



**REPRESENTATION OF POSTCOLONIAL
GENERATIONS IN YAA
GYASI'S *HOMEGOING***

Özge ALTUNLU

**Master's Thesis
English Language and Literature Department
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ATATÜRK UNIVERSITY
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TEZ BEYAN FORMU

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

BİLDİRİM

Atatürk Üniversitesi Lisansüstü Eğitim ve Öğretim Uygulama Esaslarının ilgili maddelerine göre hazırlamış olduğum "Representation of Postcolonial Generations in Yaa Gyasi's *Homegoing*" adlı tezin tamamen kendi çalışmam olduğunu ve her alıntıya kaynak gösterdiğimi taahhüt eder, tezimin/raporumun kâğıt ve elektronik kopyalarının aşağıda belirttiğim koşullarda saklanmasına izin verdiğimi onaylarım.

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GENİŞLETİLMİŞ ÖZET**YÜKSEK LİSANS TEZİ****YAA GYASI'NİN YALNIZ AĞAÇLARIN ŞARKISI ADLI ESERİNDE SÖMÜRGE SONRASI NESİLLERİN TEMSİLİ****Özge ALTUNLU****Tez Danışmanı: Dr.Öğr.Üyesi İsmail AVCU****2022, 101 Sayfa****Jüri: Dr.Öğr.Üyesi İsmail AVCU****Dr.Öğr.Üyesi Şennur BAKIRTAŞ****Dr.Öğr.Üyesi Emel ZORLUOĞLU AKBEY**

Bu çalışmada, Yaa Gyasi'nin *Yalnız Ağaçların Şarkısı* adlı eseri sömürge sonrası teori ışığında irdelenecektir. Bu çalışma, adı geçen romanı, sömürge sonrası döneme katkıda bulunan temel kavramlar doğrultusunda sömürge sonrası teori ile ilişkilendirmeyi amaçlamaktadır. Ek olarak, çalışma, romanın sömürge ve kölelik dönemini nasıl ele aldığını analiz etmeyi amaçlamaktadır. Bu anlamda roman farklı zaman ve mekânlardaki farklı yaş grupları ve cinsiyetler sayesinde sömürge ve sömürge sonrası döneme dair zengin içerik sunmaktadır. Sömürgecilik ve köleliğin insanlık üzerindeki büyük etkisi, sömürgeci güçlerin, çeşitli kölelik yaptırımlarıyla kurdukları travmatik dünyada nesilden nesle aktarılması ile bilinmektedir. Yüzyıllarca süren sömürgecilik ve kölelik uygulamalarıyla sömürgeleştirilmiş bireylerin dünyasında neden olan gedikleri ve bozulmaları, sömürge sonrası dönemde yaşayan bireylerde de görebiliyoruz. Bu bozulmalar, bir tür kalıtsal miras gibi, sömürgecilik ve köleliğin yıkıcı izlerini taşımaktadır. Sömürge hegemonyası, kültür, renk ve din gibi özdeş unsurları sorunsallaştırmıştır. Bütün bu konular yıllarca çeşitli alanlarda eleştirmenler tarafından tartışılmaktadır.

Teorisyenler ve alanın uzmanları sömürge ve kölelik döneminin analizinin gerekliliğini ileri sürdükçe, sömürge sonrası çalışmalar o kadar belirginleşmektedir. Sömürge sonrası eserlerde kültür, ırk, kimlik, din ve toplum gibi neredeyse aynı konulardan ilham alınmıştır. Bu bağlamda postkolonyal romanların önemi, Britanya'nın eski sömürgelerinden bir araya getirilerek çalışmada yeniden ifade edilmeye çalışılmıştır. *Yalnız Ağaçların Şarkısı*, bir yandan sömürge öncesi, sömürge süreci ve sömürge sonrası

gibi farklı zamanların bir yandan da Gana ve Amerika'daki farklı yerlerin incelenmesidir. Nitekim bu çalışma, Yaa Gyasi'nin her bölümde ve romandaki her karakterde sömürge sonrası teorinin çeşitli temel kavramlarının analizini sağlayacaktır.

Bu tez, ilk dört bölümde sömürgecilik ve postkolonyalizm gibi teorileri ve çeşitli teorisyen ve romancıdan birçok örneği paylaşmaktadır. Son olarak, beşinci ve altıncı bölümler tezin uygulama bölümleridir ve romandaki sömürge ve sömürge sonrası meseleleri temel kavramlar çerçevesinde vurgulamaktadır. Birinci bölüm sömürgeciliği kavramsal düzlemde yansıtır. Sömürgecilik kavramının tanımı ve tarihsel arka plan bu bölümde açıklanır. Böylece on beşinci yüzyıldan yirminci yüzyılın ikinci yarısına kadar Afrika, Amerika ve Asya'da genişleyen Portekiz, İspanyol, Fransız ve İngiliz gibi pek çok sömürge güçleri tanıtılmaktadır.

Çalışmanın ikinci bölümü, sömürge döneminin uluslar üzerindeki etkilerini detaylandıran sömürge sonrası teori yöntemini ele almaktadır. Postkolonyal teorinin kapsamı ve anlamı ile ilgili görüşlerin sayısının arttığı belirtilmelidir. 1970'lerin sömürge sonrası teorinin başlangıcı olup olmadığı ya da böyle bir teorinin varlığına dair farkındalık zamanı olup olmadığı konusunda farklı görüşler vardır. Ancak çoğunluk, sömürge sonrası teorinin köklerinin 1970'lere kadar gittiğini kabul etmektedir. Öte yandan, postkolonyalizm kavramının tire ile (post-kolonyalizm) veya tire olmadan (postkolonyalizm) kullanımıyla ilgili de farklı görüşlere değinilmektedir. Bu görüşlerden bazıları 'sonra' anlamının altını çizmek için tirenin kullanılmasını desteklerken, bazıları ise bunu reddetmektedir.

Üçüncü bölüm, sömürge ve sömürge sonrası dönemlerin daha iyi öğrenilmesi, anlaşılması ve algılanması için çeşitli kuramcılardan bahsetmektedir. Böylece çalışmada, teorilerinin birer yansıması olan beş teorisyene yer verilmiş, sömürge ve sömürge sonrası dönemlerin anlaşılmasına yardımcı olan seçkin eserlerine değinilmiştir. Bu teorisyenler arasında Edward Wadie Said, *Şarkiyatçılık ve Kültür ve Emperyalizm* eserleriyle; Homi Bhabha, *Kültürel Konumlanış ve Nation and Narration* eserleriyle; Gayatri Spivak, *Madun Konuşabilir Mi?* eseriyle; Bill Ashcroft, *Postcolonial Studies: The Key Concepts*, *Edward Said*, ve *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* eserleriyle ve son olarak Frantz Fanon, *Yeryüzünün Lanetlileri ve Siyah Deri, Beyaz Maskeler* eserleriyle ele alınmıştır.

Dördüncü bölüm, sömürge sonrası teori ışığında önemli yazarların çeşitli edebi eserlerine odaklanarak devam etmektedir. Bu bölümde, sömürge sonrası edebiyatın da değindiği ‘commonwealth’ edebiyatı kısaca bahsedilmektedir. Birçok postkolonyal yazar ve roman üzerinde durularak söz konusu kuramın edebi alanda detaylandırılması amaçlanmaktadır. Bu yazarlar çalışmada tanıtılan eserleriyle, kölelik ve sömürge dönemi hakkındaki düşüncelerini dile getirmektedir ve asimile edilen ulusları bilinçlendirmek için geçmişe ışık tutmaktadır. Bu amaçla sömürge ve postkolonyal motifleriyle romanlar üreterek her iki dönemin anlaşılmasına katkı sağlamışlardır. Çalışma, Nadine Gordimer, Chinua Achebe, Ngugi wa Thiong’o, J.M. Coetzee, Salman Rushdie, Abdulrazak Gurnah, Arundhati Roy gibi önemli yazarlardan belirlenmiş dokuz romana eleştirel bakış açısı sunmaktadır.

Tezin beşinci ve altıncı bölümleri, sömürge sonrası anahtar kelimelerin romanın her bir bölümünde uygulanmasını örneklemektedir. Anahtar kavramların karakterler üzerine uygulanmasından önce, çalışmanın bu kısmında, sömürge sonrası çalışmalar hakkında bilgi paylaşılmaktadır. Ayrıca yazar hakkında bilgi verilip Gana tarihi özetlenmeye çalışılmıştır. Roman iki bölüme ayrılmıştır ve her bölümün yedi bölümü vardır. Bu nedenle romanda olduğu gibi, çalışmanın bölümleri sömürge sonrası analizi kapsamında romanın bölümleriyle paralel olarak yazılmıştır. Beşinci bölüm Effia Otcher ile başlamakta ve Abena Collins ile sona ermektedir. Altıncı bölüm ise tezin son bölümü olarak H Black ile başlamakta ve Marcus Clifton ile sona ermektedir. Bu çalışmada romanın çoklu karakter yapısı kimlik, kölelik, ırkçılık, taklitçilik, kararsızlık, melezlik ve üçüncü alan, evsiz, yurtsuz, madun, kayıp, aidiyet, ötekileştirme, soyutlanma, yozlaşma, sömürgeci eğitim, sömürgeci söylem, sosyal dışlanma ve madde bağımlısı gibi birçok sömürge sonrası temel kavramları ile irdelenmektedir.

Anahtar Kelimeler: Yaa Gyasi, Edebiyat, Sömürgecilik, Kölelik, Sömürgecilik Sonrası, Nesil

EXTENDED SUMMARY**MASTER'S THESIS
REPRESENTATION OF POSTCOLONIAL GENERATIONS IN YAA GYASI'S
*HOMEGOING*****Özge ALTUNLU****Thesis Advisor: Asst. Prof. Dr İsmail AVCU****2022, Page: 101****Jury: Asst. Prof. Dr İsmail AVCU
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In this study, Yaa Gyasi's *Homegoing* will be examined in light of postcolonial theory. This study aims to correlate the aforementioned novel with the postcolonial theory based on key concepts that contributed to the postcolonial period. Additionally, the study aims to analyse how the novel dealt with the colonial and slavery period. In this sense, the novel provides rich content about the colonial and post-colonial periods thanks to different age groups and genders in different times and places. The great impact of colonialism and slavery on humanity is known through the transmission of colonial powers from generation to generation in the traumatic world in which they established various slavery sanctions. We can also see the gaps and disruptions caused in the world of colonised individuals by centuries of colonialism and slavery practices in individuals living in the post-colonial period. These disruptions, like a kind of hereditary inheritance, bear the destructive traces of colonialism and slavery. Colonial hegemony problematised identical elements such as culture, colour and religion. All these issues have been discussed by critics in various fields for many years.

The more theorists and experts in the field assert the necessity of analysing the colonial and slavery period, the more postcolonial studies appear. Postcolonial works are inspired by almost the same topics, such as culture, race, identity, religion and society. In this context, the importance of postcolonial novels has been tried to be re-expressed in the study by bringing them together from the former colonies of Britain. *Homegoing* is the study of such different times as pre-colonial, colonial and post-colonial processes on the one hand and different places in Ghana and America on the other. Consequently, this

work will provide Yaa Gyasi's analysis of various key concepts of postcolonial theory in each character and chapter in the novel.

This thesis shares theories such as colonialism and postcolonialism in the first four chapters, as well as many examples from various theorists and novelists. Finally, the fifth and sixth chapters are the practical parts of the thesis and highlight the colonial and postcolonial issues within the framework of the key concepts in the novel. The first chapter reflects colonialism on the conceptual ground. The definition and the historical background of the concept of colonialism are explained in this chapter. Thus, from the fifteenth to the second half of the twentieth century, many colonial powers such as the Portuguese, Spanish, French and British, which expanded in Africa, America and Asia, are introduced.

The second part of the work deals with the method of postcolonial theory, particularising the effects of the colonial period on nations. It should be noted that the number of opinions about the scope and meaning of postcolonial theory is increasing. There are different opinions about whether the 1970s was the beginning of postcolonial theory or a time of awareness of the existence of such a theory. However, the majority agrees that the roots of postcolonial theory go back to the 1970s. On the other hand, different opinions are also mentioned about the use of the concept of postcolonialism with a hyphen (post-colonialism) or without a hyphen (post-colonialism). Some of these opinions support the use of the hyphen to underline the meaning of 'after', while others reject it.

