, and new perspectives I would like to thank Professor Dr Gunseli ISCI for her dedication to the Department of English Language and Literature in our institution. Besides the fact that she is really considerate. You made a real effort to teach me in my first year of study by providing insightful notes and ideas. For the opportunity to complete my studies in Turkey and at Yeni Yuzyl University in Istanbul, I am eternally grateful.

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At the end of the day, I want to say how grateful I am to my loved ones. I consider myself extremely fortunate and blessed to have had a boss who consistently cared about my job and who gave me timely answering to my inquiries. Words can't express how grateful I am to my supervisors.

ISTANBUL, 2023

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ÖZET

Kathryn Stockett'in *The Help* ve Doris Lessing'in *The Grass is Singing* Eserleri üzerine Post-Kolonyal Bir Çalışma

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Birbirinden farklı yüzlere veya farklı zihniyetlere sahip insanlar, çeşitli koşullarda yabancı olarak ele alınabilir. Doris Lessing'in *The Grass Is Singing* ve Kathryn Stockett'in *The Help* adlı eserleri incelenerek, mevcut çalışma aracılığıyla bu fikri post-kolonyal bakış açısıyla ortaya koymak mümkündür. *The Grass Is Singing* eserindeki Lessing, Güney Afrika'daki beyaz sömürge kültürünün ne kadar sığ ve umursamaz olduğunu ortaya koymayı amaçlamaktadır. Beyaz sömürge toplumunun birçok farklı sınıfa sahip olduğu ve Beyaz üstünlüğünü ifade etmeye yol açan ırkçılık ve kadın düşmanlığıyla dolu olduğu gösterilmektedir. Ayrıca sömürgeciliğin psikoz, zihinsel çöküntü, şiddet ve sömürgeci standartlara göre bile zor olan cinsel ilişkiler gibi zihinsel ve fiziksel etkilerini de ortaya koymaktadır. Öte yandan *The Help*, hikâye boyunca romanın karakterleri tarafından sergilenen melez bir kültürü ele almaktadır. Bu edebi çalışma, ırkçılığın kişiliklerini ve davranışlarını şekillendirmede nasıl temel bir unsur haline geldiğini açıklayarak, siyah hizmetçiler ile Jackson ve Mississippi'de çalıştıkları beyaz aile arasındaki ilişkiyi sunar. Ayrıca bu araştırma, birbirinden farklı iki ırk olan siyah ve beyaz arasındaki melezleşme süreci sonucunda üç ana karakterin kendilerini sözlü olarak nasıl ifade ettiklerini ve dünyayı nasıl gördüklerini keşfetmeyi amaçlamaktadır. Her iki romanın da taklitçiliği ve melezliği ve çeşitli kültürlerden insanların sömürgeci kültüre uyum sağlamaya çalışırken nasıl sayısız sorunla karşı karşıya kaldıklarını anlattığı varsayılmaktadır.

Anahtar Kelimeler: Irkçılık, Melezlik, Söylem, İdeoloji, Taklitçilik.



ABSTRACT

A POSTCOLONIAL STUDY OF *THE HELP* BY KATHRYN STOCKETT AND *THE GRASS IS SINGING* BY DORIS LESSING

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People with dissimilar faces or distinct mentalities might be addressed as strangers in various conditions. The idea would be demonstrated through the current study from the post-colonial perspective by digging into Doris Lessing's *The Grass Is Singing* and Kathryn Stockett's *The Help*. Lessing in *The Grass Is Singing* intends to reveal how shallow and uncaring the white colonial culture in southern Africa was. The white colonial society is shown to have a lot of different classes and to be full of racism and misogyny which leads to expressing the White superiority. It also reveals colonialism's mental and physical effects, such as psychosis, mental breakdown, violence, and sexual relationships that were difficult even by colonial standards. *The Help* on the other hand explores a hybrid culture that is demonstrated by the characters of the novel throughout the story. This literary work presents the relationship between black maids and the white family that they work in Jackson and Mississippi by disclosing how racism becomes a core aspect in shaping their personality and behavior. Furthermore, this research aims to discover how the three main characters express themselves verbally and see the world as a result of the hybridization process between the black and the white, two distinct races. Both novels are assumed to declare mimicry and hybridity and how people from various cultures suffer from numerous issues while attempting to adapt themselves to the colonizer culture.

Keywords: Racism, Hybridity, Discourse, Ideology. Mimicry.

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INTRODUCTION

One of the most illustrative ways to learn more about the consequences of colonialism for both the colonized and the colonizer would be reading literature that focuses on the human experience at its core. In a colonial setting, literary books are powerful tools for expressing the experiences and perspectives of oppressed groups. In other words, literature has the potential to act as a forum in which the voices of subalterns can be heard. That might be a term to describe people who are marginalized in society. In this respect Ashcroft et al. 2000) addresses “those groups in society who are subject to the hegemony of the ruling classes” (p. 215) as marginalized and inferiors.

The literature of the colonial era is vastly different from the literature of the postcolonial period. It is rather impossible to understand postcolonialism without studying the colonized people and the colonizers as well. The relationship between colonizers and the countries they colonized has been examined in postcolonial theory. Moreover, this theory investigates the interaction between colonizers and colonists in terms of social and psychological dynamics. Postcolonial literature is concerned with identity, particularly how individual and collective identities are constructed. Postcolonial literature informs and intersects with heritage studies on the issue of identity. Identities have become a global issue as a result of globalization and transnationalism, as well as a postcolonial issue.

The term Postcolonialism also refers to the concurrent attempt to recover and reinterpret the history and agency of people subjected to numerous types of imperialism. It's the legacy of imperialism and colonialism, focusing on human values of mistreatment and oppression of colonized people and their lands. It often includes a discussion of many topics and issues such as migration, slavery, oppression, confrontation, gender, race, and place. Bilimoria (2012) states that “Postcolonial studies have flourished over the last few decades, with a plethora of new works published in the humanities, social sciences, and the performing arts across a wide range of countries” (P. 99). In recent time this critical theory flourished and attracts the attention of numerous scholars. What is more, it replies to the

discourses of imperial Europe such as philosophy, history, linguistics, and anthropology. It has numerous mutual themes like cultural dominance, discrimination, the pursuit of freedom, disparity, the concept of individuality, and some outlandish manifestations of pretense. A postcolonial analysis of literary documents usually focused on the challenges faced by the once-colonized and now-independent people. Accordingly, Ashcroft et al (2000), states that post-colonialism “deals with the effects of colonization on cultures and societies” (186). It is likely interpreted that the culture and society may be influenced by colonization to some extent.

Edward Said believes that “men make their own history, that what they know is what they have made, and extend it to geography” (as cited in Jazeel, 2019, p. 35). He refers to the enormous influence of the colonizer in spreading their ideas in the colonized areas and forcing them to adapt to their customs and habits. The majority of the postcolonial authors have imitated and affirmed many objective concepts which are closely related to both colonizer and colonized. Their major target of colonization might be spreading their beliefs and custom in the colonized areas. *The Souls of Black Folk* (1903) is a decent work of social theory in which the foundation for critical race theory by Du Bois. He believes that the biggest challenge of the twentieth century is the color line issue. Throughout his life, he was an outspoken campaigner for African American rights and a fierce critic of colonialism, prejudice, and racism (Du Bois, & Marable, 2015, p.22).

The first literary work in this study is *The Help* by Kathryn Stockett. She is an American writer and her most popular novel has been awarded various prizes and cemented her place as one of the most talented contemporary writers in the academic circle. In this work, she discusses the working case of African American house cleaners working in white houses in Jackson, Mississippi, during the 1960s. She subtly describes an important part of the diverse American culture and mainly discusses the issue of racial discrimination encountered by Black people. In this work, the author illuminates how black-skinned people experienced a miserable time period during the 1960s.

Furthermore, this novel illustrates the relationship between white families and

their African American maids in the Mississippi-Jackson area during a specific time. Stockett intends to portray the living condition of the people who were 'Othered' and behaved differently by portraying the story. The story of *The Help* is about three women's journeys in Jackson, Mississippi with some characters. Aibileen, a care worker and housekeeper for the Leefolt family; Minny, an educated house cleaner; and Skeeter, a fresh graduate of the school. Skeeter pursues a writing career that will take her beyond the tyrannical constraints of her sophisticated white Southern culture that was filled with a deep hatred towards Black people. Skeeter separates the civilized and the uncivilized people and such an ideology are relevant to postcolonial themes and hybridity theory. This study attempts to describe the relationship between African American maids and white households in Kathryn Stockett's *The Help*.

Notably, Skeeter begins to think about life outside her racist community and begins to realize that there is a life in which her daily life exceeds the minimum opportunities because during that time Black-skinned individuals were considered inferiors in society. White people confined their roles to the domestic sphere and their roles were restricted and being maids serving their white masters. Skeeter decides to take on a new and risky assignment: questioning the house cleaners regarding their role in serving a white family and the nature of their work as black servants. Some characters' roles such as Minny Aibileen's are initially skeptical about this risky idea since they start to contemplate the consequences of their action. However, they finally understand that this is their chance to tell the world about their many stories and inspire other people to do the same and break away from the boundaries and the limitation of society.

Additionally, the African American maids decide to share their stories with Skeeter to raise awareness of society and force people to pay attention to their issues. This literary work is considered revolutionary in its idea, as it created a great deal of controversy between Black and white women. After the novel's popularity, Skeeter decides to move to New York to pursue a career in writing fiction. Aibileen is fired from her job and begins to pursue a career in writing, and Minny abandons her abusive husband.

The second work to be studied is *The Grass Is Singing* by Doris Lessing. She

is a British author, short story writer, essayist, and critic, whose works show a keen concern for individuals in times of social and political turmoil. She is from Zimbabwe-born to British parents in Iran, where she lived until 1925. Her family then moved to Zimbabwe, where she lived until she finally decided to move to England. She is considered one of the most well-known postcolonial authors, who made her debut as a writer with *The Grass Is Singing*. The literary text, published in 1950, was a worldwide hit. She has informed her critical view as an activist against racism. She intends to express the ongoing misery in society by narrating the events. In the story, a character named, Mary Turner, a farmer's wife, is found dead on her veranda. After her body is found, we are slowly brought back in time to learn what happened to her. It examines the relationship between the character Mary Turner, a white farming companion, and her African servant in Rhodesia. This work deals with racial notions between whites and Blacks and also presents the issue of blacks and the harmful effect of the colonizer in the oppression of African individuals. The title itself hints at the novel's thematic implications, which this study aims to figure out.

It might be argued that an individual's sense of identity and belonging plays an important role in shaping the way he sees himself and how others see him within a society. It is also worth noting that one's sense of identity and the communities in which he/she finds him/herself, are mutually supportive. In colonial and postcolonial situations, where the person is subject to a multicultural society with limitations and fault lines, these concepts take on significantly more weight. The colonizer and the colonized are both affected by the imminent conflict that arises from the colonial situation, and analyzing literary texts to understand the human condition provides the path to a greater understanding of these effects. Said also reveals how "European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground itself" (Said, 1985, p.3) As a result, he elaborates on how identity might be created via interaction with others. The method advocated by the work relies on identifying polar points or boundaries, such as between use, abuse, and misuse, in the identity-building process.

Relevant to what recently was discussed, W.& Wafula (2017) argue that "The legacies of colonialism are thus varied and multiple even as they obviously share some prominent features". (p.60) There might be clear consequences to the

persecution of colonized individuals. The first thing that any colonizer intends to gain might be implementing their ideologies to deprive the inhabitants of their sense of belongings and individuality. They perform these kinds of practices in order to isolate and distance the colonized individuals from their belongings and keep them away from their roots. They do this specific method to amplify their sense of detachment in order to simplify their work via which they may control the audience and spread their beliefs and concepts.

Having taken the discussion above into account, the first chapter will elaborate in detail on the critical theory of post-colonialism, known as a study of the impact of colonialism on societies and cultures. It also highlights the influence of the colonizer on the tyranny of the colonized individuals and draws the reader's attention to the emotional, social, and cultural inferiority imposed by the colonizer in the colonized countries. Moreover, it demonstrates the desperate attempt of the people to try to restore their old habits and customs that help shape their personalities and give them a sense of distinction. The works aim to show the struggle for the cultural, social, and political independence of the colonized individuals and expose their suffering to the world to raise awareness of the powerful influence of the colonizer in depriving the indigenous population of their values and principles.

The focus of such an ideology would be on decolonizing the once-colonial people or communities in terms of cultural and physical violence. "Decolonization never goes unnoticed," writes Frantz Fanon (2007) in *The Wretched of the Earth*, "because it focuses on and fundamentally alters being, and transforms the spectator crushed to a nonessential state into a privileged actor, captured in a virtually grandiose fashion by the spotlight of history" (p.2). Decolonization is the only surefire way to undo the damage done by postcolonialism to people's sense of who they are. The colonizers are also a part of the decolonization process, which benefits the involved white people who critically examine their own beliefs, values, and practices because the colonial structure and power are found and sustained based on such mentality. Furthermore, Fanon argues about revolution against colonial control is ended with socialism and that decolonization is a violent process that will lead to societal changes. He argues "The goal of decolonization, which is to alter the order of the world, is an objective that seeks to bring about utter disorder. However, this

can't be done with the wave of a magic wand, a natural disaster, or a gentleman's agreement" (Fanon, 2007, p.2) Many works by Postcolonial authors are considered as a tool for achieving political independence. It is a crucial sign of the decolonization effort. As a natural consequence of colonization in colonized societies, many authors frequently deal with themes of otherness, characters' dilemmas about identity, and conflicts based on various contradictions, such as black and white conflict.

Frantz Fanon develops his views regarding the undeniable influence of the colonizer in oppressing the colonized individuals and how they utilize a brutal method that ultimately leads to controlling the direction of the culture. Moreover, he expresses how the natives were deprived of their unique identity and individuality through the violent practices of the colonizer. Black individuals are considered inferior to white men, and they were destined to be inferior to white people. As a result of these practices, the inhabiting people developed a deep sense of hatred towards the white man who usually represented the colonizer. The image of a white man is typically associated with the colonizer, and this typical image caused a severe impact on the minds of the colonized people. The act of associating the image of a white man with the stereotypes of the oppressors brings about a massive impact on the society of that time, and the repercussion of this act is still apparent in modern society. In *Black Skin, White Masks*, Fanon asserts that an individual's skin color describes their cultural personality and confines their role in society. He asserts;

We place a high emphasis on the phenomena of language and, as a result, believe language study to be crucial for understanding the black man's dimension of being for others, with the knowledge that to talk is to exist completely for the other (Fanon, 2008, p.1).

This groundbreaking announcement summarizes the crucial message of his concept in this literary work. In addition, it addresses a principal issue: how non-white individuals are judged and culturally recognized based solely on the color of their skin and nothing more. It also provides a complete clinical, logical, political, and literary investigation of the profound impact of discrimination and colonialism

on the lives, experiences, minds, and colonization interconnections of black people and individuals. Fanon reveals how slavery and colonialism shape a sense of inferiority in Black individuals, supporting a sense of white supremacy. This suggestion is evident in *The Help* in which numerous characters suffer from racial discrimination against white people.

This study is also in line with the ideas of Homi K. Bhabha who is a prominent figure in forming the opinion and values of this movement. As Salerno (2012) stipulates, “Bhabha’s work involves issues of identity, agency, and national affiliation” (p. 120). He is responsible for creating the groundbreaking opinion of this movement, and his views are still used and applied in the current day. His thoughts are not confined to a specific time and place, and they still resonate with contemporary readers. Also. He is regarded as one of the forerunners of this movement helps in its popularity in the academic circle of the current time.

Postcolonial theory is the basic theoretical framework of this thesis, and it aims to examine the problems of colonialism and imperialism from a human perspective, with special attention to the effects of force and cruelty on the colonized. Postcolonial theory, and Bhabha (1994) in particular, argues that decolonized individuals form a postcolonial identity through cultural exchanges between groups given various degrees of social power by the colonial state (p. 6). Thus, postcolonial literature investigates the effects of decolonization in many contexts and how Western supremacy is challenged. Colonialism and postcolonial conflicts, as stated by Pennycook (1998), have been central to world history over the past two centuries. They reshaped and reduced nations, erased their indigenous populations, uprooted people from their homes and language, and wiped out entire societies (p.19).

The concepts of discourse and ideology might be particularly essential to this study since the term discrimination would strongly stand on one’s outlook. Furthermore, the concept of discourse requires further explication in the context of colonial society even though it is enormously complicated. Interactions between whites and blacks are highly influenced by linguistic norms. It might be argued that colonialism is the process of establishing and maintaining power over a subordinate and alien population for an extended period by a sovereign state. This rule is

maintained by the dominant power over subordinate and foreign individuals. Political and legal dominance, dependent economic and political ties, imperial exploitation of colonies, and racial inequality comprise the colonial dominance system's skeletal framework. Any indication of nonconformity or disobedience to the discourse is viewed as a failure, and hence a threat to the system of control that British society members are obligated to sustain. One definition of ideology is a set of beliefs or a system of ideas held by a person or group of people. The roots of discrimination and differences might be studied in critical contexts that Karl Marx and Friedrich Engels, had focused on rather than the former economic, political, or religious perspective.

Discrimination has always been a matter of dissuasion in various ears. Black people suffered from a great deal of discrimination, and they faced numerous obstacles on their path to achieving freedom and equality during history. Some whites with racist ideas reach the extent that they would install "colorful bathrooms" in their households so they would not have to share them with the maids. In the eyes of many people and society, discrimination had been merely a characteristic of the period and was measured as the way things were at that time. Haddour & Fanon in *Black Skin, White Masks* (2006) believe that Black people will always be inferior to white men, no matter how hard they try to adapt and cope with society's norms. Black men want to be white because they have an inferiority complex that leads them to believe they need to change who they are and how they think "in order to get ahead in the world" (Haddour & Fanon, 2006, p. ix). Since skin color might be a sign of superiority, a black man's ultimate goal would be achieving whiteness. In this sense, Society will eventually marginalize him/her and increase their sense of alienation.

The colonizer's society is one where the black man is the product and the white man is the provider; in this world, the black man continuously remembers his inferiority and his identity is reduced to his race. The white man's superiority and eventual rules are made by the maintenance of this complexity that originates in a society depending on it for the sake of stability. It is becoming increasingly clear that the black man "finds himself thrown into a neurotic limbo" as a result of this continued development (Fanon 1952, p. 100). Fanon highlights the fact that racism is not revealed by chance, but rather is rooted in the colonization and

institutionalization of social hierarchies of superiority and inferiority, and poses serious challenges for the people it targets. In this quotation regard to Stockett demonstrates that racism is prevalent issue in culture. Stockett states that;

I want to yell so loud that Baby Girl can hear me that dirty aren't a color, the disease is not the negro side of town. I want to stop that moment from coming – and it comes in every white child's life – when they start to think that colored folks are not as good as whites I pray that wasn't her moment, Pray I still got time (Stockett, 2009, p.96).

Stockett might be excited to expose the false and inaccurate stereotypes associated with Blacks for the next generation. As she is extremely cautious to inform the upcoming generation about the false accusation of white people regarding African American people. Furthermore, she wants to demonstrate that black people are capable of doing the same thing as white people are, and even better in certain situations. From this perspective, she would believe that capability and human beings values are not into their skin colors.

Fanon implies the desperate move of Black people, especially those who ascend from African roots to cope with the colonizer's culture. This move will ultimately have deprived them of their individuality and uniqueness. He asserts, "The Black man wants to be white. The white man slaves to reach a human level" (Fanon, 1986, p. 11). The author of the literary work possibly intends to ensure that the next generation would have a different value from the past by believing in equality and the importance of human rights rather than their skin colors.

The current study aims to depict the society of a period in which how white individuals treated Black people is examined. The relevance of colonization still rings a bell in the literary circle of modern culture as Huddart underlines, "The study of colonialism has, without a doubt, always placed a significant emphasis on particular forms of colonial agency, in particular armed resistance to colonial rule. The end of colonial rule did not take place without a fight; rather, it was compelled by" (2006, p. 1). The dominant theme based on Huddart's perspective might be how

society in that period limited the way that African Americans behaved and acted. Their role in society was exceptionally confined to doing hard labor and working in their work conditions.

While analyzing a text through the lens of post-colonialism, it might be significant to think about issues of race, class, sexual orientation, culture, religion, identity, double consciousness, hybridity, homelessness, trauma, and interpersonal connections. It also may reveal the ways through which the colonizer's culture diminishes the worth of the colonized and their environment. Both *The Help* (2009) and *The Grass is Singing* (1950) represented in this study are examples of postcolonial and environmental literature that shed light on the ways in which colonialism degraded African people's cultural practices and the natural world.

Postcolonial authors provide an abundance of literature as a tool for social change and political empowerment. It's a crucial sign of the decolonization campaign. As a natural consequence of colonization in colonized societies located in colonized countries or countries the colonized people living in the colonizing country, these authors often deal with themes of otherness, characters' dilemmas about identity, and conflicts based on various contradictions, such as black and white conflict.

One of the most important parts of any study is the literature review. The credibility of a study can be ensured by doing a comprehensive literature review. According to O'Leary (2010): "a well-constructed literature review is a key criterion in building research credibility" (p. 72). For these reasons, literature evaluation becomes the backbone of a research project and is essential to the knowledge-building process.

Bell Hooks in *Black looks: Race and Representation* intends to introduce the concepts of colonialism and relevant issues. She seeks to include such representations of these concepts in the depictions of Black Americans in film, literature, advertising, and the news media. For her, it's not just white image creators who are concerned, but also she blames Black individuals for internalizing racism and reproducing the very concepts that are subjugating them (1994, p. 110).

According to her, many African Americans fell victim to white ideology and white dominance and began spreading inaccurate and distorted portrayals of African Americans in their literature.

Postcolonial studies, according to Bill Ashcroft et al. (1995), are intrinsically linked to the historical subject of European colonialism. In light of the increasingly diffuse adoption of the term “postcolonial” in recent years, an incredible diversity of cultural, economic, and political activities are introduced. He suggests keeping the subject of colonization in mind while encountering the previously mentioned terms (p.2). He also discusses the concept of “postcolonial” that still implies both the substantial impacts of colonization and the enormous variety of unseen reactions to it worldwide (pp. 2-3).

Another scholar, with a previous study, is Agus Maimun Zubair (2005), who wrote the thesis *A Postcolonial Analysis on Novel “Robinson Crusoe” by Daniel Defoe*. Maimun majored in the dominative characteristic of the colonizers towards the colonized individual in the thesis. He came up with two solutions to his thesis. Firstly, there is a reflection of colonization in the novel *Robinson Crusoe*. The main character in the story was a big colonizer. Robinson Crusoe was vastly dominant. So, as to be pertinent to his business Robinson is capable of knowing about his surroundings. Secondly, the dominant colonizers utilized their power differently to “silence” the colonized characters used in the book *Robinson Crusoe*. These dominative characters are involved in providing positive fulfillment that is fake, facilitating the control of communications channels, and taking away exclusive rights.

