

T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCE

ENGLISH LANGUAGE AND LITERATURE PROGRAMME



**A POST-COLONIALIST READING OF RODGERS AND
HAMMERSTEIN'S *THE KING AND I* (1951), MARGARET LANDON'S
ANNA AND THE KING OF SIAM (1944), AND ANNA HARRIETTE
LEONOWENS'S MEMOIRS (1870/72) AND ITS TWO ADAPTATIONS**

MA THESIS

Taghrid Yousif Mubarak AL-GBURI

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İSTANBUL, JULY 2022

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PREFACE

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İSTANBUL, 2022

Taghrid AL-GBURI

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RICHARD RODGERS VE OSCAR HAMMERSTEIN II'İN *THE KING AND I* (1951) ESERİNİN VE MARGARET LANDAN'IN *ANNA AND THE KING OF SLAM* (1944) İLE *ANNA HARIETTE LEONOWENS' MEMOIRS* (1870/72) ESERLERİNİN VE İKİ UYARLAMALARININ POSTKOLONYALİST BİR OKUMASI

ÖZET

Bu tez *The King and I* eserindeki anlatının doğruluğunu ve gerçekliğini postkolonyalist bir bağlamda çözümlemektedir. Eserin beyaz perdeye yapılmış uyarlaması ile Richard Rodgers ve Oscar Hammerstein II'nin beşinci müzikal eserleri, Anna'nın öyküsünün özüne içkin yapıdadır. Bu çalışma aynı zamanda doğruculuğun ve Oryantalizmin oluşumunda kritik bir rol oynayan postkolonyalist döneme ışık tutarken dönemin atmosferinin sonucu olarak doğan fikir ve yaklaşımları, postkolonyalist kimlik sorunlarını, Oryantalizm kavramının yazınsal boyutta ne anlama geldiğini açığa çıkarmaktadır. Edward Said'in eleştirel bir kuramı olan Oryantalizm, kültürel değerlerin ve öğelerin incelenmesi ve yorumlanmasında, Batı kültürünün eser dahilinde Doğu dünyasına yönelik atfettiği prototipik, Batı-karşıtı, tehditkâr ve güvenilmez kimliğin ele alınmasında önemli bir yere sahiptir. Bu çalışma Margaret Landon'ın *The King and I* ile *Anna and the King of Siam* eserlerini ve *Memoirs of Anna Leonowens*'in uyarlaması aracılığıyla gerçek Anna Leonowens'i ve asıl hikâyenin çarpıtılmasını işlemektedir.

Taghrid AL-GBURI, 2022

Keywords: Postkolonyalizm, *The King and I*, Oryantalizm, Batı, Doğu, Öteki

ABSTRACT

The current study aims to analyze the truthfulness and reality of the story stated in *The King and I* in the context of post-colonial approach. The adaption of the story of *The King and I* in a film, the fifth musical production of Rodgers and Hammerstein, lies deep in Anna's story. This study also intends to identify and analyse the postcolonial atmosphere that played a crucial role in formulating truthfulness and orientalism in the postcolonial period. The ideas and outlooks which are the consequences of the postcolonial atmosphere, postcolonial identity issues, and the concepts of orientalism in the literary context will be uncovered through this study. Edward Sais's critical theory on orientalism will play a crucial role in analyzing and interpreting the cultural values and manners, the western culture and the world look at people from the East as prototypical, anti-western, untrustworthy, and menacing in this work. This work will be focusing on *The King and I*, *Anna and the King of Siam* by Margaret Landon and the adaptation of the Memoirs of Anna Leonowens, the real Anna Leonowens to figure out the exaggeration of the real story.

Taghrid AL-GBURI, 2022

Keywords: Postcolonial, The King and I, Orientalism, West, East, Others

INTRODUCTION

“Every empire, however, tells itself and the world that it is unlike all other empires, that its mission is not to plunder and control but to educate and liberate”(James, 2022, p. 76)

Edward Said argues that Countries frequently excuse their imperialism, civilised or barbarian, by claiming it would help the conquered country. It doesn't always work. Imperialism is a policy in which a powerful nation aspires to exert political, economic, or social dominance over other countries. Imperialism has beneficial and harmful effects on the coloniser and colony, as seen by land acquisition, expanding markets, and disease transmission. When imperialising, land acquisition is a priority, as is land loss. There are several reasons why a country could desire a piece of land. Gaining more territory implies more excellent natural resources for the coloniser.

Orientalism is an approach used by Westerners in viewing natives of Eastern countries in stereotypical ways as “others.” When the colonisers of foreign nations started to write about their experiences, they wrote from an orientalist point of view. Once the colonial era had ended, postcolonial authors from previously colonised countries began to show their skills in presenting the disputed reading of orientalist views. They knew that the label of “other” had affected them; therefore, they chose themes that reflected their feelings about the matter and its impact on their culture. Orientalism is the theory of looking at people from a different lens than European people. The selected film adaptations and novel on the main story of Anna Leonowens contain the theory of orientalism in every aspect of the film and novel that has stated the difference between a European teacher and the barbarian people of the Siamese court.

The novel and film adaptations of Anna Leonowens’s story incorporate various Orientalist thoughts in their emphasis on the contrast between the European teacher and the savage inhabitants of the Siamese court. Orientalist ideas are portrayed in Western authors’ works in which Eastern countries' inhabitants are described as biologically and culturally inferior. This idea offends the sensibilities of

Eastern countries' inhabitants of eastern countries who are culturally enriched populations. It is worth mentioning that artists, designers, and writers from the Western world have only depicted the Eastern world from their perspectives. Both *The King and I* and *Anna and the King* are banned in Thailand because the impression they create about the former king and the role of Anna within the royal home has also been grossly exaggerated.

European colonial rule in the East had political and economic ramifications, addressed to some extent in the novel and musical and film adaptations. The story of the musical film is based on the story of the novel named "Anna and the King of Siam" by Margaret Landon, which was based on the memoirs of Anna Leonowens as an English Teacher for six years in Siamese court for the children and wives of the King based on the theory of orientalism that has only tried to state the excellent intention of Anna in changing the lives of the Siamese people. The story of Anna and the musical and other film adaptations are viral in Western countries; however, it is differently treated in Thailand as the story is banned in this country. The most important reason for such a fact is that the Government of Thailand has identified this story as biased.

Saman Abdulqadir Hussein Dizayi in his thesis "The Crisis of Identity in Postcolonial Literature" which is published in 2017, this study analyzes and interprets works related to the postcolonial era, It also deals with the postcolonial literature and specifically works by writers belonging to countries previously under the British rule (pp.9-14) An analytical approach is employed, using theories related to the postcolonial period on works produced at different time periods of this era . The works produced at various points throughout this era are examined analytically utilizing postcolonial period ideas. The strategy involves significant and in-depth research that includes primary sources, evaluations of comparable works, and publications on postcolonial literature and culture. In "*Debating Anna: The Textual Politics of English Literature Teaching in Thailand* " in 2004 Pornsawan Tripasai focuses on textual analysis of Anna Leonowens' nineteenth century narrative about Thailand. It goes beyond the nineteenth century context to examine the influence of English in the contemporary globalised world where Thailand, as a member of the

global community. It also sheds light on the teaching of English as a form of neocolonialism (p. 2-6).

Postcolonial literature depicts an unpleasant truth about the differences in gender, race, geography, resistance, suppression, and migration that result from slavery's destructive nature. As a result of Europeans' aggressive use of cheap labour and abundant natural resources in Eastern Countries, many countries came under European rule. Discrimination, dominance, and torture suffered by Eastern people were described in the works of postcolonial writers, creating new elements such as identity crises. Now is the time to dig deeper for roots and learn the truth about one's ancestry. Postcolonial works must have elements of hybridity and cultural overlap and offer knowledge of one's heritage.

Edward Said's work *Orientalism* focuses on postcolonial theory and depicts the intellectual conflict surrounding the canonisation of many works and views in music, literature, and history from various regions. Orientalism was nothing more than a way of justifying Europe's colonial rule over the East and the oppression of its people. Europeans saw colonialism as helping Easterners modernise and overcome superstitions by following the beliefs of orientalism. However, there was no evidence that Eastern countries lacked cultural diversity. Europeans' principal motivation for colonising countries in the East was to use the region's natural resources and low-cost labour.

Edward Said's theory of Orientalism has exposed the taken-for-granted authority and supremacy in the form of European Universalism. In the postmodern era, this work has exposed Europeans' sensuality and cruelty, forcing them to snatch the treasures, resources, and labourers from Eastern countries. Most importantly, Eastern people are always misunderstood as seductive, mythical, and exotic with homogeneous approaches. For example, E.M. Forster presented Dr. Aziz as a person taking actions based on impulses rather than conscious decisions. At the same time, W.B. Yeats presented Eastern People as exotic and seductive in the two Byzantium poems. It is no different in the case of the present text of concern about *Memoirs of Anna*. For example, in her memoirs, Anna presented the people from the East as

exotic, superstitious, and cruel and had no sense of culture by showing barbarism. The people of Thailand know King Mongkut as a kind man. After the death of King Mongkut, the new King also asked Anna in a meeting with her about the reason for presenting his father in an entirely different way. In this case, Anna remained unanswered in her response to the question of the new King.

The Story of *The King and I* revolved around a romantic musical about Anna and the King of Mongkut. The story was about the King's concern to enlighten the entire kingdom by helping the princes and his wives meet the modern world with English education. In this place, Anna worked as the bridge to meet the gap between East and West in this kingdom of Siam. Perspectives of Anna have been presented in this musical efficiently by presenting her expressions in every aspect by creating a dreamy and exotic approach to dealing with the subject. In this case, it has also been identified that Anna helped the court present itself neat before the European representatives visited to assess this place. This musical has also questioned the King's moral and ethical values.

Individual freedom is another part that has been presented in this work as an unknown fact for the Siamese people. However, the critics of the story of Anna and this musical have identified the differences and dissimilarities between Anna's factual truth and imagination. The story of *The King and I* was adapted from the novel *Anna and the King of Siam* by Margaret Landon. This work also presents the stubbornness of the King, and the picture infuriates Anna over the King's behaviour. However, the King and Anna became friends and came closer at the story's end. The myth and the truth go side by side when presenting the story. At the same time, the attractive approach of the study is questioned by reality. It is quite the same in the case of Anna's Memoirs, as the author wrote two novels from her point of view on the society of Siam without presenting the reality as it is. For example, she successfully presented a different realm of understanding that created a romantic relationship with the King. An exaggeration is also identified in the age and story of Anna compared to the reality in her Memoirs.

The thesis aims to consider and analyse aspects of Anna Leonowens' memoirs and different adaptations of her story from the perspective of the postcolonial approach. The objectives of this thesis use to identify the postcolonial

approaches in literature by analysing Rodgers and Hammerstein's *The King and I* and other adaptations of the memoirs of Anna Leonowens and at the same time to evaluate the memoirs of Anna Leonowens and adaptations of them in light of post-colonialist reading and to analyse the elements of orientalism in *The King and I*, *Anna and the King of Siam* and Anna Leonowens's memoirs. However, these objectives are the source of several questions like what is the concept of the postcolonial approach in reading *The King and I* as a literary work? How do Rodgers and Hammerstein's *The King and I* and other adaptations use the elements of the memoirs of Anna Leonowens? What is the primary concern in Anna Leonowens and the adaptations of her memoirs in terms of post-colonialist reading? What are the elements of orientalism in *The King and I*, *Anna and the King of Siam*, and Anna Leonowens' memoirs?

This study analyses and evaluates post-colonialism's outlook and concept by forming accurate descriptions of them. This is a significant accomplishment rethinking and reclaiming humanity and history in different ways is an essential part of the story of Anna that will be reviewed and analysed in this study. This thesis also analyses humanistic approaches in educational aspects in the world of literature. This study will also analyse the identity issues and factors such as novels from the oriental aspects that can help develop different worlds. Most importantly, the literary works can't create different approaches in Western culture and identify the oriental approaches in managing the challenges in meeting East and West.

This study examines colonial discourse, the essential features of the mitigation process of issues, and the working process of communication and interactions in the context of colonial discourse. Studying the various retellings of Anna's narrative will also allow us to examine colonialism's catastrophic effects as they have been depicted in literary works such as novels and poems. Analysing and interpreting the story of Anna requires us to reevaluate and recover our humanity and our past in new ways. Furthermore, the study examines how humanistic educational perspectives might be found in the literature. Finding out who you are and how to fit into the world will also be a focus of this study, along with literature from the Esteem culture that can help create a better world for everyone without discrimination. Moreover, literary works cannot distinguish between Western and Asian approaches

to dealing with the issues of the meeting of East and West. This research study will examine literary canons and historical methods that incorporate orientalism and those that are used in Western culture.