The third chapter mentions various theorists to better learn, understand and perceive the colonial and postcolonial periods. Thus, five theorists who are reflections of their theories were included in the study and their outstanding works that help to understand the colonial and postcolonial periods were mentioned. Edward Wadie Said, with his works on *Orientalism* and *Culture and Imperialism*; Homi Bhabha, with his works on *The Cultural Location* and *Nation and Narration*; Gayatri Spivak, with her work on *Can the Subaltern Speak?*; Bill Ashcroft, with his works on *Postcolonial Studies: The Key Concepts*, *Edward Said*, and *The Empire Writes Back: Theory and Practice in Post-colonial Literature*; and finally Frantz Fanon, with his works on *The Wretched of the Earth* and *Black Skin, White Masks*, are dealt with among these theorists.

The fourth chapter continues with a focus on various literary works of important authors in the light of postcolonial theory. In this section, 'commonwealth' literature is briefly mentioned, to which post-colonial literature also refers. It is aimed to elaborate on the beforementioned theory in the literary field by focusing on many postcolonial writers and novels. These authors, with their works introduced in the study, express their thoughts about slavery and the colonial era and shed light on the past to raise awareness of the assimilated nations. For this purpose, they have contributed to the understanding of both periods by producing novels with colonial and postcolonial motifs. This study provides a critical perspective on nine selected novels from important authors such as Nadine Gordimer, Chinua Achebe, Ngugi wa Thiong'o, J.M. Coetzee, Salman Rushdie, Abdulrazak Gurnah, and Arundhati Roy.

The fifth and sixth chapters of the thesis exemplify the application of postcolonial key concepts in each chapter of the novel. Before the application of key concepts to the characters, in this chapter of the study, information about postcolonial studies is shared. In addition, information about the author has been given and the history of Ghana has been summarised. The novel is divided into two parts, and each part has seven chapters. For this reason, as in the novel, chapters of the study were written in parallel with chapters of the novel within the scope of its postcolonial analysis. The fifth chapter begins with Effia Otcher and ends with Abena Collins. The sixth chapter begins with H Black as the last chapter of the thesis and ends with Marcus Clifton. In this study, the multiple character structure of the novel is scrutinised with many postcolonial key concepts such as identity, slavery, racism, mimicry, ambivalence, hybridity and the third space, homeless, unhomed, subaltern, loss, belonging, marginalisation, isolation, corruption, colonial education, colonial discourse, social exclusion and substance abuse.

Key Words: Yaa Gyasi, Literature, Colonialism, Postcolonialism, Generation

FIGURE LIST

Figure 1. Understanding problem drug use - incorporating a social dimension 85



PREFACE

Firstly, I would like to thank my respected supervisor Asst. Prof. Dr İsmail AVCU for his academic knowledge and positive approach. It is a privilege to be a student of him. His professional guidance and valuable suggestions constitute the biggest part of the process of writing this thesis. I would like to thank all members of my juries: Asst. Prof. Dr İsmail AVCU, Asst. Prof. Dr Şennur BAKIRTAŞ, Asst. Prof. Dr Emel ZORLUOĞLU AKBEY.

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ERZURUM-2022**Özge ALTUNLU**

INTRODUCTION

The focus of this thesis is on the postcolonial analysis of the English novel *Homegoing* by Yaa Gyasi. This study aims to correlate the aforementioned novel with the postcolonial theory thanks to the key concepts that contributed to the postcolonial era. Additionally, the study aims to analyse how the postcolonial Ghanaian-American writer handles the colonial and slavery period in her novel thanks to different age groups and genders in different times and places. The novel is an examination of different times as pre-colonial, colonial, and post-colonial times and different places in Ghana and America. The significance of postcolonial novels is tried to be reaffirmed in the second chapter of this study by compiling together them from the ex-colonies of Britain. Postcolonial works have been inspired by nearly the same issues like culture, race, identity, religion, and society. As suggested by Terry Eagleton, “literature is a highly valued kind of writing (which) is an illuminating one” (1996, p. 9). Colonialism and slavery have been a great impact on humanity. People have conveyed those catastrophic events from generation to generation. The colonial hegemony has problematised identical elements like culture, colour, and religion. All these issues have been discussed for years by critics. Theorists pay very close attention to the postcolonial issues in the radiance of postcolonial theory. The more the academics and scholars put forward the necessity of analysis of the colonial and slavery period the more postcolonial studies becomes prominent. In this respect, this study will provide Yaa Gyasi’s analysis of various key concepts of postcolonial theory in each chapter and on each character in the novel.

In addition to the introduction, the thesis is organised around six chapters that contextualise the relevant theories like colonialism and postcolonialism and share many instances from a lot of theorists and novelists in the theoretical part of the first four chapters. Finally, the fifth and sixth chapters are the application parts of the thesis and emphasis the colonial and postcolonial issues in the novel within the framework of key concepts. The first chapter will adequately inform those who are interested in ‘colonialism’ about the colonial period on the conceptual ground. It is a well-known fact that colonialism is a specific form of cultural exploitation with the expansion of Europe over the last 400 years (Ashcroft, Griffiths, & Tiffin, 2007, p. 40). The meaning of the concept of colonialism can be reached in this chapter and it flashes the historical

background of the period. Therefore, it introduces colonial powers like Portuguese, Spanish, Dutch, French, British, American, and Belgian who expanded over Africa, America, and Asia from the fifteenth century to the second half of the twentieth century. At first, they carried out the European diaspora for the sake of economy and religion but then it turned into something cultural, social, and ideological exploitation. Even if it seemed as if the colonial period was closed after WWII, the term might be considered: “neo-colonialism/neo-imperialism was a term coined by Kwame Nkrumah – the first president of Ghana, and the leading exponent of Pan-Africanism” (Ashcroft, Griffiths, & Tiffin, 2007, p. 146). We might mention decolonisation but people have continued to be manipulated by colonial education and colonial discourse imposed on the oppressed nations. That is, the colonial patronage has taken once/still colonised nations to the Eurocentric life.

The second chapter deals with the method of postcolonial theory used in this study which elaborates on the effects of the colonial period on the nations. It should be mentioned that the number of points of view increased about the scope and meaning of postcolonial theory. There are different opinions on whether the 1970s was the beginning of postcolonial theory or the time of awareness about the presence of such a theory. But the majority group accepts that the roots of postcolonial theory go to the 1970s. On the other hand, there is division related to its usage with or without the hyphen. Some of them support the use of the hyphen to underline the meaning of ‘after’, and some of them deny it.

The third chapter of the thesis supplies a noteworthy contribution from various theorists to effective learning, understanding, and perceiving the colonial and postcolonial periods. Thus five theorists have been touched upon with their pre-eminent works each of them is a reflection of their theories and helps for a true understanding of the colonial and postcolonial periods. Among them, Edward Wadie Said, who was a Palestinian-American critic and theorist, is firstly included in his bedside book *Orientalism* in postcolonial studies in which he mentions the Orient and Occident dichotomy to reveal the Eurocentric thoughts and actions. He mirrors the perception and the opinions of the West about the East. The book, in this sense, describes and examines orientalism and orientalists. Thanks to Said, a kind of awareness has been gained in this work that all negative epithets are attributed to the East and easterners but all positive ones are only for

the West and westerners. The second significant work of Said is *Culture and Imperialism* which analyses the culture and imperialism based in Europe. Based on canonical literary instances like *Heart of Darkness* by Joseph Conrad and *Kim* by Rudyard Kipling, he discusses the colonisers and the colonised. He reflects the West by establishing the relation between the imperial West and literary works. Some works, for example, by Flaubert, Goethe, Kipling, and Orwell, are penned with colonial ink that underlines the orientalist views. Homi Bhabha is the second theorist of this chapter. He is an Indian-English critic, theorist, and scholar. He is the writer of *The Location of Culture* and *Nation and Narration* and is a significant representative of postcolonial theory. The chapter deals with a great number of theories of Bhabha who mentions the concepts of ambivalence, hybridity, mimicry, third space, and liminality in his works. The third theorist of the chapter is Gayatri Spivak who is an Indian critic and theorist. In this chapter, the study gives information about an auspicious female figure in postcolonial studies. In her essay *Can the Subaltern Speak?* she particularises the conditions of subordinated women. Her studies on subaltern and theory mostly related to the muted females are mentioned in this chapter.

Furthermore, while scrutinising the conditions of female characters in parts one and two, her theory is a helper to relate the female figures of the novel in this study with a postcolonial sense. Another theorist of them is Bill Ashcroft, who is an English professor and theorist in cultural and postcolonial studies. His works *Postcolonial Studies: The Key Concepts*, *Edward Said*, and *The Empire Writes Back: Theory and Practice in Postcolonial Literatures* shared in this chapter are vital for those who want to know about postcolonial theory. Those concepts have been used to a great extent in the writing process of this thesis. It is a kind of handbook that gives compendious information about the general sense of postcolonial theory. The last theorist in this chapter we discussed is Frantz Fanon. He is the writer of the works *Black Skin, White Masks* and *The Wretched of the Earth*. Mentioning those works in this chapter, the psychological world of the colonised-enslaved people and the inherited consciousness of colonised-enslaved descendants of postcolonial nations must be found. We witness the instances from the aforementioned states in his works. This chapter with his works gives examples about the perception of skin colour. Consequently, with the contributions of theorists mentioned

with new ideas and new theories, postcolonial theory is tried to be revealed in detail in this chapter.

The fourth chapter continues by focusing on various literary works of considerable writers in accordance with postcolonial theory. It is aimed to particularise the theory in the literary field by focusing on many postcolonial writers and novels. Those writers took elements from their past need to verbalise the truth about slavery and the colonial period or raise consciousness among their nations being assimilated. To reach this aim they produce novels with the motifs of colonial and postcolonial periods. In this chapter, commonwealth literature is briefly mentioned as a kind of descendant of postcolonial literature. Dealing with the two stages of postcolonial literature contributed by Ashcroft et al has provided a new angle to be understood the relevant issue. What is more, this chapter introduces us to the new theory of Third World Literature by Aijaz Ahmed. It gives a chance to analyse literary work in a new way. In this chapter, the selected nine novels – which are great literary works in terms of being the first novel of the authors or being awarded the Nobel Prize or having a relationship with the colonial and postcolonial periods – by substantial writers are tried to be analysed in the radiance of postcolonial theory: *July's People* by Nadine Gordimer, the African Trilogy *Things Fall Apart*, *No Longer at Ease*, and *Arrow of God* by Chinua Achebe, *Petals of Blood* by Ngugi wa Thiong'o, *Life and Times of Michael K* by J.M. Coetzee, *Midnight's Children* by Salman Rushdie, *Desertion* by Abdulrazak Gurnah, *The God of Small Things* by Arundhati Roy.

Firstly, Nadine Gordimer, one of the oldest representatives among postcolonial representatives, was the South African novelist of *July's People* dealt with in this chapter. She struggles with the injustice and unequal conditions of suppressed people. She aims to be the voice of the South African people against apartheid. In addition, this thesis explores the trilogy of Chinua Achebe who is known for his title of being the father of modern African literature. In this chapter, the main focus is on his novels *Things Fall Apart*, *No Longer at Ease*, and *Arrow of God*. With those three novels, she demonstrates the life of traditional, colonial, and post-colonial times and mentions the colonial effects on the colonised nations. Ngugi wa Thiong'o is a Kenyan writer whose novel *Petals of Blood* is the main concern of this chapter in which mainly the concepts of homegoing and belongingness are highlighted to inform the postcolonial states of the colonised nations. Another significant name J. M. Coetzee examines the otherised subject of the postcolonial

era with his protagonist K in this chapter. It refers to the social, individual, economic, and cultural erosion in terms of postcolonial conditions and K is the respondent to all kinds of challenges in one way or another. Salman Rushdie is a British and an American writer. His second novel *Midnight's Children* gives cultural, religious, historical, and social information about the postcolonial process in India to the readers. Abdulrazak Gurnah is a Tanzanian novelist who wrote *Desertion*. The other novel of this chapter gives a panorama of colonial domination almost in every field; therefore, it provides a chance to close examination colonial effects for the postcolonial critic. The last postcolonial writer of this chapter is Arundhati Roy. Her debut novel *The God of Small Things* is significant work in this chapter in terms of mentioning casteism and discrimination among the natives and highlighting the effects of colonial actions on the natives. Consequently, sharing various novels with the lens of postcolonial theory, the study prepares those who are interested in colonial and postcolonial theories with rich context elaborated with various characters, actions, and places before passing the fundamental novel of this thesis; *Homegoing*.