In another investigation conducted by Tariq Jazeel titled ‘Postcolonialism’, the impact of postcolonial philosophy on critical geographical thought and study was explored. The work, aimed at enlightened scholars and students, is a vibrant, interesting and relevant introduction to postcolonial geography as it expands on the critical interventions in social, cultural, and political life that this important discipline is set to make. It centers around three interrelated themes. Identity, hybridity, and knowledge are three sections that broadly follow the course of postcolonial studies since the late 1970s. It is divided into ten main chapters, each located at the

crossroads of postcolonial and critical human geography.

In a similar exploration of Arundhati Roy's *The God of Small Things: A Study in Postcolonial Issues* by Amar Nath Prasad (2004), he focuses on postcolonial issues including imitation, crossbreeding, and diaspora. He discovers that *The God of Small Things* depicts post-colonial aspects of various incidents, such as the feeling of inferiority that the Indian people felt towards the British comrades in the novel. In this work, the colonial event in India somehow influenced interbreeding. The work's twin heroines, Asta and Rachel, who lived in the colonial era, are bound to learn English and appreciate aspects of English culture such as reading novels. The two seven-year-old protagonists of this novel explore the idea of cultural modernization. In addition, the Amu family, in particular, shows signs of Western cultural influence. Although there are many languages spoken in India, English is highly respected by the rich class. As a result, many feel compelled to send their children abroad in search of an education that will prepare them to succeed in the global economy and embrace the hybridity inherent in the diaspora. Wealthy Indians view the English way of life as a standard of correct behavior.

Another researcher, Muhammad Ayub Jaja (2013), conducted a literary assessment of the definition campaign in Muhsin Hamid's book *The Reluctant fundamentalist*. We hope that better American culture affects individuals and their cultural identities in shocking ways determined by dire repercussions; This is the message that Jajja hopes to convey in a study she conducted. After reading Hamid's work and the subsequent discussion, Jaja comes to some conclusions by elaborating how Changez's imitation of American culture stemmed from his internalization of the stereotype which believed America is the superior and dominant culture. The protagonist, *The Reluctant Fundamentalist* Changez, has been portrayed as embracing aspects of American culture due to the widespread belief that the West is superior to others (Jajja, 2013). Jajja points to the harmful side of American culture and society. He also explains why Changez is so tense in modern American society.

It illustrates the racism and sexism that exists in the United States, as well as the unfair treatment of immigrants, especially from developing countries. Jajja claims further that Hamid's story shows how the Westernized American culture's

othering of culture and race affects Changez's ability to make a living. Having to choose between two identities, this problem puts Changez in a position of having to find out who he is. Jajja also talks about how Changez's anti-Western sentiments are mirrored in Hamid's work. Along with this, he examines how Changez's indigenous identity has evolved. He then goes on to say that the novel *The Reluctant Fundamentalist* is an example of the gloomy, Westernized American society and the community that is exposed to the misery that he describes.

Due to its negative effects and conservative on people's sense of identity, it is responsible for a lot of pain experienced by people like Changez. In his assessment, Jajja comes to the conclusion that Mohsin Hamid shows how politics and culture shape people's identities. He uses and explores the traditions and ideologies of colonialism and the hybrid identity, as well as the impact on immigrant people's efforts to forge a unique cultural identity in the face of such a reality. More explicitly, this study centers on colonialism, racism, transformation, and social class. It also discusses power politics in cultural organizations and inequality. Traces the history of colonialism and its ramifications. The aim of this investigation is to critique the images of colonialism on different levels. Several considerations support the emergence of this study. A primary goal might be to allow the voices of oppressed and colonized peoples to be heard through writing. This thesis examines how these authors viewed and still view the term colonialism. The reason is to highlight the cultural weaknesses of the indigenous people that these writers revealed, to what extent this weakness necessitated the plundering of the colonists, and to show how these writers present colonialism. The theoretical basis for this study is Said's idea of depicting the 'Other'; thus, some basic knowledge is useful.

The First chapter of the current study will examine and summarize the research framework and provide extensive detail regarding the theoretical framework. The technique will be specified in depth to help achieve the objectives of the study. Postcolonial theory and cultural studies are used to develop the framework because research focuses on understanding postcolonialism in literary texts. Postcolonialism is a multifaceted phenomenon that goes beyond physical colonization. Leicht & Jenkins (2012) assert that, "We can draw from the literature on ethnic identity to understand how social and economic factors,

including demographic shifts, may affect identity cohesiveness” (p. 226). They believe that literature assists people to find their identities and find out where they are or should be.

In the second chapter, this study will examine the novels *The Help* by Kathryn Stockett, and *The Grass Is Singing* by Doris Lessing through the postcolonial viewpoint. It will also provide a new interpretation of the effect of the colonizer in depriving the colonized individuals of their sense of existence and uniqueness. Kathryn and Doris informally depicted their mastery of literature using postcolonial theory to communicate the effects of colonialism. The issue of identity is of foremost importance in these literary works as the authors attempt to show how the characters try to adapt to the culture of the host country despite their conflicting backgrounds.

The protagonist of the story in *The Help*, Stockett plays a major role in portraying how colonialism and otherness occur in Kathryn’s work. This novel includes several themes of postcolonial and racism, specifically the oppression of Black maids, and the widespread obstacles they faced in their daily life. All these concepts will be discussed meticulously throughout this chapter. Racism is a critical issue that has gripped the past, and even nowadays, it is the backbone and the heart of these two novels. Especially racism against Blacks and how they were in the eyes of society less than whites and always faced huge problems that limited their chances to climb the social ladder. Rucker & Upton (2007) underlines that “This depiction portrayed black men as innately violent, animalistic, disruptive, and immoral” (p.530). The deception of Black people is permanently associated with the stereotypes that affected their reputation, such as being dishonest and savages. Their role is limited to servants and employers who work in miserable conditions. For the females, their role is limited to the domestic sphere, and they mainly work as maids to serve white people.

Indeed, one of the most rampant notions in this novel is discrimination which is a prominent theme throughout this work. To further, in the famous town of Jackson Mississippi, the culture of the American South is characterized by a strong loyalty to established norms and stubborn opposition to the introduction of new

concepts. Although many civil rights movements stand up for the rights of Blacks and that they should be seen as equal to white people, this area strongly resisted the demands put forward by the civil rights movement. The ways in which white view African Americans is not a secret and is evident in this literary text. They considered them uneducated and untrustworthy individuals and applied the traditional stereotypes given to Blacks in order to limit their freedom in society.

Equally important, the concept of education is clear in the story. Almost everyone goes through some kind of eye-opening experience in *The Help*. Interestingly enough, as much as the character gains, they teach others. For instance, when Aibileen began dealing with the death of her child, she simultaneously explains to Mae Mobley the importance of self-love and individuality: “You are the smartest one in my class, Aibileen,” she says. “And the only way you’re going to stay sharp is to write every day” (Stockett, 2009, p. 15). The author demonstrates the lack of opportunity for African American people, especially in the field of education. Despite their lack of proper education, Minny and Aibileen seem more enlightened than Mrs. Leefolt and Hilly. Even the impression of one-sided education Skeeter was measured as ineffective at school simply because she did not find a husband. However, other white females leave the school when they eventually find husbands.

The third chapter of this study goes through *The Grass Is Singing* by Doris Lessing. The main issue in this work is racism, sexuality, social class hierarchy, and authority. Furthermore, the story takes place in Zimbabwe, formerly known as Southern Rhodesia, during the period of British colonial rule. One of the most significant concepts of this work is to teach people how to plan culture according to hierarchies. During the period in which the work is set, the English socioeconomic class system remains extremely harsh, making it difficult for most people living in England to climb the social ranking. Even among white colonists, segregation was common practice: “Long before murder marked them, people spoke of Turner in harsh, indifferent voices reserved for misfits, outlaws, and exiles,” the author puts it (Lessing, 1950, p. 10). This is why the separation of blacks from white communities made white communities vulnerable to isolation. It is important to realize that the core notion behind the writing of *The Help* might be to display the stories of the Black maids. Literature mirrors both the females’ accomplishments and the hazards

of Jackson's culture. The fact the protagonist of the story, namely Skeeter and also others were clever to print a highly famous literary work in a male-dominated business is unbelievable, particularly for the servants whom all get a percentage of Skeeter's income.

The current inquiry puts forth three major questions which are as follows: First, why it is significant to discuss the role of the white man in these two literary texts? Second, how does racism shape the Black character in *The Help* and *The Grass Is Singing*? Third, why do the Black suffer from an inferiority complex in *The Help*? Finally, all these questions will be discussed in details to provide a comprehensive explanation of the main points of this research.

The objective of this study is to apply a postcolonial notion to the literary text of *The Help* and *The Grass is Singing*. As the fabric of colonial countries continues to be affected, the postcolonial literature provides a window into this development (Bhatia, & Ram, 2001, p. 61). In short, as shown, the studies mainly focus on studying one novel at a time and focus on individual perspectives regarding a particular literary work, however, this study attempts to concentrate on the different interpretations and meanings of these two literary works. Moreover, the events and works of these two famous literary works will be compared from a postcolonial perspective. Postcolonial studies link colonialism, oppression, racism, inequality, and exploitation.

In conclusion, the significance of this study lies precisely in the fact that it lays the foundation for its presentation of the postcolonial elements in these two novels. In particular, to inspect the issue of racism and how it was an important issue that dominated the social circle at the time. In addition, it will provide a comprehensive view of the social hierarchy in these two novels to expand upon the inferiority complex of Blacks. This study will supply a distinct perspective on this topic by combining and comparing the two narratives side by side. Therefore, it will provide a decent interpretation of the postcolonial elements in both novels .

1. POSTCOLONIAL THEORY AS THE MAIN FRAMEWORK

1.1 Postcolonial History and Development

Postcolonial theory refers to a field of study that attempts to explain the artistic, economic, political, social, and historical implications of European colonial domination over the world from the 18th to the 20th century. As a matter of fact, postcolonial philosophy claims that decolonized individuals create a postcolonial individuality founded on social contacts between numerous characteristics, ethnic, national, cultural, and as well as gender that are assigned diverse degrees of social control by colonial culture. Cultural studies and postcolonial criticism share some similarities, but postcolonial criticism offers a fresh look towards literature and politics. Both colonial and colonial works are of interest to postcolonial critics and academics. Lommba defines Colonialism “as the acquisition of material wealth, control over workers, as well as a cultural and political framework” (2005, p. 2). All aspects of colonial rules are addressed in postcolonial philosophy, including power, money, religion, politics, and culture. The term can also be applied to the contemporaneous struggle to recover and rediscover the heritage and power of individuals exposed to multiple forms of colonialism during that historical time.

As a matter of fact, the relationship between colonizers and colonized is central to the postcolonial approach to literary studies. The 1950s was a historical milestone in postcolonial philosophy and practice. The majority of postcolonial authors started producing postcolonial texts in the 1960s. The purpose of postcolonial theory is to investigate the repercussions of a cultural collision in which one culture and its accompanying ideology deem itself superior to the other. The study of post colonialism has extended to numerous fields to include different disciplines as Ashcroft et.al assert that:

Postcolonialism is now used in many different contexts, such as the understanding of European regional conquests, the major institutions of European colonialism, the discursive operations of empire, the nuanced subject construction in colonial discourse, and the resistance of those subjects, and, perhaps most notably, the varying responses to such

infiltrations and their modern colonial possessions in both and post-independence countries and societies (2004, p. 169).

In this perspective, postcolonialism seeks to understand the ramifications of colonialism, particularly after decolonization and independence. Cultural colonialism and colonized peoples' marginalization are fundamental to the concept of postcolonialism since they are all connected with issues of identity, power, and representation. In this regard, Nayar (2010) comments:

Postcolonialism is the academic, intellectual, ideological, and ideational scaffolding of the condition of decolonization (the period following political independence for nations and cultures in Africa, Asia, and South America). Postcolonialism as a theory and a critique emerged from within anti-colonial activism and political movements in Asia, Africa, and South America. (p.1)

In reality, postcolonialism is a reaction to colonial authority and prejudice, which covers a four-thousand-year history of tense cultural relations between the African and Asian colonies and the Western world. Throughout its long history, the West has almost always been acting as a colonizer, and many African and Asian nations have suffered from these imperialist inclinations and their consequences. When it comes to conquest and imperialism in the nineteenth century, Britain emerges victorious as the world's most powerful colonizer and imperial state. British colonial and imperial interests were common by the mid-19th century. The word is used frequently in the media, political contexts and international affairs. For the majority of British people back then, the United Kingdom was equal to conquering the world. Put it differently, it was broadly assumed that Europeans and specifically the British were naturally superior to any other race. The term race primarily refers to a group of people who differ in physical appearance or culture.

Furthermore, imperial powers such as Great Britain controlled their colonies by exploiting their natural resources and brainwashing them into believing that they are intrinsically inferior and are in dire need of being civilized, educated, tamed, and ruled. Forced labor of the colonized became the norm, and the system of slavery was

at its peak. The conquerors frequently used European religious beliefs to justify their terrible treatment of the colonized people. White people in America and Europe believe that Asian and African people are “pagans” who needed to be “Christianized”. White people think that they are superior and they have all the control in society. They also deprive people of African descent of occupying an important position in society. Moreover, White people try every possible way to hinder the progress of people of color and deprive them of their fundamental rights. Especially, Black people in America suffer from massive discrimination and consequently this issue still persists in modern culture.

As can be understood, postcolonialism mainly rejects the influence of the colonizer in the colonized area and also aims to restore the natural identity of the colonized people because it is important for them to have a unique identity independent of the colonizer. Three pioneers and an essential theoretical foundation have contributed to the development of post-colonialism. A few examples include Antonio Gramsci (1891-1937), Franz Fanon (1925-1961), and Michel Foucault (1926-1984) with their respective theories of power and speech. Cultural hegemony, according to Antonio Gramsci, states that a culturally varied society can be ruled or dominated by a single social class. The disorientation that Fanon had after his first meeting with racism had a significant impact on his psychological theories about colonial society, which are most clearly described in *Black Skin, White Masks* (1952). And Foucault’s theory of power and speech is frequently employed by Edward Said in his *Orientalism* and *Cultural Imperialism* to justify the domination of one culture over another. The culture of the inhabitants is distinctive and is not necessarily associated with that of the colonizer as their culture is rich and unique in its nature. The colonized individuals insist on having their own single culture as it is deeply connected with their distinctive identity, they believe that depriving them of their culture ultimately will result in the loss of their unique individuality that shapes how they are. In this regard Boehmer states:

Postcolonial literature is generally defined as that which critically or subversively scrutinizes the colonial relationship. It is writing that sets out in one way or another to resist colonialist perspectives. As well as a change in

power, decolonization demanded-and still demands- a symbolic overhaul, a reshaping of dominant meanings. (Boehmer, 2005, p.3)

Albeit, the problems and implications of a country's decolonization are widely examined in postcolonial literature, notably themes related to the political and cultural independence of formerly oppressed people, as well as subjects such as discrimination and colonialism. A flurry of literary theories has emerged because of the topic that recently was discussed. Migration, slavery, confrontation, suppression, and discrimination are all frequently discussed in postcolonial discourses; they are responses to imperial European discourses such as anthropology history, linguistics, and philosophy. Besides, it poses the resistance of colonized people against the oppressive and cruel treatment of the settler. It is also known as the study of the effects of colonialism on civilizations and society in general. It is concerned with how European powers invaded and dominated "Third World" cultures, as well as how these people reacted to and rejected successive encroachments.

Literature is a critical and powerful vehicle for the dominant force of postcolonial theory because it allows marginalized individuals to speak for themselves. Thus, "Colonial literature, which is supposedly a literature that reflects a colonial spirit" (Boehmer, 2005, p.2). Postcolonialism can be seen as a way of using literature to explain the consequences of colonialism and the battle for independence. Stories from European countries can also express the ideals of postcolonial theory along with stories about the struggle for freedom and the burning desire to be free from the colonized.

Above all, postcolonial scholars have been fascinated by the varied paths of modernity as understood and experienced from various cultural, philosophical, and historical perspectives. They have been especially interested in grappling with the ambiguous legacy of the Enlightenment as demonstrated in social, political, economic, scientific, artistic, and legal realms outside of Europe. The legacy, according to postcolonial thinkers and academics, is ambiguous because the Age of Enlightenment was also an Age of Empire, and the connection between the two historical eras is more than coincidental.

Postcolonial philosophy, in particular, claims that academia is deeply ingrained in foreign perspectives and policies and that the vantage points of the oppressed have been made unheard. The postcolonial concept is involved not merely in expressing the attitude of the colonized, but also in revealing the experience of colonialism that has contributed to explicit customs of thinking. Postcolonial theory in the social sciences has dealt with Eurocentric viewpoints in methodological procedures and in how power is perceived. In fiction, postcolonial typically denotes work formed by topics of the European 19th-century colonialism writing from their viewpoint. Postcolonial theory, then, is not merely a chronological description, but somewhat a point of view or numerous approaches.

Another key point is, numerous authors, playwrights, and artists have been promoted as postcolonial writers since the 1980s. This category incorporates works that have a connection to the subjugating powers of imperialism and colonial expansion in the broadest sense. Concisely, Postcolonial literature is that which has emerged predominantly since the end of World War II from decolonized countries of the world. writers started to infuse their literary production with Postcolonial traits such as highlighting the oppression of African individuals and other significant matters.

In the views of numerous academics “Edward Said (1935-2003) is one of the most important cultural critics of the late twentieth century. A Palestinian-American academic and political activist, he pioneered the study of how empires, groups of countries ruled over by one state-developed and functioned” (Quinn, 2017, p.5). Said is regarded as one of the pioneers in originating the theory of Postcolonialism. His views and opinions paved the way for the upcoming scholars to follow in his footsteps and be inspired by his views in literary circles. In line with this, Tariq reiterates that “as Edward Said remarked in his book *Orientalism*, a work is well-thought-out by numerous to be a founding pillar of post-colonial studies” (2019, p.2). His trailblazing ideas and philosophy had a global impact, strengthening this notion as one of the principles employed in the modern literary circle. Other notable postcolonial academics, such as Homi K. Bhabha and Frantz Fanon, contributed to the development of this theory to its current prominence as one of the most

influential theories used to analyze the meaning of literary texts. According to Cush et al.,

The legacy of Said's work can be seen in the birth of postcolonial studies and colonial discourse analysis, fields of study and approaches that have now extended their influence beyond literary studies to the arts and humanities in general. (Cush et al., 2010, p. 575)

To enumerate, Said might be the first person to inspect the role of the colonizer in the colonized area and pay attention to the undeniable role of the colonizer in shaping the direction of the society and constructing its key features. He also delivers his strong opinion regarding the sense of superiority of the colonizer. Said also discusses the matter of their assumed superiority to the rest of the world by exposing the sense of superiority of the western societies and how they perceive themselves as a superior society. In that discussion, the west feels that their culture, history, and customs should be followed; their main mission was to spread their seemingly better lifestyle, superior culture, rich civilization, etc. wherever they could. Additionally, they were obsessed with controlling other people, mainly indigenous ones simply for manipulating the natives, usurping their lands and properties as well as their imposing a particular ideology on them.

Orientalism is a comprehensive examination of how authors in the United Kingdom and Fanon regularly write about countries in Asia and North Africa using a particular set of models that show a place they call "the Orient" in a distinct and unfavorable light. It is one of the most significant efforts in bringing life to the field. These prejudices were later used to legitimize the British and French colonization of the aforementioned territories. Quinn (2017) asserts that "Orientalism is a critique (analysis) of modern European colonialism. The book argues that colonialism was not only a system of political rule but also an all-around worldview that simply believed the West was superior to the East" (p.5). He maintains that their sense of superiority stems from their political influence and how they have the upper hand in making the most important political decisions in the world. Moreover, their political power enables them to have control over these people and specifically the third-

world countries. He has another claim in his work about Said and writes “Edward Said is the first to examine European social history from an “outsider” viewpoint. He wrote as a colonial, but he was inside the Western Establishment” (125). According to Quinn, Said was an influential thinker and his works investigate the relationship between the West and the ‘Other’ in the East.

This critical work has become a standard in postcolonial studies, and it has contributed to the field’s growth over the past few decades. In *Orientalism*, Said utilizes a variety of translations of the term “Orient”, which he defines as the East, the direction in which the sun rises. The Orient covers Africa, parts of Asia, the Far East, and the Middle East, which were for some centuries governed by European empires. Said employs the term “Orient” to refer to a system of representation defined by opposition groups that introduce the Orient or East into the Western Empire and Western awareness. Orientalism is based on a culturally constructed dichotomy between the ‘Occident’ (West) and the ‘Orient’ (East).

It designates first the 4000-year history of and cultural relations between Europe and Asia; secondly, the scientific discipline producing specialists in Oriental languages and culture from the early nineteenth century; and thirdly the long-term images, stereotypes, and general ideology about ‘the Orient as the ‘Other’. (Selden & Widdowson, 1993, p.190)

One of Said’s most notable skills is his focus on presenting the concept of the ‘Other’ to Orientals as a great way to highlight the cultural difference between East and West. Orientalism is an idea that assumes the East as irrational, uncivilized and brutal as these concepts allow the West to dominate in the literary circle. For the most part, he focuses on how researchers in the United States, England, and France have curbed Arab societies in the Middle East and North Africa. It is interpreted from Quinn’s declaration that “Said argued that European colonialism was really about taking advantage of colonized peoples’ labor and their resources while claiming that the Western colonial power was a “savior” helping these societies to be more “modern” like Europe” (2017, p.10). He exposes the hypocrisy of the western countries and how they claim that their invasion is an attempt to amend the social

conditions of the colonized when it is their policy to control and gain power in the world. The colonizer is not interested in improving the diverse political, social, economic, and ideological circumstances of colonized people; rather, they are mainly interested in taking advantage, which can be to benefit politically or to obtain the country's financial resources. The colonizers exhibit their unconscious impulses for power, control, authority, and dominance, rather than for the betterment of the colonized subjects

Generally speaking, orientalism is one of the most important works in literary circles and had a massive influence in increasing the popularity of Postcolonial theory. Said's work such as *Orientalism and Culture and Imperialism* spans the years from the late 18th century to modern times. In an extensive terms, Orientalism is defined as a Western way of controlling, reforming, and exercising dominance over the Orient. The distinctive importance of the Orient in the cultural ideals and practices of Western Europe is the basis for this method of reconciliation with the Orient (the East). Said's work mainly aims to enlighten and open the eyes of the colonized individuals against the horrible practices of the colonizer. Also, he draws their attention to the numerous ways that they can use to fight the colonizer.