The first chapter of the thesis focuses on the general background of the postcolonial period in terms of the literary activities in Western and Eastern countries. For example, it includes the postcolonial atmosphere, identity issues in the postcolonial period, and how the concept of orientalism and other concepts are presented. The study aims to analyse and evaluate the truthfulness and realism of a story in the context of postcolonial approaches to literature. For example, the Thai government has banned the film *The King and I* by Rodgers and Hammerstein and stated that the story is inaccurate in its presentation of the character of the King. This study will also identify and analyse the postcolonial atmosphere, which plays a crucial role in terms of the truthfulness of the story and its use of orientalism, the general background and the post-colonial period discussed in the first chapter of the thesis regarding literary activities in western and eastern countries. For instance, It includes topics including the postcolonial atmosphere, postcolonial identity challenges, and the introduction of the notion of orientalism, among others. From the perspective of postcolonial approaches to literature, the thesis tries to analyse and evaluate the story's realism and actuality. The Thai government, for example, has outlawed the film *The King and I*, the fifth musical production of Rodgers and Hammerstein, by stating that the. The primary texts that will be reviewed and analysed are the libretto of *The King and I*, the novel *Anna and the King of Siam*, and Anna Leonowens's memoirs, *The English Governess at the Siamese Court* and *The Romance of the Harem*.

The story of Anna is not valid in the aspect of presenting the characters of the King. This study will also identify and analyse the postcolonial atmosphere that has played a crucial role in analysing the truthfulness and orientalism in work. The mid-twentieth century is presented as the most crucial aspect in the literature that has efficiently identified the importance of postcolonial the Story of *the King and I*, *Anna and the King of Siam*, and *The Memoirs of Anna*.

The second chapter revolves around the textual politics of *The English Governess at the Siamese Court* from the perspective of Anna Leonowens. The third chapter is about adapting the stories in the musical *The King and I*. The story of the musical is outlined, as well as how it is adapted from the novel *Anna and the King of Siam* and the two volumes of memoirs by Anna Leonowens. The first memoir, *The English Governess at the Siamese Court*, is a compelling and attractive story that gives readers positive feelings for Anna. However, it is essential to reveal the truth about the story and how Anna presents herself.

The second chapter focuses on Anna Leonowens' viewpoints and elements on the textual politics of *The English Governess at the Siamese court*. At the same time, the story of Anna in applied pedagogy and the intertextuality related to the reading against the current has also been presented in the second chapter. The significance of the study lies in the importance of postcolonial literature in the progress of completing tasks of intriguing the talents and skills of writers in portraying their lives. It has also been identified that the story of Anna is essential to western culture and literature. At the same time, it is a practical approach of the study to identify the postcolonial atmosphere. The primary reason for finding the postcolonial atmosphere is identifying the movement for equality through drama, poetry, and novels in four corners of the Globe by many Europeans. Hence, this study has used qualitative methods to analyse secondary information. The detailed description and analysis process by comparing the situation with other aspects have helped complete the entire task.

The adaptation of the stories in the drama *The King and I* is the subject of the third chapter. This chapter focuses on presenting the story of *The King and I*, Adaptation to the story of Anna and the King of Siam, and adaptation to the Memoirs of Anna Leonowens; it is worth noting that there are two memoirs of Anna Leonownes that have influenced the filmmakers and the novelist to work on the topic. The story of the English Governess at the Siamese Court is another influential and attractive story that has affected the mind of the readers with their feeling for the English Governess. However, it is essential to unfold the truth and turn out the real story and expectations of the English Governess as she presents herself. The study will also reveal the differences between the reality and the story of Anna that have

been presented in every adaptation of the story of Anna. This thesis will also present a detailed analysis of the character and differences in the assumptions of Anna and reality regarding the character and approaches of King Mongkut. In the context of self-realisation and the presentation of their memoirs of Anna, the story has tried hard to create a romantic atmosphere in every adaptation to astonish the readers and the audience. However, with time and in the hands of the postcolonial writers, the aspects of the work and the acceptance of people regarding the work have changed entirely. For example, it has identified the aspects of the journey of Anna and Mongkut as people from two different spheres. At the same time, Anna has portrayed herself as the governess of the Siamese court. However, this story version declined from the end of the Thailand Government.

It has been possible to get information on Anna Leonowens and the real-life narrative of her experiences as a British teacher, as well as the work, musical and film based on them, from various secondary sources. This methodology helped the researcher to complete the study in a shorter time. The next chapter will focus on the theoretical perspective of the study. It presents a path through which the literary works will be analysed.

FIRST CHAPTER

1. POSTCOLONIAL PERIOD AND LITERATURE: GENERAL BACKGROUND

The historical period following Western colonialism is known as the era of postcolonialism. Its most important aspect is the rethinking and reclaiming of the agency of certain groups of people who had been subjugated by different aspects of imperialism. Postcolonial literature was written by authors in the mid-twentieth century. Novels, poetry, and plays played equally essential roles in portraying the movement and literature against many Europeans in the four corners of the Globe, including North America, South America, Asia, and Africa (Campbell, 2019, p. 5). Many classic postcolonial literary works were published between 1950 and 1990, including the novels *One Hundred Years of Solitude* (1967) by Gabriel Garcia Marquez, *Wide Sargasso Sea* (1966) by Jean Rhys and *Things Fall Apart* (1958) by Chinua Achebe.

The atmosphere of the postcolonial era revolved around combating and accounting for the residual impacts of colonialism on the life and culture of a place. Finding a position of mutual respect and moving beyond the pathetic period of salvaging past worlds were the crucial concerns of this era. Writers of this period focused on homogeneity due to unfair treatment against the colonisers to give voice to the people in many regions at the end of the colonial period.

The postcolonial theory focuses on the social, historical, economic, aesthetic, and political impacts of European colonial rule. Global modernity was a critical concern that affected the entire colonised world (Enslin, 2017, p. 210). The atmosphere of post colonialism came with demands for freedom, equality, and justice in the struggle of colonised people. Exploited and brutalised people of colonised areas started to stand up for themselves and find their voices in postcolonial literature. Therefore, the literature of this time was about offering strength and support for the exploited against the exploiter and the oppressed against the oppressor, along with finding a voice for the weak against the strong.

The most well-known names in postcolonial literature from the Indian Subcontinent include Mulk Raj Anand, Kamala Das, Anita Desai, Chitra Fernando, Nissim Ezekiel, Kamala Markandaya, Jayanta Mahapatra and Rohinton Mistry. Renowned authors from Africa include Frederick Kambemba Yamusangie, Buchi Emecheta, Chinua Achebe, Mongo Beti and Awuor Ayoda (Bhattacharya, 2018, p. 14). Other postcolonial authors include Shyam Selvadurai, Archie Weller, Jill Ker Conway, Peter Carey, and Robert Yeo. Language is a crucial aspect of writers from this time. The European colonisers assumed themselves as world rulers who had come to enlighten people in darkness rather than earn money or exploit people for profit. However, the story and perspectives changed entirely in the postcolonial era. For example, the economic exploitation of colonies became one theme of literature in this era, along with the exploration of all sides of a story.

Factual aspects of a story have been processed in a meta-narrative. This approach is used to address written accounts of colonisers about the conditions of colonised people. Drawing attention to constructed narratives from different angles has become a crucial concern for writers. The effects of colonialism continued even after independence was achieved by the colonies. The conversion of people who practiced indigenous religions and spoke indigenous languages had been undertaken by missionaries. The governments and businesses of colonised nations were modelled on Western-style European practices with a bureaucratic and administrative arrangement.

The atmosphere of postcolonialism had already been changed, and writers from colonised nations, even after independence, started to challenge thoughts about inequality and works about cultural imperialism (Dasari, 2021, p. 1208). Postcolonial writers started to address the facts and state the truth about the thoughts and actions of colonisers in terms of saving and enlightening colonised peoples. For example, various aspects of the struggle for independence were discussed in Raja Rao's *Kanthapura*.

Postcolonial literature included the valorisation of cultural identity, nationalism, nationhood, and the struggle for decolonisation and it rewrote history. The primary reason for the valorisation of cultural identity was to face identity crises

and show the importance of native cultures; this was done by postcolonial writers who had lived in colonised communities (Gołuch, 2018, pp. 37). It is worth mentioning that postcolonial works of literature can be separated into two groups, depending on whether they were written by writers who had been colonised or writers who had been colonisers. The colonisers tended to show the greatness of Europeans in helping savage and uncivilised barbarians of the colonies from a more positive perspective, whereas the colonised writers tended to write realistic and truthful descriptions of colonisation.

Colonial discourse is another critical aspect of postcolonial writing. It shows the different aspects of the working process and mitigation process of issues in this area. This discourse is about procedures of interaction and communication and the aspects of managing the literature and environment without making any mistakes (Silalahi, 2018, p. 215). Colonial languages are another essential and attractive part of postcolonial writing by writers from a community of colonised people; they are aspects of the thoughts and processes of managing the fundamental aspects. For example, challenging thoughts and perspectives on colonialism and imperialism is the most critical aspect of postcolonial writing in terms of using a colonial language as the writer wants to use it. The writers tend to use colonial languages such as English and French and use them from the colonial area.

The traumatic effects of colonialism are presented beautifully in postcolonial poems, novels, and stories that recount childhood and adult memories of writers in minute detail. Therefore, postcolonial writing has shown the importance of issues and themes in managing notions of cultural schizophrenia. Themes of nation, migration, hybridity, and exile have also been portrayed and could be managed without any aggressive approaches. The revolutions of the themes and forms of literary works have also been noticed. Problematic approaches to identity through the development of discrimination among self, world, and others have been identified. Language comes to the rescue of other crises, but it is not free from its notions. For example, postcolonial wanted to help the world to grow faster and also offer the opportunity for staying aware of cultural, psychological, and social inferiority. Growing awareness of hybridity and cultural overlap started to improve the working

approaches to and concerns about improving the entire world as per the victory and thoughts.

Therefore, rethinking and reclaiming the portrayals of subordinated humans and historical events by going beyond the issues of imperialism is the only concern about helping the entire procedure of managing the “othering” culture in postcolonialism. For example, Edward Said’s thoughts on postcolonialism have focused on the difference between real and false images of the East or orient in the works of imperial administrators, economists, political theorists, philosophers, novelists, poets, and explorers from Western culture. In the postcolonial era, writers discussed the emotional, political, and economic effects of brutality and exploitation by the British people. Hence, postcolonial literature focused on the consequences, problems, and issues in a country colonised by a European country. Therefore, postcolonial and colonial literature has been viewed from the perspectives of both the colonised and the coloniser.

Clashes between two cultures are critical in novels about a postcolonial country. Grand narratives from the end of Western identity and modernity were opposed by postmodernists such as Edward Said. Teaching materials, histories, narratives, letters, journals, and poems are well-known types of colonial literature that intrigued the nation’s identification to gain the status of working efficiently in any state. Questions were raised in literary works about the colonial era, the inappropriate silences on certain topics, and the undermining of the colonialist ideology (Griffiths, 2017, p. 230). Therefore, the canonised characters’ assumptions face aspects of colonialism when it comes to wrecking the stigma and fake approaches to help the cultural and personal identity. The hybridist and consciousness of resistance from learning and understanding the challenges regarding colonialism have also been managed in this aspect of literature.

Liberal historiography and Marxist history have faced the differences in skepticism in post-colonialism. Understanding history can only help in resolving the issue of colonial approaches. Essential questions about multiple modernity can manage issues of identity crises, thoughts about changing persistent public opinions, and aspects of managing the theorizing about and discovery of the influences on

continuing suffering and human injustice (Campbell, 2019, p. 13). Globalisation in postcolonial theory and the questioning of humanistic approaches in education have also been addressed in minute detail.

The atmosphere of post-colonialism revolves around managing identity crises and learning how to explore new days and the modern era in which pain, feelings, and thoughts are discussed without fear. Freedom did not come to any nation without sacrifices. The forceful administration of European colonists was demolished by the dynamic movements of freedom fighters. However, writers of the colonial period are no less important in motivating people to fight the present situation and go beyond regional issues. Writing about aspects of exile and contemporary issues in the age of colonisers changed behaviours and approaches and helped enrich literature (Gumpert, 2017, p. 165). It was beyond the approach of colonisers to deprive and snatch wealth and financial support, along with cheap labour, from colonised peoples. The theory of orientalism and other theories were aspects of the postcolonial atmosphere, as were new ideas about going beyond the forces and portraying a nation's cultural and social approaches.

Postcolonial studies reflect cultural concepts; however, they come with various criticisms of colonial works, powers, culture, religion, politics, and economics. The issues regarding controlling the colonised approaches help in understanding the responses addressing aspects of Western colonisation. The colonial ideology was seen in Daniel Defoe's novel *Robinson Crusoe*. Criticism in the postcolonial era is also seen in the works of Joseph Conrad, such as *Heart of Darkness*, through the anti-colonist agendas. Eurocentric hegemony was criticised in the era of postcolonialism. Aspects of the British Empire are shown entirely differently aligned with the approaches from the side of British Colonists on the Nigerian coast in the famous novel *Things Fall Apart* by Chinua Achebe. His novel also shows the devastation and strife of colonialism in minute detail (Goluch, 2021, p. 145). These novels have not glorified the European approaches to "enlightening" the world. Even though Europeans saw themselves as superior to natives, postcolonial literature has shown the importance of the savagery of colonised people against the colonisers.