The fifth and sixth chapters within the following fourteen chapters of the novel exemplify the application of key concepts in postcolonial theory chapter by chapter. Before the application of the key concepts on the characters, we give brief information about postcolonial studies and theories to readers. Furthermore, through the chapter on Yaa Gyasi, the thesis aims to introduce the novelist from different aspects. Then the very beginning of the last two chapters presents a piece of background information related to Ghana so that it will be beneficial for a better perception of the cultural and historical events from different places throughout approximately three centuries. Such a piece of information before the application parts of the thesis must be evaluated as a preparation for the postcolonial examination and analysis of the novel. The novel is divided into two parts and each part has seven chapters. Hence we, in these chapters of the thesis, try to write parallelly the postcolonial analysis of the chapters in a sequence as in the novel. It would be better to simultaneously follow the actions of the chapters of the novel with the postcolonial analysis of the chapters of the thesis. The fifth chapter started with Effia Otcher and ends with Abena Collins as part one and the following and the last chapter of the thesis starts with H Black and ends with Marcus Clifton as part two. This study underscores the key concepts between the starting and ending points of parts in which we

discuss the key concepts of colonisation, slavery, racism, mimicry, ambivalence, hybridity, third space, liminality, displacement, unhomed, homeless, subaltern, comprador, loss of identity, belongingness, otherisation, isolation, assimilation, colonial education, colonial discourse, agency, social exclusion, substance abuser, and homegoing thanks to the multiple characterisation structure of the novel. Thus this thesis demonstrates that regardless of gender and age the traumatic effects of the colonial and slavery actions have been the same and similar in all nations.



CHAPTER THE FIRST

CONCEPTUAL ANALYSIS

The world has experienced many ‘-isms’ in different types and times. While some people produce a number of -isms, others appear as the consumers of these -isms. While some people affect the rest of human beings with ‘-isms’ in the sense of ideology, belief, policy, and culture, some of them are affected positively or negatively. The theorists, scholars, and critics might insist that those ‘-isms’ appear as a need or compulsion of the period like colonialism and imperialism that are coined to meet the needs of white men. Colonialism, post(-)colonialism, and imperialism are three of them. Colonialism is an extremely traumatic experience for many nations all over the world. If one is not a part of the colonial process, it might be impossible to understand and perceive literally what the colonised experience is. But yet, it might be predictable to an extent. The true prediction about the aforementioned issue must be shaped thanks to what we search and read concerning colonial and post-colonial periods.

As a starting point, colonialism is defined in Oxford English Dictionary as “the practice by which a powerful country controls another country or other countries: European colonialism” (Hornby, 2015, p. 285). As Ania Loomba flashes the hidden reality of definition, it is quite interesting not to mention in the lexicon that those people already had their own life in exploited territories. According to the definition, one may consider the arrival of colonisers to new lands as the beginning of colonised people’s history, as if they had no life and lands to live before colonisers (1998). Another definition of colonialism is given by Merriam Webster Online Dictionary as “domination of people or area by a foreign state or nation: the practice of extending and maintaining a nation’s political and economic control over another people or area” (“Merriam Webster,”). Even if both dictionaries give almost the same definitions, the latter makes broader the definition by taking the place of the concepts of political and economic control. In brief, those definitions “evacuate(s) the word ‘colonialism’ of any implication of an encounter between peoples, or of conquest and domination” (Loomba, 1998, pp. 1-2). In addition, Online Etymology Dictionary explains the concept of *colonial-ism* as “the system of colonial rule” (2022). Colonialism may be used to legitimise the notions like that the white men civilise the primitive people, who are everybody except Europeans.

Succeeding in this burden, the white men take their religious, educational, and linguistic properties to primitive human beings and infertile nature. Robert J. Young states “colonization is often associated with notions of civilizing or missionary work” (2001, p. 22). In doing so, the colonisers tried to construct a kind of factitious optimistic milieu. Such duplicity was common in Europe in the nineteenth century and was a useful method for the colonisers to insist on their dominating action upon the colonised.

Throughout history, gaining colonial power has been the momentous need to gain permanent economic power, political voice, and cultural dominance in the world. Therefore, colonial operations started during the end of the fifteenth century with European countries, among them Portuguese and Spain were the pioneers of that hegemonic stream. As of the fifteenth century, the growing shipping operations of the Portuguese, for example, gave rise to the diasporic actions on the African coast. The main causes of the colonial agency are firstly the religious and economic aims and later cultural, ideological, and strategical aims; the spread of Christianity and curiosity of new and unexplored lands (the discovery of Cape of Good Hope in 1488 by Bartolomeu Dias, who was the Portuguese mariner and explorer and the first to round the southern tip of Africa; the discovery of America in 1492 by Christopher Columbus, who was the Italian navigator and explorer).

As the main impetus, the economy diverted Europe into colonialism in the 1890s. It should be remembered that Industrial Revolution and the need for raw materials and market seeking went hand in hand in the eighteenth and nineteenth centuries. Portuguese, Spanish, British, French, Dutch, American, Belgian, and German colonies damaged the nation in Africa, America, and Asia from the fifteenth century to 1945. The colonised and enslaved nations had a kind of awareness in the sense of emancipation and fraternity towards their nations with the worldwide influence of the French Revolution. After WWI, they started to instigate their nations and break the chain of bondage, but those initiatives were not on enough level. In the aftermath of WWII, those ventures started to be succeeded. The same nations were lumped together and constituted new nation-states to a large extent. The independence of India in 1947 was the pioneer for the next liberties. Time after time most dominated nations regained their freedom. To demonstrate;

- ❖ Korea was disentangled from Japan in 1945,
- ❖ Philipines from the U.S. in 1946,
- ❖ India and Pakistan in 1947,
- ❖ Vietnam from French in 1954.
- ❖ Egypt in 1956, Hon-Kong in 1997 from Britain,

Of course, colonialism, on the surface, ended in the 1960s-70s, but once-colonised nations are still under a new kind of oppression and colonialism; neo-colonialism. After WWII the imperialist power could not keep control over the colonised nations. Ultimately, a new imperial system called *neo-colonialism* has been constructed. Kwame Nkrumah particularises it with these words: “Neo-colonialism is (...) the worst form of imperialism. For those who practice it, it means power without responsibility and for those who suffer from it, it means exploitation without redress” (Nkrumah, K., 1965, as cited in Young, 2001, p.44). It was so-called emancipation because the retreat of colonial powers from the colonised territories meant global re-colonisation of previous colonies that physically got rid of the hands of the coloniser but they were exhausted in the economic and political sense.

While Young remarks on the difficulties in determining the meaning of the concept of imperialism on the historical ground (2001), Said suggests that “at some very basic level, imperialism means thinking about, settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others” (1994, p. 7). The concepts of colonialism and imperialism may be used interchangeably, but mostly imperialism opts for how the power holds control in its hands not only in physical conditions but also in veiled ones like the culture, religion, language, and history. Imperialism is defined in Oxford English Dictionary as “(1) a system in which one country controls other countries, often after defeating them in a war: *Roman imperialism*, (2) the fact of a powerful country increasing its influence over other countries through business, culture, etc: cultural/economic imperialism” (Hornby, 2015, p. 764). During the colonial process, there was a mutual transaction between the coloniser and colonised in terms of natural sources and human beings. More importantly, the colonised side was only and always doomed with all kinds of humiliation, frustration, denigration, and loss during and after the colonial period. That flow gave harm to the economic equation per se. Consequently, it invokes that colonialism is the main reason for the birth of Capitalism in Europe. As

Loomba stated; “Lenin thus predicted that in due course the rest of the world would be absorbed by European finance capitalists. This global system was called ‘imperialism’ and constituted a particular stage of capitalist development” (1998, p. 5). That is the crucial point that imperialism has done nothing but consumed colonies in almost every field. Such covetous consumption has been made real under political and economic domination and compulsion. For example, Britain quadrupled its geographical width with imperial and colonial actions from 1860 to the 1900s; therefore, Britain was mentioned as British Empire –the term was first coined by John Dee.

Moreover, language is one of the most efficient planks for the colonial and imperial process. The coloniser firstly evaporated the traditional education institution, and then they reshaped the restrained individuals in accordance with European education. Hence, they figured some colonised elites who are significant actors or actresses for making the colonised live a Eurocentric life. It must be concretised that they are the inescapable results of imperialism when all these bloody sorties are taken into account. To overcome imperial hegemony, success has been tried to be achieved via the notion of nationhood which strengthened especially in the post-colonial period.

The true scope and meaning of the concept of post-colonialism are not a fixed issue but are still a highly arguable point among scholars and theorists. Loomba explains the contentious issue with her classification that “the prefix ‘post’ complicates matters because it implies an ‘aftermath’ in two senses – temporal, as in coming after, and ideological, as in supplanting” (1998, p. 7). Most theorists are inclined to adopt the former, on the other hand, the latter is more arguable side for them. Additionally, Ashcroft and other contributors recommend that the ‘post-’ prefix may address the meaning ‘after’. On the other hand, postcolonialism may be used in the anti-colonial sense, or finally as a reference to the post-colonial state as a synonym for ‘post-independence state’ (2007). It mirrors the colonial process both from the coloniser and the colonised angles. However, it is not efficient for the true understanding of the colonial process. Thus there should be more details in the light of pre-colonial lifestyles and conditions of the colonised. It is worth mentioning what the barbarian and the civilised mean in reality; therefore, post-colonialism is “a word that is useful only if we use it with caution and qualifications” (Loomba, 1998, p. 18). While the civilised is the subject of all affirmations like pure, educated, honest, and cultivated, the barbarian is the subject of all negations like impure,

ignorant, dishonest, and vulgar. The criticisms in the post-colonial area dealt with detailed issues from the colonial past to the present. By doing so, it may give voices to the subaltern selves who were muted in the colonial process. With those muted identities, postcolonialism offers the exclusionary experiences of the colonised.

Last but not least, post-colonial theory, which is seen after colonialism, contributes a lot of key concepts to social sciences like subaltern, mimicry, orientalism, thingification, otherisation, and counter-discourse used by post-colonial theorists among whom are Gayatri Chakravorty Spivak, Homi Bhabha, Edward W. Said, and Aime Cesaire. To illustrate, one of the burdens of postcolonial theory is to deconstruct the colonial discourse that manipulates the world according to the directions of the coloniser and draws a picture full of prejudices towards the colonised. While doing so, post-colonial theorists construct the counter-discourse to sharpen the hazy narratives of the coloniser. Furthermore, in literature, one generally has works to scrutinise colonial and postcolonial issues from nineteenth-century European colonialism writing from their ideas and words. Post-colonial theory, in this way, has brought new lenses to colonialism and borrowed incorporating analyses from social theorists like Antonio Gramsci and Michel Foucault. Thus it has the view from multiple perspectives. Finally, even if post-colonial roots go back to the 1970s, it is getting more and more famous for academics.

CHAPTER THE SECOND

POSTCOLONIAL THEORY

The term *post-colonialism*¹ becomes increasingly popular in different fields in recent times, in addition, it brings complexities and many debates in terms of its beginning and scope. The theorists and scholars are in a strict dilemma about whether it was originated or noticed since the 1970s. Moreover, it is highly arguable that postcolonialism means either ‘after’ colonialism or the ‘continuation’ of it in a different way. Before mentioning the scrutiny of post-colonialism, there should be a need to indicate the significant points about colonialism and imperialism.

As stated before in the study, colonialism is the action of physical and intangible domination upon a specific territory. However, imperialism steps further this process with its economic aims – as stated by McLeod “imperialism is not strictly concerned with the issue of settlement (...) [and] colonialism is not the only way of pursuing imperialist ideas (...) [but] a particular historical manifestation of imperialism” (2010, p. 18). Additionally, imperialism divided the world into three parts: the first world (imperialist countries like the USA and USSR), the second world (anti-imperialist and industrialised countries), and the third world (the aggrieved and poor countries as a result of colonialism) (Ahmad, 1992). *Third World* as a term was used firstly “in 1952 during the so-called Cold War period, by the politician and economist Alfred Sauvy” (Ashcroft & Helen, 2007, p. 212). Although these worlds are considered separately, they are intermingled in the post-colonial milieu. When it comes to the third world, Africa and some parts of Asia come to one’s mind more often than the others. Their pecuniary resources have been exploited and many cultural and social values have been assimilated. Post-colonialism particularises the colonised and their challenges across the colonial and imperial activities. It would not be wrong to name the concept of post-colonialism as a kind of umbrella term since one can have the chance to learn many things not only about post-colonialism itself but also about colonialism, decolonisation, neo-colonialism, and imperialism under its framework. What is more, it invokes the existence of another point

¹ Italics added for emphasis here and through the rest of the thesis (except for the titles of literary works).

of view; coloniser's. By doing so, it uncovers the human being as a subject and object of colonial and imperial power with his/her surroundings.