What is more, another important figure that helped cement this theory as one of the most eminent literary theories in the literary circle is Frantz Fanon. Quinn states that "Frantz Fanon is one of the most distinguished figures in the history of what is now known as postcolonial studies the field that examines the meaning and impacts of European colonialism across the world" (2017, p.10). His work, *The Wretched of the Earth*, is one of the masterpieces that cemented the position of Postcolonial theory as one of the leading theories in the literary circle. "The Wretched of the Earth was written, in part, to inspire a revolution. Fanon attacks the central assumption of colonialism: that colonized peoples are inferior to their colonizers" (Quinn, 2017, p.10). This concept could be based on outright racism, such as believing that white Europeans are superior to local people in other countries. He also displays vividly the racist propensities of the colonizer and how they come up with a sense of superiority over the colonized individuals, which reflects the arrogant and deep-rooted racism of the colonizer. The work, which arose from Algeria's war for independence from France, scrutinizes the potential for anti-

colonial violence in the region and beyond. Fanon was a Martinique-born philosopher who was also a member of the Algerian National Liberation Front. His writings have encouraged millions worldwide to fight for independence. He inspired a considerable number of writers to follow in his footsteps in the literary circle, fanon inspires them to seek a different path and have the courage to fight for their legal and human rights.

Furthermore, in *The Wretched of the Earth*, Fanon argues that a completely new world must be created to transcend the binary system in which black is bad and white is good. Fanon proposes a Marxist-influenced postcolonial theory in which he advocates for violent revolution, a form of revolution in which Fanon himself was involved when he became a member and speaker for Algerian rebels against France. He also explores one of his key concerns: the issue of the 'local capitalists' who acquire power after the colonial powers. They have either left willingly or been pushed out. When this happens, the native bourgeoisie (the wretched of the earth) is left on their own, typically in a worse state than before the invaders arrive. Fanon argues "Decolonization, therefore, implies the urgent need to thoroughly challenge the colonial situation" (Fanon, 2007, p. 2). Fanon hints that this process is violent, and it will ultimately result in the loss of a number of people, but this step is necessary in order to overthrow the colonial power. Through his publications, Fanon expresses important postcolonial issues such as otherness, subject creation, and a focus on linguistic and psychological foundations on which postcolonialism will be based in the next decades.

Fanon examines the psychological effects of colonialism on the individual and, by extension, on the nation, as well as the broader social, cultural, and political implications of forming a social movement to decolonize the individual and the people. According to Quinn (2017), "Fanon argues that, because colonialism is both created and sustained by violence, it can be destroyed only by violence" (p. 15). Fanon believes that violence comes up for two purposes. Primarily, the colonial system is brought to its knees in the only feasible way when just one side holds all available resources. Second, violence has a profound effect on the human psyche. Fanon goes on by saying that colonialism dehumanizes the colonized and that the

only way for them to reclaim their true humanity is through violent actions as a defense mechanism against the authorities that dehumanize them.

In addition, Fanon claims that both the colonized (the Other that is, any person defined as different) and the colonizer experience a 'psychic warping' which often results in 'ego collapse'. Fanon thinks that as soon as the colonized (the Black people of Martinique) were forced to speak the colonizer's language (French), the colonized either accepted or were forced into admitting the collective consciousness of the French, suggesting that black is a symbol of unrighteousness and white indicates purity and moral superiority. In essence, Fanon reflects a clear picture of colonialism as a practice lying between the past and the present or east and west with differences in time and place. In the past, colonialism played a significant role in spreading customs and traditions that would destroy man morally and psychologically, such as restricting his freedom of movement or not giving him the opportunity to express his opinion. In the past, a slave obeyed orders without any complaining. To this day, Indians speak more than one language and have more than one religion, and their cultures are vastly different. In addition, some imitate the British, and others cannot apply their traditions.

The concept of globalization attempts to mitigate this cultural relationship and to conform to the Arab role that works to imitate the West intellectually and morally. One of the similarities between the Arab League and Western peoples is in the strength that Western countries possess and the insistence on liberation, as happened in the Indian revolution against British colonialism. India gained independence after unarmed resistance movements and civil disobedience advocated by the Indian National Congress led by Mahatma Gandhi and Jawaharlal Nehru. To this day, the effects of colonialism on India's economic conditions and on the wealth looted from this treasure and heritage-rich land remain evident. On the other hand, the African experience of colonialism plays a leading role in introducing the Arab world to the history of modern colonialism, which makes them more aware and prepared for the imminent dangers surrounding them.

1.2.The Main Pillars of Postcolonialism

Du Bois conducted a multifaceted analysis of the social aspect of racism in

several dimensions that have overshadowed American society on one hand and all societies on the other. He discusses that racism might be widely explored and experienced by Black people particularly in America and in the whole world in general. He also suggests that racism is a predominant issue in modern culture and the consequences of encouraging racism will lead to hindering the progress of the culture. He describes the lives of Negroes in America and how they are treated on the basis of gender discrimination. To exemplify, black women suffered from the lack of freedom, voting right, education and constant suppression. Also, there is unfair distribution of economic resources that ultimately resulted in massive differences between black and white people. Gallagher & Lippard argue that “There are large differences in the wealth and property holding between white and black families in America” (2014, p.552). They believe in inequality that has been between Whites and Blacks in dissimilar conditions such as ‘owning property’.

Furthermore, racial tension between Whites and Blacks would make American society vice-dominated anarchy having a decadence of values and customs that lead to a disintegrating society replete with crimes, thefts, and murders. Black people, though of African origins, are the product of authoritarian American policymakers that have caused them to come to the United States to develop the country. Nevertheless, American minorities known as Negroes organize mass and ongoing demonstrations against the capitalist American system based on gender racism. This is also applied to laborers working in factories and doing arduous work to develop the American economic system but are ultimately not paid enough. This racist face against Black people is matched by great privileges for the whites in the United States, making the cultural and societal conflict more violent and fierce. Blacks in America faced numerous obstacles that hindered them from reaching their full potential. Having considered this, Du Bois urges Negroes to continue with their demands and not to despair because freedom does not come in a blink of an eye but rather needs a peaceful and expressive struggle that makes them numbers being aware of the reality and pain they are experiencing in order to finally achieve legitimate goals.

To provide a compelling example, George Orwell’s essay titled “Shooting an Elephant” has become a great case of Colonialism’s consequences throughout the

British Empire. When Orwell worked as a police officer in Burma, the country was still under British control. His essay is based on an incident in which he thought it was his responsibility to control an out-of-control situation with a furious elephant running murderously through a market. His initial act is not to kill the elephant, but his subconscious and ego encourage him to act commandingly to fulfill his image as a police officer in the scene. Then, he brings his gun to put an end to the ruckus. When he arrives at the spot, he discovers that the elephant is quietly grazing, and his impulse to kill the elephant is drastically reduced and practically disappears. His urge to kill the elephant is renewed, though, as a large crowd forms around him and cheers him on. His vicious behavior is resurrected by his fear of being mocked for his tenderness.

Orwell in "*Shooting an Elephant*" asserts "I was young and ill-educated, and I had had to think out my problems in the utter silence that is imposed on every Englishman in the East" (2021, p. 3). He alludes to his behavior as a police officer in Burma. Although he criticizes the British Empire's practices toward Burmese citizens, he is still too immature and misinformed to completely appreciate this debate and internal struggle. "Theoretically—and secretly, of course—I was all for the Burmese and all against their oppressors, the British" (Orwell, 2021, p. 3). While serving as an imperial police officer and representative of the British Empire in Burma, he publicly declares his commitment to the Burmese people. This comment is essential because it elucidates his emotional state about his work and his place in Burmese culture. It summarizes his psychological struggle while working for and aiding the British Empire in oppressing these innocent people. Overall, this article delves into Orwell's internal conflict as a representative of the British Kingdom charged with maintaining the law. Throughout this essay, he makes it apparent that his views and convictions are opposed to the British colonial strategies in Burma. He asserts unequivocally that he chooses to side with the Burmese people, and that he observes their oppression at the hands of foreign rule. As a police officer, he witnesses the atrocities of the imperial mission up close and personally. He holds a grudge against the British presence in the country and opposes their violent actions.

The irony is that both the writer and the populace hold the same anger and resentment for the English Empire's actions and presence. Thus, he is unavoidably

confronted with several challenges as a police officer. The populace despises the kingdom as well, and they loathe Orwell because he represents the Empire. The colonial people began to harass him, ridicule him, and look for every opportunity to mock him. Orwell clarifies that he was too young to understand his condition or figure out how to cope with it at the time. As a result, he occasionally found himself feeling resentful of the Burmese people. The colonized people find it intriguing and use their ability to criticize and mock the colonizers to fight back. As a result, Orwell's whole focus as a police officer was to avoid making fun of the Burmese people. This manner would be their method of combating the English Empire's tyranny. Furthermore, he recognized that he was a representation of white civilization, and any hesitation would be interpreted as a show of weakness. The most important thing for him was that it would provide an opportunity for people to mock him. Nothing scared him more than the idea of being embarrassed in front of the Burmese people. When he realized that, he set out to kill the elephant. "All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible" (Orwell, 2021, p. 3). This adds to the clarity of his inner conflict. While he might have felt connected to abused Burmese people who also irritate him. He was constantly torn between aligning with oppressed people and serving his country, even though he knew deep down that serving his country didn't match with his moral convictions, which was the fundamental cause for his ongoing conflict. With this in mind, Orwell's work exemplifies the British conquerors' merciless attempts to exert control over an individual. Furthermore, it tells the story of a private dilemma that develops and plays out in a melodramatic and terrible moment. The author expresses his conflicted feelings about his country's atrocities against the innocent people of Burma. One of the primary reasons Orwell chose to write this essay was to raise awareness of the power dynamics involved in British imperialism in Burma and how they abused these innocent people.

Black Skin, White Masks by Frantz Fanon might be one of the few works that have had a significant impact on Black identity and critical race theory. As Dini claims "*Black Skin, White Masks* by Frantz Fanon is a brutal expose of the psychological harm caused by colonial domination over the world" (2017, p. 1).

Fanon's classics have been updated for a new generation of readers with a new translation. This work, which had a tremendous impact on global civil rights, anti-colonial, and black consciousness movements, is the unrivaled study of black psychology in a white society. When it was published in 1952, it was praised for its scientific analysis and poetic elegance, and it remains a relevant force today from one of the most influential authors who explored historical thinkers of revolutionary struggle, colonialism, and racial differences.

At the beginning of the mentioned work, Fanon reflects on the reason he wrote *Black Skin, White Masks*. It might be interpreted from his claim that; to understand racial discrimination, the reader must first investigate what the Black man desires and seeks in life. Dini attempts to comprehend the interplay of black and white people, believing that both groups are constrained by their ethnic identities. Fanon was a certified psychiatrist, and he utilizes instances from his own psychiatric profession to demonstrate his point throughout his book (Dini. 2017, p. 1). He also believes that psychoanalysis is a valuable technique for comprehending the black experience. Through thorough examination, it is possible to eradicate the substantial emotional disorders that have emerged as a result of the awful practices of colonialism in the colonized territory. Additionally, he stresses that it is difficult to fully comprehend the precise character of black people since white culture has generated some damaging misconceptions about them. White people established several stereotypes about black people, such as their illiteracy, violence, and savagery, which have existed to this day. These preconceptions followed Black people wherever they went, greatly restricting their freedom. All these factors contribute to black people's sense of alienation from society.

In its broadest sense, *Black Skin, White Masks* investigates the impact of colonialism on twentieth-century life. Then, he scrutinizes the impact of colonialism on black areas such as the Caribbean and colonizer states like France. He displays the colonizer's significant legacy and how it influences society, demonstrating the colonizer's impact in defining and directing the route of the colonized people's existence. He emphasizes, the sense of dispersion and isolation that colonialism creates inside colonized people, whether they remain in their motherland or, like Fanon, move to the conquerors' countries. Also, he underlines how colonization

strips colonized people of their values, individuality, and most of the time, feeling of existence, leaving them in a state of substantial isolation. In comparison to white people, Fanon underscores that Black people are always necessary for existence. Then he goes on to add that the devastation caused by this method is what makes it nearly impossible for anyone to even attempt to articulate what it is like to be a black person in white culture. One of the most influential works that help establish postcolonialism as critical theory is *Black Skin, White Masks* by Fanon. In this regard Dini (2017) states:

One of the first scholarly books to address the repercussions of colonial racism was Frantz Fanon's *Black Skin, White Masks* (1952), which was against a colonized people by the ruling authority, usually based on the notion that the ruled are inferior to their rulers. In it, Fanon contends that this type of racism necessarily develops a sense of dispossession and an identity crisis in black residents. (p.4)

Consequently, many Blacks spend their lives attempting to prove that they are not as black as their fellow blacks and that they are white in the eyes of the white race to attain some type of validity and authenticity for their mere existence. Their desperate attempts to appear whiter, or at least less black, caused irreparable damage to their endeavors. Their urgent tries to be white, or, more precisely, to be less black, harmed their interactions with both white and Black people. Fanon describes his struggle to find a sense of home and belonging, as well as how he spends the rest of his life seeking validation from the white man. He also emphasizes an essential issue, namely that he was trained from a young age how to behave like a white person, and when he arrived in France and began to act in the manner he was taught as a child, and he was astonished by the society's rejection of his existence. He was always under the impression that he needed to prove his worth to the white man, and the more he tried, the more French society and the white individuals rejected him.

On the other hand, he discovers how colonialism prevents people from the

African diaspora from feeling a sense of kinship and association with one another. “The truth is that the Black race has become fragmented and no longer unified” (Fanon 2008, p. 33). He explains that, for this exact purpose, Black people living outside of Africa are isolated from one another and have a strong feeling about their heritage, history, and personality. As a result, the most lasting legacy of colonialism may be the mental part, culminating in the total disaffection of colonized people. In like manner, he explores the relationship between language, culture, and race. Black people were trained to speak French, but when they tried, they were continually reminded that they were not French. Accordingly, their attempts to integrate into French society are constantly met with rejection. What is peculiar and difficult for Black people to grasp is that when they try to engage and connect with French people in their native tongue, French, they are constantly reminded that they are African and not French. No matter how hard they strive, their attempts are indelibly linked to their skin color, which is inferior and savage in the eyes of French society.

Furthermore, Fanon exposes Black people’s intense desire to become white and how they seek a different means to materialize this objective. One method they used in their attempt to integrate into French society was for Black females to marry white men to have access to a white culture with more rights and advantages. Similarly, Black males may consider marrying white females, and this thought of marrying a white woman may eventually offer them a fair chance to stay up with the white man. However, they overlook an important fact: no matter how hard they try, they will always be regarded as Black people in French society, and always be inferior to white subjects. Furthermore, because of their desperate attempt, they lost their uniqueness and personality. He also covers the research of a Black person’s inferiority complex and how white people cause this inferiority problem. As stated by Fanon, Black people are perceived as barbarians or uneducated rather than human beings, and the first thing they notice about them is their skin color. Because of the preconceptions of French society and the constraints imposed on them, Black people began to feel uneasy and acquired an inferiority complex.

Indeed, Fanon claims that in European civilizations, Black people are only culturally depicted in ways that make them appear animalistic. They are mostly portrayed as bodies rather than as people with feelings and the power of thinking.

Descriptions of Black male brutality abound in European culture. These images hampered and hindered Black people's freedom, preventing them from reaching their full potential. "on the other hands, people try to get rid of their inferiority complex through sidling up to the white world"(Cakirtas et al, 2018, p.306). Black people recognize that being white allows them to have greater opportunities and economic rewards, and the major reason they want to become white is to join that realm of equal opportunity and chances.

In his work, *Black Skin, White Masks*, Fanon asserts that an individual's skin tone reflects their cultural identity. This ground-breaking remark encapsulates the core theme of his concept in this literary masterpiece. Furthermore, it addresses an essential issue: how non-white persons are evaluated and culturally identified only based on their skin color. He also provides a comprehensive clinical, logical, political, and literary examination of the tremendous impact of racism and colonialism on the lives, experiences, thoughts, and affiliations of black people and people of color. Fanon explains how slavery and colonization created a sense of inferiority in Black people, hence reinforcing white supremacy.

It is crucial to remember that both writers agree on the colonizer's powerful role in oppressing the colonized folks and how they adopted a cruel policy that ultimately ruined the existence of the civilization they dominated. Besides, they both express how the colonized people were bereft of their identity and uniqueness because of the colonizer's aggressive methods. Both Burma and black people are deemed inferior to white people, and they were destined to be ruled by white people. Because of these acts, the colonized acquires a deep hatred for the white man who symbolizes the colonizer. The image of a white man is typically associated with the colonizer, and this common picture had a significant impact on the colonized people's minds.

Explicitly, they also illustrate how the inhabitants of Burma, and the Caribbean are deprived of their own identities. The colonizer's heinous conduct obliges them to adapt and cope with the colonizer's new standards and ideas. They subconsciously seek legitimacy for their existence by adopting concepts and beliefs that differ from those they are accustomed to. Plus, despite their countless attempts to

cope with the colonizer's ideas and notions, they never receive any appreciation for their efforts, and they will always be viewed as inferior to the white man. What is more, it is paradoxical that the more they strive to adapt to these new norms, the more the white men reject them.

1.3. Significance of Postcolonial Theory

One of the main concepts of postcolonialism is Racism, Kordonsky comments on the phenomenon by stating "a substantial part of social practice indirectly assumes that all living beings have been classified, named, and can be clearly determined" (2016, p.83). A community, individual, or organization against an individual or a crowd of people can illustrate racism in various forms and shapes such as discrimination, prejudice, or hatred. It may occur on the foundation of their association with a particular racial or ethnic group, which might be considered minor or shall be marginalized. Cameron (2013) believes that "Racism is a belief or doctrine that inherent differences among various human races determine cultural or individual achievement, usually involving the idea that one's race is superior and has the right to rule others" (p. 5). According to him, a distinction of grouping people first takes place in one's mind rather than outside. It might be believed by the person that he or she is different from others.

Racism can also be defined as a relationship between an individual's biological state and his social-cultural abilities and behaviors. Primarily, it would be a belief that people can be divided into separate and exclusive biological entities known as "races," and that there is a causal connection between inherited physical features and personality, intelligence, moral standards, as well as other behavioral and cultural characteristics. The mentality would bring up the idea that some races are naturally superior to others. The phrase is also used to refer to social, financial, or legal institutions and systems that participate in, perpetuate racial discrimination, or otherwise reinforce racial inequalities in terms of income and wealth, schooling, medical services, human rights, and other domains. Based on these criteria, one might believe that race is a concept used to categorize people regarding biological distinctions and geographic location. Consequently, racism occurs because of a person's socio-cultural talents, as well as their opinion that others are less capable of

being dominated. Discrimination between individuals occurs when they set standards for themselves and treat others harshly because of their race. It mainly takes place because they put in their own hands the fate of those other people. Racial intolerance is manifested when one or more individuals commit activities that lead to death, physical harm, material loss, or denial of services or opportunities to another person.

Notably, consolidation of racism is a form of racial discrimination perpetrated by a majority against a minority. Milder forms of institutional racism exist, but they are no less harmful. Institutional policies and procedures that negatively affect the quality and opportunities of members of ethnic minorities are referred to as institutional racism. Subjugation is the continuous servitude of a social class by another social group that can gain access to social power. Tyranny is the continuous slavery of a social class by another social group that has access to public dominance. Racism is one of the dominant issues in society and persists in modern culture.

Markedly, society either denies or is unable to address this latter issue. It rarely happens that society criticizes the second type because it arises from the action of well-established and well-respected forces. When anti-Black attitudes and actions are actively implemented, institutional racism thrives. In a society where Whites are seen as superior to Blacks, Black people are viewed as inferior. Foster asserts, “People with black skin are overwhelmingly and axiomatically inferior to those with white skin” (2002, p. 136). Racism is pervasive on both the individual and institutional levels both publicly and covertly in the United States. Thus, colonialism is a synonym for institutional racism. Bhabha’s approach reveals how the world works. Colonialism might be more than the simple domination of one group by another.

It might be argued that mimicry is another important characteristic that has been emphasized by practically all authors. It is commonly used to refer to the imitation of one species by another. Huddart (2009) argues, “The comic quality of mimicry is important because colonial discourse is serious and solemn” (p. 39). Mimicry is regarded as an opportunistic pattern of conduct in émigré groups and colonial situations, in which individuals imitate the person in charge to achieve similar influence. Mimicry is the deliberate suppression of one’s own cultural

identity to resemble a master, colonizer, or those in positions of control. Colonial subjects and immigrants are frequently perplexed due to the cultural clash between the dominating foreign culture and their inferior culture. It is the process by which the colonized adapts to the colonizer's culture (language, education, dress, etc.) while also modifying it in significant ways.

All things considered, Homi Bhabha's view of the ambiguity of colonial speech is heavily based on the concept of imitation 'Hybridity' refers to the strategic reversal of the dominance-by-denial process. The creation of discriminating identities that protect the "pure" and "original" identity of the authority" (Bhabha, 1994, p. 112). According to Bhabha, imitation results in the conquered culture being "almost but not quite" recreated by the colonizer. The primary significance of Bhabha's writing lies in its focus to topics like mimicry.

Through the repetition of discriminatory identity consequences, hybridity is the reevaluation of the colonial identity assumption. It shows how all locations of oppression and discrimination must be deformed and displaced. It upsets the mimicry or vanity of colonial authority's demands, but it also mimics its identifications in subversive tactics that refocus the gaze of the excluded on the eye of power. (Bhabha, 1994, p. 112).

He perceives the colonial culture, morals, manners, and behavior as both humorous and dangerous. Mimicry shows how colonial discourse authority is constrained to the point of destruction. The issue with imitation is not that it conceals people's true identities. The issue arises from the double vision that exposes colonial discourse ambiguity and undermines its legitimacy. Having said that, postcolonial writing poses a threat because of the upheaval of colonial power, not owing to the alleged innate resistance to colonial discourse. As a result of imitating it, people who are exposed to it may view the issue as a parody of their intelligence.

Similarly, diaspora refers to the coerced or voluntary immigration of individuals away from their original regions. The modern relevance of diaspora as a field of study evolved with allied intellectual developments in the academia, such as

post-colonial studies (Kalra et al., 2005, p. 8). Diaspora fiction often focused on keeping or changing one's culture, language, and identity while living in another society or state. Hegemony, on the other hand, relates to the ability of the ruling elite to persuade other groups that their goals are the interests of all, typically not only through political and economic dominance, but also gradually through the public education system and the press.

In a word, orientalism is a process by which 'the Orient' is constructed by foreigners or Europeans (from the late eighteenth century to the present). Orientalism is a broad Western generalization of Oriental, Islamic, and/or Asian cultures that tends to undermine and ignore important differences between them. Other, however, refers to the social or psychological measures taken by a third party to disqualify him or harm his reputation. The definition of 'Other,' encourages people to focus on what sets them apart from others, and this extends to how they portray others, particularly through stereotypical representations.