The exploratory nature of the European colonisers has always been reflected by their noble thoughts and “fairness” when it comes to influencing the underprivileged areas of the world and showing their people the path to advancement. However, the thoughts and procedures that took place during the interactions of the different worlds have got the dimension of colonial rule. The destructive events, including the enslavement and deaths of many natives, are described in Achebe’s novels. He pointed to the negative impact of shifts in cultures and ideas. Along with that, identity crises and issues are the most crucial aspects, mainly because the colonial rule changed the approaches of the imperial government (Li & Yan, 2018, p. 125). Therefore, a different perspective on the empire is identified in Achebe’s work. It shows the negative impact on Nigerians of the imposition of the economics and religions of the West.

The canon of Western literature and history also affected the postcolonial era’s identity issues. Descriptions of nations as “fourth world”, “third world”, “second world”, or “first world” countries, in terms of developmental stage, changed the ways of dealing with issues in this era. For example, reinforcing the positions have already helped the writers of this age to criticise the identity crises when it comes to the specification of the belongings. The first world culture, or Western culture, was that of European countries. Postcolonial literature challenged Western culture by using the histories and canons of literary works only inside the writers from the Western culture. For example, even the work of authors from Western culture, such as Joseph Conrad, showed how Europeans viewed Africans as savages. Chinua Achebe identified the novella of *Heart of Darkness* as a representative approach of an author from a Western culture who sees Africans as barbaric people who are incomprehensible, howling, wild barbarians.

Therefore, the surface of the results in the postcolonial literature has always shown the crisis and issues regarding identity from the difficult circumstances. The writers primarily have shown the emerging issues of newly freed nations that relate to the development of a self-identity and a seeking for the purpose of freedom. Cultural interactions also affected the procedure of developing different identities by decolonizing people. It was shown that ethnic, national, cultural, class and gender-based differentiations in power were identified in colonial societies (Ramazani,

2017). For this reason, the formation of new aspects of freedom and approaches to leading life efficiently became the most crucial factor in postcolonialism. Hence, themes of identity and crises became a constant element of literary works to demonstrate the challenging world and the world of the readers. Relationship with the changing society has become a crucial part of the achievement process of self-realisation and a higher management level in light of the literature and working relationship. The readers have a keen relationship with society and literary works to lead life differently.

Identity issues occur in characters' lives owing to changes in culture, religion, politics, economics and power. Exploring the loss of identity has become the most central theme in individual encounters and team encounters and management aspects. For example, in the novel *The Return* by K. S. Maniam, colonised people have lost their identity but find their voice. However, even after the burning issues described in Emily Bronte's novel *Wuthering Heights*, the colonised people lost their voice regarding the identity crises as the writer comes from the community of the colonisers. Differences between the colonisers and colonised people have been identified in this text. The journey from decolonisation to post colonisation changed perspectives on life and the future in the case of working approaches and features in the light of unrelenting cultural eurocentrism.

Postcolonial identity lost the perspectives of timely adventures and complex local culture and originality. "No book of recent times by a Western-based academic working in the humanities has made so much impact as Edward Said's *Orientalism*, first published in 1978, one indication of which is the huge literature it has generated and provoked, both admiring and (increasingly) critical, across a whole range of disciplines". (Cannadine, 2009, p. 510). The colonial legacy and impact are the essential aspects of this period and include works on the failure of Western theory in its views of cultural perspectives and initiatives in different places. Western advancement is seen differently in the studies and theories of the postcolonial era. Nothingness, commitment, freedom, absurdity, alienation, boredom and dread are the most critical identity issues of the period. Psychoanalytic aspects of the ironic pursuit of the breakdown of the postcolonial period are also analysed in this period.

A new sense of cultural identity starts to emerge in the postcolonial era when refugees and immigrants are leaving their homes and finding new places to live in the world. Western countries have accepted their tents, nationalities, and cultures. Conditions of exile and feelings of homelessness are prominent in postcolonial works by literary scholars such as Meena Alexander. The poet shows her feelings about not living in the world in which she was born. The past and present, childhood and adulthood, and foreignness and familiarity are featured side by side in the works of some postcolonial writers. Their purpose is to describe their feelings about colonisation and its oppression and exile. Exile is the crucial aspect that affects factors such as identity loss and a silenced approach.

In postcolonial studies, identity is the issue explored and studied most carefully. Breakdowns of postcolonial identities were advocated and noticed following World War II. Wretched conditions of individuals and autonomous communities in new nations led to the questioning of identities. The traditional reality of Eastern characters also affected the genuine crisis through the creative representation of the new question regarding forming new approaches towards empowerment and diversity. The battle was between foreign and familiar surroundings, having a home everywhere and nowhere, and having a sense of a solid identity or no identity. Feeling homeless is the most critical aspect of developing a strong identity because it includes ambivalence and estrangement. In such situations, the battle between West and East is continued in its cultural, historical and economic dimensions.

Most importantly, Indian English literature has always presented the handling of identity crises from the viewpoint of the theme of identity crises that have already affected globalisation. Theorist Erik Erikson according to his work which is named *Identity and Youth crisis*, coined the term *identity crisis* and defines it as the thinking and perception of an individual regarding a specific factor. For example, in this case, the theme of the different points from the aspects of the literature has already been managed from the aspects of the protagonists of the novels along with cultural, economic, and social backgrounds. For example, *The Inheritance of Loss* is a renowned novel by Iran Desai that presents the identity crises of the protagonists. This theme is also handled efficiently by authors Raja Rao, Mulk Raj Anand and R.

K. Narayan. For example, in the novel *Coolie*, Mulk Raj Anand presents the complex perceptions of people as they pursue a quest to manage the entire literature from the aspect's identity. It has been shown that identity crises are at the root of feeling empty after going away from the homeland. Colonisation and decolonisation affected the lives of postcolonial peoples through issues such as discrimination and regional conflict. Decolonisation bridged the gap of the entire world, and this has affected how the expectations and needs of readers are met in the present.

Every individual has many stories of the heart and mind. Writers express the stories of their minds and hearts through their fierce perspectives of the world. Readers are grateful to writers for the support and events of their stories. It has often been said that people do not have enough courage to state their thoughts constantly. It is easy for writers to present and state the thoughts and pain of people having no place to call their own or suffering deprivation and exploitation. Exploitation is not a new concept for colonised people; however, smiling and being conciliatory are critical aspects of alienation and are used to gain support from employers and embassy workers in different countries. The courage to go beyond issues of identity has helped the entire team to manage the density crisis and losses of self.

In one of its definitions, Orientalism is a point of view that values the ways in which Britain and other countries used their laws and traditions in colonising oriental, or Asian, people. It assesses East Asian societies based on their laws, religions, literature and languages. Orientalism distorts, exaggerates, emphasises, and imagines differences between the cultures and people of the East and those of the United States and Europe. It identifies people from Eastern cultures as dangerous, uncivilised, backward, and exotic. The essential characteristics of orientalism are based on the theory of Edward Said, who thought that people from the Western world see people from the Eastern world in stereotypical ways and as anti-Western, untrustworthy, and menacing. Orientalism affects the languages, peoples, and cultures of Asians from the specific customs and knowledge.

The study of Eastern cultures is the most crucial aspect of arranging the languages, peoples, and cultures in Asian countries to show the greatness of the Indian culture. Three prominent orientalists were Nathaniel Halhed, Henry

Colebrooke and William Jones; they are associated with the greatness of the natural assets and thinking of India. Orientalism is associated with the finding of similarities in and the greatness of Asian languages such as Sanskrit in providing the quail knowledge and gravity to the people of this place. The scholar Edward Said introduced the term *orientalism* to the field of education to describe a certain point of view that could be addressed in Anglistics.

Maintaining asymmetry in the relationship between the orient and the West is a critical concern of orientalism. This approach also includes the characteristics of orientalism in modern days throughout the flexible, creative, and open discourse of the style of thoughts. In this case, the system of knowledge gets less priority compared to the style of thought. Orientalism has been an influence on the viewing of Asian peoples as “others” by privileged people. The term *orient* is an arbitrary one in the geographical sense. It has been seen that the characteristics of orientalism included powerful political domination and instrument along with the accidents of identifying the orientation and distinctions for the epistemological or ontological approaches from the perspective style, representation, and worldview. The following quotation from the musical shows the difference between the English and the Orientals: Landon describes Anna’s thinking after her intellectual independence was born “It came with a stirring of the conviction that was never to leave her: that a human being, whatever his color or creed or sex, had certain inalienable rights which other human beings had no right to violate” (Landon, 1999, p. 24).

Irrational, mysterious, and exotic approaches are critical in gathering knowledge and approaches to learning new academic traditions. The art, laws, religions, literature and languages of East Asia played a vital role in orientalism in terms of managing intellectual energy (Trivedi & Allen, 2021, pp. 154). The dissemination and associations in scholarly perspectives focused on bureaucracy and colonialism have been. Primarily, orientalism had a keen relationship with the colonial bureaucracy that has affected the domination of General, French, and English languages as the centre of learning. The peoples studied by orientalists lived in Southeast and East Asia and the North African Mediterranean area. Orientalists discovered the links between many European languages and Sanskrit. Therefore,

they showed that the historical origins of India and Europe were connected. The social sciences and humanities were critical aspects of management.

Artists and scholars of this time studied the ideas, images, and creative works of specific peoples of Asia. Aesthetic movements and philosophical approaches were critical because they went beyond changes in British colonial policy in India. This faith and belief supported the ruling of South Asian countries such as India with British institutions and laws. Most importantly, the irony in this belief and theory lies in the procedure of implying the local tradition in completing any task regarding ruling the place only after changing the political and social aspects of life through the British rules and regulations.

In the nineteenth and twentieth centuries, photographs and paintings were displayed at World's Fairs in the United States. The artwork from European artists included the exaggerated, exotic and mysterious fantasies of orientalism. However, most scholars do not see orientalism as an ideology to be followed due to the domination of Western perceptions of the East. It has become clear regarding the coverage of orientalism and the materials and war from the preceding magazines and thinking related to the idealised cognitive model. The cultural competition was explored in orientalism in terms of the neo-colonial approach of the West to Southern and Eastern Asia and the Middle East. Following the war and the period preceding are the transparent sources of the idealised world showing the importance of the linguistics mechanism in the orientation of other representations.

Western scholars have always considered the greatness of Western culture and language in presenting the interests regarding orientalism and the unavailability of the representations and self-presentation frameworks. Western culture has emphasised Western civilisation over Eastern civilisation and the cultures of "others" through the challenged and rooted aspects. There are struggles in terms of thoughts about flexibility and inflexibility, winners and losers, allies and kin, deception and honesty and cowardice and heroism. Contrasts are described between instability and stability, irrationality and rationality, immaturity and maturity and weakness and power. Most importantly, contrasts between cultures and languages had the power to present the ideological superiority in the approaches of Euro-American thought. On

the other hand, it also affected orientalism in terms of the commitment of cultural perspectives in the moral and political framework based on cognitive linguistics. In both cases, commitment is the essential aspect.

Ideological superiority is a critical concern in the media and literature that addresses the concept of the “other” and orientalism in Western and North African and Asian cultures. Hence, otherness and exoticness often are noticed by the Western world based on the mystery, sexuality, and ancient wisdom from the different tropes of identity. This theory of otherness and orientalism focuses on celebrating the necessity of European colonialism in presenting a self-serving history with the constructed approaches of the West to help the East by identifying Eastern peoples as inferior (Suhr-Sytsma, 2017, p. 360). Orientalism presents the concept of rescue to intervene the Western thoughts. Therefore, the theory of Edward Said regarding postcolonialism is associated with the ways in which Western explorers presented false images of Eastern “others.”

Orientalism has raised the colonised peoples’ quest to go beyond the literary grounds that affected the inequality, quest for identity, racism and cultural dominance. This aspect also increased the peculiar style of presentation of the colonisers of fake barbarism and colonial demonstration. The controversy regarding Indian society, culture and different spheres of religion was presented in the colonial era’s non-intervention and neutrality. Therefore, a powerful political instrument of domination was reflected in orientalism and the representation and worldview of Western people towards the epistemological distinction of the orient and the otherness of the world through the different distinctions. On the other hand, the academic tradition has also been identified in orientalism. Postcolonial literature is a crucial aspect of managing the decolonisation of a country and its consequences and problems. Formerly subjugated people, cultural characteristics, and political approaches in specific places during the time of colonialism, as well as racism and orientalism during decolonisation have been reflected in these works.

The main argument of this aspect revolves around the constructions and understandings of the beliefs and the management procedures in crystallised perspectives. Cultures of the East and West are different. This aspect has created an

orientation to improve the entire procedure of going beyond the religious prejudices and the racial and cultural constructions. Ideological biases are the most critical aspects of sweeping generalised approaches and stereotypical approaches in the literature and cultural concerns in decolonisation. Orientalism is the keenest aspect of manifesting the political and ideological orientation of interactions with the real world and imaginary approaches in orientalism and oriental phenomena. The reconstruction of weak, silent, and passive are the key aspects of orientalism that distinguish the representation of the Orient and otherness from that of the Occident and the self. This attitude towards the construction of the self and managing the concepts of orientalism have always created aspects of inferior, primitive, and exotic in different societies. The intellectual and scholarly efforts of East Asian societies have become the laws, religions, literature, and languages of colonial outputs from 18th-century European concepts and centres.