In essence, the British Empire, which attained the zenith of its power starting from the Elizabethan period to the twentieth century, directed the world politically and economically till the second half of the twentieth century as *the empire on which the sun never set* thanks to its colonies including Ireland, the Caribbean and the parts of Africa, Asia, and Australasia. However, the more Britain like other colonial powers lost out its colonies the more it lost out its power in the twentieth century. It must be for that reason, while one mentioned the British empire, s/he used that word in the past tense in order to highlight the historical period which appears no longer current (McLeod, 2010). Britain took the biggest detriment on its body with the independence of India – the jewel in the crown. This loss as a great instance led to the other losses of colonial power but supplied correspondingly the other independencies of the colonised such as Pakistan, Tunisia, and Algeria.

McLeod points out decolonisation in three periods. The first began with the independence of America in 1776 and the second period covered the end of the nineteenth century to the first decade of the twentieth century. The second period of decolonisation concerns the production of 'dominions' which describes the nations of Canada, South Africa, New Zealand, and Australia that are referred to as 'settler nations'. Those nations had settled overseas often violently displacing and destroying indigenous inhabitants. The third period of decolonisation occurred after the Second World War. As a consequence of indigenous resistance and anti-colonial ventures, especially South Asia and Africa achieved independence:

- ❖ India and Pakistan in 1947,
- ❖ Sri Lanka (past Ceylon) in 1948,
- ❖ Ghana in 1957,
- ❖ Nigeria in 1960,
- ❖ Jamaica, Trinidad, Tobago in 1962.

So it might be considered that the years 1960s and 1970s are the booms of decolonisation and the decline of empire parallelly (McLeod, 2010). When all those retreats are taken into consideration, it is indisputable that although the decolonisation

started after WWII what the colonisers have done usually shows the opposite under the neo-colonial framework. Rather than giving utter independence, the colonial power continues the hegemonic power over the colonised in various sorts and ways. The basic description and congruent evaluation of Ashcroft et al offer us the forerunner of knowledge about postcolonialism. They suggest that

post-colonialism (or often postcolonialism) deals with the effects of colonization on cultures and societies. As originally used by historians after the Second World War in terms such as the post-colonial state, 'post-colonial' had a clearly chronological meaning, designating the post-independence period. However, from the late 1970s, the term has been used by literary critics to discuss the various cultural effects of colonization. (2007, p. 168)

As we understand their sentences remarked above, the colonial effect must be felt by the colonised in almost every sense. They are exploited in religious, educational, political, economic, and cultural senses. We can see its results in the individual and society. The colonised people were faced with cultural erosion for centuries by the white hegemony. When quoting from another critic who contributes an evaluation concerning the usage of the concept of postcolonialism with and without the hyphen in addition to the description of that word of Ashcroft et al, it keeps clarity to a maximum that

the hyphenated term 'post-colonial' seems better suited to denote a particular *historical period or epoch*, (italic in original text) like those suggested by phrases such as 'after colonialism', 'after independence' or 'after the end of Empire'. In its hyphenated form, 'post-colonial' functions rather like a noun: it names something which exists in the world (...). Therefore, 'postcolonialism' without the hyphen is best thought of as akin to an adjective, a word which describes the particular qualities of a thing or an action. (McLeod, 2010, p. 16)

As referred from the views above, the postcolonial theory tries to make colonised visible and supplies rethinking the colonial process in contrast to the colonisers' way of thinking which has been imposed on the world for centuries. It is another burden of postcolonialism that aims to reconstruct a new discourse via counter-discourse to get rid of Eurocentric points of view in the theoretical process of social sciences. In literature, postcolonial professionals and laymen gather flashes of knowledge from the works produced by European colonialism writing which are shaped according to their perspective. Both for detailed analysis of colonisers' views and to explore new perspectives from the colonised group, postcolonialism has dealt with numerous studies of sociological subjects in the light of the language, education, religion, culture, identity, and society. These items of sociological subjects are taken place and studied under

subcategories. These categories are mostly related to literature and criticism. The relationship between post-colonialism and feminism, for example, is the most arguable and outstanding one among them.

Female figures who have been challenged with many difficulties in a patriarchal society have experienced a stricter version as a part of the colonised during and after the colonial period. Those women have been exposed both to the racial and sexual inequalities in society. The subordinate female gender in the patriarchal society is ignored once again in the colonial process. It is realised with the works produced by colonial hands and we can see that they were *double colonised* – the term was coined by Holst Petersen and Rutherford in the mid-1980 - and exploited psychologically and bodily in two layers: patriarchy and colonialism (Ashcroft & Helen, 2007, p. 66). This two-layered exploitation might damage women's toughness towards the strict life conditions of that period because the colonial actions bring alternative difficulties to the women's life that already has heavy troubles in the patriarchal society.

It is not the only thing that makes women aggrieved and humiliated. It may be seen that many works especially written by writers who are the descendants of the colonial process have drawn women as passive and useless objects for national emancipation. Being ignored by the rest of society is stuck perceptively in memories. Such that the writer proves this notion by quoting from the book *Black Women, Writing and Identity* that “nationalism thus far seems to exist primarily as a male activity with women distinctly left out or peripheralized in the various national constructs” (Davies, 1994, as cited in McLeod, 2010, p. 85). To put this another way, the female agency in the struggle against the colonisers and their actions has been minimalised compared with the males. Therefore, postcolonial feminist theory has tried to invert the perceptual hierarchies of gender and race. In short, these disciplinary unities have come together with the mutual denominator of fighting with all kinds of oppression made true towards the subaltern.

The theorists on the ground of postcolonialism have been inclined to the various points due to the numerous approaches. It has an opulent road thanks to its interdisciplinary aspect. Postcolonialism and other disciplines – history, philosophy, sociology, psychology, policy, and geography - have had a mutual and lucrative connection with each other. In this sense, postcolonial theorists like Edward Wadie Said,

Homi Bhabha, Gayatri Chakravorty Spivak, Bill Ashcroft, and Frantz Fanon have fed off these areas. The next chapter of this study will prioritise the pre-eminent representatives of this theory and their praiseworthy works.





CHAPTER THE THIRD

THEORISTS AND SIGNIFICANT WORKS

3.1. EDWARD WADIE SAID

Edward W. Said (1935-2003) was a Palestinian American theorist and critic who was born in Jerusalem. His family settled in Egypt as migrants in 1948. In Egypt, he was forced to get an Anglo-Saxon education and so he was one of the biggest witnesses of the otherisation of the Occident (the West) even if he was born in, baptised, and a member of the Anglican church. Said auspiciously propounds the East and West dichotomy. *Orientalism, Culture and Imperialism, The Question of Palestine, and The World, the Text, and the Critic* are considered among his noteworthy pieces. It would be better to briefly touch upon the two most prominent works of Said. He contributed contemptuous views of the Occident towards the Orient with his masterpiece *Orientalism* (Said, 1977). It is not to be ignored that orientalism is an eponymous term coined by Edward Said, “which examined the construction of the oriental ‘other’ by European discourses of knowledge, helped to establish the field” (Culler, 1997, p. 130). Postcolonial studies have been shaped into what it is today thanks to such rarefied work of Said who has affected the writers and critics to a large extent. The book which has mostly been spoken and debated was the area for Said to share the political, cultural, and literary aspects of orientalism by putting so many instances from the orientalist works. Said clarifies the Orient as follows:

the Orient is not only adjacent to Europe; it is also the place of Europe’s greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. (1977, pp. 1-2)

It might be inferred that *Orientalism* is a pivotal work for postcolonial studies in terms of drawing the portrayals of the Orientalists while describing and examining them. On the cultural ground, Orientalism is based on literature dealing with the field to remark the behaviours of the ‘other’ via the Orient and Occident dichotomy (Şafak, 2014, p. 360). While all superior and positive values like clever, hardworking, pure, and honest are attributed to the Occident, the polar ones like stupid, idler, dirty, and dishonest are

attributed to the Orient just because it belongs to the East and they are subjects of negative attributions because they are not Christian, white, and European. It might be considered a kind of legitimisation for the colonial and neo-colonial actions. At this point, it might be said that orientalism is an expedient means for the colonial powers. The West has claimed their objective approach toward the East but it is worth quoting here that, Said persistently remarks on the impossibility of being neutral by explaining that

no one has ever devised a method for detaching the scholar from the circumstances of life, from the fact of his involvement (conscious or unconscious) with a class, a set of beliefs, a social position, or from the mere activity of being a member of a society. (1977, p. 10)

In contrast to Said's explanation of the impossibility of objectivity, the West has tried to produce a scientific atmosphere by examining the East as if easterners are parts of subject animals in the laboratory to avoid objections and denials. Said who examines orientalism as a western way of positioning and perception of the East emphasises the language of orientalism as the representation style that produces something or someone. The actions of orientalist representations and their results are the focal points of postcolonial studies. In addition to this book, Said contributes rich content to flash those points and to detail the postcolonial cases in another significant book titled *Culture and Imperialism* (Said, 1994). The latter deals with the relationship between the coloniser and the colonised by analysing especially two concepts: culture and imperialism. He, with this work, proves the intentions, actions, and thoughts of the colonisers and what the colonised do and feel about them.

Importantly, Said, in this work, recommends scrutinising the works like Joseph Conrad's *Heart of Darkness* and Rudyard Kipling's *Kim* with the method of *contrapuntal reading*. According to that kind of reading, the important points are both the point of view of the coloniser and the colonised and both the things in the context and the things which are unwritten by the writer. The contrapuntal reading might be achieved with the aforementioned interests keeping them together. Moreover, it should be kept in mind that the absolute objectiveness of a work cannot be mentioned if it cannot be argued and analysed as well (Said, 1994, pp. 106-107). In this context, postcolonial studies reconsider the colonial works in order to ascertain the forgotten and silenced and hence the process and the events are re-evaluated from a different lens. To sum up, Said introduces the world to the *orientalist* perception and approach engraved by the colonial power and

adopted by the rest of the world in *Orientalism*. This work is one of the most referred guidelines for those who are interested in the colonial and postcolonial approaches. Aftermath of frequently referenced book, we learn noteworthy knowledge about the culture of imperial power thanks to narratives written by colonial and imperial minds in his another significant work *Culture and Imperialism*. The latter particularises the relation between the imperial West and literature starting from the seventeenth century to the 1990s. In doing so, he verbalises a couple of names such representatives of works as Conrad, Flaubert, Goethe, Kipling, and Orwell that reflect the imperial thought and actions. It might be considered a kind of masterpiece that gives political and literary criticism in the radiance of vital theorists like Fanon.

3.2. HOMI KHARSHEDJI BHABHA

Homi Bhabha (born in 1949) is an Indian-English critical theorist and scholar who is one of the significant names of postcolonial studies. He is a professor in English and American language and literature at Harvard University. Given that, Homi Bhabha is the father of such key concepts as *ambivalence*, *hybridity*, *third space*, and *mimicry*. He has contributed his ideas in the light of many books and articles to describe and analyse the colonised people across the colonial power. His books like *The Location of Culture* and *Nation and Narration* and articles like “The world and the home” and “On the irremovable strangeness of being different” are his best-known and most acclaimed addition to his numerous works.

In *The Location of Culture*, Bhabha clarifies postcolonial subjects to describe their ambivalent situation which is a sort of compound of attraction and repulsion that render the relationship between the coloniser and the colonised (Ashcroft, 2007). He refers to huge theorists in this book like Michel Foucault, Jacques Lacan, Edward Said, Frantz Fanon, and so on. He mentions their predominant ideas and evaluates them from a postcolonial perspective. In this sense, he tries to explain ‘other’ by inspiring their ideas. To exemplify, Bhabha remarks on the ‘other’ as a kind of product that is produced with the western discourse by using the differences such as culture, race, and skin colour (1994). He centres on the postcolonial discourse and analyses the colonised rather than the dichotomies with Europe-based perception as Edward Said scrutinises. Bhabha underlines the points that verbalising perpetually the dichotomies like the West and East,

the white and black, the civilised and primitive does not go beyond to make them strengthened. However, he offers that the success of breaking the affiliation between binary oppositions is based on mirroring the way the colonised have: in-betweenness. If one can succeed to see realities concerning the erosion of colonised identity as a part of the colonial process such awareness brings a kind of recuperation for the once/still-colonised societies. The use of differences and construction of ambivalent identity lead to fragmented identity losing his/her wholeness. Bhabha approves of this situation with his concept of *stereotype-as-suture* in this book (1994). This stitch recalls the obtrusive existence of different identities. The imposed identities of the colonised and already existing ones are testimony of his claim about the otherised subject who cannot completely be an original part of other cultures.