In his writings, Frantz Fanon establishes the concept of the 'Other' as a central focus in postcolonial studies. Politically and culturally, the 'self' and the 'other' are portrayed as the colonizer and the colonized, respectively. In effect, the 'Other' lacks identification, legality, purity, and literality. In this respect, he can be regarded as a foreigner: one who does not belong to the group, does not speak the same language, and does not share the same traditions. He/she is the outsider, unexpected, strange, unapproved, unsuitable, and inappropriate. The formalistic method (binary opposition) is used to grasp the concept of the 'Self' and the 'Other', which is a key idea that helps us figure out how meanings are molded, created, or reinforced in a text.

To point out, the notion of *binary opposition* is a comparison between two diametrically opposing concepts that contend that the apparent binary distinction between civilized and savage has perpetuated and justified Western systems of power that reward 'civilized' white men. The presence of binaries in a work might build strong depth and meaning that strive to sustain and strengthen a society's or contemporary culture prevailing ideals. Under this concept, the emphasis is placed on some consciousness theories in which the concept of the 'Self' is at the heart of

subjective consciousness. Several postcolonial authors such as Fanon highlight the role of examining language features because it enables them to understand the culture in a comprehensive manner. This also aids in emphasizing the distinctions between the ‘Self’ and the ‘Other’. Hiddleston underline that,

Postcolonialism is a vast, ever-evolving movement that has sparked much attention and debate. A major field of intellectual invention and discussion, it was launched in earnest during and after the struggle for independence in the residual British and French colonies in the 1950s and 1960s. (Hiddleston, 2014, p.1)

Historically, the postcolonial theory has been developed to address the reading and producing of literature from formerly or currently colonized countries. Post-colonization is all about individuals and their subjective experiences, either from the colonized or the colonizer’s perspective. Postcolonial philosophy may concentrate mostly on the notion of Otherness. The idea of Otherness sees the world in a unique way as opposed to each other; whereas the Self might be disciplined, rational, educated, civilized, wise and intelligent. When one is masculine and good, the other is chaotic, illogical, feminine, and bad. The colonizer believes that the Other must be owned, transformed, and ravished because they are conniving and fertile.

One of the most vital components of postcolonial theory is cultural representation, or the representation of colonists about the colonized, also known as the ‘Other’. By examining literature through the lens of postcolonial theory, one may attempt to explain and comprehend the impacts of colonialism in postcolonial contexts. Said, in his masterpiece, *Orientalism*, contends that the East is exoticized, mystified, and portrayed as barbaric and seductive in Western literature. It encompasses all humanity’s negative tendencies, such as decadence, brutality, and sexual desire unlike the West, which is portrayed as cultured, rational, decent, and reasonable.

In postcolonial studies, the term ‘Other’ is a key concept. Ashcroft defines the

'Other' as someone who is not themselves. When it comes to defining what constitutes 'normal', the presence of others is essential. As a way of creating the binary difference between colonized and colonizer and of proclaiming the nature and superiority of colonial culture and worldview, discourses such as primitivism and cannibalism describe the colonial self as 'Other'. In postcolonial theory, the term is demarcated in terms of Freudian and post-Freudian analyses of subjectivity creation. "Gayatri Spivak came up with this phrase to describe how imperial discourse produces its 'others.'" (Ashcroft et al., 2000, p. 141). One can compare this other to the imperial center, the imperial discourse, or the empire itself in two various ways: first, it gives the colonized individual a sense of being different or subservient; second, it becomes the absolute pole of the title of the colonized person or the ideological framework in which the world is perceived. In colonial discourse, the colonizer is always placed in the eyes of the imperial 'Other'. To illustrate, "Mother England" and "Homeland" may be questioned by the worldview of motherhood and care for the victorious power.

According to Ashcroft, "no individual characteristics are taken into account; non-Western cultures are represented as a homogeneous mass solely because they belong to a certain culture or race" (1989, p.11). Postcolonial literature covers all writing that is influenced by colonialism in some way, whether written during or after the colonial period time of imperialism, or in its aftermath and which depicts the experiences of colonialism or postcolonialism in one way or another.

When describing the 'Other', individual characteristics are not taken into account; They are portrayed as a homogeneous mass driven by emotions defined by race rather than personality, individuality, and meaningful decision-making. According to Benjamin et al, "In order to maintain its dominant position over the 'Other', it identifies the colonized as radically different from the self" (2002 p. 339). Western values in the early depiction of imperialism are often contrasted with the opposite setting in the colonies. When characterizing the Other, no individual characteristics are taken into account. They are portrayed as a homogeneous mass led by emotions determined by race rather than by personality, uniqueness, and purposeful decision making. Western values are frequently contrasted in early depictions of imperialism with the adverse surroundings in the colonies. This can be

interpreted as “the collision of the seemingly distinct spaces of civilization and wilderness,” (Grumberg, 20112, p. 35). The relationship between colonizer and colonized has also been defined in terms of power and hierarchy, among other things. The colonizers are higher in the hierarchy and hence have greater authority; nevertheless, some researchers suggest that because of decolonization, locals are now striking back.

In conclusion, the imperialist expansion of Europe into the rest of the world over the course of the past 400 years has exercised a powerful imperium or center-maintained control and influence over its margins or colonies. This assertion can be supported by pointing out that the growth has taken place over a period of time. There is no doubt that colonialism has significant effects on a society and its culture. The term “post-colonialism” is used among scholars and thinkers to reveal how societies were harmed by the process of colonization. The manner via which European nations subjugated and governed civilizations in the so-called “Third World”. This phrase, ...and “Commonwealth” literature, is a descriptive one that refers to “writing from nations or territories which were formerly colonies of Europe” (Adam & Triffin, 1991, p. 7). This new academic field has emerged in response to a massive corpus of work that has garnered significant scholarly interest in North American and European institutions.

Ashcroft asserts that postcolonial theory cannot be developed within the ‘context’ of European theory. Instead, it reflects on what led to the current form and content of postcolonial philosophy and identifies these features. European theories pose a potential threat to postcolonial theory, but they also point the way to reintegrating postcolonial culture into a new international framework. In the study of literature and culture, postcolonial theory has proven to be “one of the most diverse and contentious topics” (Ashcroft et al. 2002, p.193)

In postcolonial literature, the challenges and repercussions of decolonization in a country are examined in great depth. In particular, subjects concerning the cultural and political autonomy of formerly oppressed people, as well as issues like racism and colonialism, are widely discussed. On this subject, a deluge of literary concepts has been generated over the years. In effect, Postcolonial literature is

important for a number of other reasons, one of which might be that it is able to portray both the suppressed and the suppressor, and as a result, it provides a representation of ideas and perspectives that are in opposition to one another. Postcolonial critique examines the ways in which writings retain traces of colonial thought and examines those writings to see if they question or defend the goals and dominance of the colonizer. Postcolonial theory expands beyond the confines of traditional literary studies to consider the economic, political, and social issues that plague both the colonizer and the colonized.

In a nutshell, Post-colonialism can be defined as a diversified approach to the reading of texts that holds the belief that literature, culture, and history all have significant influences on one another. Postcolonial scholars have also claimed that subjective and political interpretations are unavoidable in the field of literary studies. They suggest that literary criticism and theory must be relevant to society in its current state. As a consequence of this, many critics hold the opinion that colonialism is and always has been a root cause of suffering and oppression, in addition to being an inherently unfair factor. Writings from colonized or formerly colonized cultures in New Zealand, Australia, South America, Africa, and other parts of the globe that were once dominated by the White race are prioritized over fictional works that represent the perspectives of either the United States or the United Kingdom in postcolonial theory. This is true for the vast majority of postcolonial theory. Initially, postcolonial writing was referred to as “third world” literature, which is a description that most contemporary literary critics regard to be pejorative. Post-colonialism and postcolonial theorists explore what happens when two cultures clash and one of the civilizations, together with its supporting philosophy, empowers and perceives itself to be superior to the other culture.

According to postcolonial theory, decolonized individuals acquire a postcolonial identity depending on the ethnic interactions between many identities (cultural, national, and ethnic, as well as gender) that are ascribed to varying degrees of social authority by colonial society. Edward Said (2014) states that “A huge and remarkable adjustment in perspective and understanding is required to take account of the contribution to the modernism of decolonization, resistance culture, and the literature of opposition to imperialism” (p. 243). Said by this theory might have

intended to explain how decolonized individuals came to acquire a postcolonial identity. Postcolonial literature could be also essential because it may reflect both the oppressed and the oppressor, and thus, it gives a representation of competing tenets.

The basic theoretical framework of this thesis, postcolonial theory, aims to examine the problems of colonialism and imperialism from a human perspective. It may take place with special attention to the effects of force and cruelty on the colonized societies. Bhabha (1994) in particular, explains how decolonized individuals form a postcolonial identity and are given various degrees of social power by the colonial state through cultural exchanges between groups (p. 6). Thus, postcolonial literature investigates the effects of decolonization in many contexts and explores how Western supremacy is challenged. Colonialism and postcolonial conflicts, as stated by Pennycook (1998), have been central to world history over the past two centuries. They reshaped and reduced nations, erased their indigenous populations, uprooted people from their homes and language, and wiped out entire societies (p. 19).

2. POSTCOLONIALISM PERCEPTION WITHIN *THE HELP*

2.1. The Author and the Main Themes of the Novel

The idea of 'superior' or 'inferior' has been a long-lasting and challenging term in the history of human beings. Not only human beings have attempted to use their power against other for benefitting them, but also animals by their instinct carry such behavior to get more. Bringing the idea to society and making people involved with the matter, states in a country may intend to increase the ruling power by taking the advantage of people. This theory also might not be limited to inside a country and would go beyond the borders in order to take others under control and use them for own benefit as well in various methods. Political and economic power for ruling forces might have significant importance since these affect people's lives directly. Kathryn Stockett manifests the in idea in her well-known work, *The Help*.

Kathryn Stockett (1969-) an American novelist, is a well-known author and editor born in Jackson, Mississippi, the United States. She is best known for her work *The Help*, which received widespread acclaim from critics. For an author's first novel, it debuted to astounding commercial and viral success across all assessments (Pilar & Isabel, 2014, p. 212). The individual relationships between white Southerners and the African Americans who worked for them in the home are the subject of this novel. At first, Stockett was hesitant to speak about the dynamics of this relationship since she was well aware that her work would be subjected to a great deal of criticism. During her interviews, she recalls her childhood in the South, in the city of Jackson, which had an equal population of white and Black people, but she never saw any Black people receiving an education. Her few memories of her youth encompass Black individuals working as white assistants, which she considered to be the norm. After moving North, she finally had the opportunity to understand the significance of the situation. It turns out that she lives in a remote area where people of African descent are not given equal status with other races.

As she and other Southerners recalled the Black maids who worked with her family when she was young, she began to think about the possibility of writing a story on the subject. Her camaraderie with her African-American housekeeper, Dimitri, was the inspiration for her book. During an interview, Stockett painted a picture of Dimitri's existence, describing how poor she was and was treated like a slave even though laws against racial segregation had been repealed in the 1970s. "Every household in Stockett's town had a Black lady working for them as a domestic help, and they were expected to wear a white uniform, which allowed them access to white people's markets" (Minia University, 2020, p. 5) They were not given the opportunity to have any privacy, nor were they given any form of comfort. Abuse comes in many forms, including emotional, verbal, and physical violence, and affects Black women. In addition, the laws were not on their side to help them resist the persecution that they were subjected to at that time. This made it difficult for them to do so.

The Help was published in 2009, and it is a work of historical fiction set in Jackson, Mississippi, during the early 1960s. It was a time of great racial injustice in history. Segregation occurs when people of different races are forced to live in

separate areas. Inequality, especially for African Americans, increased when racial minorities were segregated into distinct neighborhoods, schools, public facilities, and businesses. The Jim Crow laws that legalized segregation and discrimination between races made this a popular practice in the South. Not only did Mississippi practice racial inequality, but so did every other southern state in the United States. Morgan (2003) states “The connection between American slavery and freedom is evident at many levels if we care to see it” (p. 5). Slaves of African descent in the Americas were necessary to cultivate plantations, and their labor was essential.

The beginnings of Jim Crow law may be traced back to the late 1800s in the South and supported racial discrimination. The abolition of slavery caused anxiety in the hearts and minds of white people due to the increased degree of freedom they enjoyed. White people found it disgusting to consider the possibility of Blacks sharing the same social facilities. As a direct consequence of this, many legal constraints were placed on people of color. The law in the United States restricts Black people’s advancement opportunities and classifies them as citizens of a lower social class.

The Help is told from the first person’s perspective, with three different narrators taking turns telling the story. Moreover, the only purpose she wrote this novel was to find out why she could not see through the lies told in South Carolina. It was a long-lasting work and took Stockett five years to finish it. Delisle & Galbraith (2015) argue that “*The Help*, written by Kathryn Stockett and later adapted into an Academy Award-winning film, was first rejected sixty times before finally being published” (p. 164). Stockett’s name became more famous in the literary community due to the publication of this work, which was a smashing hit in her books. She writes about slavery and its aftermath in the United States of America, as well as the plight of African Americans. Contemporary concerns including racism, inequality, power relations, knowledge and domination, violence and disparities are explored at length in her books. These concerns are also shared by Edward Said’s perspective. This work confirms the fact that her novels prompt readers to reflect on the historical significance of slavery is what makes her one of the most important novelists of our time. In other words, it makes an effort to bring attention to the portrayal of African Americans and their plight from the eighteenth century onwards. As a writer,

Stockett illustrates the prevalence of racism in the United States which grabs attention .

The protagonist in the work namely Minny will be introduced in this chapter. She is a maid, but she is constantly fired from her job because of her scathing remarks. She is married to an alcoholic named named Leroy. She adores her five children very much, but her spouse beats her a lot. She is famous for cooking especially chocolate pie and everyone in Jackson likes her chocolate pie, particularly the locals. Because of Minny's tendency to overreact, she has been fired countless times. Minny is having a hard time finding work, especially after she has partnered with a prominent white woman in the Jackson community, Miss Hilly. By portraying that she prepares the chocolate pie as a form of revenge for her expulsion and false accusation of theft, the author highlights the notion of racism aspect in *The Help* novel reflected in America's 1960s. The writer is going to describe the form and impact of racism on blacks and what kind of effort was taken by black people to fight against racism by white people.

Despite Minny's efforts, she and her new boss must keep their new job secret from Miss Celia Foote's husband, she wants to convince him that she is the perfect wife., Miss Celia is a strange but mysterious woman with whom Minny forms a deep bond. To support herself, because her salary has more than doubled from when she was previously employed. In other words, this individual exemplified the racial discrimination that existed in the twentieth century in American against blacks and whites. Whites used to discrimination against black people through the institution of slavery, but in the 20th century, they started discriminate against black people, and it still happens in many areas of the public sector today.

The primary protagonists of the novel, Aibileen and Minny, endure a lot of unpleasant encounters as black maids. Aibileen uses a different bathroom when she works at Miss Leefolt's home because her lady is concerned that she may spread the disease. Aibileen works as a babysitter for wealthy white households, most notably the Leefolts. Miss Leefolt demands obedience from her housekeeper. Despite her displeasure, Aibileen always responds to her mistress with the same level of politeness that Miss Leefolt would expect. Ashcroft et al. (2007) suggest "In general

terms, the 'other' is anyone who is separate from one's self. The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world" (p. 154). Colonial discourses, such as primitivism, are used to label the colonized as 'the other' in order to reinforce the inherent superiority of the colonizer's culture and worldview and to solidify the already existing binary distinction between 'us' and 'them'. Since Aibileen's child was killed in an accident at work and she still grieves for him, the matter becomes revealed how miserable life she has. Because of her grief, she agrees to take part in Skeeter's initiative to photograph the lives of Mississippi's domestic workers. It shows that there was a big pressure on her.

Minny's friend Aibileen takes the lead in enrolling other maids for the mission. Eugenia is the son of a prosperous white Southern couple. She is much more passionate about writing than about seeking marriage and a family, which makes her seem bizarre among young ladies in her circle of acquaintances. She joins forces with Aibileen and Minny because she is hooked on the idea of producing a book about the experiences of colored maids in Mississippi. She felt motivated to write about this subject because of her close friendship with the family's maid Constantine, who inexplicably vanished just before Skeeter returned from college. Skeeter frequently poses awkward and challenging questions because she finds dishonesty and lying intolerable.

These three women's names are, all of them are affected by postcolonial conditions. There is a hybridity culture mirrored in each of the three primary characters up, namely Minny Jackson, Aibileen Clark, and Eugenia Skeeter Phelan. There is a mimicry process that brings about a reciprocal interaction between two races. Black Americans unite people in groups because they have a common culture. Not just linguistically, but also in terms of how they generally carry themselves, as is typical of African Americans, in areas such as speech and interpersonal interaction. Acculturation into a new society has the potential to improve relations between people of different races. In the beginning, Aibileen is much more willing to join than Minny, who is hesitant due to the abuse she has undergone at the hands of white individuals. Aibileen is considerably more open-minded than Minny. Both of them eventually come to an agreement in the end on hiring other local African American house cleaners. They put in a lot of effort for very little pay and are routinely

subjected to discrimination. The black men were subjected to racial brutality and terror. The emancipation of blacks and whites, particularly in the south, was opposed by whites. Patrick (1998) illuminates the black condition:

By the early 1960s, African-Americans were frustrated by daily life in the cities. Black and other minority communities were called “inner cities”. In those thickly populated slum areas or ghettos there were high crime rates, high unemployment, a lack of overcrowding, discriminatory customer practice and policy brutality. (p.133)

The impact of prejudice has a variety of detrimental social, political, economic, and other effects on black people at that time. These kinds of bigotry were made legal by the Jim Crow laws, making it extremely difficult to find work. It is immediately obvious that these women are being treated deplorably. The limitations that black people feel in their lives are directly related to how they are ruled and unprotected. On the other hand, white people in positions of power and security report a greater sense of personal autonomy. Black people think that nothing can be done about the current situation because they feel so trapped. Therefore, following a quote from the novel indicates this fact: “Things haven’t gone changed in this town, Aibileen. We live in hell, we trapped. Our kids are trapped. (Stockett, 2009, p. 196). According to Minny, black people have no way out because they are powerless to alter the current state of affairs. In the meanwhile, white people can decide for themselves what course of action is appropriate.

The Help becomes a best-selling novel thanks to its accurate portrayal of the Jim Crow era in the South. The concept of racial inequality is central to the plot of this literary work. According to Nunnally (2012) “The race also governs the way that people engage (d) in social, political, and economic conflict. Black people have been treated in America is closely connected to their race” (p. 6). By writing from the point of view of Black maids, Stockett examines how African Americans in the United States in the 1960s were subjected to severe discrimination. The work is replete with examples of bias. Skeeter discovers Jim Crow Laws in the town library. These laws, which legalized segregation and made it easier to discriminate against

Black people, were passed during this period.

Stockett's *The Help* portrays an uneven distribution of power. This is notably evident in the character of Hilly Holbrook, who frequently makes use of the advantages that come with being white to defend segregation. In this work, the issue of racial injustice is brought to the forefront through Hilly's proposed legislation. With the passage of this bill, it would become obligatory for all white families to provide a separate restroom for the use of their black employees. This is due to the prevalent prejudice that people of African descent are unclean and a source of disease; through the writing of *The Help*, Aibileen, Minny, and Skeeter attempt to debunk these stereotypes regarding individuals of African descent. In addition, they highlight the terrible treatment they received from their white employers. They are working to address issues of racial inequality.

Skeeter's work seeks to eradicate the misinformation. Because of segregation, there is very little interaction between people of different races in settings unrelated to work. Both African Americans and whites have blended within their respective groups. They will be able to do so without sacrificing their unique cultures. The novel's depiction of African Americans working for whites puts them squarely into the whites' sphere of influence. However, this does not cause them to lose their unique character. Since people share common goals in a society, acculturation can flourish differences and conflicts may come up accordingly. The writer emphasizes on the role of education in forming an educated individual who has the competence to alter the condition of their society. Stockett demonstrates how essential education and compassion are in the struggle against ignorance. In this literary work, the only way to counter the injustice of inequality is to confront the ignorance that led to its creation.

Stockett's work has made a significant contribution to the canon of English literature. Throughout writing her novel, she brings up some significant concerns about race. Another significant point that Stockett highlights is that all these stereotypes such as race is served to divide people of different races and she rejects the idea. This is demonstrated by the fact that Skeeter, Aibileen, and Minny are eventually able to develop a common understanding of one another. *The Help* is

renowned for its ability to shed light on the things that bring people together rather than the things that drive them apart.

2.2. *The Help* through the Postcolonial Perspective

The assumption that the Black population has been suffering from White tyranny and their dominance might be true to some extent since Whites hold more positions of power than the Black population does. The postcolonial approach is also seen as the greatest lens through which to examine this topic because it offers opposition to European hegemony by critiquing Western ideology. In addition to using a postcolonial method, the researcher employs a deconstructionist lens in order to critique the novel's created general assumptions.

Racial discrimination can be defined as an act of unequal treatment carried out by one group of people toward another group by considering themselves superior to the other and assigning them inferior social standing, human value, culture, mindset, etc. In general, direct discrimination occurs when an individual or group of people is treated unfairly because of their ethnic origin. (Makkonen, 2012, p. 34). Under such circumstances, the group considered to be inferior typically originates from a smaller part of the society, while the group considered superior comes from the more important part of the society. As a result, a strong structure exercises control over human existence through various combinations of power.

Considering the author's history, one simply may realize that the author and also the characters in the novel represent Bhabha's colonialism theory to a big extent. This is the case because the two share a common ancestor. Stockett's novel was possibly an adaptation of how her life used to be before she had children. As McParland states that "long-running bestseller *The Help* by Kathryn Stockett, about African-American maids and other domestic workers in the South" (2018, p. 238). She demonstrates the most important concept which says Black people may also play the role of a hero for white people. Additionally, she demonstrates that people of different races can have both amicable and love-hate relationships with one another. *The Help* revolves mostly around Aibileen, an African-American maid working for a white family responsible for raising seventeen white children while also dealing with the emotional fallout from the tragic murder of her son. Minny, Aibileen's closest

companion, and Skeeter went back to Aibileen's home to investigate the disappearance of her dear maid. Skeeter, Aibileen, and Minny develop a friendship with each other. Even fewer would be willing to put up with it, but as each woman finds the strength to push the limits of her comfort zone, they eventually grow to depend on each other, and between the two of them, they have an extraordinary story to tell.