Two types of orientalism have been identified in Western writings, manifest orientalism, and latent orientalism. Unconscious ideas are the key concepts and concerns in latent orientalism. They have affected interpretations of Eastern peoples as superstitious, barbaric, and unchanging and have led to static thinking about orientalism. Latent orientalism revolves around background noise that establishes the idea of orientalism in the minds of American and European readers. For example, even after the generous tragic approach of the title character in the play *Othello*, Shakespeare relies on orientalism and the theory of Postcolonialism by bringing the hero to a tragic end. In the latest theory of orientalism, people do not move from one place to another, and thoughts and images do not change towards the end of work. Manifest orientalism focuses on direct contact with Orientation by Americans and Europeans and the reactions of Americans and Europeans to the behaviours of Orientals after learning from their literature.

Academic studies have changed the views of empire, commerce, and public policy as they have analysed the relation between manifest and latent orientalism “We might say that the global is the artist formerly known as the postcolonial ” (Srinivasan, 2018, p. 309). For example, a set of ideological assumptions create the approaches of latent orientalism whereas the actions of imperial administrators, adventures of explorers, and efforts of missionaries and business people are

portrayed in manifest orientalism. The worlds of politics, literature, and linguistics have witnessed the cultivation of other French and British experts in managing the contemporary evaluation. Therefore, existence is a crucial aspect in the field of static traditions in the modern world through political and literary aspects.

Merchants and soldiers of Europe traveled throughout the nineteenth century and relayed tales of the exotic, dangerous and mysterious aspects of the Orient. This is evident in the short story of “The Monkey’s Paw” by W. W. Jacobs and the novel *The Moonstone* by Wilkie Collins. The novel *Kim* by Rudyard Kipling portrays orientalism through the culture and society of India. Significant changes in India’s political, social and cultural life have been identified and explained in the field of the colonial bureaucracy. This aspect has also been identified in the traditions and local laws beyond orientalism. The most critical issue of orientalism is that people fail to identify the importance of Eastern cultures and only think of the greatness of Western cultures.

Some orientalist discourse portrays the loss of ethnicity, identity, culture, and oppression in the modern era. The academic approach has affected the entire procedure of confronting the behaviours of colonists towards the colonised approaches when it comes to exploiting the wild nature of colonialism (Alsalim & Sanif, 2021, p. 264). Military expeditions of colonists started to be analysed from the perspective of presentation and positivity through the enforcement of mission and vision regarding the Eurocentric approach. The deconstruction of the arguments and the implementation of postcolonialism are aspects of orientalism. Therefore, the momentum of the reflection of the celebration of the intensity and growth of wilderness has critical importance.

At its start, the goal of colonialism was to save others. However, it did this with cruel approaches in which freedom was taken from people in terms of their economic, social, and cultural lives. In literary works, writers tended to show the negative, barbaric, superstitious, and mysterious approaches of oriental peoples and avoid the civilised approaches. They pretended to be helping traditional people to become modern and civilised (Kasikhan & Kasikhan, 2015, p. 247), but this was only a pretension from the perspective of colonised writers who play an equal role in

getting freedom. People's minds have played a crucial role in managing the entire aspects of colonialism and British literature when it comes to critiquing the approach of the colonials to earn their loyalty. New imperialism is another crucial aspect of postcolonialism and colonialism to create different East and European exploitation dimensions. It has been seen that postcolonialism is concerned with ethnicity, culture, human identity, and race in its twenty-first approach.

Political and moral commitments are two critical aspects of cognitive linguistics addressed in the conceptualising of political realities and thoughts of cultural-dependent systems. Past colonial orientations have been managed by linguistic mechanisms that have already been represented in other frameworks.



SECOND CHAPTER

2. POSTCOLONIAL READING OF THE NOVEL: *ANNA AND THE KING OF SIAM*

2.1. ANNA LEONOWENS AND THE TEXTUAL POLITICS OF *THE ENGLISH GOVERNESS AT THE SIAMESE COURT*

Neo-colonialism reflect the aspects of no-border globalisation. Anna Leonowens an English woman worked and lived in Southeast Asia in 1860, during the British imperialism era. She addresses the relationship between imperialism and feminism in her work. Her work *The English Governess at the Siamese Court* recounts her recollections of the six years that she spent at the Royal Palace in Bangkok. Its main subjects are the social life and customs and the life of a governess in Thailand. It also exhibits the history of Thailand and Britain in the nineteenth century. The most important characters in the work are Mongkut, the King of Siam, and also Anna who teaches English to the family members of the King. The entire story is about Anna who is pretending to help the Siamese King and his family become more civilised.

The differences between Western and Siamese ideas of civilisation are the most crucial aspects of the story. Therefore, many versions of the story are presented to readers with the goal of helping deprived people. As approaches to imperialism changed, writers and readers reinterpreted the situations through the lens of Postcolonialism. The following chapter focuses on analysing the entire work through changing perceptions and stating the truth of orientalism and colonisation. The idea becomes more evident when it meets similar ideologies that are applied in the story *The English Governess at The Siamese Court*. Anna, the protagonist constructs a new identity for the Siamese people; the wild land of Siam is altered, and the Siamese people are transformed into barbarian others. The issue takes place although the polar is against Anna who is a cultured English instructor. Siam, according to Leonowens, possesses the traits of typical Asian countries, and they are diametrically opposed to those of the West. He brings explains the issue as follows;

In common with most of the Asiatic races, they are apt to be indolent, improvident, greedy, intemperate, servile, cruel, vain, inquisitive, superstitious, and cowardly; but individual variations from the more repulsive types are happily not rare. In public, they are scrupulously polite and decorous according to their own notions of good manners, respectful to the aged, affectionate to their kindred, and bountiful to their priests, of whom more than twenty thousand are supported by voluntary contributions in Bangkok alone. (Leonowens, 1870, p. 25)

Leonowens' opinion might be conditionally true and interpreted differently based on various circumstances since people act differently in dissimilar situations. As it is comprehended from Anna's responsibilities in the King's court which partially was inducting the royal family into sophisticated English culture. Her work characterises the King as a despotic monarch in a primitive land with barbaric people. Therefore, the work is a neo-colonialist attempt to describe how one person teaches English in the contemporary globalised world of Thailand and relies on the dominance of the English language. Orientalism and otherness are evident in every chapter of the work as English people "educate" and "enlighten" the Thai people after defining them as "marginal others" that have helped the contemporary world.

Language and primarily the English language has been a significant matter of discussion during the on in colonial period and later on in the post-colonial era. Apparently, it is harmless to describe English as a language with natural and neutral intentions; however, the entire aspect has been changed in the problematic approaches in the communicative languages as Elam argues. It is much more than a beneficial communicative language and political values are crucial aspects of it. Colonial subjects had power relations with masters using colonial discourse in English. In the postcolonial period, writers started to work on this story and published novels portraying it. For example, Margaret Lando published the novel *Anna and the King of Siam* about Anna Leonowens and the time she spent at the court of Mongkut, the King of Siam. The work explains the escape of the readers from an exotic and unfamiliar past. Therefore, the novel's story of teaching and learning English in Thailand revealed the beginning and spreading of Anglocentric attitudes and the ideologies of common people in Thailand.

The colonisers of Asia provided an English educational system even after the negligence of Americans and British people in the politically colonised area. The case of this nation is a little different from other officially colonised areas as the official colonised areas were forced to imply English education to help the British Government. However, it is quite different in the case of Thailand as its people started to learn English and read English literature in order to keep up with a changing world. English educational system was thought to be an advanced and sophisticated form of education. The novel promoted orientalism by portraying how a foreigner helps underprivileged people to become enlightened. However, this portrayal also promoted the idea that an Eastern country had a less rich culture and society than Western countries. In the story of Anna and the King of Siam the culture clash is presented through the values and imperialistic approaches of the Victorian age.

In this respect, the significance of the English language is presented in the novel *Anna and the King of Siam* by Margaret Landon which suggests that learning the English language and reading English literature can help a person to become more sophisticated. This novel becomes the basis for the musical piece namely “*The King and I*” in 1951 by Richard Rodgers and Oscar Hammerstein. The story of Anna and King Mongkut (Rama IV) touches on different themes in postcolonial literature, including the status of women who are world travelers, orientalists, and educators:

Considering the discussion in Anna’s case, her position in the court included being a foreign correspondent for the King and the teacher of his numerous wives and children. The story and the novel are about the experiences of a Victorian woman in a non-European world and the literature and language of Britain that have helped people to stay connected with each other. The English language has become the international language and is used in discourse between people from around the world so they can work together efficiently. Anna’s memoirs and Landon’s novel present Anna as the most vilified observer of nineteenth-century Siam. The story of King Mongkut and Anna has been told in different forms and in different ways in plays, novels, memoirs, and films. However, there is much more than the mere crinoline version of the popular social and cultural aspects.

Transforming an ideology or a language that carries cultural manners and behaviors in itself might be worthy to discuss and pay enough attention to. Anna's duties at the court for instance; are to provide knowledge and read and interpret literary works to help the King to educate his children and other family members. However, it is noted that the international status of Anna is not clear and that her story is somewhat mysterious. She does not present her real-life background when it comes to managing the entire aspects of critical appreciation (Hart, 2019, pp. 194–195). It is essential for readers to know about the conflicts surrounding imperialism and the analysis of every aspect of orientalism and self-approach.

Realities of life might not be seen as they are in appearance. The case might be in line with Anna's case. Her real life is more interesting, vague, and ambiguous than her unreal life. The idea becomes evident when she states in her memoirs that she was born in 1834 in Wales, but she is a woman of mixed Indian and British origins born in Bombay in 1831. Anna is fond of mimicking a wonderful genteel English accent even after learning Indian languages such as Sanskrit, Marathi, and Hindi. Her husband was Thomas Louis Leonowens. The couple lived in Perth, Australia, in the early days of their marriages and later moved to the island of Penang in Malaysia. Thomas died in 1859 due to a stroke. Later in her life, as a widow, Anna goes to Singapore with her two children and taught English to the people of that place. At the same time, she shows herself to be a person of British heritage and starts working as a teacher at the Siamese court in 1862.

Being in contact with other nations and exchanges of cultural behaviors would affect each side. It is because people are affected and learn from each other specially if the learners are at their young ages. The case might be in line with Anna who teaches around sixty children at the court including the Crown Prince of Siam. As the King and Anna develop a beautiful relationship, there are suggestions that it is also a romantic attachment. However, Anna's respect for the King's intellectual and political ideals are identified in the process of their struggles over misogyny and slavery, but from a different angle their relationship might be interpreted differently

than what actually it is. Anna, as an English teacher might have experienced a sort of suffering because of being called 'other' or from a dissimilar place.

Monogamy, feminism, and freedom are crucial ideas regarding the western culture that have been filled in the heads of the ladies from the king's harem. Anna started working as a teacher in England again after the dismissal from the court after the death of the king. (Hunt, 2017, pp. 194–195).

Anna's successful memoirs and also the others which brought her sadness wouldn't be far from each other. They would be placed in a context with a different experience.

Behavioural and cultural differences may end in arguments and in some cases wars among nations. To bring down the possibility of such miserable events, one should show a kind of flexibility by understanding the other side. In the story, members of the court of Siam thought that her memoirs were inaccurate and inventions to some degree. Her beliefs about morality were factual but some events were different in her reel life and real life. Her enthralling story has been told all over the world. It has not been accepted well in Thailand, however. The work *Anna and the King of Siam* has been banned because of its subtitle, *The Famous True Story of a Splendid Wicked Oriental Court*, which brings in the element of orientalism. The story presents Postcolonialism and orientalism in its portrayal of a widow from the United Kingdom who travels to Siam in early 1860. Anna's memoirs were included in later novels, works, and stories when it comes to working as a language secretary (Leonowens, 1991, p. 138). Apart from the romanticism in the relationship between the King and Anna, the novel deals with Anna's struggles as an educator in introducing the culture and ideals related to Western ideas.

Despite facing struggles and relevant problems in restructuring a community from a cultural aspect, acceptance might be difficult and in some cases, it might go toward ignorance. In the story, it is annoying for the King to go with the flow of work and approaches of Western ideas at first. The King and Anna discuss different crucial subjects, including religion, imperialism and slavery. In this respect, the musical *The King and I* is banned in Thailand due to concerns about the factuality of the story. For instance, King Mogkut and the people of Thailand are portrayed as

being inferior and child-like in a misogynistic, brutal and boorish approach. In contrast, western nations are shown as superior in comparison with the Thai nation. Anna's feminist ideas are evident in her views of what she sees as the subjugation of women in Thailand and the treatment of the royal harem. Most importantly, Anna's description of her background has been viewed by historians as being full of exaggerations and fanciful and striking errors. She seems to have embellished her story to make it more interesting.