In what follows, we learnt from Bhabha's other significant work titled *Nation and Narration* (Bhabha, et al., 1990) an often-cited book in which he collected chapters from talented theorists and writers. In this work, Bhabha discusses the problematic issues of colonialism and postcolonialism. By editing this book, he benefits from great articles and compiles different texts concerning the nations and narration from significant names like John Barrell, David Simpson, James Snead, Dorris Sommer, and Ernest Renan. The book starts with his introduction and ends with his essay. He reminds the existence of different cultures and nations and emphasises the impossibility of one pure culture/nation. The colonial mindset tries to set the unique (dominant-white) culture and eliminate the *other* culture but it is inescapable to the mixture of nations and cultures on earth. However, he underlines the interaction between the coloniser and the colonised. Thus he mentions important concepts like hybridity, mimicry, ambivalence, liminality, being unhomed, homeless, and the third space based on the interaction. In a nutshell, Homi Bhabha has contributed many things with his admirable works to the postcolonial studies as an individual of India which has a plain history of colonial actions.

3.3. GAYATRI CHAKRAVORTY SPIVAK

Gayatri Spivak (born in 1942), who is a university professor at Colombia University, is an Indian theorist, critic, and scholar. She is an iconic female figure of postcolonial studies centralising purposely third-world women in her studies. She started to be a member of the subaltern studies group which is pioneered by Indian-historian

Ronajit Guha, who is an influential figure in subaltern studies, to give voices to the muted individuals in the 1980s. Spivak with the deconstructionist reading method is a connoisseur such her contemporaries as Jacques Derrida. As stated by Robert J. Young, there is an increase in studies related to women and their roles, but mostly this concentration is especially on western women and their roles (2001). As one may appreciate, we witness a different kind of discrimination: discrimination in discrimination. The supporters of the rights of women are not inclined to come out with common problems for all women like inequalities in every field of society. Therefore, many theorists and critics like Spivak tries to break the wrong perception about the rights and roles of women in society.

She writes a striking and over-read preface for and translation in English *Of Grammatology* by Jacques Derrida. Spivak penned many books like *In Other Worlds: Essays in Cultural Politics* (1987) and *The Post-Colonial Critic – Interviews, Strategies, Dialogues* (1990) as the most significant ones, and various essays like *Can the Subaltern Speak?* in which she mentioned the *sati practice* that has been accepted and experienced by Indian widowed women for years. The existence of *sati* instance in her work means to appeal to all kinds of muted women in the world. The concept of subaltern was used firstly to remark the subjects of inferior rank under the hegemony of the ruling classes by Antonio Gramsci (Ashcroft, 2007). Her essay poses debates about its scope. It is considered an example of both subaltern studies and postcolonial studies.

Spivak discusses in her famous work *Can the Subaltern Speak?* that what is said in a study is absolutely important, at this point, she suggests that the texts shaped by colonial discourse must be deconstructed and there should be diligent interest in what cannot be said in the texts (1999, p. 56). Bhabha clarifies Spivak's description of the 'negotiation' of the postcolonial position with the concepts of reversing and displacing (1994, p. 183). She draws attention that if an individual is muted and subordinated as an exponent of the subaltern, women perpetually experience and feel the aforementioned situation more deeply and powerfully. Therefore, she has inclined to understand and reveal the true situation of women on earth because a woman – if especially black and poor – is in the shadow twice and even three times (Spivak, 1999). No need to say much, it might be impossible to make the muted people speak, but it is contingent to uncover the hidden reasons for subalternity. But additionally, it leads to another debate that Loomba

rightfully questions the possibility of objectiveness in making subalterns speak (1998, p. 271). This stringent way might be overcome to an extent by looking at the aggrieved and muted people from the anti-colonial and anti-patriarchal perspectives not from the colonial and postcolonial stream. Perhaps this strategy heals the situation of subalternity because to make something for the subaltern means to study for and to verbalise him/her. In this regard, she emphasises the importance of “who will listen? (upon) who should speak?” (Spivak, 1990, p. 59). In her essay *Can the Subaltern Speak?*, she tries to explain the situation of subaltern women especially the Third World women under the mask of *sati practice*. She brings up the subsidiary and derogatory conditions of society exposed to women on historical and cultural grounds. By centring on the individual, she categorises S/subject into two types. While the first type is the Subject of wishes and power, the second is the subject of *other* as a symbol of the suppressed. She adds that the intellectuals who belong to neither of them become transparent. As in her aforementioned analysis, she scrutinises the oppressed and humiliated person in general the women in particular.

3.4. BILL ASHCROFT

Bill Ashcroft (born in 1952) is an English professor and literary theorist in cultural studies, postcolonial studies, and Australian studies. He has been awarded many times as a successful name in academia like the Global Award of Academic Excellence, Colin Roderick Prize for Australian Literature, and Crawford Prize. He is the co-author of *Postcolonial Studies: The Key Concepts*, *Edward Said*, and *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* and the writer of *Utopianism in Postcolonial Literatures* which are the most referred to and read among his other books. He put eighty-three articles in the range of social science; On Postnational Belonging, Borders, Bordering, and the Transnation, *Postcolonial Futures: Beyond Grand Theory*. Rather, it is to note that *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*, *The Post-Colonial Studies Reader*, and *Post-Colonial Studies: The Key Concepts* are the works that I will outline in this part of the study.

He is a famous figure with his notions and theories in *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* which articulates the theorists, scholars, critics, and writers who possess rich resources in colonial experience and the troubles of

the postcolonial world to theorise, criticise, and write. In this book, Ashcroft rendered the practical side of postcolonial writing borrowed from various examples of cultures like Canada, Australia, and India. He tries to reevaluate the pervasive thoughts and examples in literature. In this sense, Ashcroft's book is considered the first one to handle the postcolonial texts which are the most significant and widespread in this area. It brightens the vision of readers in postcolonial analysis. It offers an oriental and occidental system thanks to the pieces of literary works.

The Post-colonial Studies Reader is brilliant guidance for finding touchstone texts in postcolonial criticism. A wide range of texts in the book approves richness and diversity of voices in postcolonial theory. But this is not all, the third book *Post-Colonial Studies: The Key Concepts* might be considered as a type of torch for those who newly start to study something on the postcolonial ground. The more one reads each of the key concepts in the book the better s/he might make his/her decision sat down a stable layer. It also gives chance to the reader to grasp numerous new things in terms of vital doers in postcolonial fields and crucial theories and key concepts that illuminate the studies in this sense. Such works that I have mentioned must be the main instances for colonial and postcolonial studies.

3.5. FRANTZ OMAR FANON

Frantz Fanon (1925-1961) was from Martinique – a French colony – and he was a psychiatrist, intellectual, revolutionary, political philosopher, and Pan-Africanist that is known for a movement related to the union of all African nations. He was a member of the Algerian National Liberation Front and supported the independence of Algeria. Moreover, he inspired independencies in Palestine, the United States, Sri Lanka, and South Africa. He was affected by his quintessential illuminator and lecturer Aime Cesaire (1913-2008) who was the Martinician-politician and the poet, francophone, and author. Fanon was interested in the psychopathology of the colonial process. What is more, he is the pre-eminent writer and thinker of postcolonial studies with his genuine, thought-provoking, and action-encouraging ideals. His studies have called other theorists, scholars, and writers over the anti-colonial actions.

Robert J. Young states in his famous work *Postcolonialism: An Historical Introduction* that “the concern in postcolonial writing with individual human experience and cultural identity alongside the more objective field of history is (...) the result of the influence of Fanon himself, who has assumed a pivotal place in postcolonial theory” (2001, p. 275). To get a true understanding of what and how Fanon mirrored the aforementioned issues, we should glance at the most salient two works bestowed by him: *Black Skin, White Masks* and *The Wretched of the Earth*.

One thing is for sure; the works of Frantz Fanon are armed with the idea of agency. Bill Ashcroft et al draw attention to the important point by ventilating whether a person might independently and autonomically act or the things have already occurred in a determined and constructed manner (2007). Both works trigger the once/still-colonised nations to be conscious, united and powerful against the hegemonic powers. Fanon’s applaudable first work *Black Skin, White Masks* gained Fanon the first to analyse the psychology of the colonised. He refers to the psychological and behavioural conditions of the colonised, especially people of colour. Additionally, he attempts to clarify their linguistic situation. He underlines the efficiency of linguistic hegemony that dominating the language means dominating the world which is expressed and implied in the mentioned language (Fanon, 1952). Language is one of the efficient tools for colonising and manipulating individuals because the mind convinces what to be verbalised. This is a well-known fact that the hegemonic power inculcates the colonised nations with disparaging statements to convince them about their inferiority. That is, they succeeded in the colonial aims not only with what they did but also by strengthening the usage of the language.

The first work flashes the changing thoughts, discourses, and behaviours of the assimilated-colonised people. According to Fanon, one of the accelerating elements to assimilate the colonised nations is settling them in the motherland. The other element of assimilation is to impose the language of the coloniser on the colonised. By eradicating the native language, the colonial power purposed to take root in the dominions and colonies with its language as well (Fanon, 1952). Those elements not only expedite but also perpetuate the colonial and hegemonic process. From here on, the assimilated figure who *tries* to speak like the white –is not preferred to express the situation as ‘who speaks’ since the colonised individual cannot absolutely speak the colonial language like a white

– who thinks like the white – it seems much more feasible with the negations as inferiority complex – and who tries to behave just as the white must be considered as a hypnotised that should be awoken and a patient needed to be cured (1952). The marriage of a person of colour with a white person to accomplish the heritability of whiteness might be considered reasonable. Fanon confirms the state with this sentence: “the first has only one possibility and one concern: to turn white” for the man and woman of colour (ibid., p. 38). For that matter, to impede the turning back the black skin and black provenance, it might be idealised the constant marriage of the person of colour with the white person, because at this point it is a matter of saving the race (ibid). Each descendant who married the white person might be associated with a kind of hero that is able to see the beams of light at the end of the long darkness. It should be unforgettable for the mulatto that the marriage of a wo/man of colour with the man/woman of colour means the downfall of a person again in the inferior race. It is nothing but moving one pace forward and three paces backwards.

On top of all, Frantz Fanon recommends that the wo/man must save her/himself from the trap of the *turn white or disappear* constructed by the white and must regain their paradise in which the colonised and degraded individuals can exist as worthy human beings. Finally, they must be on the line that they can choose the agency with the aforementioned consciousness. Otherwise, rather than being settled in a recognised place of society, the wo/man of colour will be huddled in society indicated by the coloniser (1952, pp. 81-91). By recalling the importance of authenticity, Fanon tries to succeed in the consciousness-raising for all once/still colonised nations. The more a person keeps its cultural and national peculiarity the more s/he exists on earth without domination and manipulation.

In the second work, Fanon introduces his ideas to the readers in the light of violence, national culture, national consciousness, and mental disorders. Fanon, who gives the psychopathological views and instances in this work, rebuts the groundless understanding and perception engraved by the coloniser on memories that mental illnesses are extensively seen in people of colour. He insistently denies the biological-deterministic accusations with his outstanding exponents. He recalls the effects of the actions like genocide, war, and colonialism on both polar; the colonised and the coloniser. Fanon ably proves the catastrophic results of wars and pre-after colonial process in the psychological

and physical world in which the coloniser might be both a subject and the object. On the other hand, the indisputable fact is that the people of colour as colonised side of the process are mostly and frequently the objects of these deconstructions, catastrophes, and dehumanisations (Fanon, 1963). In short, even if both the coloniser and the colonised are affected by the colonial actions for centuries, the fact that this effect has been felt two times by the colonised cannot be ignored.



CHAPTER THE FOURTH

POSTCOLONIAL LITERATURE

It is worth mentioning that humanity has been inclined to establish hegemony upon and manipulate others for the sake of their benefits and aims from the beginning of history onwards. Thus the colonisation of the world is a palliative attempt to impose superiority of Europe on the colonised nations. Still-colonised nations in the light of culture and economy are evidence of being subjects of the first world in one way or another. It shows again that being formally independent has not broken the chain of this problem. Postcolonialism should keep its power to challenge the hegemony and to build stable decolonisation in every sense.

The emergence of postcolonial literature started with a kind of explosion of new writing in English (Ashcroft, Griffiths, & Tiffin, 2007). Relatedly, the exponents from the Commonwealth literature might be considered the descendant of postcolonial literature as new writing in English. According to McLeod, Commonwealth literature “was a term literary critics began to use from the 1950s to describe literatures in English emerging from a selection of countries with a history of colonialism” (2010, p. 19). Ashcroft et al state that contemporary postcolonial studies reflect the examples of commonwealth literary studies (2007). In this way, the relationship between the coloniser and the colonised is handled and the postcolonial process is mirrored. But following the 1970s – the post-independence period of almost all colonised nations – there is a striking shift and change from the centre (the Eurocentric angle) to the periphery (the angle of once/still colonised). Additionally, the notion that postcolonial literature started with the preeminent work of *Orientalism* by Edward Said has been widely accepted in the light of its beginning.