Aibileen is responsible for the upbringing of seventeen white babies during her career. The last one is Mae Mobley Leefolt, who just celebrated her second birthday recently, and the two of them are intimate with each other. The connection that Aibileen has with Mae Mobley is moving to watch. The fundamental concepts of self-love and racial equality serve as the foundation for the education that Aibileen provides for Mae Mobley throughout the story. In comparison with her relationship with Aibileen, Mae Mobley's connection to her mother is. The narrative focuses more on the Black maid Aibileen than on the White mistress. According to Edward's Orientalism philosophy, the West has the right to colonize, educate, and dominate the Orient. However, in this novel, the Black maid plays a vital part in the education of the White children. A Black housekeeper's responsibility includes teaching proper behavior to White children. Miss Fredericks, Miss Leefolt's mother, says this to her daughter. Miss Fredericks gives Miss Leefolt a gentle pinch on the arm as they walk out the door. "You don't know how to hire proper help, Elizabeth. It is her job to make sure Mae Mobley has good manners" (Stockett, 2009, p. 274).

The preceding phrase indicates that some White children are brought up by their maid rather than their real White mother. It disproves the Orientalism thesis that the West has the moral right to colonize, educate, and dominate the Rest. As the narrative progresses, we learn that Aibileen and the other maids have been responsible for the upbringing and education of White children for decades. Black housekeepers are viewed as superior because they are the ones who educate White children. One of the factors that contributed to the development of this problem is white supremacy. "White supremacy defines our current reality. It is not merely a belief that to be White is to be better. It is a political, cultural, and economic system premised on the subjugation of people who are not White" (Solomon & Rankin, 2019, p. 1). During these times, Jim Crow enjoyed widespread political support. This

phenomenon has a profound impact on people's lives, especially the lives of Black people. White individuals frequently engage in behavior that is unequal, unfair, and unkind toward Black people. Black people are not allowed to vote, they are more likely to be employed in positions below the minimum wage, which is the target of terror, and they are not free to use public facilities and other things.

Two of the most influential women in the story are Minny and Aibileen. They share their stories, and Ceilia Rae Foote never treats Minny like a house cleaner; instead, she considers Minny, her friend. Cooking and cleaning for white families is what Minny does all day long as she works outside of her house. She holds a deep-seated animosity toward Hilly Holbrook, a local white woman. Minny does all these things to make her readers aware that how disastrous life Black people have only because of their skin color. Hilly Holbrook fired Minny from her position as a maid because she did not use her personal bathroom facilities. When she was working for Hilly Holbrook. The belief that all people of African descent are infected with a particular disease is another form of racism. Therefore, White people should avoid it. In response to this problem, segregation has emerged in many areas of society, including as transportation, education, and hygiene facilities "But Aibileen— colored people and white people are just so. . . different". (Stockett, 2009, p. 255) It is clear from a dialogue between Aibileen and Miss Leefolt's companion that White people place great emphasis on the fact that Blacks and Whites are different. According to another strand of Orientalism, Europeans are the bedrock of civilization since they dominate global politics (Said, 1991, p. 46). According to Orientalism, 'normal' people are White because their culture, behavior, and social standing are taken as examples of what society should be like. At the same time, it seems unusual to view a Black person as poor, filthy, or afflicted. Hilly Holbrook sets up a restroom only for Black servants.

There might be a possibility of misbehavior or misusing a specific race in a society. I may not change until the community change its mind and ask for its rights. In the novel, Minny is the one who manages to convince the other house cleaners to assist Skeeter and Aibileen in their endeavors. She also details her revenge against Hilly Holbrook. Minny does all these to make the readers aware that how disastrous life Black people have only because of their skin color. She concludes that writing a

book can be the most effective way to speak up. She is also aware of the risk associated with this. Skeeter asks her to help her write a tale about what it is like to work with white people, but at first, she was hesitant to do so because she does not trust Skeeter and suspected that Skeeter was plotting something behind her back. The time that Minny spends working with Celia Rae Foote is a significant factor in her realizing that there are white individuals in the world who are not cruel and hateful, they can save each other's lives and gain each other's confidence.

Hawasi and Meida (2015) analyze the novel's hybrid culture through the lens of Hommi K. Bhabha's postcolonial theory with the title "Postcoloniality in Kathryn Stockett's *The Help*". It was discovered by the author that the white and black characters, Skeeter, Aibileen, and Minny, each have their own distinct personality in terms of how they express themselves linguistically and philosophically due to the hybridization process that occurred between their respective races. In addition to the hybridization of those characteristics, a process of mimicry (including ridicule) took place. Their unique identities are not lost in the process of mimicking. Hybrid culture, however, creates a new identity. The relationship that is reflected in the three significant characters above, accounts for a hybridity culture in each character. Besides, a mimicking process takes place, which leads to a reciprocal relationship between the two races. Oliver (2010) underlying that,

Because of their historically subordinate place in America's racial hierarchy and relatively smaller population proportions, minorities will surely not think about whites in the same way that whites think about them. It is unlikely, for example, that African Americans would utilize the same symbolic terms that whites use to express their racial resentment toward other groups. (, p. 39)

People of African descent have the ability to communicate with each other mainly because they have had similar experiences in life, and they share almost the same cultural backgrounds that enable them to form a quick bond between them. This kind of social assimilation has the potential to strengthen interracial relationships. After African Americans and white people have merged themselves among their respective races, they will eventually be able to integrate with one

another without losing their individual identities. African-Americans, like the characters in the novel, are employed by white people, which indicates that they fall under the purview of white people. However, this does not cause them to lose their individuality. In this regard Rahiminezhad & Arabianstate that;

What happens to people when they move from their own culture in which they have been born and bred into a new and unfamiliar culture is of great importance. When people of different cultural backgrounds contact each other, they may adopt each other's behaviors, languages, beliefs, values, social institutions, and technologies. (2018, p. 45)

The same thing happens to Mae Mobley, only that she spends most of her youth with Aibileen rather than with her mother. It gives her the impression to get closer to Aibileen. Mae Mobley does not have a favorable opinion of herself. Therefore, Aibileen collaborated with her to help her learn to love herself. This was one of the important things that Aibileen taught her. Aibileen's act of educating Mae Mobley about social equality in the United States is fraught with peril due to the history of the Mobley family. These lessons stem from Aibileen's desire that individuals are not born with racist ideas, and Aibileen hopes that if Ms. Leefolt found out what Aibileen had done to her child, she would be expelled. Aibileen's goal is to eliminate racism. These concepts are passed on through education and are handed down from one generation to the next. To break Mae Mobley out of her racist thinking pattern, Aibileen offers her new perspectives on racial issues. She attempts to educate Mae Mobley about the need for racial justice by retelling her story about the epilogue of the story and, Martin Luther King said that Mae Mobley was informed by Aibileen that everyone is being cruel to Martial because he was green. The color *green* is referred to in this dialogue as Black people. Stockett writes;

Little colored girl say to the little white girl, 'How come your skin be so pale?' White girl say, 'I don't know. How come your skin be so black? What you think that mean? But neither one a them little girls knew. So little white girl say, 'Well, let's see. You got hair, I got hair.' " I gives Mae Mobley a

little tousle on her head. “Little colored girl say ‘I got a nose, you got a nose.’” I gives her little snout a tweak. She got to reach up and do the same to me. “Little white girl say, ‘I got toes, you got toes.’ And I do the little thing with her toes, but she can’t get to mine cause I got my white work shoes on. So we’s the same. Just a different color,’ say that little colored girl. The little white girl she agreed and they was friends. The End. (2009, p. 200)

Mobley is now thinking differently from anybody else in her environment because of what Mae has accomplished, eventually, she will be like Skeeter. Skeeter does not mind talking to the African-American workers, and although she maintains her identity as a white person, she does not treat them in any way that would indicate that they are enslaved. She continues to behave and speak normally as white people do. The same thing occurs to individuals of African descent even though they are forced to deal with white supremacy.

Comparing two races beside each other and how they might act in their interaction might be another significant matter of discussion. Bhabha states “The colonized individual will adapt and change his behavior to some extent in the colonizer’s presence” (1994, p. 41). They only adapt on a short-term basis when they are in the presence of white people. We may consider the characters Minny and Aibileen, for instance. They are employed by white people and regularly engage in conversation with them. Even though they act in a way that white people desire, when they talk, they still use or add a little bit of their style of there, even if it seems unpleasant. This is because they are proud of their heritage. They prefer what Minny does. Although her mother instructed her to speak more professionally, Minny never stopped using the informal phrase ain’t, which means “is not” or “are not.” A good illustration of this would be the prevalence of the word “ain’t” in popular culture nowadays.

In addition to hybridization, there is also a process known as mimicry. According to Bhabha (1994), “mimicry is the practice of mistakenly imitating two different identities within an encounter or social relationship during the colonial

period to preserve a dominant position” (p.14). However, before imitation, there is an act considered to be “mockery” to the colonizer. This is because they did not replicate or mimic the complete model that the colonizer provides. The appearance of immigrants is directly responsible for the process of imitation that takes place. The perspective of white people was expanded to include Black people, who retained their original identity. Whites also have their own unique identities that differ from the identities of African Americans. Suppose we consider this from the perspective of language. In general, white people speak in a more formal manner of English. Because of their immigration status, Blacks are pressured to adopt the identity of white people. What will happen is that African Americans will imitate, the vocabulary that white people use, which is a more standard form of the English language. The tradition is practiced inside white people’s residences.

African-American maids speak and engage with white people using slightly more sophisticated language than what they often use within the context of Black people. The reason might be the majority of their customers are white. What is more, their behavior will change when they are around white people. For this reason, maids can infer aspects of the identity or traits of white people through their interactions with these individuals. Also, this book also reinforces this type of imitation. When Skeeter asks Aibileen and Minny if they would be willing to assist her in writing, they initially rejected it, but later, they accept her offer. The path of acceptance was not easy. They struggle to imitate how white people speak as they are asked to speak in a more formal manner, unlike the way they usually speak to each other. They did not give Skeeter their approval because they believed her plan would put them in danger. However, Skeeter never gives up on Aibileen and continues to try to win her over until Aibileen decides that it would be beneficial to make a change.

Before the hybridization process occurred, there was a process called “cultural interaction”, which took place between African Americans and white people. This interaction occurred in the United States. It revealed how they interact with each other and how they speak manifests the cultural interaction. In this respect Byrne (2009) states; “Acculturation among the characters gives rise to a hybrid culture, which manifests in linguistic expression mimicry, mocking, and mutual cultural relationships” (p. 131). It is important to note that the author of the work

makes an effort to paint a picture of the different races and different identities that the American people have become due to diversity.

Stockett manifests capturing the spirit of equality espoused by Martin Luther King; “I have a dream that one day, even the state of Mississippi, a desert state, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice” (Duffy & Leeman, 2012, p. 266). In novel, Stockett utilizes her protagonists to paint a picture of consciousness across cultures while also trying to deconstruct the concept of racial discrimination. The multicultural contacts that occur in contemporary American society open the door to the third world, which is the domain of hybrid cultural expression. It is possible to classify the book as an example of a sort of counterculture that was written to challenge the racial injustice that Black people still face in contemporary American culture.

2.3. African American Maid Oppressions

In the Mississippi where Stockett grew up, white women frequently hired generations of Black maids from the same families. Stockett spoke with both their white employers and Black maids while researching and writing the novel. This analysis focuses on the most significant social problems highlighted in Stockett’s work. The underlying problems are racism, sexism among women, the problem of the power that white women have in society, and the oppression of the African American.

This literary work imbues the reader with a sense of nostalgia for the culture of the sixties in the United States of America. The depiction of segregation and racism is evident in the character of Misses Elizabeth, a white woman. Mrs. Elizabeth Leefolt is the mother of a daughter Mae Mobley. She is also the leader of the junior league, which is responsible for the care and organization of charitable activities for Jackson’s society. In chapter two, which Aibileen has recounted, the movement of segregation started by Miss Elizabeth, who is a first-class woman in Jackson, Mississippi. She says that she would rather call it something special but Equal. This initiation takes place during the Bridge meeting that was held at her home. When Miss Hilly wanted to use the bathroom, Miss Leefolt felt terrible since

she did not have a private restroom for her staff. This forced her and their guests, who were white, to use the same bathroom that was shared with the house cleaners, as she previously mentioned:

Oh Hilly, I wish you'd use the guest bathroom," says Miss Leefolt, rearranging her cards. "Aibileen doesn't clean in the back until after lunch 37
"... "But the guest bathrooms where the help goes," Miss Hilly says. Nobody says anything for a second. Then Miss Walter nod, like she is explaining it all. "She's upset because the Nigra uses the inside bathroom and so do we."
[...] All four of em got a cigarette in one hand, the card in the other. (Stockett, 2009, p. 7)

During that conversation, Miss Leefolt decides to not only build a separate bathroom for blacks and whites, but she is also attempting to establish a law that would punish property owners for allowing maids of color to use the white toilet on their private land because doing so would be considered a criminal act. The sense of racism of white people reaches an unbearable state that they start to think of themselves as superior individuals. Stockett artistically paints a picture of how cruel white people are harsh with people of color, not only in requiring them to use separate facilities but also in denying them opportunities for educational or professional advancement. She says "My boys are equally as smart, equally eager for an education. But we only had the money for one, and I ask you, how do you choose which of your twin sons should go to college and which should take a job spreading tar?" (Stockett, 2009, p. 249). From the perspective of the forty white women in Jackson, Aibileen, the woman who represents the people of color in the story, was less intelligent and less clever than the uncolored women. This is how white women perceive Black women. The fact that uncolored employers regard them to be of childlike mentality when they are working as help is evidence of this. White people believe that Black individuals need to educate themselves about white culture and figure out how to interact with visitors appropriately; put it another way, people of color have been treated like ignorant people. The author writes;

No white women like to keep their hands clean. They got a shiny little set, a tool they use, sharp as witches' fingernails, tidy and laid out and neat, like the picks on a dentist tray. They gonna take they time with em.” (Stockett, 2009, p. 188)

In *The Help*, the depiction of the non-colored people of Jackson town is based on orders and inequalities between the two races; however, this does not mean that Stockett missed the opportunity to portray the nature of the uncolored women. The involvement of Aibileen helps to highlight the insufficiency of white females in playing the role of mother and housewife, and these inadequacies mainly originate from their sense of superiority. White women think that their role should not be confined to the role of a mother and that this task should be given to the Black maids. She describes them as the uncolored women who are unable to take care of their own children and nurture them without relying on the maids. That final statement should make it clear to readers that these white women lack the actual worth of being mothers in the proper sense of the word and the ability to do the duties of stay-at-home spouses such as cleaning and cooking for their family members. Aibileen says “I took a deep breath, knowing what Mother would advise me to say: fine, strong kids, a husband to take care of, shiny new appliances to cook tasty yet healthful meals in” (p. 171). From Aibileen’s perspective, white people are devious and cunning, just as said in the quotation.

Through advertisements on television and in magazines, which people in American culture watched and read, a typecast of the ideal woman was established and perpetuated in society. Berman (2015) expresses “Traditional stereotypes of women in the United States included their being submissive, passive, nurturing, emotionally attuned in relationships, and dependent on others” (p. 128). The traditional job of women is to establish long-term relationships and take care of their families. It cannot be denied that the primary responsibility is to take care of her family, which incorporates her husband, her home, and her children; nevertheless, the idea that a woman should look for work is entirely absurd. Regarding to the point, Skeeter announces;

I was about to quit school and start my first real job. Mama wanted me to stay on and go to ninth grade—she'd always wanted to be a schoolteacher instead of working in Miss Woodra's house. But with my sister's heart problem and my no-good drunk daddy, it was up to me and Mama. I already knew about housework. After school, I did most of the cooking and the cleaning. But if I was going off to work in somebody else's house, who'd be looking after ours? (Stockett, 2009, p. 38)

Society encourages women to learn the skills needed to manage a household, such as cleaning, cooking, and taking care of daily chores, as Skeeter pointed out in the previous paragraph. By destroying Minny's reputation, that social game claimed Miss Celia as a victim. Due to the fact that she is not able to perform the basic tasks, she pays money for Minny's services and makes an effort to hide the fact that she hires a maid to give the impression to her husband that she is an excellent housewife and mother. Also, it is a sign of oppression of the colored maids because the only job that black females can hold is being a servant. Black maids are treated to be *the other*, as suggested by Said (2014), "an individual whom the group sees as not belonging to it or as fundamentally distinct from the rest of the members is referred to as The Other" (p. 51). Addressing one as an *Other* may refer to any unfamiliar and distinguished person. The group considers itself to be standard and thus assigns the label of *Other* to members of society who deviate in any way from the group's concept of what constitutes normal. Sweeter says;

I just got a job at the Jackson Journal," I say. There is quiet in the room. Suddenly Elizabeth squeals. Hilly smiles at me with such pride, I blush and shrug, like it's not that big of a deal. "They'd be a fool not to hire you, Skeeter Phelan," Hilly says and raises her iced tea as a Toast. (Stockett, 2009, p. 77)

Skeeter, the protagonist of Stockett's novel, represents the experience in her writing in the 1960s, a time when discrimination against black people and white traditions was widespread. The social tradition of that time required women to get married at an early age, which prevented them from pursuing specific careers due to obstacles to their access to education. Wegman-French (2006) declares the issues as "Women's professions developed: teaching, nursing, library work, and social work. These occupations were based on traditional concepts of women's roles in society" (p. 83). After graduating from college, Skeeter was imagining being an actual editor in Harper and Row NY Corporation, and that kind of thinking is somehow odd to Jackson's societal structure, and that is clear when she tells her friends Hilly and Elizabeth about her new life working for the Jackson Journal; their response was not typical, as they were surprised about the fact that there is social life outside of their traditional community. It is shown in a Stockett novel that the fate of African-American women is already known in their mothers' wombs even before they are born. Bolat (2022) would present the idea as "Upon their double colonization by colonialism and patriarchy, they are densely repressed and alienated from their history although they have been essential fabrics in economic and social areas in their land for centuries" (p. 2). As a result, both imperialism and male supremacy play a role in the colonization of women in their own unique way. Girls of color grew understandably anxious when they were accused of stealing silver items from Miss Walter's domestic servants with no opportunity to improve their situation in life.

Through the assistance of Jackson's society's-colored maids, Stockett was able to unravel her secrets. She highlights diverse topics, one of which is the oppressive grip that white women have on the lives of house cleaners of color who are already struggling to survive. Controlling the power and the people's breath was a purpose that Miss LeFollet and her mother, Hilly, that they set out to achieve. Minny was understandably concerned when she was accused of stealing silver items from Miss Walter because white women have a position of social power. She says "I ain't never gone get no work again, Leroy gone kill me" (p. 21). Minny will never again be able to find work in Jackson, Mississippi due to Hilly's malicious rumors about her. Stockett shows how white women used their power to prevent their maids from

obtaining other work and to exercise control over them as their defenders. Again, the concept of others is illustrated by making it impossible for Black females to progress and mature. White supremacy deprived the Black majority of acquiring social rights. Black people are treated as a minority or as the 'Other' people who do not fit the traditional standards of society. Furthermore, white people always remind Black people of their origin, and how they came from Africa. They think that they are raised in the West is a huge advantage for people of East descent and especially of African descent. Hence, white people develop this sense of superiority and also reinforce the idea that African people are savages and uncultured individuals.

The Help illuminates the significance of the term women's solidarity regardless of their skin color or their social status. The main characters, a white girl named Miss Skeeter Phelan and two black maids named Aibileen and Minny, join together to speak out against inequity. They speak up enough about prejudice and racism, and announce an end to domestic violence. They decide to disobey norms and destroy old racial barriers that had existed since the era of slavery and put Jim Crow legislation. These barriers have been in place for a very long time. The novel's release demonstrated women's bravery and their resistance against the convention of the old South and customs during a time when society was undergoing significant shifts. Skeeter thinks that she has taken the initiative by writing that book to assist those oppressed women of color. Taking a position against the oppression of Black maids and unjustified treatment of white employers while also supporting her in her pursuit of the American ideal which is to work as an editor for Harper & Row magazine. Skeeter and Eleanor Stein, the novel's editor and protagonist launch the movement toward greater female unity. She has expressed her delight at the prospect of another woman joining the workforce at the organization. She has brought up the primary point that it would be interesting to have women linking in with the magazine editing team. A few days later, Elein receives a phone call from Miss Skeeter who presents herself with an intriguing proposition regarding colored raisers. She has been her inspiration to write about issues that she has not before addressed. The dialogue between Skeeter and Elein allows readers to conclude that women in 1960's faced discrimination and that obtaining excellent professional employment was an impossible goal and a very remote possibility.

According to what is depicted in the novel. Black people have to struggle to find a position in society. They search for a respectable life. When it comes to recounting their experiences as colored maids, Aibileen demonstrates how a black maid can be calm by expressing her hope for better conditions for future generations and by expressing what she has learned from Moe Mobley. Specifically, the concept of the other and how white people treat Black people as a minority in society. This novel portrays the condition of black maids during mating and their treatment as an outcast mainly due to the color of their skin. Black maids' condition is a sensitive topic; nonetheless, being a woman of color in a highly racist society would elicit a lot of harassment and oppression, and the author successfully reveals these concepts in *The Help*.

Both blacks and whites have some preconceived notions. Since white people are more likely to be well-educated and well-mannered, they will always end up on the winning side. On the other hand, black people will be portrayed negatively because they are ignorant, barbaric, and inferior. This artificial dichotomy led to the widespread practice of assigning value to individuals based on the color of their skin. The color of a person's skin is not indicative of their intrinsic traits. You cannot generalize that all whites are nice and all blacks are bad.

Moreover, Aibileen has long desired to make a more positive impact on her life. At the conclusion of the novel, it is evident that she has been granted her wish. After fifty-two years of living with the Leefolt family, she decided to start writing. Aibileen may now say that she achieved her goal because she transformed her unhappy existence into a wonderful new life and actively participated in changing the roles and circumstances that govern the Jackson community. In the novel, both women's primary goals were to achieve gender parity and garner respect for Black women. In this respect Berry et al. (2020) declare that "Black women occupy a complex, paradoxical relationship with America. We are at once marginalized and ostracized, yet our very being has been exploited to help create and maintain white supremacy" (p. 2). On the contrary to what Aibileen declared about their poor income, they work ceaselessly to pay for their food. They are still at their husbands' mercy at this point. The lack of power necessary for a person to be valued and for them to live independently has been referred to as being financially uninsured.

Skeeter exemplifies educated women's commitment to producing almost pure immaculate work and proving their abilities to Harper & Row publisher magazine, Elaine Stein, before even being a potential guest for a job. Skeeter has portrayed this commitment.