Factual correctness is somewhat missing in this story, in which the beautiful aspects of the real-life story of the writer are presented. It includes several versions by Anna, Margaret Landon, Rodgers, and Hammerstein. Therefore, the story of Anna has presented many aspects of colonialism and struggles in the postcolonial period to lead a better life (Leonowens, 1991, p. 138). It has also been identified that similar pecuniary in the works and literary background of Siam have affected the mercantile system of Western regarding developing a better friendship. The crisis of the region affected the approach of the nation at the time of Imperialism which affected the business procedure and management aspects of the colonisers. In that case, finding out the examples of the neighbours has affected the entire procedure of becoming able to stay connected and communicate with the new friends from the Western powers.

The entire world was affected by the signing of The Bowring Treaty at this time, and it was affected in terms of its neo-colonial influences. Colonisation by the Western powers influenced the trading systems, ideologies and culture of Siam after traded political freedom to Western countries. Neo-colonial influencers trapped the nation to gain experience from influential approaches. It has also been identified in the perspective of modernising influences. The traditional Thai educational system revolved around educating men in Buddhist ways to gain life skills, including astrological and medical skills. Communication in English was the most important aspect in reaching the hearts of people. For instance, feminism was the key concern at this aspect that have been developed from the aspect of establishing better culture and history through the support from the work.

Considering that the story takes place in Thailand, it has already started to become a part of the global community by approving perspectives of culture, ideology and capitalism. Now, it is in the hands of the governments by identifying the importance of working more efficiently. For example, it is essential for the entire colonialism team to understand the needs and demands of the people regarding the thoughts and strengths to manage the international history of characterising the better one. Government has included the themes of the working Apache in the perspective of helping the entire group of people by the level of guidance. In line with this study, Anna promoted colonialism by identifying different perspectives of work.

Receiving knowledge from countries from the first world has become the trend in this country that has produced ways of learning through the significant practice of British culture. The influence from the countries of the first world has affected the postcolonial aspects of the nation. The learning and educational approaches in this country have been presented from Anglo centric approaches. Most importantly, the aspects of literary works have affected the entire nation in terms of managing communication and business processes.

Even in the contemporary world, Thailand has continued to accept help from English culture in narrating lives and communication processes more efficiently. Bangkok has become a new base of imperialistic visions and has taken on a different attitude towards learning foreign languages (Liebrand, 1999, p. 3). The Western representation of cultural aspects and colonisation has affected the entire procedure of deriving the difference between Orient and the Western-self to become more attractive and relevant in the advanced world. Therefore, advancement has got a specific dimension and definition in the era of inventions and thoughts regarding literary works. For Anna, the teaching of the English language had priority, and she became the protagonist representing the Western world of Victorian England. However, she hides her real identity and presents herself as a having a purely European heredity and origin. Her identity as a writer is in crisis as she is afraid of portraying her real-life identity.

The audience that read Anna's works in the late 1800s shared her beliefs about parenthood, and this helped her to make them believe her descriptions of her

background and the behaviour of the Orient. In this case, the self and the orientations have successfully shared the dominant feature of the working capacity. The timescale of civilisation in Anna's story has been presented in different forms. Anna presents the importance of the righteous mission of civilising people by creating a self-presence and an orientalist view of educational approaches and by categorising noble savages as having the potential to become educated rapidly. Notions about the timeline of the Thai people in the thinking and behaviour of Anna reflect orientalist approaches to culture and language. In the novel, Anna shows her will to make something good of her "wild" and "oriental" students by using neo-colonialist ways. She uses an Anglo-centric ideology while modeling "civilised" culture through her behaviour.

English has been portrayed as the language of the master, and the importance of learning an imperial language. Gaining consent from natives is the most important aspect of the textual attitude of the relationship between the "civilised teacher" and the "primitive students". The complexity of the applied pedagogy in the presence of the textual attitude helps in redefining the timeless matches of the belief of the narrative aligns with presenting the repository of Western knowledge. Symbolism is the key aspect in the native minds that have replicated the contemporary perspectives of both developing and developed countries.

The narrator of the story presents herself as the preacher of good through the problematic aspects of universalism. In this setting, Edward Said's theory of orientalism has been presented in minute detail. The primary reason for such a fact is that feminism was the key concern of Anna as she described her journey to show herself as a matriarch, social activist, teacher, lecturer, writer and journalist. Her story was told even long after her death. She uses descriptions and anecdotes along with exaggerated factors that romanticises the entire story. She modifies dates and images of the lives of the primitive Siamese people, along with her civilised life. Anna's power of imagination makes her an amazing storyteller, but there are contrasts between the true story and the way in which she tells that. Moffat explains the issue as below;

Her passion for education, socialisation, and going beyond the difficulties for women in the Victorian age has been

overcome in her story. She has shown her capacity of moralising the Siamese court partly along with sowing the seeds of civilization in this nation. Supporting the children of the royal family with education on science, humanities, and language have helped her in developing an experience for the better future (Moffat, 2019, pp. 220).

The story of Siam in the nineteenth century finds its relevant meaning by directing the minds toward Western ideology. By portraying conflicts between the ideological subjects and Siamese thinking, Anna has shown the importance and superiority of Western ideology. She has presented her nobleness in her romanticised and exaggerated narrations. However, she fails to express the truth of her real life.

In the postcolonial era, different writers wished to portray the cultural knowledge and interpretive abilities of the students in Anna's stories. This aspect has presented the communicative tool of the working approaches of the acquisition and the skills of understanding the language. Understanding native cultures became equally important for university students as they became competent users of English so they could graduate. The American and British cultures have affected the curriculum in this country through English majors. Skills in the English language and grammar have become very important for communication in the business world. Therefore, students have learned English in this place through stories, plays, musicals, films, literary works, also and television commercials.

Canonical American and British literary texts have affected the entire procedure of going beyond the literary styles, aesthetics, and ideological aspects of the place. Western discourse on the thoughts and social and cultural values of the East has made distinctions between the Orient and the Occident based on the theory of orientalism that was proposed by Edward Said in 1978. The theory is seen in Anna's memoirs and stories which are based on them. They present native people as sensual, inferior and backward. It has also been shown that the thinking of Western people is affected by negative thoughts about the superstitions and exoticism of the East, and they have sympathized with and intend to help them to be addressed as 'civilized'. On the other hand, the military institutions and political, economic, literary and academic approaches of the network have started to present the superiority of the Western Occident. In this way, Anna's story has helped in

developing an idea of the complex hegemony of different degrees of power in relationships.

Voices from the Orient have presented issues of the theory of otherness that have humiliated and created distance among people and disturbing situations. It is essential for the entire world to stay aware of the perceptions of travellers to other places. Egocentric fantasies and falsifications of the truth have enchanted the audience with the exemplar of the statement along with reading the cultural and social approaches. Reshaping the Orient by going beyond the myth has become the most important aspect of work. It has also been shown that ideological constructions of the East and West are different from the perspective of colonial discourse and politics (Leonowens, 1870, p. 220). Therefore, the interconnectedness between real life and the imagination has affected the perspectives of the meeting of expectations of a society. These issues have been addressed by postcolonial writers who stated the truth in explaining the different dimensions of the working environment.

The culture, place, and time of an incident are created by the ethno criticism of Europeans about the military and political strengths of Europe. However, all of the aspects of ethnics and orientalism have changed with the passing of time as true stories and perspectives have been shown by postcolonial authors. The era of post colonisation has changed everything about the approaches of writers in dealing with any story or subject. The thought and perceptions of readers have also become more efficient in changing the entire working creating images that can help in improving the entire procedure of encouraging the stereotypical images. People of this place have become better at revising fantasies and management processes.

In line with various interpretations and dissimilarities, reading the memoir *The English Governess at the Siamese Court* may end in divergent outlooks. Perceptions of Thailand have been revised during the six years that Anna was the teacher for King's children and the other members of his family despite having a romantic relationship with the King. The real-life story was different to some extent. The perceptions have changed due to the improved understanding of their former stereotypical images and exaggerations. However, it has also been shown that the story reflected the author's orientalist mindset by its development of the ideological

concepts and approaches of the civilised West in comparison with the uncivilised Siam.

2.2. Reading Through Postcolonial Perspective

A symbolic discourse of civilising mission in the rhetorical approaches in education affects the process of the burden in recognising the representation of English Education. Applying the idea to the story, it might be claimed that missionaries go to Siam with a religious purpose, and they start to imply Western education revealing the intention of converting the Kings to Christianity. They start to educate people by opening schools assuming that they would offer an extraordinary education. The ideological transformation of the ruling class is seen in Anna's story as it comes to providing a supercritical approach toward hegemonic and uncolonized control.

Clashes between two ideologies on religion and its effect on Anna's life are depicted in minute detail in the works of Anna. However, her narration presents a hidden agenda in which the missionaries of contribution and delineation include the mission of their teaching. Fanaticism is criticised from the colonial educators' perspective. Imperial processes of the conversion of savages include the civilised maturity and the uncivilised approach of the fanatic approaches in different worlds (Arensdorf, 2018, p. 319). Ideological conflicts in the classroom are depicted in the work by presenting the transformation and development of the different stages. Education plays a crucial role in a wave of changes in initialising the interests of the struggle. It is also identified in the presentation of the power of knowledge.

The opposition of students and a teacher might only be explained by the presentation of the alphabet and spelling of English words. Customs, manners, and values of English culture are shared with students to teach them something new. The paradigm of knowledge and power is another critical aspect of beliefs and principles of different aspects of learning English in decolonisation. For example, while presenting a new form of communication, Anna talks about her interest in and love for the students with a preference for English and Christianity rather than using Sanskrit and Buddhism to communicate about faith. The teaching English language is not about helping the pupils to communicate and learn a global language. It is

about demonstrating the superiority of the language as a form of imperialism. At the same time, the decolonisation of the colonial legacy altered people's perceptions of orientalism: Elam (2017) explains the matter as ;

the global village concept has increased more than any time, and this aspect of no-border globalisation has already affected business processes and communication worldwide. This aspect has also broken orientalism and made everyone the same with their heritage and cultural richness. The students in secondary and international schools have started to gain advantages of learning English as a way of communication on the global stage (Elam, 2017, pp. 181).

Privileged people can no longer use their version of a curriculum in a marginalised area. Colonial modernity is concerned with the textuality of approaches in connecting with people through the truth and taking a critical perspective of a body of knowledge by knowing the country in which a person resides. The political and economic contexts of organisations, plus intertextuality, include factors such as interpreting literary texts and the cultural aspects of learning and trying to determine the truths in Anna's story.

From an Orientalist's point of view, Westerners wanted to enlighten people's lives in the world of darkness, such as those who live in Southeast Asia and other Asian regions. It is essential to realize the expectations of the local people to get support and services from elsewhere in the world. Internationalisation would improve the quality of life and the demands for developing something new. In addition, it might be impossible for any working approaches at the beginning of the management to improve the entire procedure. For example, the main activities of the missionaries did not improve the lifestyle of people from the East. Their work's effect was to exploit people's talents and skills by paying them little after providing them knowledge of the foreign ladies. Therefore, the canonical texts which are provided in English would affect the interpretations of active readers. The idea is reflected in *The English Governess at The Siamese Court* by Anna, the protagonist who experiences all biases and differences that come out of language superiority.

Readers' perceptions play a vital role in interpreting actions that are completed through the general approaches. It has also been identified in the case of

volunteering the activities of the management system by working on the improvement of the local area. Therefore, the exaggeration of the enlightenment process log with a cultural approach towards helping the entire society can be a significant element to achieve the successful connotation. In other words, the changeable framing of the working process can only help create a mediator of bringing light to the reframed society (Franklin, 2018, pp. 115). The legacy of colonisation changed with the passing of time by explaining the entire procedure of going towards the creativity and investment in the colonised areas to interpret the terms of the owners through the appropriations. Considering the issue in the story, a reader would obviously find that Anna can only leave impression on the King and his family while teaching English to them. The whole community might not be awarded from such an act since differences and dissimilarities are not welcomed all the time and a community might not be willing to confront any change.

However, the postcolonial era has helped in the understanding of orientalism and otherness in the works of civilised society. They have always condemned the way of life in rural societies and have used colonial tools, literature, language, and masters to provide the students with the power of critique by going beyond the oppression. The days of oppression and identity crisis are still on when managing the procedure of leading the thoughts and mind. The entire community of a place must turn their lives into meaningful ones. Elective objectives of the marginalized curriculum have taken place from Postcolonial approaches to understanding the imperialistic approaches of people from the West in the name of helping people from a native background.

Cultural backgrounds of native languages and the sustaining power of the matter play a crucial role in the cultural and socioeconomic background and advantages in decolonisation. Colonists' oppression of colonised people has been critiqued in former approaches to writing (Hart, 2017, pp. 194–195). Students and scholars of English literature and languages from marginalised areas study and analyse the impact of colonisation to find an ideological balance that might create a better world. Primitive aspects of the royal family and the anger and rudeness of the Siamese King are presented in the novel, but the work does not present the reality of postcolonial strategies.