According to Ashcroft et al, the development of postcolonial literature occurred in two stages. In the first stage, works were produced in the language of imperial power known as literate elite. The second stage witnessed the works produced by the English-educated Indian upper class or African missionary literature in the nineteenth century (2004). Leela Gandhi shares her ideas about postcolonial literature by stating that “despite its interdisciplinary concerns, the field of postcolonial studies is marked by a

preponderant focus upon ‘postcolonial literature’—a contentious category which refers, somewhat arbitrarily, to ‘literatures in English’ (Gandhi, 1998, p. 141). On the other hand, Aijaz Ahmad claims that the new literature called ‘Third World Literature’ exists in metropolitan universities in England and North America (1992). It follows that this new literature has an interest in certain texts which belong to an area that constituted itself. He clarifies the formation of Third World Literature in four groups: First is the background and current predicament of literary theory, the second is the literary texts which are produced by nonwestern writers, are obtainable and the increasing effects of them, the third is the increase of the number of professional migrants, who are nonwestern, in the metropolitan countries, and the last one is the emergence of the three world theory. This theory, which was seen during the China Cultural Revolution, covers that USA and USSR are First World and other industrialised countries are Third World (1992). The division of the countries might be considered as a functional tool to make easier the colonial action and it might be thought of as the legitimisation of the colonial destructions.

It will not be true to say that postcolonial theory is only seen in the literary area. To put it another way, it is contingent to see it in other concerning fields like philosophy, history, and linguistics. Because it appeals to the most common subject matters related to all human beings such as suppression, orientalisation, discrimination, etc. All these parts are the interests of postcolonial fabric which examine the pre- and post-displacements. Postcolonial literature as the core of the study has put forward the silence of the colonised against the colonial hegemony; therefore, it offers us historical evidence of hegemony and recuperation. To look at the colonial actions and postcolonial resistance, we should put interest in the texts which supply more than what we expect. In this sense, postcolonial studies favour the examination of the colonial process in many fields like culture, religion, language, and race. The construction of such texts in postcolonial literature brings concomitantly some arguments. To demonstrate, the arguments of Chinua Achebe and Ngugi wa Thiong’o about the choice of language are the best known. While Achebe prefers the coloniser’s language in his expression of thought and feeling so that he reaches a huge number of readers, Thiong’o starts to be consistent in writing in his native Gikuyu even if he writes in English at first. In this regard, Gandhi recalls the superiority of appropriation over abrogation (1998). Chinua Achebe, as Thiong’o puts it, remarks on

the importance of appropriation of language by underlying a new English which is “altered to suit new African surroundings” (1981, p. 8). Thiong’o asserts that language is “a spiritual subjugation” because language is one of the biggest control mechanisms over the colonised which leads to manipulation and change of the discourse and thoughts according to what they want (Ibid 9). Conversely, Thiong’o supports the use of the native language – Gkuyu as a Kenyan language for the expression of feelings and thoughts. This is because he considers this predicament as the struggles of the colonised with their powerful means against the colonial power.

Ultimately, the language of postcolonial literature travels between appropriation and abrogation. The former is the dismissal of standard English; it rejects the usage of colonialist language which imprisons the suppressed under the colonial discourse. The latter is a term used to convey how postcolonial societies take some items like language, film, theatre, forms of writing, and even modes of thought to use them in their own social and cultural identities (Ashcroft et al., 2007). In other words, the appropriation of imperial language is just a tool for the colonised to uncover the covered truths about their historical background and social and cultural identities. On the other hand, English and english are clarified by Ashcroft et al, English is inherited by the imperial centre, and english (lower letter in the original text) is the language of postcolonial countries that subverted and transformed into many varieties (2004). In this respect, they categorise the linguistic group within the postcolonial discourse as threefold: first is monoglossic groups who use english as a native tongue which corresponds to settled colonies. Second is diglossic societies whose majority speak two or more languages like in South Pacific, India, and Africa. The last one is polyglossic/poly-dialectical communities seen in the Caribbean where the majority of dialects mingle to establish a linguistic sequence (ibid). When everything is taken into account in this passage, we witness the significance of the language used by the coloniser and the colonised and of linguistic analysis for the colonial and postcolonial studies.

It is certainly the case that postcolonial studies recently have developed many concepts which help the analysis of the identity and culture of the colonised nations. Among them, ambivalence, apartheid, appropriation, periphery, colonial discourse-counter discourse, dislocation, exile, eurocentrism, hegemony, hybridity, liminality, magic realism, mimicry, miscegenation, orientalism, othering, subaltern, and whiteness

are the most crucial ones. These concepts flash the light on the inside-out analysis of colonised communities. To exemplify, if we deal with the concept of mimicry, it might sign the notion that the colonised who imitate the coloniser accept the superiority of the coloniser and the inferiority of themselves from the beginning with the imitation of the coloniser. The obligation originated from the exclusion lies behind such acceptance. Since the obligation is more dominant in psychological meaning, the suppressed person feels to be obliged to willingly – indeed unconsciously – mimic the coloniser model. Because the otherised-colonised person has no sense of belonging, s/he consciously or unconsciously feels a kind of search; search of belonging to and putting him/herself in a certain place.

It should be known that “the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures” (Ashcroft et al., 2004, p. 2). Many scholars, critics, and writers from those territories aimed to define and reflect the culture from their mouths. Among them, Chinua Achebe, Salman Rushdie, Ngugi wa Thiong’o, J. M. Coetzee, and Abdulrazak Gurnah are the most significant ones. Additionally, we mention Arundhati Roy and Nadine Gordimer as postcolonial literary figures in this study. As remarked by Gandhi, the novel and newspaper are, in the texts, the most prominent ones in terms of dealing with and reflecting the diversities and multiplicities that are the nations (Gandhi, 1998). Postcolonial texts reevaluate the colonial discourse. In doing so, deconstruction is the key tool for scrutinising colonial intentions and actions. The postcolonial theory started to be academically visible in the 1990s. During this decade paramount writers in the field published their fundamental novels which are the leading light in true perception and understanding of postcolonial literature and a great inspiration for the postcolonial horizon. These included *July’s People* by Nadine Gordimer, the African Trilogy *Things Fall Apart*, *No Longer at Ease*, and *Arrow of God* by Chinua Achebe, *Petals of Blood* by Ngugi wa Thiong’o, *Life and Times of Michael K* by J.M. Coetzee, *Midnight’s Children* by Salman Rushdie, *Desertion* by Abdulrazak Gurnah, *The God of Small Things* by Arundhati Roy.

We should now put our interest in postcolonial writers and their novels. To begin chronologically, Nadine Gordimer (1923-2014) was one of the South African writers and the winner of the Nobel Prize in Literature in 1991. She is one of the powerful voices of

South African people who have been the respondents of apartheid for years. Thus she aimed to break that problem for justice and equality. Joining the African National Congress, she played a great role in anti-apartheid attitudes. She dealt with moral and racial points in her works like *Burger's Daughter* and *July's People* that even if they were banished, they are more preferable ones for postcolonial guidance. In this chapter, we especially try to mirror *July's People* (Gordimer, 1982) which is mostly encapsulated in July's people, who are white family members – Smales family, and their house servant July (a negro), under the revolts of the black – during a fictional civil war. Nadine Gordimer, in the novel, draws attention to the foreseeable situation of white whose exploitative attitudes must turn upside down by black nations, and parallelly it is a kind of reminiscent a consciousness rising for the black nation who should not forget their capabilities and self-power that must be discovered to stop the injustice established upon their lives.

When we analyse the novel under the mask of key concepts, it is shining how each member of the white family experiences the process of *assimilation* and *acculturation*. They are transported from city life to the primitive one; living in the hut, bathing in rivers and frequently eating the mush. All these new items of changing life for the white are necessary to sojourn in the primitive world that was shaped for the black by themselves. On the one hand, Smales family members are acculturated and assimilated with the details of July's life, July experiences in-betweenness and tried to reflect on what he lived in the white people's home as a servant in his Smales family. While he admires their life as an object of humiliating past, he, at the same time, tries to experience what they live over him. For example, he keeps the key to their truck – Bakkie – and drives it whenever he wants. Furthermore, the novel focuses on the uprootedness of the white just as the black nations and slaves in the past. The white family members face various difficulties in the light of culture, lifestyle, and geography in their new life. They try to adapt to their new environment in a struggling process that problematises their sense of belonging between comfortable city life and primitive village life. The novel is pivotal work to witness many more key concepts in the light of postcolonialism.

In addition to the aforementioned significant novelist and her great work, we should deal with the father of modern African literature; Chinua Achebe (1930-2013). He is a Nigerian novelist, critic, and poet who particularises the African life within pre-, during-

, and post-colonialism in his trilogy titled *Things Fall Apart*, *No Longer at Ease*, and *Arrow of God*. Achebe as a writer of mingled culture – Igbo and Europe – surveys the experiences of his ancestors and contemporaries in his compilation of three novels one more time.

His first novel, *Things Fall Apart* (1995), has some issues in which traditional culture, animism and Christianity, men and women, ignorance and awareness are discussed (Avcu, 2019). In this novel, Achebe concentrates on the life of protagonist Okonkwo who gives importance to his national, traditional, and social values. Thus it might be said that Okonkwo is the portrait of nationality and masculinity. He is a successful wrestler and heroic warrior, however, he committed suicide at the end of the novel because he could not resist colonial development. In addition to colonial power, the admiration of his clan towards the coloniser and their values like religion and education, he is frustrated and could not bear all kinds of this erosion. Moreover, the first novel gives us the chance to look at two different nostalgic angles: pre-colonial and colonial processes. The colonial action is explicitly seen in this novel; to illustrate, the arrivals of Mr Brown, who is a missionary in the village, and Reverend James in the village after the death of Mr Brown show that colonial power used one of the most powerful tools to shape and convert natives according to what they want. This novel as one of the witnesses of the colonial period reflects how white men change clans' lifestyles and convert their social, cultural, and religious values into reflections of Europe. The existence of missionaries in the village was continued by the *colonial power* because Christianity is a symbol of the dismantlement of pagan religion and the traditions of villagers. Therefore, it is unavoidable that the falling parts in belief bring other sorts of disintegrations in company with itself. The disintegrated nation runs through its end: *assimilation* and *degeneration*. Okonkwo is almost the only rigid character who is against the colonial process. When we look at the majority in the village we see that the admiration of villagers for the white men and their acceptance related to the superiority and being enchanted by the white men hasten the colonial actions. The deaths in the village like Ogbuefi's sixteen-year-old son and the suicide of Okonkwo prove that the so-called civilisation of the white does not bring peace, light, and development but sorrow, darkness, and extermination. Since the novel flashes to the precolonial period, we can see how happy the villagers are and how they continue their life as they should be.

No Longer at Ease (Achebe, 1994) centres on Obi Okonkwo's life, he is the grandson of Okonkwo, and he is more inclined to adopt the teachings of colonial power unlike his grandfather in this novel. It is proved within the fall of Obi Okonkwo from his traditional and moral values that are fed with his nation to the values of Europe. His rejection of bribes at the beginning of the novel is a starting point for his moral journey. But through the end of the novel, his acceptance of the bribe, rejection of the birth of his baby and payment for his people due to his promise toward them indicate the end of the journey. Additionally, his indecisive mood is seen in whether to attend his mother's funeral. In the novel, the issues of *corruption* and *discrimination* are predominant points. We can see *degeneration* in Obi Okonkwo's life and choices. To exemplify, when he makes a speech for his villagers, he uses partly Igbo and partly English on the basis of being more glamorous, because they like the Igbo language but admire English. Another corruption example is seen by Mark who comes to Obi Okonkwo's office to meet and offer a bribe for his sister. Even if Mark is an Igbo, Obi Okonkwo cannot notice whether he is English or not like another visitor Elsie Merk who is his sister of Mark. That is, the degeneration penetrates both their physical appearance and their language. But the centre of corruption is Obi Okonkwo, he is the representative of all kinds of corruption. He transforms into a man who behaves, thinks, and seems like English. He chose English Literature at university unlike the expectations of his villagers as Law. He starts to acknowledge the bribe and abortion of his baby and ignores traditional values, his relationship with his family, and attendance at his mother's funeral. If we deal with Obi Okonkwo's life and choices, we see that going to England and leaving his homeland emphasises the loss of the *sense of belonging* and *degeneration*. So much so that he could not stay at home after the funeral and he wanted to go to his new home in – white man's place – as soon as possible. Clara is an *osu* who exposes and will expose the endless discrimination as being from the lowest stratum of her society. The novel is generally constructed in Obi Okonkwo's in-betweenness that he experiences in three layers: firstly, he is in-between in the spiritual sense, he cannot decide about his beloveds whose he takes sides with. The marriage with Clara is his biggest dream but the resistance of his family to this marriage makes him in a difficult conflict. Secondly, he is in-between in the material sense because he is not capable of keeping his spending in balance with income and expenses. So this material instability challenges him in true making decisions. Lastly,

he is in between in the light of the language. Although he is an Igbo, he started to use English while speaking. When all those issues are taken into consideration, Achebe might aim to recall that the defeat of Obi Okonkwo taking part in the process across the white must be stimulation to all colonised nations and their horizon.