The notion of '*The other*' is frequently described as having characteristics such as being unusual, vicious, aggressive, and uncultured, unlike the White. This concept is depicted in this novel as the writer reveals how Black females were treated back in the day as they suffered from a great deal of oppression at the hands of white people. White people try so hard to reinforce the idea that they are superior individuals, and that Black people are inferior to them. Kaplan (2007) would utter that "No matter what the Emancipation Proclamation says, we are still slaves in spirit, lousy with inferiority complexes, and no matter how degrading the circumstances." (p.719). This process of othering and treating Black people as an outcast cemented the position of white people as being the individuals in charge of everything in society. Stockett's message is simple to each and every single reader in Jackson, Mississippi, in particular, and the whole world in general. Her message was that all colored house cleaners are women regardless of their skin or their work. It means that they should be treated with respect by society and she underscores;

Wasn't that the point of the book? For women to realize, we are just two people. Not that much separates us. Not nearly as much as I'd thought. But Lou Anne, understood the point of the book before she ever read it. The one who was missing the point this time was me. (Stockett, 2009, p. 418)

These have illuminated the purpose of Stockett's novel which is to challenge prejudice and prove that women may impact social life. At the very least, they have the ability to make changes through the use of pens and paper. Additionally, it highlights the oppression of people of African descent and especially the condition of Black females and how they went through a process of othering in the American culture. The novel discusses the issues of women's racism, the unique roles of colored vs. the uncolored, and women's solidarity. Stockett has addressed these vital themes which describe racial and gender inequality in a way that alerts readers about

racism, and she has done so in a way that is very well-written and artistically formed.

In conclusion, the historical and literary context is presented throughout this chapter. The novel's characters portray the everyday life of Jackson's community which makes readers much more aware of Jackson's existence and the lives of other characters in the novel. Anyone can know about historical events based on literary works. In her literary work, Stockett takes readers back in time to Mississippi history. She explains what the relationship between Black and white women was like in Mississippi, as well as how dangerous it was for a white woman to work alongside a black maid and to go against the old social tradition of revealing the community's secret in order to help colored maids. This is all done to help the colorful maids. Also, the concept of others is evident in this literary work as white people treat black people, especially black females, as outcasts. The concept of other is one of the most critical concepts in Postcolonial theory alongside mimicry, as these notions were elaborated on in detail in the previous sections of this study.

Racism, segregation, and sexism were all problems that plagued the northern part of the United States in the twentieth century. The characters of this work represent the accurate portrayal of racism and the hardships that women face for their socioeconomic parity in the sixties. Stockett has condemned discrimination and stands to fight against female prejudice in Jackson, Mississippi, by exposing local secrets. She started such a brave struggle when issues such as racism and women's liberation were taboo, and red lines should not be crossed.

Stockett's literary work serves as a metaphor for peace because it reflects the author's guiding values in life. She seeks fairness and proper administration of justice for both black and white backgrounds and concerned both as a practical and important component of the culture. Stockett reveals unanimity among women, despite their being of different races, the white Skeeter and other women of color as her mission is to put an end to the racial humiliation suffered by African Americans maids at the hands of their employers. Stockett succeeds as a writer because she conveys Martin Luther King's dream of racial equality in which blacks and whites sit side by side as Americans. Through her characters, Stockett creates a portrait of intercultural awareness and works to deconstruct racism. The third zone, where

hybrid cultures emerge, is opened up by the multicultural interactions taking place in contemporary American society. This novel can be seen as an example of a counterculture work that fought against the racial injustice that blacks in the United States still might be facing.



3. REPRESENTATION OF POSTCOLONIAL OUTLOOK IN *THE GRASS IS SINGING*

Doris Lessing (1919- 2013) published her outstanding novel, *The Grass is Singing* in 1950, and became an instant classic around the world. Other publications about colonial Rhodesia are often cited as outstanding examples of postcolonial works. It is believed that by applying postcolonial philosophy to these works we can better understand the events they described in the 1950s. The novel is articulated based on the observation during her stay in Africa. It takes place in South Rhodesia, a region where White people had predominance before the country gained its independence in 1980. As Kirton (2010) suggests, “it is a time when bigotry and social relations were pervasive in society” (p.10). This work is a psychological study of characters from various racial backgrounds, including Whites and Blacks. It depicts the power dynamics between the White and the Black in South Rhodesia as well as intra-racial interactions and the mental well-being of both races’ characters. The novel is told in the form of a flashback and depicts the decline of the lives of white farmers Dick and Mary Turner as they work a small farm in Rhodesia. Mary Turner, the wife of a farmer, is the protagonist of this story. She is described as someone who thinks that her life goes on in line with her desires and dreams since she is young and pretty, and her friends like her. She spends her life as a thinker, but in the end, unwillingly she is involved with intellectual oppression that came from the dominant culture.

The novel paints a vivid picture of society in South Africa during the British colonial era around the middle of the 20th century. Being on the fringes of both the colony and the Empire helped shape Lessing’s other identity, which she used to write about the other’s experiences. This thesis will analyze *The Grass Is Singing* from the Other’s point of view within the realm of post colonialism. The focus of this study is going to be mostly on how power structures affected the black community and the black community’s access to emancipation in the past. The dominant white class in Southern Rhodesia was responsible for maintaining the social order based on the power structure of the partition. For this reason, it is fascinating to note the ramifications for members of the ruling white elite who fail to abide by discourse

standards of acceptable behavior. It is interesting to study the social factors that distinguish Turners from other British colonists and put them in a position where they pose a threat to all colonists. It is interesting to consider how their white colleagues viewed Turners' failure to defend white man's supremacy.

The novel not only depicts the oppression of Black people by White colonial rulers, it also reveals the state of the culture as Kirton (2010), reveals "It analyses the carelessness and superficiality of white colonial culture in Southern Africa and recounts the complicated white master-black servant connection as well as the racist subjugations and unspeakable evils endured by black Africans" (p. 10). The work portrays hidden ways of ideology dominance in private domains, such as political groups, labor unions, family members, some schools, mass media (newspapers, press, radio, and television), cultural endeavors, and the law. The relationship between a white female and her black male servant disintegrates in this novel. Lessing's depiction of the racial tensions she saw in Rhodesia between whites and blacks is powerful.

This novel revolves around the killing of white women and the consequences that followed this terrifying incident as Parekh & Jagne (2012) assert "Lessing's first novel, *The Grass Is Singing*, focuses on the racial difference in the story of the murder of a white farm woman" (p. 285). The impact of colonialism on both black and white people is a significant theme in this work. After discovering her corpse, the reader is brought back in time to when she was little when the reader learns the details of what occurred to her. Because Doris Lessing spent her childhood in what is now Zimbabwe in South Africa, that country served as the inspiration for the story's setting and surroundings. Her first-hand experience of life on a South African farm is evident throughout the novel. Everything from the landscape to the people to the farms is covered in detail. Her mother was a nurse, while her father was a British Imperial Bank of Persia employee who was paralyzed in World War I. Furthermore, the family went to the British territory of Southern Rhodesia in 1925, attracted by the prospect of becoming wealthy through maize farming (now Zimbabwe).

Doris's mother adjusted well to the hardships of the colony, working tirelessly to create what she saw as a civilized, Edwardian existence amid barbarians,

but her father didn't. She has become one of the most popular and important British novelist of the 20th century. Her writings have been widely praised and translated into a variety of languages. Lessing's writing is sometimes heavy and preachy. She is the author whose readers need to expand their minds in order to create a world with less conflict and more peace. This novel reveals the racist society and the stereotypes that were related to black people as Keeler asserts that,

Describing white colonial society in Anglo-Africa, the novel displays a society based on a hierarchical structure and oppression of non-whites and women. The novel suggests that in colonial society, the protagonist Mary Turner is presented with a limited set of discourses and ideologies, forcing her into a life of subjection to given conditions". (Keeler,2011, p.21)

As the writings emphasize the massive atrocities caused by colonialism and its offshoots, *The Grass Is Singing* sheds light on the colonized and the colonized to reveal the horrors and injustices of colonialism in Rhodesia. Indeed, this novel reveals the condition of the society where the story takes place and demonstrates the oppression of Black people at the hands of White people. "*The Grass Is Singing* is a story about miscegenation in Africa" (Ross,1999, p. 89). The author's main aim is to educate the readers about the misfortunate situation of African Americans. This novel represents the inhumane treatment of the blacks, and the portrayal of the protagonist who fights to develop her own personality, this work was widely acclaimed upon its initial publication and has remained so ever since. In addition, it elucidates the difficulties of Black people and how they were deprived of essential human rights.

3.1. The Association Between Ideology and Discourses in *The Grass is Singing*

Ideology and Discourse are the two concepts that are imbedded in this novel. Due to the complexity of the term "discourse", it might be defined in colonial society. The essential guidelines of the discourse specify how Whites and Blacks interact. According to Watts (2000), "the creation and continuation of control by a

sovereign authority over a dependent and foreign population for a lengthy period that is independent of the governing power are known as colonialism” (p. 93). In essence, the colonial control system is made up of racial injustice, imperialist oppression of colonies, and legal, and political dominance. Every indication of non-compliance or resistance to the discourse is viewed as a failure and, thus, a challenge to the structure of dominance, where the member of British culture must uphold a higher position in the society.

Prejudice-based discrimination against people of color makes up another important component of the discourse. To illustrate, Mary’s identity is torn in two opposing directions: on the one hand, she wants to control her life and enjoy it as she pleases, on the other, she plays the role of an object in the white authoritarian formation of a colonial society that imposes values on her and strips her of her sense of identity. Her perspective and behavior are shaped by the process of social and political colonialization within the framework of imperialism which is in turn influenced by her gender and class. She suffers from the inherited norms of her society and culture that eventually shapes her identity.

In her work titled *Discourse*, Mills (2004) holds that “the most valid application of Foucault’s concept of discourse is when it is used to analyze colonial discourse” (p. 94). Foucault is of the opinion that the various discourses that are currently practiced in society are each developed and maintained with the assistance of the societal structure in which the discourse is currently practiced. Mills (2004) highlights the significance of discourse and writes “As a result, the discourse also prevents settlers from engaging in activities that are not by the discourse” (p. 40). One may also find Foucault’s (1980) idea similar to what Mills introduces. Foucault asserts “the establishment of truth depends on ensuring that most people in a population do not accept an opposing notion as being true” (p. 132). If one can persuade most people to accept a particular assertion, then that statement will eventually be proven to be true, while any other competing opinions on the subject will inevitably be shown to be false.

Mills (2004) asserts that “In Southern Rhodesia, the White people have a responsibility to maintain the reality that they are above the black population of

natives. Because of this, the discourse is based on the concept of the isolation of White people” (p. 59). Isolation is one of the most significant ways in which discourse is generated, and it is via this process that the distinction between the natural and the unnatural is acknowledged. What is more, Foucault (1980) reiterates that “control is the next essential component that he identifies as being necessary for the continuation of the discourse” (p. 120). Power is the ability to prevent other people from pursuing their goals, and it is present in all forms of interactions and all kinds of society. In this regard Foucault (1980) portrays “It needs to be understood as a productive network which runs through the whole social framework” (p.120). Although the discourse places the colonizers in a more favorable position than the black individuals, it simultaneously places limitations on the lifestyles that the British settlers are permitted to lead.

According to the discourse of Southern Rhodesia, the Turners are not permitted to continue living their lives in the way they currently do so. They are disobedient to the rules that govern the power system, which puts the structure in jeopardy. These power systems might be unstable, but they keep going because of the loyalty of the people who live in them. According to Ashcroft (2007) “the expansion of civilizations, was linked by the capacity to confirm European conceptions of value, logic, and discipline as truth” (p. 59). It might be argumentative to some extent, but logic at any phenomenon would find some place to be considered.

Additionally, Mills (2004) thinks that “knowledge was the final essential component that Foucault identified as being essential to the operation of discourse in society” (p.16). Because those in positions of power are also the producers of knowledge, the power structure uses the dissemination of knowledge to exert influence over those who could pose a threat to it. Mills at another places Foucault’s idea and asserts “knowledge originates from the power struggle and demonstrates the relationship that exists between power and knowledge” (Mills, 2004, p. 121). In the same manner, Loomba is certain of the existence of this influential relationship. “Knowledge is not innocent but fundamentally interwoven with the actions of power” (Loomba, 1998, p. 44). People’s understanding of the true nature of discourse, as it is presented to them, is founded on the information that was

developed by those in positions of authority.

As a conclusion to this thought regarding the interrelationship of these two components. One may agree that “A discourse is a limited domain of social knowledge, a set of claims from which one might gain insight into the world” (Ashcroft et al., 2013, p. 62). On the other hand, one could present the argument that Mary, having grown up in this segregated society, would be familiar with the language and the facts upon which it is based. In spite of being educated in the ideas of colonial discourse, Mary has never had any first-hand experience with the black community. As Ashcroft, Griffiths, and Tiffin note, this was typical because “individual colonizing subjects are not often consciously aware of the duplicity of their position, for colonial rhetoric builds the colonizing subject as much as it does the colonized” (p. 38). Individuals may get used to the daily life routines and the process goes on. Habitations might never realize how limited they have been and colonized since there might not be eyes to see or ears to hear.

The idea that was discussed in previous paragraphs is represented in *The Grass is Singing*. The protagonist of the story, Mary Turner was so preoccupied with being a spinster. She almost forgot that she was approaching her 30th year and had not given a second thought to getting married. She would dress and carry herself as if she were a young girl, even though she was well into her teen years. Lessing comments, “...and in the evening, she always went to sundowner parties that prolonged themselves till midnight, danced, or went to the pictures. She was never in bed before twelve or later ... She still wore her hair little girl fashion on her shoulders, and wore little girl frocks in pastel colors, and kept her shy, naïve manner” (Lessing, 1973, pp. 44-45). She acted her age as if she were still in her teenage years, and she was content with it more than anything else. Lessing adds “She was very happy: that was perhaps her only positive quality, for there was nothing else distinctive about her, though at twenty-five she was at her prettiest” (p. 42). However, a woman who chooses to remain a spinster even when she is an adult is looked down upon by the dominant ideological cultural viewpoint of society.

Mary’s co-workers frequently accused her of leading a privileged lifestyle. Her behaviors might change according to her age. Lessing asserts “She’s not fifteen

any longer: it is ridiculous! Someone should tell her about her clothes” (p. 47). This sort of notion indirectly enslaves her. A lady of this age is typically married due to the ideological cultural requirements of the governing culture. Mary never gives a second thought to the fact that she is getting older and is already well beyond the ideological constraint of the ruling system that makes it common for women to contract their singlehood into suffering. Mary is well-educated and productive in her position at the firm. She doesn't want to get married because she was happy being on her own, but the societal views limited her autonomy and made her it's subject thanks to the ideology that married women have it better than single ones. Mary must therefore face the reality that she has gone beyond the bounds of what is considered appropriate in colonial Southern Rhodesia. Mary is not able to maintain her uniqueness because she gives in to the dominant master narratives that reinforce the false colonial and patriarchal notion of her culture's superiority through the discourse of gender and race. *The Grass Is Singing* explores the terrible fate of the natives and women as the *Other* in South Africa where racism and patriarchy are prevalent from the perspective of the *Other* inside the post colonialist domain.

‘Hailing’ or ‘Interpellation’. According to Althusser, the interrogation process is analogous to addressing a person by name or shouting in a crowded square. In other words, ideologies "talk" to individuals and offer them an identity that they are strongly urged to adopt. However, one need not succumb to violence in order to avoid this role. We are ready to embrace these attitudes because we give them so much and often culturally impose them on us. When this is a confidential but mutually agreed upon process, it works optimally. The results come when we truly feel that these principles represent who we are and the most clear and logical approach to life. It is the process by which language identifies and constructs a social position for the addressee. It is the way a person is spoken to and addressed is often determined upon his/her social standing in society. This term is derived from the notion that when an individual communicates with another individual. He/she is reproducing social relationships with people in society (Althusser, p.127-128). It's how a speaker's language assigns a status to the person being spoken to. In addition, a person's social status is often determined by the way he or she is addressed in conversation. The title “Mrs. Mary Turner” serves the same purpose, identifying

Mary as the wife who is expected to be devoted to her husband and obey his order. Each time she heard that initial, she was reminded of her husband, Dick, and his stifling small-town lifestyle. which she hated. She couldn't divorce Dick because, according to the symbolic worldview propagated by our religious, divorce is tantamount to sin for married women. Mary wanted to be free, but the ideological limitations of marriage forced her to conform.

Given these points, when she finds out about Dick's suffering to provide for their family, he admits that he was deeply in debt, saying "I borrowed two hundred pounds from him three years ago, just after we were married" (Lessing, 1973, p. 102). She then suggests Dick that he give up agriculture and find a job in the city instead. He was firm in his denial because he had no intention of giving up his property. Even Dick's friend and frequent loan source, Charlie Slatter, told him he needed to leave the village and succeed in the office: He says "You are no good on land. Get yourself a steady job in town somewhere" (p. 216), but he refuses to listen until his health is in great danger.

Also, Dick is a victim of the capitalist ideology that rules the world and the society of that time. A philosophy that subsumes the person and makes him a slave to the system. He is a captive of the mentality of the dominant elite, which has shackled him to the point where he refuses to give up his status as an owner even though doing so has been nothing but detrimental to his family. It has parallels with Interpellation, where according to Lessing "the socially constructed reality is passed as 'natural,' even though it's a subjective distortion of the reality and the world" (p.170). Humans voluntarily accept to live inside a single ideology, and they refuse to think about other options.

3.2.The Colonial Traits in the Characters of the Novel

Characters of any story with taking specific roles in various circumstances and even with their purposely selected names would represent the author's designed path to a very big extent. Dick Turner at this novel lives in a capitalist fantasy world in which he is an owner and a productive member of society. Even though he can no longer support himself, He is striving very hard to uphold the idealistic idea that ownership confers independence, rather than the reality of being a worker. He would

be able to deal with the ideological pressure if he realized the difference between his fantasy and reality. To conform to the prevailing mentality, Dick stays on the farm, but the Turners' financial hardships must also worry the other colonizers in the area, who place a premium on the belief that they are morally superior to the local black community. The Turners' wealth makes all these possibilities obvious and inspires widespread contempt. Beck (2012) claims that the white people of Southern Rhodesia's disdain stems from their "inability to bear a loss of status and reputation vis-à-vis the blacks" (p.70). It might be interpreted that Whites didn't want to lose their power against Blacks and this fear frightened them.

Once again, comparing Dick and Mary's lifestyle with that of Charlie Slatter helps to illustrate how different they are from that most white people. Slatter is a prosperous landlord and farmer. Dick, who has failed to achieve his goals, wishes to live the same lifestyle as Slatter. Slatter is well off, with a big farm, a big house, and plenty of money. He can't stop making money. All this makes him an excellent colonizer who supports the colonizer's view that Black people are inferior to White men in his farm. Besides, Slatter (1998) is a capitalist, and in this regard Loomba emphasizes "how capitalism served to strengthen both the colonizer's claim to power and the racial hierarchy in places like Southern Rhodesia" (p.130). As much as capitalism needed the ideology of white supremacy to keep the White farmers in business and the White man in power, it also reinforced it. The characters in *The Grass is Singing* are living examples of critical race theory. Charlie Slatter and Mary Turner, two key characters, are not above using physical force and verbal abuse to discipline the farm workers. Workers do anything their masters ask of them without question. As a result, the Europeans were able to stereotype black Africans as docile and submissive, content with their slave-like status in the labor sector (Lessing, 2009, p.15).

As a matter of fact, the narrator reveals that society views the Turners unfavorably due to the disaster of farming, poverty, and isolation. White settlers are angry at the backward lifestyle of the Turners' way of life since they do not want the locals to realize that they can achieve the very same standard of living as the Whites. This would break the first rule of South African society, the solidarity among Whites. This concern is rooted in the racial divide and serves more as a social than an

economic issue. Hence, the novel's storytelling framework is augmented with a discussion of race, further complicating the earlier conflicts between gender and socioeconomic status. White and Black as a binary compare us with the reality that racial difference is intertwined and dependent on other characteristics, most notably gender. The native men are portrayed in negative stereotypes that make White women seem unattainable.

Musgrave (1999) asserts that "a small (European, usually white male) elite ruled over a massive population of Asian and African colonists in the nineteenth century, taking much of the colony's wealth while contributing relatively little in return" (p. 108). The white men maintain their status as central lords and the natives as peripheral "Others" by keeping the native men as slaves on land they have taken and by feminizing some of them in domestic work. They justify their activities and gain access to positions of authority within the imperial hierarchy by appealing to the inherent inequality that exists between people of different races and genders. The White settlers attempt to create order and safety in the unfamiliar region by creating a class structure with racial and gendered distinctions. Cultural norms and customs compel Mary's hand into marriage. Mary never grows to love her husband, but at first, she's relieved to have one since it helps her feel normal. She fights a losing battle to maintain her individuality and independence from the minute she marries. Mary stands out as an individual who has been unfairly marginalized. This is primarily because her spouse pays no attention to her growth demands and she has no say in household matters. In addition, she requests ceilings above the corrugated iron roof, but Dick declines, stating that they may have it done next year if business is good enough.

Realizing that his wife became ill from the heat while staying in the house under the iron roof, Dick has chosen to invest in other activities, such as opening a grocery store, growing corn, and harvesting beehives and pigs. However, Dick's attempts to improve their situation were always fruitless. Mary constantly calculates how much they have lost due to Dick's unsuccessful attempts at home improvement projects. Bahlaq (2011) argues that "It's clear that Dick has ignored Mary's advice and counsel in this situation, as he has continued with these tasks without consulting her" (p. 93). Therefore, Mary can be identified as a person who goes through a

profound process of marginalization.

Mary acts cruelly against the domestic workers who work for her. She is angry at their lack of responsibility, carelessness, and submission. One time, when she takes over her sick husband's job in the fields, she is quite cruel to the African American farm workers. She is an extraordinarily powerful, self-reliant, who despises being told how to conduct her life. Nevertheless, Mary's handling of native people is the primary cause of tension in her life. Lessing is showing the pernicious effects of the colonial mindset on those who aren't prepared to deal with it. As a result, one is left with the impression that even the victims might turn around and victimize others when bias and erroneous beliefs generated by self-interest become institutionalized.

When Mary views as a misplaced rebellion against the patriarchal standards of her society, her hatred of Black workers has a more nuanced meaning. Mary's hostility is an outward manifestation of her frustration with her unhealthy relationship and the sexism that contributed to it. Even though Dick has never shown any hostility or abuse towards her, she harbors a deep-seated resentment towards him due to his streak of financial failures, the farm's crushing poverty, and the near-total lack of companionship and amusement. Mary is too ashamed and embarrassed to show her true feelings of isolation and sadness, even around other White people like the neighboring Slatter family. Her full-blown anger and prejudice, which have burst from somewhere, are only expressed in the company of her Black servants.

Slatter is a typical example of a colonist for the most part because he behaves sensibly, deliberately, and successfully, as the discourse suggests he should be. However, many of Dick's characteristics are more commonly associated with Black men which presumably have no place in a British colonizer's mind. He lacks reasonable thought, is unable to advance professionally or financially, and is a social outcast. Slatter, the prosperous farmer, is shown as Dick Turner's total opposite. The following quotation illustrates the distinction between the two concepts. Slatter goes to the farm to visit Dick. While passing through Dick's property, he witnesses the farm's disintegration and thinks to himself, this is not rational, and so it is not the method of a good colonizer and the flourishing farm.