The entire business approach of the civilised era cannot improve concerns about creativity by investing in the colonised era. Along with that, the entire position of the work on presenting the interests of the colonised people in staying attached to the ways of colonisers to gain advantages in different lifestyles. Conflicts in academic situations were not new in that era, and the seeds of postcolonialism affected people in understanding and analysis of Anna's story. The factual evidence in her narrations has some discrepancies.

The government of Thailand has banned books and movies about Anna and her story since she has exaggerated the imperialism and orientalism in the helping of dark people. However, the reality has been retold differently by going beyond the legacy of the past. English literature from the marginalised era has been reviewed and analysed in postcolonial ideologies (Hunt, 2017, pp. 194–195). The ideological conflict in various studies has been reinterpreted in different ways. Reading the libretto, novel, and memoirs through a postcolonial lens has shown the supremacy and cultural accuracy of Westerners in colonising people. Globalisation has demolished the entire world's cultural aspects and socioeconomic approaches. Interceptions by colonial masters have affected business procedures in the new age.

The forceful acquisition of fuels, metals, labourers, and other resources in colonised areas has been justified by helping the entire world by using communicative language. Anna has sympathy with and love for the students in the interest of learning English and practising Christian values. The real story has been left far behind in the works of Anna Leonowens, the scriptwriters and producers of the musical and film, and the novel of Margaret Landon. Historians reading these works in the postcolonial era see Anna's story as a story of a shrewd and smart English teacher in the form of impoverished activities of the English teacher. Facts and fiction overlap, and there are striking errors in the memoirs.

The fictional aspects present the imperialism and orientalism in Anna's mindset, but historical accounts revised the perceptions of middle-class parents. Readers of Anna's story have arranged and presented the commands from the imperialists to maintain the growth and arrangements in the advanced characteristics and surroundings of the justified burden from the activities of the White men

(Raditiyanto, 2019, pp. 74). Imperialism and orientalism were justified in Anna's story; however, the entire world changed its perceptions of it after reading it through the lens of Postcolonialism and learning the truth. Having analysed *The English Governess at The Siamese Court* through the lens of postcolonial reading and analyzing the story from various perspectives, the next chapter will focus on the adaption of the play *The King and I* (1951) by Oscar Hammerstein II.





CHAPTER THREE

3. THE POSTCOLONIAL READING OF ADAPTATIONS FOR *THE KING AND I*

3.1. First Adaptation

Richard Rodgers and Oscar Hammerstein II are well known for their collaborations on musical productions. *The King and I* is the fifth musical they have conducted and the story is adapted from Margaret Landon's *Anna and the King of Siam*. The story is a kind of friction between East and West and has a moving atmosphere. It is set in the early 1860s. The newly widowed Anna Leonowens travels to Bangkok from her native England with her younger child, Louis, to have a better life. Although she is grieving her husband, Anna chooses to live adventurously for her time for the sake of her children. By doing so, she relies on a philosophy of feminism and orientalism thinking that she can help Eastern people to meet modern life by educating them in a modern style. She takes a job at the court of Siam to teach the King and his children.

The King wishes to enlighten his kingdom and the princes so they would face the challenges of the modern world. He considers European education to be part of the modern world, and this causes him to employ Anna to teach his numerous wives and children. Abbot Low Moffat discusses the matter as "Anna is sometimes shocked when witnessing some of the traditions important to the King. Both the King and Anna struggle to understand each other and think in the same way" (Moffat, 2019, p.123). Rulers from the West have already identified the King as a barbarian, and this has caused the King to ask for a piece of advice from Anna on making decisions that will be appropriate for the new world. Hence, transcending differences between values and traditions through love, respect and understanding are prioritised. However, it is not so easy for Anna and the King to continue to love and respect each other in adverse situations.

Traditions and various cultural behaviors might not be welcomed when they are introduced to a new environment. This idea becomes clear at the court of Siam when the oriental traditions oppose Anna's Western traditions and thoughts.

Differences between the words and actions of the King are revealed several times. Although the King claims to embrace Western ideologies, but it doesn't prevent him from accepting immoral gifts such as the slave girl Tuptim from the King of Burma. Acceptance or rejection, the two opposed ideas may take place between them since their backgrounds, cultural outlooks, and also expectations are different. For instance, Anna and the King often have conflicts about Anna's salary and whether she should live in the palace or her own house. Anna becomes angry at the King when he forgets his promises to her (Euarchukiati, 2021, p. 345). However, Anna stays at her job because the King's children are so enchanting as shown in the 'The March of the Siamese Children'. The King's wives are interested in getting to know about the differences and similarities between the Eastern and Western cultures in every aspect of family and love relationships.

The King and I has two very different film versions in 1999, and one of them narrowly prevailed at the box office. Numerous literary works have drawn inspiration from Anna Leonowens' life and her time serving as King Mongkut's governess in the erstwhile Kingdom of Siam (now Thailand). Her recollections served as the basis for Margaret Landon's roughly biographical novel *Anna And The King Of Siam*, which was then turned into the 1946 movie of the same name and the 1951 Broadway musical *The King And I* by Rodgers and Hammerstein. Following in 1956, a movie version of the musical starring Deborah Kerr and Yul Brynner (Westworld) win five Oscars, three more than the 1946 original. The many *The King And I* adaptations have a problematic relationship with the nation where they are situated, notwithstanding their success. In reality, Thai censors have outlawed every version of *The King and I* on the grounds that it is both historically and culturally wrong and disrespectful to the Thai royal family. That includes the two *The King and I* adaptations that are released in 1999, although unlike their predecessors, neither are well received by Western reviewers. *The King And I*, an animated adaptation of the Rodgers and Hammerstein musical directed by The Fox And The Hound co-director Richard Rich, is the first adaptation to be released in 1999. However, with the addition of dragons and adorable animal sidekicks, it is a loose adaption that has been made for a young audience. As a result, *The King And I* failed to meet its \$25 million budget at the box office, earning just \$12 million domestically. Even worse,

it is so awful that Ted Chapin, head of the Rodgers & Hammerstein Organization, termed the animation his “biggest mistake in terms of granting or denying permission.” The estates of Rodgers and Hammerstein barred any further animated versions of their musicals.

One of the effective paths which assist people to learn other’s culture and literature would be poems and songs. They might be addressed ‘affective’ because they transfer the message smoothly and kindly. The royal family learns about the large outer world and receives instruction from the newly appointed teacher. Anna goes one step further by instructing the King himself. Her feelings are revealed in the song “Getting to Know You.” She helps Siamese people learn about individual freedom and teaches them about unfamiliar weather conditions such as ice and snow which are amazing to these people. In the song “A Puzzlement,” the King sings about his confusion about and fascination by Anna’s ideologies. Meanwhile, Anna gives a book to Tuptim called *Uncle Tom’s Cabin*. Anna develops strange feelings about secret meetings between Tuptim and Lun Tha, who escorted Tuptim from the court of the King of Burma. The King’s stubbornness infuriates Anna at the same time that his strengths impress her. Lady Thiang, the first wife of the King, sings about the King’s ability to be both stubborn and wonderful in her song “Something Wonderful.”

The King learns that a British delegation will visit Siam. On Anna’s advice, the King arranges for a European dinner at which all of the Siamese participants will wear Western dress and after which a ballet will be presented by Tuptim. Traditionally in that condition, the dinner is to be a huge success, with excellent food and entertainment. After the dinner is over, the King and Anna spend a moment together to celebrate its success. At this point, the friendship between the King and Anna starts to take wing and become something of a romantic relationship. However, the moment is interrupted by news that Tuptim and Lun Tha have escaped. The news shatters the image of the King as a Westernised monarch. The news was about the secret police who had killed Lun Tha. Although, the King intends to whip Tuptim. However, Anna convinces him not to whip the girl. This event shows how close Anna and the King have been to each other.

Human beings get used to any situation and conditions throughout their lifetimes. Whether good or bad, hard or easy, in some circumstances one would accept the ongoing conditions and would try to come along with them. They might not intend to leave someone or somewhere that doesn't actually belong to them. In the case of *The King and I*, At the end of the musical play, Anna and the King are estranged and Anna is planning to leave Siam. The King sends Anna a letter asking her not to go. She discovers that he is dying and goes to his deathbed. His wives are crying for him. Everyone begs Anna to stay, and she becomes overwhelmed with their support and love (Taylor, 2018, p.39). The King declares that the Crown Prince will be the new King. He reigns in an enlightened way after all he has learned from Anna.

The King and I is a romantic musical presentation in the historical context of British imperialism. The plot concerns the clash between the dynamics and cultures of Western and Eastern countries. It presents an exotic relationship between a King from Siam and a teacher from Britain. However, the reading of the story changed as postcolonial perspectives came into vogue and as the discrepancies in Anna's memoirs were revealed.

The story of *The King and I* is adapted from the 1944 novel *Anna and the King of Siam* by Margaret Landon. Margaret Landon portrays Anna Leonowens as an unlikely candidate to change the course of Thai history. Anna utilises the theory of orientalism to help the Siamese people to become modern in terms of Western thoughts, cultures, values, and ideologies. King Mongkut appoints Anna to be the advisor on how to communicate with foreign governments. The King allows his favourite concubines to take lessons from Anna, as well as his wives and children. The moment Anna steps off the ship from London she notices the exotic features of the country. She learns about the ancient customs, royal pageantry and conflicts of the country, as well as the curious people, mystical faiths and lush landscapes. In this way, she faces the differences between East and West and presents Siam as a place full of ignorance and darkness.

Anna shows her interest in the young Prince Chulalongkorn, who wants to learn about the ideals and principles of Western countries. He promises Anna to

become the most progressive King that Siam has ever had after learning about Abraham Lincoln. Some radical reforms, including the abolishment of slavery and the turning of a feudal state into a modern society, are made in this period. After *Anna and the King of Siam* was published, it became an instant bestseller and Margaret Landon became a famous author. The book has beautiful images and its scenes have created an unforgettable portrait of life in an exotic and forgotten land. It has also inspired numerous works and films, including the musical *The King and I*, even years after it was published.

As a postcolonial novel, this work presents a delightful story for readers worldwide, addressing thoughts and debates on orientalism and the story's reality. The work shows how the people of one society could meet someone from another society and learn about them and accept them without ignorance as Anna was accepted while being a stranger at the beginning of the story. Moffat states;

for now, Mongkut was King of Siam and at least in theory an absolute monarch. In addition to the total change in his personal life, his new role at long last gave him the opportunity to do those things which he felt were necessary for the welfare of Siam and for which the preceding twenty-six years had given him such unique training and knowledge (Moffat, 2019, p. 24).

Most of King's wives and children were impressed with Anna's tenacity in clinging to her ideals, and this issue also impressed the King. The end of the story shows the gradual acceptance by the King of Anna's values and her influence on his kingdom.

Anna's Leonowens writes two volumes of memoirs, *The English Governess at the Siamese Court* which was published in 1870, and *The Romance of the Harem* in 1873. They recount her experiences when teaching the royal family at the Siamese court. She becomes a famous author by chronicling her time at the Siamese court and the support that she received from the King and his wives. There have been several adaptations of her memoirs in various versions of *The King and I*. The memoirs, however, are not free from criticism. The author has been accused of presenting her story from an overly romantic viewpoint and of fictionalising certain aspects of it. Therefore, it is essential to realistically define her relationships with the King and his

family (Singhalampong, 2019, p.22). One may argue that a romantic relationship would spoil any decision which has to be made at a higher position. The idea might become significant if we consider that the decision would affect people's future to a big extent. Cultural differences and divergent lenses might bring up some dissimilar decisions. These differences might belong to the methods of acts or the process of the act. For instance; Tion (2021) uncovers the issue in *The King and I* and writes;

Stories and cultures in different places can be crucial aspects of community growth and modernisation. In Thailand, King Mongkut and Prince Chulalongkorn are elevated to a semi deified status as society become modernised. However, in writings about them, it has been noticed that truth and myth are presented side by side to make them more attractive to readers. Cultural and historical myths and stories are crucial themes of literature. Anna Leonowens tries to get support from readers in the case of creating a better approach towards working as a part of the English literature and film for many years (Tion, 2021, p.135).

What Tion believes is that cultures and stories represent a community whether different or similar to that culture. As the story is criticised for taking an orientalist point of view opposing the decision-making process of the Siamese King and court. Anna's story has been adapted by many writers for musical dramas and films. The impacts of orientalism have also been identified in these adaptations.

3.2. Second Adaptation

The story is mainly about the cultural conflict between Victorian imperialist values of the British Empire and the authoritarian rule of King Siam Mongut. The screenplay was based on the book *Anna and the King of Siam* which was written in 1944. The London novel was later adapted by Richard Rogers and Hammerstein and turned in musical in 1951. *The King and I* turned into a film in 1956 with the same name. American film director Andy Tennant made the film in 1999 with the name of "Anna and the King" with Judy Foster and Cho Eun Fat. The story's truthfulness is questioned due to concerns about the factuality of the events of the plot. All of the story's adaptations have used the events presented by Anna. The musical and film

The King and I and the film *Anna and the King of Siam* have been praised for their elegant costumes and a beautiful hint of romance. However, people need to know whether the story is real and how different it is from the actual events at the court. *The King and I* as a film is based on the novel by Margaret Landon to show what a British teacher was like and what her role was in transforming the Siamese court.