Arrow of God (Achebe, 1989) is the last novel of *The African Trilogy* that confronts Ezeulu as the core of the characters. We see his challenges between his people and the truths that he believes. As seen in his three novels, Igbo culture is highly interspersed in the general milieu of the novel. “But of all novels, *Arrow of God* particularly depicts traditional Igbo discourse with ultimate ebullience and Achebean sophistication” (Okoh, 2003, p. 247). We witness Igbo discourse with proverbs, poems, songs, and tales that underline the African lifestyle and relationships among the people of his nation. Ezeulu is a powerful religious man and head of his clan. He has a strategy to overcome the white that Oduche must know the language and religion of white men because they are knowledgeable and powerful. According to him, to win a victory against the white might only be with knowledge of them. Oduche comes true his dream but does not work even though he knows better the white men’s religion and speaks well their language. It cannot prevent colonial action and crack the veil of secrets. They continue colonial and barbaric actions over the villagers; to demonstrate, the natives are whipped by Wright and used as slaves by the white. In short, the colonial power misused their body, soul, and commodities. Another instance is that Nwabueze is perceived as superior to his villagers on account of working near the white man, he firstly worked in the garden for years and then he worked inside the home. As soon as he is accepted in the home, his name is exchanged with an English name. It is one of the biggest vehicles for assimilation.

Ngugi wa Thiong’o (born in 1938) is a Kenyan writer of novels, short stories, plays, and essays. *Petals of Blood* as the main concern of this passage among his novels is his fourth and last novel in English. Then he goes on writing Gkuyu – his mother tongue. His works are associated with a kind of revolt against the colonial language and their *colonial discourse* that shape the imagery and symbols of the colonised all over the world. In *Petals of Blood* (Thiong’o, 1991), it is quite difficult to determine the main theme since it appeals to various issues like the origin and destruction of village Ilmorog. The transformation of the unwary village to the New Ilmorog town is one of the overt cues of exploitation and extermination. It mirrors neo-colonialism, things changed but these

changes are not the real changes and are not beneficial for the villagers but useful for the exploiters. It is a kind of new deconstruction. The death of the Nyukinyua shows these unbearable catastrophes brought with a new kind of colonialism; neo-colonialism. It shows a kind of scene full of social and economic conditions in Kenya after independence. He frequently addresses the Mau Mau Rebellion in the 1950s as an anti-colonialist revolution that was militarily suppressed. But yet, its effects are still felt even post-independent period in Kenya. Thiong'o is the writer who triggers his characters with thought- and action-provoking attempts. Karega is the embodied instance of this attempt.

Another predominant point in the novel is leaving and searching for a new place/home in which the characters hope to find their provenance, *sense of belonging*, and happiness. Each character comes from a different place in the village, but they could not find what they expect and thus they try homegoing. The main characters are running away from the village because of drought and famine on the surface, and the loss of national and individual values like culture, religion, policy, equality, and fraternity on the deep. Thus they tried to find new ways to reach their hopes and aims by going individually or collectively somewhere. To demonstrate, the main character – 'Munira' who is the teacher of the village escapes from his ill-treated and humiliated past and comes to the village as a symbol of a new beginning in nature which is the symbol of purity, 'Wanja' who might be considered as a medium between the past and the present; to illustrate, we can witness the details from the past thanks to her link with her grandmother Nyakinyua who is the most respected elder in the village and she appears a sort of the founder of the village such as her touch upon the shop of Abdulla, 'Karega' who is an eye-opener comes to the village and encourages the villagers to gain awareness and consciousness against the exploiters, and 'Abdulla' who is a disabled character that is the concrete instance of the victimisation of the colonial process all decide to go to the city together and explain their situation to meet their physical needs like famine and drought. Additionally, these needs are parallel to their spiritual drought and famine. But all their efforts are in vain. Finally, they turn back to the village; homegoing even if nothing is the same as when they arrive at.

In addition to the points I have outlined above, three significant concepts put the vital piece of the puzzle in the novel; *discrimination*, *mimicry*, and *assimilation*. Starting with the first one, some beverages could not be drunk by Africans till 1952s. Secondly,

whilst Chui revolts against the colonial power once upon a time, he supersedes Fraudsham and becomes a kind of his continuation. We see Chui as a derivative of Fraudsham. He wears and behaves like Fraudsham, namely a coloniser. This replica is nothing but a mockery as Bhabha states. Thirdly, to exemplify assimilation, the attempts to rename the colonised themselves according to English names are quite striking in the novel. Abdulla (Murira), Chui (Joe in football matches), and priest Jernod Brown (Kamau) are some of those assimilation examples that change their names. Furthermore, Karega wants to know African history and literature, so he demands from the lawyer a couple of books, but he is frustrated after reading all the books. Because those are nothing but falsifications about natives' historical, cultural, and literary values. Those do not go beyond the humiliation. To sum up, they all are assimilated and alienated from where they were born in.

Another significant name, J. M. Coetzee (born in 1940) is an outstanding writer of South African literature. In the *Life and Times of Michael K* (Coetzee, 1983), he convinces the readers who have a close interest in the colonial and postcolonial process with his success as the emblematic writer of postcolonial literature. In his fourth book, which is the winner of the Jerusalem Prize for the Freedom of the Individual in Society and Britain's Booker Prize, we witness the traumatic civil war of South Africa told from the colonised perspective. The protagonist (Michael) K shows the sample of the other that is the object of the colonial process. "The 'other' is a term used by postcolonial theorists and it is a status provided by a 'dominant subjectivity' to someone or something that is unknown and 'extraneous' and also perceived as the 'opposite' of the authority" (Boehmer, 2005, cited in Talen, 2012). Coetzee maps out being other thanks to K in this novel. There should be some reasons for K to be named as the *other*; firstly, he was born with a hare lip that makes him physically different from people. He is exposed to the separative gaze of people. Whenever he tries to describe himself, he thinks that the description of himself is deficit, indefinite, and dark. Additionally, when he is in hospital, the doctor mentions K as 'opgaarder' which means a squirrel, ant, and bee as another classificatory situation for him. Furthermore, people pass judgement on K, because he is far from the sexuality and he is not attracted to women. That is why he is considered again abnormal among wo/men. Finally, his silence and mute attitude towards his surroundings is the way that he decides and accepts.

On the other hand, K is an embodied individual with an extreme degree of independence and resistance. It might be used in the novel to emphasise that K feels both an insider and mostly an outsider in his society and milieu. Sometimes he is forcefully integrated into society, but he does not feel belonging to such kind of integrity and he flees to the outside of the general stream. To illustrate, he cannot live in the settlement camps and hospital although he has a chance to eat and shelter. He tries to be an outsider through the medium of the farm which is the provider of his inner peace. He is taken to the settlement camps or the hospital but he leaves and tries to set up his life far from the rest and the effects of the war. Even if he is under strict conditions and exposed to go on his life in a kind of imprisonment underground the soil, the presence on a farm away from the camp and the people makes him calm and peaceful. From the very beginning of the novel to the end, he is a man of freedom rather than imprisonment. His consistent resistance in the camps and hospitals against the system, people, and the presence of the war shows his devotion to independence that might be a reminder for the suppressed nations who should keep their emancipation persistent in almost every traumatic condition.

Salman Rushdie (born in 1947 in British India) is a British writer. He is the winner of the Booker Prize in 1981 with his second novel *Midnight's Children*, which gives the cultural, religious, historical, and social background of India to the readers. We in this chapter try to analyse mentioned novel above in the radiance of postcolonialism. For example, historical issues are the independence of India, the Second Kashmir War or the Indo-Pakistani War of 1965, and the end of the First World War. The midnight's children were born at such a vital moment that is between yesterday and today, before and after independence, traditional times and modern time like a symbol of transition. As a newly independent nation, the Indians tried to rebuild a life according to their origin. The narrator Saleem Sinai, who is the protagonist, the narrator and also one of the midnight's children in the novel, ironically and satirically criticises and analyses the term and society. We read about the decolonisation and chaotic atmosphere of India in the papers of the novel. Rushdie strikingly reflects that even if the colonial power returns and ends the colonial actions physically, it seems that the engraved traces of colonisers cannot be erased easily on the colonised minds, bodies, and territories that have been excluded in every sense for centuries. If we should give example for this point from the novel, it is

seen that when Methwold's mansions are sold, new native owners of those mansions cannot make any sort of changes. They even cannot hang a picture on the wall since the walls are covered with the colonisers' pictures. That is why decolonising will change nothing for a long time in the colonised life. In addition, this effect continues in another sense; admiration for whiteness, Ahmed Sinai withers after the death of the doctor and starts to seem like a white man. Although he seems anxious about this situation, he advocates the existence of whiteness under the skin of every good person. This expression is an outstanding instance of assimilation of the colonised-suppressed men. Moreover, whilst Methwold arrives near the new owner of the mansion, they immediately start to speak Oxford accent. This is the reflection of assimilation into the language of colonised. On the other hand, Rushdie mentions a kind of corruption similar to the discrimination and otherisation among the midnight's children and he exemplifies this situation with the dichotomies like white and black, rich and poor children, upper class and lower class in addition to the prejudices and religious struggles.

Abdulrazak Gurnah (born in 1948) is a Tanzanian novelist who lives in the United Kingdom as a British citizen. He is an academic of postcolonial literature at the University of Kent. Gurnah was the winner of the Nobel Prize in Literature in 2021 as a pioneer and successful representative of colonial representations. In this chapter, our main interest is Gurnah's indispensable novel *Desertion* (2005) which is quite effective to reflect the colonial mindset and actions of British representatives. In the novel, Gurnah gives life-and-death instances to make clear what the refugee in Europe and the colonised in their homeland experienced during and after the colonial period. Put simply, we can see permanent manipulations and catastrophic results of the colonial actions of white men upon the natives, geography, and even architecture. To demonstrate, Gurnah offers a sort of panorama thanks to Amin's walk. We see colonial traces and effects on the environment with buildings built by John Sinclair and Victorian Garden that reflect the colonial domination over the architecture.

What is more, we read the orientalist details in pages concerning Burton's interpretation and description of the Arab as incompetent, idle, invaders and he remarks on the African as a sort of animal. Additionally, Friedrich, who is another colonial figure in the novel, titled Pearce as the orientalist while Pearce explains his curiosity towards Ethiopia since his childhood. On the other hand, Burton believes that Africa can be a new

America only with the exact elimination of the natives and the arrival of Europeans into Africa, he suggests the natives' eternal obedience to and imitation of the white. In doing so, he proves an imperialist and colonialist existence in the novel. Another imperial figure is the tailor Rodrigues near whom Farida works without taking any wage for years and she considers a slice of cake and a glass of tea as a favour for Farida. When Farida explains her decision to end up working there, she decides to give low wages. That is, it is a kind of slave-master relationship established on the exploitative and imperialist layers.

Furthermore, we witness the assimilation and corruption of Rashid as a refugee in London. The alienating approaches of the white and lack of belongingness problematise Rashid's adaptation process. The more he is treated as other and alien the more he loses the sense of belonging. He is in-between and neither goes back to his homeland nor stays in peace in London. Thus he started to behave like a member of different nations such as Italian because everyone apart from the British will be otherised and humiliated according to the oppressor's rules so it does not make difference for the colonised nations.

Arundathi Roy (born in 1959) as an Indian author is one of the foremost artists of postcolonial-literary writing and a thought-provoking activist who supports economic equality and social justice. In *The God of Small Things* (Roy, 1997) – her debut novel was the winner of the Booker Prize in 1997 and the Cultural Freedom Prize in 2002 – she introduces the readers to the life and experiences of fraternal twins. By doing so, she flashes the significant points of casteism through the touchable and untouchable figures in their social structure. The term discrimination is a striking point in the novel. For example, Ammu – the mother figure in the novel – wants her twins to search for the meaning of the verb 'despise' in the dictionary. Each new generation like Rahel and Estha should learn the derogatory terms which are the lifestyle imposed and engraved into the life and minds of the colonised. Ammu wants them to know the meaning of their imposed inferiority with a printed guide and thus they might gain awareness of their ongoing realities. Meantime, it might be a kind of advisory to Rahel and Estha in particular and the new generations in general. Provocatively, Chacko's depiction of History House for the twins is the core of the colonial process and postcolonial experiences. According to that depiction, one can only see the shadows and just hear the whispers rather than body and voice. The house reflects the social, individual, historical, and cultural background

of suppressed and colonised people. The colourless and indefinite shape of the shadows recalls the evaporation of the entity of the colonised. Furthermore, the whispers try to make deracinated people audible and perceptible.