The discourse suggests that Dick Turner cannot maintain his current way of life. As a farmer, he has failed in his mission and in this society and this system, unsuccessful white people are seen as a threat to the system of White supremacy that is supported by the color bar and the language. It is fragile, as are all systems based on a discourse-based power structure, and only works so long as all participants do their allocated tasks.

Dick brings a black servant, Moses, to come and help the Turners in dire straits. This same servant had been flogged by Mary in the field before. Mary was stunned when he entered the room. Dick, oblivious to this incident, gave her a harsh order not to disrespect him or they would be unable to hire another servant. As Dick ordered, she tried to mend fences with Mosses. Even though she gradually formed feelings for Mosses, she avoided admitting them to herself for fear of shattering the mirror image of herself as Mrs. Turner. She also harbored racial prejudices dating back to her youth, when she was frequently encouraged to avoid contact with Black people. She thinks that being a white member of a racist society will grant her more privileges and provides her with numerous advantages as is the case with many characters in the novel.

3.3. Social Hierarchy and Injustice In *The Grass Is Singing*

Any society with prescribed rules would vary from others to some extent. One may argue that any population based on their beliefs, culture, traditions, and other possible factors would vary from others. The matter is that people change over time and any generation confronts issues differently than the previous ones. Justice would possibly never find its true meaning in case it is not studied historically and limited to a condition. Therefore, analyzing any text under social conditions and considering a character's individual traits such as prejudice might assist one to realize the phenomenon well.

In the novel, when Dick gets sick, Mary goes to the farm to get them back to work, and she describes those using stereotypical depictions of African locals. It is more like a natural growth than a man-made house, and "flies were everywhere" while they lived in it (p.134). The local women are "draped in dirty store-stuff and some naked above the waist with their black breasts hanging down, [...] commenting

on her amongst themselves, laughing, and making crude remarks” (p. 134). The author may be being realistic about the compound’s extreme poverty, but their tone is condescending and serves to further establish the notion of otherness. Ever since she could remember, she had held a deep-seated prejudice toward black people. And that feeling doesn’t go away as she gets older, the sense of superiority augmented toward black people, and she treats them with violence and harshness as the story progress.

Generally speaking, another character, Mary is so prejudiced that she cannot see that the locals she despises, and hates are the same people she needs to survive on the field. Perhaps this is her arrogance or the belief that she is better than the rest. As a result of her colonial upbringing and education, she is unable to move beyond her current level of understanding, values as well as beliefs. She can only make oblique references to it and catch glimpses of it in the distance. However, it is implied that Mary’s murder is due to her blindness to this additional factor. This is something that happened frequently, according to “individual colonizing subjects are not often consciously aware of the duplicity of their position, for colonial discourse creates the colonizing subject as much as it does the colonized” (Ashcroft et al, 2013, p. 28). She dares to think that she is superior to the others and started to treat them poorly.

Despite Mary’s lifelong prejudice and ideological commitment to despising Black locals, Mary did have a brief attraction to Mosses. Once upon a time, she sat quietly watching him work. “She used to sit quite still, watching him work. The powerful, broad built body fascinated her” (p. 175). In this scene, Mary and Moses manage to avoid being separated because of their race. First, Mary justifies her intrusion into a citizen’s privacy by observing him. However, she deludes herself into believing that it is Muse who is invading her space via arrogance, frivolity, and vanity. She was adamant in her racial beliefs and refused to budge, all while enjoying an odd romance. As Homi Bhabha describes the emotional state that results from the ‘complex mix of attraction and repulsion’ between colonizers and colonized, Therefore, the colonial relationship sows the seeds of its own downfall due to its inherent duality. Mary did not intentionally try to deceive Dick; rather, she felt abducted by Mosses’ unconscious power. According to Bahlaq (2011), “after experiencing traumatic events like the whipping, Dick’s illness, and Mary’s physical

and mental decline, she draws closer to Moses and becomes obedient to him” (pp.107-108). Ever since getting married, Mary had been suffering from severe attacks of loneliness, and she’d done everything in her power to escape Dick and his rural lifestyle, but she just couldn’t shake the beliefs that were holding her back. As suggests that she feels embarrassed and soon discovers that as Ahmed puts it “a new relationship had developed between them” (Ashcroft et al, 2013, p.12). With Moses there, she finally felt safe from her subconscious attempts at dominance. Upon experiencing an emotional breakdown in Moses’s company, she felt weak, and that feeling didn’t not alien with her personality and the society norms. She starts to experience a sense of guilt because she thinks that being vulnerable will jeopardize her position as person in charge. Society places high pressure on her in directing the process of shaping her personality. She always felt the need to act in a certain manner and behave according to society’s standards.

At the end, Mary, the protagonist lowers her standards and obeys the Black maid, shattering her White colonialist worldview in the process. As a result of her upbringing, Mary develops a deep fear of the stereotypical Black man who is also a monster. Due to this, she interprets Moses as sensual and puts him into a sexual role. Still, she’s the one experiencing attraction, and initiating the practices that bring out the sexual overtones in their relationship. This means that Mary and Moses’ connection sidesteps the colonial discourse that sought to regulate how indigenous men and white women interact. Charlie Slatter is appalled by the way she treats Moses “with the same flirtatious coyness she had spoken to himself” (Lessing, 1973, p. 219). When she breaks down and sobs in front of Moses, she exposes his humanity just as he had exposed hers when she had exposed her desire and intimacy with him. “It was as though the act of weeping before him had been an act of resignation – resignation of her authority, and he had refused to hand it back” (Lessing, 1973, p .190). In this context, it’s clear that she’s lost control over Moses and jeopardized her position of power.

In other words, their connection disproves the validity of colonial hierarchies by highlighting the shared humanity of its two central protagonist. Mary can’t get over notion that a Black person, with whom she had always created hatred, had touched her. she feels terrible about the way she allowed Mosses to touch her,

destroying her reputation as a racist . Through the lens of a White gaze, Moses becomes an object. A reflection on their colonial and sexist positions follows. The natives scare Mary, according to the narrator. She also realizes that Mosses had understood the pride of her White ideology and would kill her very soon. In this regard, Lessing underlines ,

White civilization' [...] will never, never admit that a White person, and most particularly, a White woman, can have a human relationship, whether for good or evil, with a Black person. For once it admits that it crashes, and nothing can save it. (p.30)

Mary's repressed and hidden desire is explored in this chapter, illuminating the tragic fate of white women as a heterogeneous force under the spatial oppression of colonialism. Mary's unique spatial experience of intense fear, silence, and numbness towards the shop, farm, and home is a representation of the colonial space in South Africa, which excludes white people of the lower social class, limits women's self-development, and manages absolute control mechanisms of racial discrimination. The murder of Mary Turner has been kept secret in part because they didn't want to jeopardize the social order that was established in the society. Colonial masters carefully maintain social order is undermined. It can destroy a person, a family, and even a community.

Schlueter (1974) states that "the society of which Mrs. Lessing is writing is fundamentally a rural slave society, with masters and servants clearly understanding their roles, and never disrupting the racial status quo" (p.41). Before they left town, they left for a town the next day, and that night, Mosses killed her. Mary Turner becomes an ideological subject because white ideology and discourse—a justification of capitalists and colonists to restrict Blacks led her to believe that she was superior to Blacks and that they should be treated as slaves exclusively. Mary, like most of the other society members is brainwashed with the belief that racial differences are fundamental. In keeping with "Mary's hatred for the black characters grows as she reinforces in her mind that they are inferior to and a threat to the white characters" (Kirton, 2010, p. 60). Every time, she treats them like they were her

slaves. She either mistreats or falsely accuses the Black household staff members who worked in her home.

Kirton Also enunciates that “Mary Turner also assumed the Black figures were criminals looking for a chance to rob the whites. The person who murdered Mary was at first suspected of theft, and his conduct was attributed to the effects of drinking” (2010, p.60). The dominance she felt as a white person who could look down on black people was shattered when she let Moses touch her. It is represented in the novel as;

And then there was another problem: they could not put Moses the murderer in the same car with her; one could not put a black man close to a white woman, even though she was dead and murdered by him. (p. 28_29)

This is demonstrated in the novel following Moses’ arrest for the killing of Mary. He is forced to walk to the police station because white officials refuse to allow him to travel in the same car as Mary’s body, his White female victim. After all, this novel undermines the very foundations of White colonial society. The story shows the bloody results of White discourse and philosophy in a colonial nation, and it portrays the effects of a hierarchical social system in Rhodesia. By analyzing the novel, it becomes clear that not only the victims of racial segregation are exposed to trauma and intense suffering, but that the perpetrators of apartheid also display signs of post-traumatic distress and psychosis, as the social standards depicted in the culture are prejudiced and subjective since they are evolved in the interests of the powerful White characters who integrate these social rules as rational thinking in to keep their social power. Mary Turner’s character development serves to emphasize the victim’s anguish. She forgets the racist ideology and rhetoric, showing tenderness to Moses in his presence. She feels guilty and blames Moses for what happens. Moses is unrepentant and won’t stand for the slandering of her White ideals, so he murders her.

3.4.White Privilege and its Association to the Mistreatment of Black People

In view of the above, the Whites were taking power over everything in colonial society, even after Mary was discovered dead; Slatter was summoned before

police officers to take command of the matter and manage everything that people felt was appropriate and proper. This implies that colonial life was a closed community controlled by Whites. In general, Social standards that are presented in society are prejudiced and subjective since they evolve for the benefit of dominant White characters who adopt these norms as rational thinking to retain their social authority. With that being said, the social standards in Lessing's fictitious community favor the White individuals; yet, the Black characters accept these as typical, despite their subjective promotion. As a result, the Black characters accept the manufactured social norm of inequity because it is difficult for them to oppose the white characters who possess social authority. Lessing is famously inspired by T. S. Eliot's. She takes her title from the common literary work *The Wasteland*, which mixtures traditional myths and illustrations of modern society, eventually resulting in a pessimistic and sad vision. This title appears in these lines:

Lessing in a part of the novel presents;

In this decayed hole among the mountains

In the faint moonlight, the grass is singing

Over the tumbled graves, about the chapel

There is the empty chapel, only the wind's home.

It has no windows, and the door swings,

Dry bones can harm no one. (p. 8)

The contradiction between the romantic implications of the title and the gloomy sense it is supposed to carry is clear from the context in which these phrases are employed. The title itself hints at the novel's thematic implications, which this study aims to understand. This quote, written from the White masters' point of view, demonstrates how the colonizers felt about the Black locals and how reluctant they were to recognize them as fellow humans. In reality, this quote is also reflective of White society's reaction to the presence of Black indigenous people. Instead of writing rosy tales about life in Rhodesia, Doris Lessing dares to depict the harsh

reality of the world. Lessing's encounters with racism in Rhodesia during her stay there are recounted in the novel. The novel focuses on the prejudice and hostility between the Black natives and the White settlers of Southern Rhodesia.

Most of the novel's interactions with or about the black locals also vividly display the story's racial deeds. It is impossible to deny that the deeds are the direct result of white privilege on both sides of the conflict. *The Grass is Singing* presents an evident portrait of resentment, anger, vindictiveness, and oppression. The author tries to depict the scene as taking place in Africa during the time of white rule. It is a wonderfully subtle assessment of the interaction between Blacks and Whites in society, as well as an intriguing chronicle of human breakdown. The collapse of both the individual and society in the novel is documented. And she vividly displays the issues between the two races.

Blacks weren't the only ones negatively affected by the complexities of colonialism. Colonial agents also felt the brunt of the tensions inherent in the system. An insight into the hardships suffered by the colonists under their orchestrated colonization is provided in *The Grass is Singing*. The work exposes the brutality of colonialism to the colonialists effectively and frankly. Most of the novel's interactions with or about the black locals also vividly display the story's racial deeds. It is impossible to deny that the deeds are the direct result of white privilege on both sides of the conflict. The novel presents an evident portrait of resentment, anger, vindictiveness, and oppression. The author tries to depict the scene as taking place in Africa during the time of white rule. It is a wonderfully subtle assessment of the interaction between Blacks and Whites in society, as well as an intriguing chronicle of human breakdown. Hybridity is a phrase often linked to Bhabha's work, in which he analyzes the relationship between colonizers and colonized people and discusses "the formation of new transcultural forms with the contact zone formed by colonization." So says Bhabha "all cultural statements and systems are constructed" (Bhabha, 1994, p.37). The collapse of both the individual and society in the novel is documented and she vividly displays the issues between the two races. Doris Lessing is a risk-taker of a writer who focuses on capturing the harshness of life as it is, rather than inventing fantastical scenarios. As a result, she can reach individuals all around the world with her writing. She discusses the significance of omens and the

plight of Black people. By speaking out, she challenges the silence of a culture that has long accepted such depictions of violence as normal. She seeks to show how this treatment affects Mary Turner, a White woman, and Moses, a Black man who stands in for the disadvantaged class of Black Indigenous by all means,

Doris Lessing has long opposition on the cruel treatment of African servants by their White masters. For instance, as noted by DiAngelo (2019) “White people in America live in a society that is deeply separate and unequal by race, and white people are the beneficiaries of that separation (p.1). Since the beginning of time, racism has been one of the world’s most pervasive concerns. It’s when one ethnic group has hostile and negative feelings of ‘inequality’ toward another and behaves in unfriendly and harmful manners as a result of those feelings. That racial disparities create an inherent superiority of one race over another is central to the definition of racism. The men and women in power in Rhodesia hold racist views toward the inhabitants of Rhodesia, the Black people, who are seen lower than Whites in their social interactions, and these views are dissected in the novel. This shows once again that racism has no boundaries in terms of time or place.

Lessing establishes considers that white races and Africans are both present in Rhodesian society. One of Lessing’s main concerns is the persistence of racism in South Africa and other parts of Africa. She demonstrates how white people ignore the African American community because they assume themselves to be the superior race. Lessing has made it clear and evident that she is interested in and curious about the dynamics between black and white people, and that she thinks man’s salvation rests in finding a healthy equilibrium between his private and social selves.

To point out, Racial prejudice might be one of serious issues that has arisen as a result of the presence of people of different races in one location. The concept that there are superior races typically the White, who think that they should be followed and served by the other ethnicities is at the heart of this matter. This issue arises in any community where there are multiple racial groups. This frequently causes conflicts between them, which can have a variety of detrimental effects, including inequality between these races in all its forms. Both races frequently engage in acts and retaliatory behavior that constitute felonies. Discrimination

because of someone's race or ethnicity is a major risk factor for developing the illness. It's also to blame for the worsening health outcomes in the minority group.

The narrator demonstrates the racial categorizations used in Rhodesia, nonetheless, racial tensions were present. It is argued that "Despite its discriminatory elements, the majority of white inhabitants in colonial Zimbabwe agreed with or tolerated the racist political culture" (Ndlovu-Gatsheni & Ruhanya, 2020, p. 30). The British didn't care about the small African group because they were living their own lives. White people in this culture view members of other races as subhuman due to the racial classification system, hence they feel they cannot have healthy relationships with them. This is stated by the narrator in a quotation: "when it came to the point, one never had contact with natives, except in the master-servant relationship. One never knew them in their own lives, as a human being" (Lessing, 1973, p. 21). To them, the only acceptable form of intergroup interaction is the master-servant dynamic, in which they demand subservience from the Native Africans. The Africans are expected to serve the White without voicing any complaints about the conditions or treatment they get. The Africans have no grounds for complaint or protect.

On the other hand, Mary the protagonist in *The Grass is Singing*, is a narrative focus on her interactions with the Black servants in her life just before she passes away. The work also provides a detailed depiction of Mary's relationship with the indigenous folks, complete with several instances of prejudice that are instructive to examine. Mary, like many other White people, thinks it is only fair that white people rule the world. She's becoming increasingly brutal to the household staff, especially her maid. By acting so viciously, she is displaying a White supremacist ideology of dominance and control over the local Black population. For instance, if she didn't like how the maid cleaned the house, she might yell at them and cut out a percentage from their wage. As a result of Mary's treatment of them, the maids have asked to leave the job. Lessing underlines that,

There was not a piece of crockery that was whole, and Charlie could feel the grease on the knife he held. ... tone of surly indifference, but with a note of self - satisfaction, of conscious power that took Charlie's breath away.

Literary, he could not find words. (1973, p. 219)

Furthermore, if the boss intends to treat his or her servants well, others will disagree since it goes against the image of the master's or servant's class. Because of one's membership in a racist society, they will be judged harshly if he or she deviates from the standard by treating the servants with dignity and respect. For example, in the novel, the landowner has voiced objections to the way Moses addresses Mary and the manner in which Mary responds to him. As he sees it, she treats Moses and Charlie the same way because of their race. Given Moses' intimate friendship with Mary, the servant also disobeys his master. It must be remembered that White people have this widespread misconception that Black people are evil beasts capable of lying, stealing, and even killing. Since white people are convinced that their servants can commit these crimes, they treat their servants poorly. This fear of Africans is expressed by Bloom in the following quote: "the works contextualize colonial anxiety of the instability and dependability of black Africans" (2003, p. 141). They view their servants as outlaws who can commit these acts without fear of the consequences. Mary has a history of behaving cruelly toward her servants because she is completely certain that they are able to commit the crimes she accuses them of. Mary is under the impression that her servants are accustomed to telling lies in order to assert some of their rights or even just to get a little bit of rest.

In numerous instances, the protagonist of the story, Mary has accused the people who work for her of stealing items or groceries from the household "She demanded. "He's lying, isn't he?" "Of course, he's lying," said Dick irritably. "Of course." That is not the point. You can't keep him against his will" (pp. 77_78). In order to prevent them from taking something, she starts watching their every move and the things they do within the house. She would even lock the closets and accompany her servants about the home which would cause the servants to feel humiliated due to the poor treatment they were given. One of the beliefs associated with black people is that they can murder anybody without worrying about the consequences. Individuals in the town view Moses' murder of Mary as typical because such behavior is expected from black people. Owing to these ideas about blacks, African women are taught to fear and never believe their servants. "They are

all spoiled. I don't believe in treating them soft, she said scornfully. If I had my way, I'd keep them in order with the whip" (Lessing, 1973, p. 142). In addition, Mary engages in physically abusive behavior toward one of her employees when she beats him with a whip because he rested while she oversaw the farm during Dick's illness.

Mary's attitude towards the natives is not only the result of her own desires, but of colonial society as a whole. However, she is afraid that Musa will complain to the authorities if she hits him. Knowing that she has all the administrative and judicial powers in her favor, she is somewhat distressed by the threat of persecution. But then Mary ran into a problem, and it turned out that the natives could sue the whites for this which was clearly not desirable for everyone. "She had behind her the police, the courts, the jails; he, nothing but patience. Yet she was maddened by the thought that he had even the right to appeal" (p.148). The physical assault that servants endure is illustrative of white people's attitudes about them in general. They consider the servants to be non-human beings that do not possess emotions; as a result, they do not believe that the lashing will have any effect on them.

Verbal abuse is yet another sort of mistreatment that the servants are subjected to at the hands of their masters. Lessing states that "She had got far more work out of these savages than he ever had" (p. 149). When the lords addressed their servants, they would do it in a manner that was demeaning, and when characterizing them, they would use language that was demeaning and hurtful. Mary calls the servants savages and niggers since their employers consider them subhuman and, as a result, can treat them harshly because they think they are justified in doing so. The colonizers use verbal assault as a way to reinforce their position and humiliate the native inhabitants. Mary's animosity against the servants exemplifies the white community's attitude toward them. Mary dislikes everything about them, including their appearance, their accents, and the reckless manner they expose. If Mary did not like native men, she would really loathe the women, the narrator says. She found their bare flesh repulsive, from their dark skin to curious expressions and their chattering, squeaky voices. She could not stand to see them in that classic standing position of sitting on the grass with their legs folded underneath. Disgust for the typical bond between a mother and her child is just one more way in which the masters' actions go too far.

The other method in which Mary deals with the black servants is by paying them less than they are worth and subjecting them to deplorable working conditions. Mary would have them work overtime every day with just a short break time and pay them less than they asked for. With a rate that doesn't compensate for their hard work, they nevertheless risk having their pay reduced for making even little mistakes. However, this is not always their fault. All because the employers are having a bad day and choose to vent their frustration by slashing the workers' pay. Since Mary is the manager, the natives have little recourse when she treats them unfairly. Although the natives tend to have darker skin, they are still human and deserve a break. When their feet start to feel like they're going to give out, even the animals are resting. Often, Mary won't even remember that the workers need breaks to rest from their labors, recuperate from exhaustion, and perhaps refuel with a quick break. Lessing addresses them as "Though mad, and black men, even policemen, do not lay hands on white flesh" (Lessing, 1973, p. 13). It is clear from the quote that the current law prohibits any contact between Blacks and Whites. Waiting to help another white person is better than showing empathy and helping someone out of the kindness of their heart. Somehow, their unjustified hatred of Blacks has spread to the point where even politeness is looked down upon and disregarded. It is unfortunate that they must bear the rule, but they should avoid the heavy fine and fees that may result from breaking it. Since white people, in their superior arrogance, look down upon people of other races and think it is offensive if they touch them, even respectfully, this instance can also be seen as an example of white supremacy.

To elucidate, this incident left a huge effect on the self-esteem of the Black people and left them completely isolated and excluded from society. White supremacy helped increase the sense of isolation that Black people were experiencing during that time and reinforce their role as no more than servants. Most of the discussion in the novel with or about the Black Indigenous provides a graphic illustration of the racist deeds that are depicted in the novel. It is impossible to deny that white supremacy played a role in the development of the actions, as it did in the interaction between the two races. It is clear that racism is the central issue of the story based on the reactions of the White society to Mary's murder and on Mary's interactions with the local population.

In conclusion, the powerful interweaving of colonial and gender myths makes it difficult for Mary Turner to understand who she is. It is the policy of the colonial power that she must act within the constraints of her colonial character. Her demise, too, must be kept silent because it poses a danger to the legitimacy of the dominant category as a whole. Although Mary is ultimately unsuccessful in her quest for self-knowledge, she is the story's heroine because she challenges the established social, racial, and cultural norms of her time. For Katherine Fishburn, She is an accidental rebel who breaks down the barriers between white privilege and black oppression by exposing the reader to the terror and presence of a white civilization that has made this division its indictment. Mary has no control over her personality and cannot prevent the effects of isolation, deprivation, or gender norms. On the other hand, she predicts a shift in Imperial thinking. Simply, this literary work is a critique of its protagonist's life at the epicenter of a restricted white colonial in southern Africa. The place where the intertwined ideologies of class, racism, and gender lead her to marginalization, solitude, disintegration, and eventually death. Mary's inability to fully develop as an individual reflects the inability of patriarchy and colonial society to provide a fulfilling experience for its female members. Since Lessing spent her youth in Rhodesia, she was a first-hand witness to the battle between the indigenous population and their colonial oppressors, giving her a unique and credible perspective from which to write about it.