Anna And The King, which is a movie version of Margaret Landon's novel rather than the musical, come out nine months after *The King And I*. The superior of the two movies is *Anna And The King*, which has a larger budget and performers like Jodie Foster, Chow Yun-fat (*Crouching Tiger, Hidden Tiger*), and Bai Ling. Although it received Oscar nominations for Best Art Direction and Best Costume Design, many feel the film is overlong and monotonous despite the gorgeous photography and costume design. Although it performed better at the box office, earning \$114 million compared to its \$92 million production budget, given that movies typically need to make at least twice as much money to be deemed successful, The success of *Anna And The King* at the box office isn't particularly noteworthy. It would be a fraud to refer to either the animated version or the Jodie Foster-starring version as decent adaptations, but if any adaptation of *The King and I* win out in 1999, it is *Anna and the King*, albeit by the narrowest of margins.

Margaret Landon's work is based on the story of the British teacher and her friendship with a King and how she changes his attitude towards rituals and religion. Anna is portrayed as a proper, genteel English woman. Her nationality is questioned, however, as she was born in 1831 in Ahmednagar, Bombay Presidency, India (her parents were Thomas Edwards and Mary Ann Glascott). Anna claims that she was born in Caernarfon, Wales, to a genteel family. She may have changed the story of her birth because one of her grandmothers had Indian ancestry and Anna may have thought this fact would affect the popularity of her story. She states that she attends an English boarding school, but she actually attended a school for the mixed-race children of British soldiers. Her father was a sergeant in a British regiment, but she claimed he was a captain. Throughout her life, Anna traveled from place to place, even when her husband was alive. She married Thomas Leonowens at the age of seventeen, and they moved to Perth, Australia. Later they moved to Penang in Malaysia, where her husband worked in a hotel. Her husband died there of a sudden

stroke, and she eventually went to Thailand to find a job as a teacher. Her genteel background helped her to become a teacher at the Siamese court and win the hearts of the wives and children of the King.

The current story might be similar to other Orientalist texts about the East to some extent. The students of Siam are described as benighted Orientals who are under the English teacher's guidance. They transformed into noble savages. The author's representation of her English classroom as a disputed site of battle between Siamese and Western ideas, which eventually gives way to the triumph of Western ideology, reflects the change process. The goal of this work is to look at how Leonowens' Orientalist image of Siamese pupils shapes them as ideological subjects. The issue is mentioned by Tripasai as "Leonowens' story of Siam, is imbued with the Orientalist representation of the Orient" (Tripasai, 2019, p. 11). Despite the fact that Leonowens' text is set in nineteenth-century Siam, it may be used as a metaphor to uncover that Thai students' internalisation of Western ideology earns their permission and guides their minds to the West.

Anna Harriette Leonowens (born Ann Hariett Emma Edwards (1831–1915) was an Anglo-Indian or Indian-born British travel writer, educator, and social activist. She spent six years as a teacher at the royal palace of Siam. At that time the relationship between the west and east was of high interest in the west, when WW1 ended, western images of what the east represented may reinforce ideas of western influence in advancing Asian cultures. Her relationship with the King is the story of two headstrong personalities becoming friends over time. Anna helps the nobles of Siam learn about the modern world and introduces them to some of the concepts of progress which is a critical aspect of cultures and societies at the time. Her memoirs are also travelogues and feminist portrayals of a newly widowed woman and her child, who want to educate and enlighten the Siamese kingdom. The stories are Anna's recollections of her fascination with the Siamese people. They also suggest that she sees them as inferior because of their religion and their pedigree. The discussion is presented in Dung's work as; "However, the relations between Siam and the West were not only a linear flow characterized by friendly, peaceful

diplomatic activities ” (Dung, 2017, p.69). Unlike his predecessors, king Mongkut forms treaties with Britain and the United States.

Siamese culture is faced strange and pretended to be promoting misfortune by Anna firstly, but later on dissimilarities lose their significance to some extent. The real nature of the Siamese harem and Anna’s journey have not been identified critically because she has presented misleading views and misconceptions. Quinn (2018) explains as;

In contrast to American reviews of the 1950s which focused on the positive Portrayal of East meets West, British critics attempt to situate the musical Within their own understanding of imperialist politics. For British cities, the Storyline was one of colonialism and Empire, although it still differed from The plots of homrgrown British musicals such as Noël Coward's Pacific 1860 Because The King and I subtly challenged the moral imperative behind Colonialism (Quinn, 2018, p.18).

Both books and the films provide a superficial story of ‘East meets West’. Neither addressed the underlying complexities of Anna's life as well as an educated, poor person, but opinionated widow living in south east Asia. This story shows that the Siamese people Anna meets treat her with respect and love despite the great differences in their cultures and ideologies. It also shows that the entire team of workers has helped the teacher provide a proper education for the Siamese princes.

There is mutual respect between Anna and the King, but there is no evidence of a romance between them. Anna helps King Mongkut to correspond with the son of President Abraham Lincoln and with Queen Victoria with the help of her acquaintance. Her travel and writing make her popular with readers and makes her able to teach Sanskrit and English. Women’s suffrage is of importance to her. She shows some bias against the culture and religion of Siam in her depictions of the King and his wives and children. Anna moves to Montreal later on and dies at the age of 83 in 1951. Her son Louis was first educated by his mother at the Siamese court along with King’s children. He completed his education in Europe later on. At the age of 25, he joined King Chulalongkorn as a member of the Siamese Royal Cavalry.

The true story of Anna shows that she was successful in embellishing her story when it would protect her children and make her life more prosperous for her

children and herself. According to her biographers, she invents some incidents and changed others (Hunt, 2017, p.23). Since there might not be enough relevant documents to express the argument in details and intentions behind those incidents, scepticism will always be part of her legacy because of the way she wrote an exotic story that showed Thailand as a place with cruel cultures and barbaric behaviours.

Although some novels, short stories, plays, or any art pieces might be written based on real happenings in life and they intend to pass the direct messages to the readers or audiences, some might be imaginative or fictions. Any reader who is familiar with the language and obviously with the literary work, might come to understanding or interpretation of the text which can be close or far from the reality behind that story. *The King and I* (1956) and the Broadway musical are adapted from Margaret Landon's novel *Anna and the King of Siam*. Anna Leonowens's experiences are very appealing to audiences. However, some of the facts about her life and her time in Siam are inaccurate, and they need to be explored and shown how much exaggeration has been used. For example, Anna claims to be younger than her actual age and meanwhile, she also claims that she was born in Wales. Her story had other inaccurate information, such as that about her father's background and her maiden name.

In 1859, Anna loses her husband, and as a widow, she goes to Singapore. There she creates a new identity by stating that her husband was a British army major. She opens a school for the children of British officers in Singapore, but it was a failure, so she finds a secure teaching position at the royal court of Siam. The King of Siam is seeking someone to teach English to his royal children, wives, and concubines. He looks for a teacher who may not try to convert the people of the Siamese court to Christianity. King Mongkut has been a Buddhist monk for more than 29 years before becoming King. Anna was hired only to teach English by Tan Kim Ching, the consul of Siam at Singapore. This position was exaggerated in the novel and the films, where she was identified as the governess of the court. Anna did obtain an awareness of how Western ideologies were viewed by the court, and in this regard, she was more successful than her predecessor, an American missionary.

Anna's adventures in Siam lasts for six years, and they treated her specifically. However, her recounting of them is full of exaggerations. After teaching the royal family, she works as a secretary to the King. In this situation, she enjoys a high degree of political influence and respect. She states that the working conditions were not satisfactory in terms of wages and the living situation promised to her. She was not a member of the social circle of British merchants and traders in Siam despite having a prestigious status at the Siamese court.

After six years, Anna has to return to England for reasons of health, and she does not return to the court even after her intention to return. The King and Crown Prince fall ill with malaria after Anna returns to England. The King dies and therefore, the prince becomes King, but he never invites Anna to visit his court even though she was mentioned in the actual King's will. Anna and her son do not receive any legacy in spite of being mentioned in the will. The new King and Anna correspond amicably, but this does not end with an invitation to return her to the palace. Anna had several reasons for writing her memoirs. One was to support her children. She had little money after returning to England. Margaret Landon was overwhelmed by Anna's experiences as a teacher at the Siamese royal court. She wrote her novel to entertain readers and give them the details of Anna's story.

Anna's second memoir, *The Romance of the Harem*, portrays the King in a different and exaggerated way from the first memoir. The King's family did not like this approach. However, both works become bestsellers and make Anna popular. The title of the first memoir was considered misleading by the King's family as Anna is a teacher, not a 'governess'. There might be some misinterpretations when one comes across with different texts or analysis. Considering Anna as a maid might not be good understanding of the text since she is not hired to care for the royal children; she is only hired to be a teacher of English literature and language to them. Therefore, She and the royal family could meet the challenges of a modernised society in their discussions.

Abbot Low Moffat as a biographer of King Mongkut, refuted statements in Anna's memoirs that portrayed the King as an unkind and passionate man. Anna's portrayal presented the King as a preserver of customs such as prostration and slavery, but this contradicted his true characteristics. The matter is displayed by

Hollinger as “he has been a Buddhist monk for many years before becoming King ” (Hollinger, 2017. P. 223). Anna writes accounts of a concubine named Tuptim in the second memoir, but the stories are based on unsubstantiated court gossip. Tuptim was one of the wives of Prince Chulalongkorn, and she has no relationship with King Mongkut. The Siamese people consider King Mongkut to be the most progressive and kind-hearted King in Siamese history. Anna’s exaggerations and creations are known to King Chulalongkorn and also any films which are produced based on Anna's story are illegal to be shown in Thailand according to the government.

There have been various methodologies and lenses to go through any text and analyse it from that perspective. One text might mean differently if the reader changes his/her standpoint and understanding would be divergent. Critics of and audiences of *The King and I* have been drawn in by the storyline and the actors’ performances. However, the film is banned in Thailand because it was considered as crime in Thailand to defame the nation’s monarch. The law is not transparent regarding the replica of the monarchy as ordinary mortals; however, it is banned in this country. Therefore, the authors of the books and adaptations of *The King and I* cannot enter the country. The much-fictionalised memoirs of Anna are seen as the tales of a clueless Victorian lady traveler who thinks like an orientalist and imperialist.

From the postcolonial viewpoint, the real life of Anna Leonowens had the capability of overpowering fictional fantasies. Her Anglo-Indian childhood and sexual abuse by her stepfather are ignored and written about differences in the novel. In terms of political correctness, the show can meet the people’s expectations from Western culture and ideology regarding helping Orientals by a white woman (Arensdorf, 2018, p.39). The modernisation of the Asian people is essential for developing a better dimension in the Asian monarchy.

Adaptation of the work might be quite offensive from Postcolonial vision since it uses racist and outdated thinking and approaches from colonial times. Anna thinks about the Western world, but her thoughts and memories violate the heart of humanity. At the same time, the empire has shown the colonised approaches and teaching techniques of the teachers to present Siamese culture before British

diplomats. Oriental art is the primary aspect of the colonisation of the pretext approach of the creators of the musical show. It should not be forgotten that the story takes place in the 1860s and that Margaret Landon's novel was published in 1944.

Meeting of the East and the West is another theme which is identified in the stories. It is essential that the writers and workers in this age take a humanistic approach to describing people from the East without identifying them as bigoted people. The work identifies the people of Siam as barbarians. Modern sensibilities prevent such labeling of any group.

The portrayal of the King is the most important aspect of criticism, and it has been seen as a horrible representation of Asian culture. The King is portrayed in the work and the musical as having poor manners, but, according to the King Chulalongkorn, King Mongkut was a man of kindness and was not as cruel as the work depicts him. He states that "...and because I am also such a man, I will allow you to always stand upright in my presence" (Raditiyanto, 2019, p.73). The Westernisation of the story and the directors' approach in the present affect the differences between the reality and fantasy of the writer.

David Hollinger discusses the idea of differences among people which in some cases might be referred as racism or orientalism. He obviously doesn't mean the skin colour, but he directly mentions about mentalities of the people and how they may encounter any phenomenon in different circumstances. He states that "On going beliefs of white supremacy are critical in Anna's book. Adaptations of the story, such as *The King and I*, have been identified as being racist beyond their criticisms of a place" (Hollinger, 2017, p.20). *The King and I* has been accused of racism in its use of the complexities of Anna's life. The real dilemma in the work and other adaptations of the story is that European colonialism attacked the thinking about the God-King and threatened aspects of science and tradition. The Western fascination for the East and its portrayal from the perspective of a woman from a British background has also been criticised.

It is undeniable that despite facing criticisms of racism and orientalism, the musical *The King and I* is a big hit in its on-stage run in the 1950s. The exotic setting and romantic plot of the story attracted American audiences. However, the

fascinating and superficial story of East meets West. It could not address the complexities of Anna's life as a poor widow who was educated and opinionated. Culinary colonialism is a crucial part of the work that has also changed the aspects of the different rationale in the soil of Thailand by avoiding the colonisation by experiencing the approaches of the old enemies to stay together. However, it is worth noting that the country was not formally colonised, and this helped Siam to weather cultural struggles with people who had colonised other nations. Siam was influenced by European and Western ideologies. Race and sexuality are two dimensions of political domination when it comes to going with the aspects of technique and possibilities regarding foods and formation of the familiarity in the institution of Siam.

In the scene where European visitors are dining with members of the court to assess the country and realm of the King of Siam, the British and Thai cuisines have different flavours in urban Euro. Transformations in taste and diversity, along with educational approaches, are identified in the novel. By avoiding the romantic plot of the work, it can be possible to explore Thailand's marginalised culture and dimension. In the film, visiting government officials find themselves impressed with the richness of the court and the entertainment they are offered in the form of civilised food and the approaches of the entire community. King Mongkut holds state dinners on a regular basis to commemorate his birthday and the fulfilment of key duties (such as treaty negotiations). It may seem strange to some extent to the reader of the text since it is assumed that the monarch may utilize the dinner to merge the indigenous Thai idea of 'royal gift/bounty' with the European standard structure. His preference for Western cuisine is a throwback to previous habits. In the Siamese courts, adopting the foods of foreigners is deemed courteous and civilized.

The end of the story in the film differs from reality. The real Anna leaves country and she intends to return back within six months, but the King's sudden death changes everything. She does not return to her life in Siam as the new King does not invite her to do so (Yue & Song, 2018, p.26). Although Anna was interested in Eastern culture and the experiences of people in Siam, she weaves religion into her story about travel and teaching. Hence, this story is much more than a mere orientalist or racist approach that shows the thinking of Western people about

Eastern cultures, along with their approaches to socio-cultural aspects in this changing world.



CONCLUSION

This thesis aims to consider and analyse aspects of Anna Leonowens's memoirs and different adaptations of her story from the perspective of postcolonial approach by utilizing Edward Said's theory of Orientalism. Colonisation and orientalism are two critical aspects that are applied to this study to identify the differences between the Siamese court and English culture. Anna, the protagonist of the story serves as a bridge between European and Oriental people. In novels and stories which both have been written in the English language, colonial discourse depicts people of the world with different degrees of reality. Anna is a character in her memoirs who works at the court of King Mongkut for six years. She gets respect from the people of Siam and gives respect back to them. Furthermore, she finds the people and country exotic and describes them as barbaric in terms of their norms and culture.

The study consists of three chapters that address the general background of the study and its relationship to the postcolonial period and literature, the textual politics in works by and about Anna Leonowens, and the stories behind the adaptations of those works. The current study also discusses different aspects of Anna's story in different chapters, including aspects of colonialism, Postcolonialism, and decolonialism in literature. The story might be analysed and read from a perspective that prioritizes western thought in terms of language and culture. On the other hand, all the events that Anna, as the protagonist of the story encounters shall be interpreted without considering the terms of the East and the West and dissimilarities between them. The idea might be clearly realized in the story where Anna writes stories that Caucasian British men and women look at Asian people from a discriminatory perspective. She helps the world to learn about different aspects of the truth in the form of analysing the whole part of the work. The story of *The King and I* revolves around events at a royal court in Siam, not Europe, at which Anna teaches the King of Siam's wives and children.

Orientalism is evident in Anna's hatred and irritations for the people of Siam, not only because of their genetic background but also because of their religious background. It is not expected that the literature of universalism or any memoir

would disrespect someone else's religion, and this approach does not help Anna to gain the empathy of present-day readers. The idea might become clear when Anna Leonowens has biased and bigoted approaches and orientalist views. One might oppose what orientalist perspective becomes evident throughout the story, but it is a fact that anyone could experience if he/she would face the situation.

Anna's memoirs were published in 1870 and 1873 at a time when some countries were being colonised by European nations. Colonised people of this place might have become sophisticated and advanced by accepting everything written in the works of the white people. However, everything has changed over time, and people have started to emerge from different parts of the world. This aspect has started to help the entire world to promote the idea of orientalism and colonised areas that can help to identify empirical approaches of the study.

People in the postcolonial era reviewed how English women and civilised people behaved in the musical production of "The King and Anna". The experiences of a Victorian woman in a non-European world were presented by connecting the nineteenth century without working on the aspects of the portrayal of comparison of the situation. Anna presents herself as a dutiful woman who could help the entire kingdom of Siam in case they receive an English education. The matter also might intentionally and generously give power to the English language which one can achieve everything and overcome any problem by being educated in that language.

Anna's story has different degrees of truth. The real-life background of the study has been presented in the form of a critical appreciation in every part of the literature. Therefore, applied pedagogy has also been used in this study to analyse the story of Anna in its different phases and stages, including the ambiguous and exciting aspects of Anna's real life. However, certain issues in her story of working at the Siamese court had to be faced. Sixty children and the Crown Prince live at the court and are taught by Anna. Anna also provides education for the King's wives as a way of introducing British education to the East. Anna helps the King to develop a better relationship with other European Kings and to make prudent decisions.

New voices in literature began to focus on how orientalism influenced authors. No writer can create a different dimension and living approach to the topic for the audience without having any modeled and colonized approaches to the

supportive elements of the language. Indigenous religions and languages are acknowledged. No writer can create new and innovative writing approaches without understanding the topic. Postcolonial people started modeling Western writing in an Oriental way to use the language. The discourse of language started to be changed with the positing time that has helped in getting independence and representing the entire world with the enlightenment of people.

Identity issues were also identified as writers sought to create better opportunities and more works that presented the thoughts of the people of that place. In the era of postcolonialism, an author's narration becomes more critical to changing the entire world. Imperial governments took new approaches to the management of language and consciousness. Different perspectives on empire were noticed when it came to imposing religious and economic practices. Terms such as *first-world* and *third-world* showed a biased approach to nations.

Western writers consistently show people from oriental areas as savages but Europeans as a superior breed. Self-identity and freedom are relevant issues in the interactions between decolonized people. Orientalism focuses on creating different identities for people with different cultures and languages. In this respect, knowledge and customs gained advantages for the people in Africa. Thinking logically and taking a straightforward approach to the world are critical approaches taken by scholars which might assist one to get closer to success. Maintaining asymmetry in the approaches of West and East is another critical aspect of understanding ontological approaches to the Occident and Orient. People's representations and perspectives also play a crucial role in changing the world. The same thing happens in the exotic approaches of postcolonial writers to knowledge and digression of the oriental approaches through the management of intellectual energy.

English and French are the languages used by colonisers. Colonised people learn these languages so they could participate in the economic flow of the time, but having to do so contributed to practices of orientalism. Creative works, images, and ideas were the most critical aspects of the aesthetic movements and philosophical approaches of the time. The beliefs of people are affected by the fair and legal approaches of the world. The artwork is an important form of postcolonial work. The difference between flexibility and inflexibility always wins the heart of the readers.

Risks and approaches of people to win can only help people gain trust and biological aspects of creating contexts of the contemporary globalised world. The argument takes place in the case of Anna and the King of Siam. The King hires Anna to teach English to him and his family to gain such power. That will empower him to construct connections among powerful countries that the Thai government will benefit.

The dominance of the English language in the colonial era means that many people had to learn this language to engage in interactions with people from other countries. This is the case at the Siamese court that explores Anna is hired an English teacher to teach the royal children and the King's wives. The languages of Western countries dominate in every part of the world, including Thailand. Anna's story and the musical *The King and I* hint at the ideological approaches and attitudes towards ordinary people. This novel shows Anna's importance in the court. Having an advanced and sophisticated education was important to the King. Orientalism helps to promote the social and cultural aspects of Eastern countries.

The King and I (1951) as a musical piece and *Anna and the King of Siam* (1944) as a novel intend to show that Anna has helped Siam to become more civilised. A hint of romance between the King and Anna is also presented, but critics and the King's family denied this fact. The King has been a Buddhist monk before becoming King, and he is not a person with immoral behaviours. Although colonisation and orientalism affected the ways in which a despotic monarch of a primitive land might be portrayed, Anna's story is different. The King and Anna have a friendly relationship, and the King mentions Anna and his son in his will but does not give them any property.

The most crucial aspect of Anna's story is her portrayal of the ordinary people of a nation and her ideas about how Western civil legislation could create a better dimension. Politically colonised areas have started to accept the supremacy of the British people. However, everything has changed with the national approach after identifying the case regarding an officially non-colonised area. In the story, officials from Western countries show a sort of interest in coming to the court of Siam, and Anna helps the King by preparing a perfect European dinner and entertainment for

them. The nation's ordinary people did not get the privilege of meeting the politically colonised areas.

The novel *Anna and the King of Siam* (1944) by Margaret Landon is based on Anna's memoirs. It is free of jargon and recounted the story in more details. At the time, people from different corners of the world started to work together well and take a mysterious approach to the writing of literary works and the development of pure knowledge. The novel which is a subject of discussion in this thesis, assists to create a clear idea regarding the struggle of reaching a conclusion smoothly. It also clarifies that people around the world might share some kind of pleasant cultural behaviors despite speaking different languages and coming from dissimilar nations.

The most crucial part of postcolonial literature might be that the work leaves something mysterious in its readers and may change their visions to some extent. It is essential to identify struggles that are not necessary, along with the yearning for working efficiently. Anna's story is not new; it has been shown in theatres in England and the European countries for a long time. However, in 2014, the story got the attention of readers both positively and negatively. Therefore, Workers could not discuss the different cultural demands freely under any condition. It is worth noting that the entire team of work analyze the information efficiently and can only help to present the dimensions of work without making any mistakes. Most importantly, the discussion about political freedom in Western countries and Eastern countries could only help in developing a different form of writing.

The strengths and weaknesses of the works and the story help people maintain the international aspects of the story through colonialism and the historical demands of the approach. The story comes with an approach of not having any culture and knowledge to identify the different perspectives of the work. It has also been identified that work perspectives can help the authors with business processes and managing communication. Ensuring the nation and communication are the most critical aspects of the study identified in every aspect.

The postcolonial approach is used to analyse the adaptations for the story of *The King and I*. Elements of orientalism were identified and analysed in the musical and film adaptations. The story of Anna uncovers her memoirs which are quite different from the real events at the court. The stories are viewed differently in post-

colonialist readings than in earlier readings. Adaptations for *The King and I* rely on ideological struggles which might vary from one interpreter to another. Anna's words are considered offensive in her descriptions of the King who is a figure of an Asian monarch. The librettists of the musical do not pay attention to elements of the story that could hurt audiences from Asia. Everything has changed with time, and the musical approach of this study has helped to fulfil the author's dreams to get closer to the King.

Different aspects of the author are treated in various manners in the working approaches of musical shows. In terms of connections and learning new ideas from others, the year 1860 was a different time than today. People's sensibilities are needed to be handled with care. Orientalism and racism, which are aspects of the novel, are not ignored in this study. The story of Anna and the King is viewed in the context of postcolonial literature, which has changed every aspect of the working approaches.

Western ideology started to overlap with Eastern ideology not only in this work but also in similarly published works. In this respect, one shouldn't deny the role of technology and scientific developments that almost have influenced any field of study. Dissimilarities and transformations of diversity and taste are the most crucial aspects in avoiding the romantic side of this story. It has also been shown that the Western people in time did not like the Eastern people because they were biased against them. Anna was employed in Siam to teach Western countries' traditions and values. Orientalism and inaccurate information about religion are identified in Anna's story as well. She ultimately does not respect the people in any adverse situation as it is declared in the novel.

The entire story portrays a friendly, respectful relationship between the King and Anna. Interruptions in the works and decision-making processes of the King are identified. No one dared to challenge the thoughts and decisions of the King in Siam before Anna. The idea also might be a challenge for researchers to discuss whether Anna's power comes to her because of her language from a colonial perspective. However, Anna creates a different dimension for work aligned with maintaining the people's ideology based on different values and cultures. It is also shown that the King is fond of his favourite concubine and allows her to take lessons from Anna.

Anna helps everyone manage their working processes and interests by teaching them about Western countries' ideals and educational principles. Therefore, the study of Anna's story has helped to create exciting dimensions of different literary aspects by showing how the story is part of the historical meeting of East and West.

To sum up, the postcolonial approach is taken into consideration to analyse Margaret Landon's 1944 bestselling novel *Anna and the King of Siam*. Meanwhile the work has been turned into a play with a musical that all present Edward Said's idea of orientalism. Whether through the English language or other western cultural aspects compared to Eastern one, they all might intend to prioritize one nation or culture to another. The issue becomes obvious to some extent in analyzing the story which the current thesis analyses. Anna's emotional and close relationship with the King of Siam might express that human beings can build their pure connections without creating boundaries such as Eastern or Western. The reality behind this story may reveal that although the colonizer's language might be imposed on colonized countries, it has its own advantage. It is to bring different nations together to make their understanding of each other easier and possible.

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