This study examines how Whites oppress indigenous peoples in the role of the racial 'Other'. To confirm their superiority, the British colonialists reached African lands. They fabricated the colonial myth, looked down on South Africa as if it were another planet, and institutionalized apartheid through law and politics. The colonial authority actively encouraged white settlers to mistreat the natives, forcing the natives into a corner from which they could do nothing but watch as they were systematically abused. The novel demonstrates its formidable artistic ability which it displays by using efficient methods and, more importantly, through a postcolonial ideological perspective that enables her to understand the protagonists' lives as they really are. Through her novel, Doris Lessing's work alludes to the idea that the post-colonial residents of Rhodesia need social, political, financial, and psychological freedom in order to develop their full creative potential. They require society's

members who are aware of and sympathetic to their unique cultural and political status. It can be said that Mary and Moses are the novel's embodiments of modern British and African culture. In addition to this, the inhabitants of Rhodesia require a culture, a language, as well as financial and philosophical autonomy, in order to manifest their own distinct independent human identities.

CONCLUSION

This study provides different and unique interpretations of the explanation of post-colonialism elements in the two novels *The Grass Is Singing* and *The Help*. Also, it elaborates on the process of hybridity and how it shapes the conduct of the main and secondary characters. The inquiry elucidated via penetrating in vivid detail the oppression of black individuals and how they suffer under the rule of white masters. As a matter of fact, discrimination is a vital issue in these two literary works and this scrutiny supplies a meticulous description of the consequences and aftereffects of this deep-seated problem. In addition, it discussed the similarity between these two novels and how the elements of postcolonialism are infused in these two literary works.

Like many other critical traditions, postcolonialism employs a wide range of methods when analyzing texts. In postcolonial critique, individuals examine how texts still show the influence of colonial ideology. They then read these materials in ways that either challenge or uphold the colonizer's goals and dominance. People who make this kind of argument usually look at canonical works produced in the colonizers' countries. Postcolonial theory, on the other hand, expands beyond the

bounds of literary studies to examine the social, political, and economic concerns of colonizers and colonized alike. Whatever strategies a postcolonial critic employs, it is particularly important whether the thinker or critic is himself a colonial subject or not. The post-colonialists who never experienced colonization tends to ask themselves different questions than those who did.

Postcolonial scholars are quick to emphasize that they have opinions on the worth of the societies, communities, and writings they delve into. The authors then challenge their readers and detractors to critically examine the criteria they use to form their value judgments. In their view, we will gain a deeper appreciation for their effort if we do so. Nevertheless, literary works are more than just words on a page. Thinkers of Post- colonialism such as Said seek to examine a work in its fullest context and are careful not to base their opinions on academic discourse alone. This complex and often psychologically painful and intricate idea centers on the writing back of persons who have been subjected to colonial tyranny by the colonizers and the rest of the world. Postcolonial critics analyze texts like this by paying attention to the author's words.

The assumptions of the standard Western worldview are challenged by such an analysis. Instead of focusing on the colonists' flaws, it would be more productive to inquire into the nature of truth. Because each text contains its own unique set of prejudices and preconceptions, postcolonial critics tailor their approach to meet the needs of each text, letting the text itself dictate the objectives of the critical examination. What is more, these critics are careful not to impose their cultural conceptions onto postcolonial works since they know that doing so can culminate in yet another form of oppression due to the difficulty of properly comprehending a subaltern culture. Therefore, how postcolonial criticism is used in practice depends heavily on the theoretical convictions of the individual critic. All postcolonial criticism, however, shares an aversion to colonial and neocolonial hegemonies and an interest in the most effective means of creating a truly decolonized literary and cultural canon. One of the key themes in postcolonial critique is a rejection of colonial and neocolonial hegemonies.

Postcolonialism, like other schools of literary theory and criticism, is a defined set of theories and methodology that aims to unearth and uncover what occurs to the colonized after they have been colonized by the colonizers. Poststructuralism, deconstructionism, and postmodernism might be alternative methods of interpreting texts. To enumerate, postcolonialism is a field of study that focuses on literature published by colonized people in colonized countries. Its goal is to probe what's been missing from literary analyses by illuminating the colonized objectives and the devastating repercussions of the colonizer's dominance as it was forced on the colonized. As a result, postcolonialism changes into more of a reading method than a predefined school of literary critique, much in the same manner that deconstruction does. As part of its theoretical framework, it recognizes 'the Other', as a legitimate group of people. The people who have emerged separately from the dominant and colonial culture and even in opposition to those. It aims to help people learn to appreciate the world's rich diversity of cultures and peoples, while also giving those who have colonized a voice in history. Whether or not a postcolonial critic is a feminist, a psychoanalyst, or a Marxist, the fact remains that he or she values the inherent dignity of every person and defends their right to pursue happiness in the way they see fit.

The white protagonists in *The Grass is Singing* portray the group of black academics as a conspiracy that is always plotting to steal from them. The white characters' perpetuation of harmful stereotypes about black people exemplifies how race is constructed and maintained as a societal issue in modern-day Rhodesia. Before anything else, the dark characters aren't white, thus they're automatically treated as inferior as if having white skin was a prerequisite for social prominence. The primary character, Mary Turner, has a deep hatred of black African characters because she has been indoctrinated with racist views from infancy. This comment about the white racists in the town shows the ideas of white supremacy and the inferiority of the black characters.

In accepting the definition of one's own as a 'human being', the term 'Other' might be brutal since it would identify them as 'something other than a human being'. Lessing in the novel exposes the negative aspects of colonialism as it sings through the Eurocentric view and disregard for the indigenous population. People

who are marginally different from the norm are categorized as ‘Othering’. Mary and Dick have made it plainly obvious for everybody to see at their home. There’s little chance of Dick and Mary making it. They are looked down upon by the majority white population. Despite this, they view themselves as superior to the slaves and natives around them.

Furthermore, both the cultural and individual presumptions of white colonial thought are challenged in *The Grass Is Singing*. The terrible impacts of white discourse and ideology on the indigenous population of colonial Rhodesia are examined in this novel. Apart from that, the consequences of organizational setup are also explored in the work. Since these norms are developed and established as rational thinking by the media’s dominant white characters to maintain their status in society, they are inherently biased and subjective. The novel’s analysis also reveals that apartheid’s perpetrators are victims of trauma and terrible suffering by displaying signs of isolation and marginalization. Since Lessing has spent most of her life in Rhodesia, she is in a unique position to portray the conflict between the indigenous people and their rulers in that country. Her art, which is based on her experience growing up there, likely reflects this conflict. Several of her works deal directly with this issue, and her first novel, *The Grass is Singing*, explores the relationship between the two races and investigate the issue of racial discrimination in vivid details. Lessing portrays prejudice and discrimination in *The Grass is Singing*. White liberals who wished to maintain supremacy were annoyed by her since she was one of the many white liberals in Rhodesia who advocated for a multicultural society. As a result, the novel is a critique of racism in general. The form of racism which is depicted in the story is unprecedented and used to oppress both Mary and Moses, the protagonist and servant, respectively.

Mary Turner has a unique identity as a result of being enmeshed in the prevalent colonial and gender narratives. She is expected to behave according to the standards set by her imperial identity and that is how the colonial power that rules her life expects her to function. In the same vein, her breakdown must be hidden for the sake of protecting other ruling group members’ reputations. Although Mary is eventually unsuccessful in her quest for self-identity, she is portrayed as the heroine of this work because, unknowingly, she questions the established ideals of her

society in terms of race, gender, and class. Due to Mary's sacrifice, the African people and Moses can take the lead. She has no idea how to protect her own identity due to her lack of knowledge about how to deal with her isolation, poverty, and the societal restraints she faces because of her gender, but she predicts a change in the Imperial government's viewpoint.

These three issues oppression, slavery, and racism affect every person on the Earth who values freedom for everyone and fair treatment of individuals of distinct colors, creeds, and sexual orientations. The authors manage to portray the core issue of the society in a skillful manner and demonstrated the accurate surrounding of the culture. In *The Grass is Singing*, as in many of her other works, Lessing focuses on a protagonist of the story who challenges women's autonomy in a patriarchal society. Mary is portrayed as both an oppressor and an oppressed character in the story; nonetheless, she ultimately experienced great oppression at the hands of slave Moses, who kills her at the end. The novel depicts the subjugation of both Black and white characters, it establishes the history of slavery and racism against Black people and how their freedom was restricted by their owners. Mary was the type of person who made her fellow slaves feel their own oppression through projection. Thus, the focus of this research is on the novel's treatment of slavery, racism, and oppression.

Discrimination creates distinct opportunities for white and Black women. Dick and Mary are both victims. Mary tells Dick that she doesn't want to have a child because she's unhappy in her marriage. He obeys because he feels bad for not satisfying her demands. Later, when Mary asks Dick for a child, she is refused by him despite her old age and missed opportunities. Racial discrimination, explored in the novel is a severe problem that has persisted in the same place where people of different races coexist. The idea that whites are inherently better and therefore deserve to be obeyed and served by other races lies at the heart of the issue. Any society made up of people of divergent backgrounds may face a similar problem. Inequity in all its forms, including racism, is just one of the many unpleasant outcomes of their frequent disagreements.

Slavery and racism are central themes that Stockett and Lessing tackled as a

contribution to women's subjugation and societal oppression in the Black and white civil rights movement. Lessing linked issues of human suffering, such as sexism and racial discrimination, to issues of racism and discrimination, allowing readers to connect oppression with its root causes: patriarchy, which transformed a woman from a symbol of love and beauty into an aggressive and oppressive person. These works covered both timeless and contemporary interests. Slavery and racism, as we have indicated, are the main causes of oppression. The problem of oppression might be the result of slavery and racism. As a consequence, there will be freedom for a woman who lives under an oppressive and dominant culture. In a patriarchal society, such as the one shown in both works, the women characters face persecution and are unable to express themselves fully.

The Grass is Singing is a critique of its protagonist, Mary, who lives at the center of a closed white colonial society in southern Africa. The story is demonstrated in a circular form, shifting from a communal perspective of Mary's murder to an intimate depiction of her life. Her life would be marked by exclusion and, ultimately, death as a result of the intertwined nature of racism, misogyny, and classism in this society. Mary's inability to distinguish herself is emblematic of how patriarchy and colonial culture fail to provide their female members with the fulfillment necessary to find happiness within the status quo.

The hybridization process as it is portrayed in the association between Moses and Mary is well depicted in Doris Lessing's work which does an excellent job of showing the hybridization process. Two couples from dissimilar race groups can produce children of a mixed race, as she is a child of two different races as an evidence. Moses, who has the most distinguishing characteristics among the black characters, gradually develops a unique voice over the course of the story which leads Mary to treat him in a just manner. Mary is unprepared to manage this connection, and as a result, she begins to feel insecure even as Moses is becoming more self-confident.

The concept of ambivalence refers to both the social and political components of a society, and it is the second key characteristic of postcolonial ideology. Based on Bhabha's definition of the word ambivalence, it refers to the complex mixture of

attraction and repulsion that characterizes the relationship between colonizers and colonized. There is a lot of inconsistency in the way that colonizers and colonized interact with one another. Therefore, the tense dynamics of the colonial relationship contribute to the downfall of the colonial system itself. It seems that Mary and Moses' relationship was turbulent in the past. She finds it humiliating that he is walking around naked and that he is a native, but she is attracted to him due to his power and sex appeal. On the one hand, she finds his naked boast annoying, and on the other hand, she finds it offensive that he is a local. However, she is aware that she must not feel in that manner. She makes an effort to hide her feelings.

Furthermore, this novel is best known for the author's great aesthetic skill which shines not only through in the form of both the effective methods that she utilizes but also the postcolonial ideological perspective she draws upon. Therefore, it becomes possible to have a reasonable view of her characters. This saves the novel from being a complete failure. Lessing's work gives an impression that the people living in the post-colonial nation of Rhodesia need and seek a sort of freedom on a variety of fronts to realize their creative potential. These fronts include economic, cultural, financial, and psychological fronts. The presence of individuals who can recognize respect and uphold the unique social and political characteristics of these groups, is critical to the success of these groups. Within the context of the narrative, Mary and Moses are representative figures of modern British and African cultures, respectively. The people of Rhodesia need to have tradition, language, as well as financial and cultural freedom. This freedom will make them able to fully express the unique human features that make them who they are. Only then will they be able to fully realize their potential.

In *The Grass Is Singing*, a paradox produced by the hegemonic framework created by white settlers to maintain their colonial civilization is addressed and suggests a satirical treatment. In South Africa, Mary lamented the colonialism that she experienced as a victim of the colonial shadow and a woman on the fringes of society. Symbolically, she reflects the stark differences between colonizers and colonized, enslaved and also those who conducted the enslaving. Mary's departure not only marks the end of her life but also grants her the freedom that comes with having to fight for her survival. She is the one who must decide what to do at each

turning point to ensure her continued survival. Throughout her lifetime, she encounters a wide range of survival challenges. As a white colonist, Mary wants more than anything to become free of the limitations of the colony's traditional social order and its narrow definition of what it means to have a family. She wants to break away from the confines of traditional society in order to broaden her horizons and avoid the stigma associated with not having a steady partner. Mary is on the outs with the rest of society because of her unconventional ideas and willingness to go against the grain.

Finally, the racist and colonialist ideals unavoidably impose influence on her and compel her to act in particular ways. Even though she is well aware that fleeing will not alter her fate, she is determined to see if she can locate her spiritual homeland anyhow. Mary Turner has always conducted herself in a morally upstanding manner, and her death will only release her from the bonds that bound her and lead her soul to peace. Like any good colonial representative, Mary's feelings are grounded in solid logic. Despite the constraints and fears in her life, she keeps on living in her own unique, imaginative way, and she has no regrets about it. Mary is a symbol of the emerging consciousness of freedom and independence. She possesses the strengths of freedom worship, personality, and talent, and the weaknesses of readily that give her inner dread and the constraint of colonial society. Respect for individual liberty, confidence in one's abilities, and a flair for creativity are Mary's greatest assets. Mary's flaws include her susceptibility to inward dread and external constraints such as those imposed by her colonial upbringing.

Lessing is deeply interested in the tumultuous fate of man in the modern world. The modern individuals who are imprisoned in the terrible world of wars have had their genuine selves shattered and are now living like an empty man who has no feelings or sensations. It is as if Doris Lessing holds a mirror towards the world and writes. Then she turns it to people leaving a question mark over their willingness to change. She has done an outstanding job of capturing the realities of modern society through the eyes of her fictional characters. Lessing's work is an honest demonstration of how literature can be exploited to one's advantage, and how it can be repurposed into a groundbreaking tool for investigating the ugliest, dirtiest problems facing our society. Without any doubt, Lessing was a master of literary

world writing in the purist realist style, and her works will live on in perpetuity as a result of her achievements.

Furthermore, the second novel *The Help* has covered both the historical context and the literary milieu. Considering how the novel's characters go about their daily lives, the reader will gain insight into Jackson's life and the lives of the other characters in the story. Studying such a work might be suggested to anyone who is interested in the history of the field. Stockett's prose takes readers to numerous places in various time periods in Mississippi's history. She puts forth the dynamics between Black and white women in Mississippi, including the dangers of white women helping Black maids by breaking social norms and revealing the community's secret. She also talks about the dangers that white women faced when they had to work with Black maids in Mississippi. All efforts are made with the best interests of the many cleaners in mind.

Kathryn Stockett, the author of *The Help*, is the first white American woman to publish a novel. Through the Black Maid's point of view, Stockett tells a heartbreaking story of racial injustice in Jackson, Mississippi in the 1960s. She had to put in a lot of demanding work before accepting this novel for publication because it was rejected by sixty publishers. Despite this, after its release, her novel quickly climbed to the top of the bestseller list of 2009. Unlike the novel's success, Stockett was the target of some scathing reviews. The academic community is divided over whether or not Stockett exaggerates the hardships endured by her protagonists, the Black characters. Since the novel was written by a white author describing black lives, how white people view Black people, and especially Black girls, as outcasts, also highlight the perception of others in this literary work. The concept of the 'Other' is one of the most significant points in postcolonial theory. It goes without saying that both the notion of mimicry and 'other' were examined at length in earlier chapters of this research.

The northern United States was plagued by bigotry, chauvinism, and segregation in the first part of the twentieth century. The prejudice and the challenges that women faced in the sixties to achieve economic parity are both accurately portrayed by the characters in this work of literature. Stockett has spoken out against

prejudice and taken action to address the issue of sexism in Jackson, Mississippi by bringing to light previously unknown details about the local community. Thereafter, discussions of sensitive issues like racial inequity and women's liberation were deemed off-limits. Stockett's literary work might be seen as a metaphor for peace because it expresses the writer's guiding ideas in life. Practically and culturally, she cares deeply about fair treatment and proper administration of justice for women of all races. Since Stockett's goal is to remove the racial humiliation of African American maids at the hands of their employers, she displays solidarity among women of many races, including white Skeeter and other women of color.

Stockett doesn't just use black stereotypes to convey her story. She also shows her readers how harshly white ladies treated Black maids throughout the entire period of despotism. White ladies fear that the black maid will be a carrier of the disease, so they build separate toilets for themselves. In order to control Blacks, the white exploited their innate sense of inferiority caused by the stereotype racism. The thesis asserts that Stockett is still influenced by the presence of white supremacy, even though the novel explains the brutality of white women in relation to racial prejudice in Jackson, Mississippi.

Stockett uses the characters in her work to do two things: First attack the concept of racial discrimination, and second is to portray a picture of consciousness concerning different civilizations. Numerous victims of racial discrimination are grateful to Skeeter for bringing attention to their plight in her writings. Skeeter might be considered their spokeswoman, keeping an eye on the problem. She encourages those Blacks who suffer from oppression to speak out because they have nothing to hide and should be treated the same as individuals of all other races. In short, novels at this reading level call for illuminating all areas of individual equality so that no one is treated as an animal or lower than a human. Today's American culture is a gateway to the third world, where innovative fusions of cultural traditions are flourishing. *The Help* might be understood as an illustration of the counterculture that emerged to challenge the persistent racism that Black people in modern America continue to face. The novel's purpose seems likely to raise awareness and criticism of any racial inequality.

Hybridity is a term that refers to a new way of being. The Cultural interaction, which occurred between people of African origin in the United States and those of European descent, is a necessary step before hybridization that may take place. The language they use and the way they interact with each other are telltale signs of cross-cultural exchange. Hybrid culture appears through the characters' linguistic (mimicry), comedic, and interpersonal expressions of acculturation. Stockett's work has made a significant contribution to the history of English literature. Stockett reveals the problem of human beings and how they can be prejudiced toward one another. Stockett also successfully highlights the absurdity of prejudices that, by definition, seek to pit people of different races against one another. This is evidenced by the fact that Skeeter, Aibileen, and Minny can develop a mutual understanding of each other in *The Help*. This novel is popular because it shows the positive qualities of human nature that tend to bring people together rather than separating them. Stockett establishes herself as the savior of Black maids everywhere assuming that is the only way to end racial discrimination in Jackson, Mississippi. Feeling of love and close relationship between the white family and their black maids is another theme explored by Stockett. Stockett aims to foster a sense of sisterhood between the white housekeepers and the Black maids by writing from a white woman's perspective.

Celia and Minny's connection, is similar to the connection between Skeeter and the Black maids. It exemplify Stockett's goal of promoting love which has no bounds of color. However, Stockett's portrayal of Black and white women's love implies cultural dominance, since white women continue to hold more authority than Black women. As evidence of cultural dominance, the existence of love can be considered a form of disguise. In response to the dominance of white women, Black maids often pretend to adore their employers. Throughout the story, Stockett strives to draw parallels between the Black and the White through her ideal of whiteness. She says she fights for Black rights, but in fact, she is identified by the White privilege which gives her a sense of security and power.

One real-life example of racial hybridization is presented in *The Help*. It occurs within the framework of a close relationship between African Americans and the Whites. What the characters have seen and heard in the past serves as a model of

the mentioned relationship. African Americans have mimicked white culture in many ways, including language (formal English and non-formal English), attitude (politeness), and practice (the consideration given to crafting the novel). As part of the process, there is some mocking and parodying of one another. When two identities can remain loyal to themselves yet separate from one another, this is the third space, also known as liminality. After this point, people of color and white people start to confuse each other. Not only African American culture and history will disappear, but they will become entwined with the cultures of New Americans.

Stockett expresses the idea of equality between the two races. She tries to deconstruct racism and promote multicultural understanding through the characters she creates in her story. The third area of hybrid cultural expression is made possible by the multicultural encounters that occur in American culture today. *The Help* might be read as an illustration of a countercultural work designed to address the continuing oppression of Black people in modern America. Kathryn Stockett awaits many potential risks as she attempts to write about topics other than race. However, the courage she manifests in writing about Black people in her novel is commendable. The influences of white supremacy still weighed on her life; thus, even though she is raised by a Black maid, she is unable to properly articulate the voice of Blacks. Stockett, the white author, allows white supremacy to inform the story's dominant race of its impact on it. Skeeter captures how the protagonist uses her position as a savior for Black maids to exercise her power over them.

The researcher in this thesis probed into two works of fiction: Kathryn Stockett's *The Help* and Doris Lessing's *The Grass is Singing*. The central theme in both Stockett's and Lessing's works is oppression, which both authors have described in terms of human nature. Additionally, both authors adopted a critical perspective in portraying their two heroes who are victims of tyranny and suffering. However, inequality is a major cause of that pain. Both novels cover the issue of racial inequality in vivid details and reveal the suffering of Black people. As both writers aim to make the readers aware of the issue of the surroundings and attract their attention to this prevailing subject in society, racial discrimination is not limited to a particular time and place so much so that we as a society still suffer from the inevitable repercussions of this deep-rooted problem. The writers of these two novels

intend to draw attention to this dilemma. Besides, they infuse their works with postcolonial traits that make these literary pieces a fine example of postcolonial literature such as the marginalization of Black people, hybridity, and mimicry. Finally, this study opens a new dimension for scholars to study the effects of postcolonialism on the life of people. It may reveal how people with dissimilarities might experience bitter lives and they might be humiliated under the domination of such policy. Further studies can be conducted in the future to highlight the adverse effects of postcolonialism on the life of people at various levels.

This research provides comprehensive elaboration on how racism against black people argument the sense of inferiority complex and increase their sense of alienation. Also, it elucidates the dire result of colonization in shaping the personality of individuals and helping shape the direction of society. It is also hoped that the researcher and the reader will gain new insights into the field of literature, particularly the postcolonial approach that mainly focuses on the study of colonial history. The goal of the mission is to encourage humans to treat one another with kindness and respect, regardless of their cultural background or skin color. Although colonialism is difficult to detect in the modern world, it is still practiced in some parts of this region.

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