Some of the untouchables who cannot find a certain place in the caste change their religion and mostly prefer Christianity like Baby Kochamma. But indeed, this change undermines their expectations. This is because they cannot participate in the religious rite with Christian touchables. Positioned thus, Christian touchables are honoured by different priests at different times and in different churches. It is an alternative form for the otherisation, that is why the apostasy is and will not be enough for the suppressed and colonised people to be equal with them. It follows that the readers are introduced to the concept of miscegenation with Chacko. The marriage of Chacko –the uncle of twins – with Margaret Kochammo is a proud sense for him since she is a white woman. Sophie Mol is the physical and psychological representative of miscegenation. Sophie Mol has no sense of belonging that challenges her to get the physical and psychological unity with a certain race and place. Even if her father is Chacko, she powerfully feels a sense of belonging toward her stepfather Joe and cannot achieve a close relationship with her biological father Chacko. The death of Sophia Mol shows, in the novel, that the people who have no sense of belonging and are discriminated against by the rest of society cannot hold on to the twine of life like Ammu, Velutha, and Sophia. In brief, Arundathi Roy gives rich details of her milieu by exemplifying the losses and deaths of lives as a destructive result of the colonial process. The beforementioned characters are the representatives of those who cannot hold on to a certain identity and culture.

CHAPTER THE FIFTH

FROM COLONIAL TO POSTCOLONIAL: IMPERIAL STRATEGIES AND PRACTICES IN *HOMEGOING*

It is a well-known truth that people had been colonised and slaved by the colonisers for centuries. It is quite probable to mention the existence of still-colonised nations. We can just learn something about their experiences from the texts originated in the previous centuries by the colonisers and post-colonial writers. Even if we are not sure about what the colonised and enslaved nations experienced, how they felt, and what kind of conditions they had, we can try to understand all these points to some extent. We witness their life experience with only texts that come from the past to now. Some are the products of colonial discourse and others are counter-discourse. It is so hard to keep the equation between two sides. It should be kept in mind to what extent the colonised succeed to reflect on their traumatic past and to what extent the colonisers objectively reflect themselves as they are.

The post-colonial reading, in a tangle of such uncertainties, must be considered the touchstone of the true perception for the readers, because it analyses the colonial and postcolonial processes that give the details about the historical and chronological analysis belonged both periods. We can see how the colonial period has effects physically and psychologically. The novel of our study is the pivotal instance in which the reader can find almost everything in the radiance of colonialism and postcolonialism. Postcolonial reading gives the reader a chance to reach different cultures and races. In doing so, it underlines the dynamics between the coloniser and the colonised. When we pay attention to the postcolonial reading, we see that postcolonial criticism especially focalised the African writers shifting from Kenyan to Nigerian and many others. Those writers can be dealt with as the motherland of thousands of slaves for centuries. When we focus on the colonised nations, we do not have a similar historical background in terms of the slave trade and practices of colonialism. However, postcolonial reading proves that all nations from the colonised territories have destructive results in one way or another. The colonial actions are tried to be legitimised with the oriental perception in which the Orient is portrayed as the shadow of the Occident. They always put the non-western people on the opposite ground by labelling them barbarian, uncivilised, lazy, primitive, and illiterate.

In this sense, Gyasi revises, changes, and shapes the pictures from the angles both of the colonised and coloniser, oppressed and oppressor, and enslaved and enslaver.

It would be beneficial to share information about Ghana before mentioning Ghanaian writer and novel which reflects the events in Ghana. Africans, who were brought to or obliged to migrate to and live in America, charm the attractions in numerous studies of scholars and researchers in many fields like policy, history, sociology, psychology, and of course literature that is indeed what I have tried to scrutinise within the context of postcolonial theory. Africa is a continent that includes “at least 1,200 ethnic groups” (Oommen, 1997, p. 16) and the Ghanaians are the first among them who gained independence after a long term of colonisation and slavery. Ghana was colonised by Europeans, especially by the British. Its independence was proclaimed on the 6th March, 1957 (Gretton, 1964). The Asante Kingdom in Ghana, which was established in 1680, brought all other kingdoms under the unique kingdom. It is the historical element frequently emphasised in the novel. Ghana, which was colonised from 1471 to 1957, was a charming setting for the colonisers and slave traders. At first, the traders went to spice and gold, then this aim turned into the slave trade. A lot of Europeans colonised there, but especially, the British were the powerful and permanent hegemony. Ghanaians were colonised in terms of military strength – were also exploited by using the natives as soldiers for the sake of the benefits of the Europeans– mines, lands, and bodies (James, 2022). Both being colonised by various countries and having tribal wars among their nations, Ghana has a rich historical background that is dexterously conceptualised in the novel by Yaa Gyasi.

Yaa Gyasi was born in Mampong, Ghana in 1989 then moved to America as an infant. She was raised as an African immigrant in Huntsville, Alabama. She is a Ghanaian American novelist of *Homegoing* (2016) – received many awards like PEN/Hemingway Award and the National Book Critics/John Leonard Award – and *Transcendent Kingdom* (2020). Gyasi was educated at Stanford and the Iowa Writers’ Workshop. Toni Morrison (*Song of Solomon*), Gabriel García Márquez (*One Hundred Years of Solitude*), James Baldwin (*Go Tell It on the Mountain*), Edward P. Jones (*Lost in the City*), and Jhumpa Lahiri (*Unaccustomed Earth*) are praiseworthy guidelines for her literary career. When she (now in her mid-thirties) was at the age of sixteen, she turned back to learn her roots in Ghana which is an inspiration for her debut novel *Homegoing* which is “through the

raids, kidnapping, and sexual violence central to the transatlantic trade, through colonialism and its consequences on one side of the Atlantic, and through iconic moments of African-American history” (Winters, 2018, p. 340). Turning back to her roots, it might be thought that Gyasi herself experiences in-betweenness. In this respect, according to Homi Bhabha (1994), people from the colonised territories are in a third space which is an iconography of a liminal space considered as mingled places and cultures. In the novel, the liminal spaces – starting with slavery – of the characters are Africa and America.

Homegoing

—concerned as it is with colonialism, the wars between the Fantes and Asantes, slavery, the Great Migration, Harlem and heroin addiction in the 1960s, Ghana’s independence movement, education (or the lack of access to it)—is the very book to refer one back to one’s own preconceptions of race, gender, sexuality, history, slavery, colonialism, and many other interconnected issues. (Selejan, 2019, p. 107)

As referred from the quotation above, the novel consists of two parts in which fourteen chapters show different experiences of different characters and different places in Africa and America. But at the core, we have essential themes like colonialism, slavery, and postcolonialism in each chapter. The first chapters of the first part must be considered a kind of archive to make the next chapters understandable, and the next chapters of the second part must help as a tool to make clear the previous events. Fictionalising the life experiences of people with black skin in Africa and America, the writer gives us those people’s struggles with the coloniser and sorrows being continued for centuries. Gyasi shares the descendants of half-sisters over six generations that show the two family pedigrees switching from one to another. We witness the life experiences of the characters from the colonial and postcolonial terms moving in time and places. The novel, which is aggrandised with many characters and their lives, is prefaced with the family pedigree of matriarch Maame to make the sequence of generations clear and the novel easy-readable.

The writer shows the effects of *slavery* on the lives of characters of seven generations throughout the chapters. The heirs of Asante woman Maame beginning with Effia and Esi to Marjorie across the Atlantic are scrutinised under the effects and results of colonialism and slavery. Among generations, Gyasi indicates the transformation of slavery and the colonial effect. She exemplifies the struggles of each generation in the novel from different perspectives. “Through colonialism, imperialism, and slavery, Africans were forced into a world shaped by white people for white people” (Welnhofner,

2017). Gyasi articulates the striking examples from such a world in which characters are the objects of oppression, discrimination, racism, humiliation, and slavery for hundreds of years. The chapters consist of twenty to thirty pages per character to show the losses and fragmentations of the colonised's lives. Her novel is a pivotal instance of an "emerging memory of slavery (...) (by constructing) an aesthetically complex narrative of the memory of slavery" (Motahane, Nyambi, & Makombe, 2020, p. 4). Gyasi, in the novel, introduces us to the world of characters that flash the physical and mental states of them established by white people through colonialism, oppression, and slavery.

5.1. EFFIA

The writer opens the novel with Effia for the aim of showing us the natives' life both from the colonial and pre-colonial periods, which is ornamented with cultural and social details. In such details we also find and see their way of belief, the ancestral family structure and traditional life in which they eat national meal yams, live in huts, and climb the tree with their hands and feet. First of all, Gyasi might want us to witness the life of natives by starting female figure Effia. Even if the colonial James Collins is against and humiliates the natives' beliefs on account of being far from Christianity, Voodoo and black magic are the biggest consultants for solving their problems. He remarks about what he feels shame with this warning for Effia: "My men can't hear that I let my wench place strange roots under the bed. It's not Christian" (Gyasi, 2016, p. 23). Effia is an opener and one of the female figures in the novel titled *Homegoing* by Yaa Gyasi. We, first of all, meet Effia among the rich character-list of the novel. Gyasi gives her life experience in detail. A couple of significant key concepts in postcolonial theory are exemplified by her life. Effia, who was born in a fire, is a concrete instance of *subalternity*, *discrimination*, *oppression*, and *double colonisation*. It can be touched upon in the novel with important parts of her life in the 1770s. We encounter the colonised society of Asante village by Englishmen in which the villagers and their chief are obsessed with the idea of being the most powerful and lucrative in trade than their neighbour villagers. One of the most distinctive features of natives is the polygamous structure of society. This affects the horizon of the female figures of the novel.

The novel gives the details about three periods known as pre-colonial which is full of the traditional lifestyle, the colonial period which clarifies how this process worked

and what the results of it over the human being, environment, and other creatures like animals, and finally post-colonial period which tells the nation's way of thinking and behaviour after the colonisation. It shows how their colonial past shaped and affected their future. To exemplify, before detailing its effects on people, they misuse and colonise the fauna like monkeys, chimpanzees, leopards, and such birds as king crowns and parrots. The colonial destruction of the environment is perceived by Effia, through the end of the chapter when returning to her father's funeral, she describes her village as silent, barren, and colourless. Nothing is the same for her anymore. She was not aware of it before because she was in that environment. Such kind of destruction already existed since they started to be colonised; however, she started to be aware of the change when she turned back to her homeland. When we deal with the colonial period in the novel, we witness that the colonisers settle around the Cape Coast Castle, it is remarked by Effia's statement: "the Castle was itself a village" (Gyasi, 2016, p. 17). It must be underlined that the devastating traumas are felt in almost every sense *per se*. The colonisers physically and psychologically settle in the village to continue their colonial actions among the natives. They exploit both the environment and the creatures. Additionally, they exploit not only the bodies but also the souls.

The first chapter is the introducer of many things and the beginning of the lives told in the novel. Effia – one of the African half-sisters separated at birth – is a beginner at the sequence of events. In this chapter, we see the *self-other* relationship and subalternity. Effia experiences self-other relationships in two layers; with coloniser James Collins and with her step-mother Baaba. Effia, who cannot feel any kind of identity until marriage James Collins who is perceived as the hope for having identity by her, always exposes the oppression and the beatings. She has no voice to express her feelings and thoughts and advocate herself against the oppressor Baaba. Even when she would like to learn the reason for something and asks why Baaba, she takes the words from Baaba's mouth like: "Who are you that you think you can question me, eh?" (ibid., p. 10). This is because she is a muted female figure both by another female figure Baaba, and a male figure James Collins. Moreover, she is *otherised* when her brother Fifi is mentioned. Effia has huge discrimination comparing Fifi because she is considered as nothing by Baaba for who Effia is the previous woman's daughter so she must be ignorable and Effia is nothing but a lucrative object in the trade like all girls in the village. Ultimately, we might say that

Effia is the object of *double colonisation*. It should be noted that both Effia and Esi –the protagonist of the next chapter – experienced difficulties and double colonisation in different layers that Esi will be explained in the second chapter. But yet, the destructions and the results are deplorable for both otherised figures. The facts that Esi starts to be emotionless and muted after being a slave and that Effia always tells her past with tears to her grandchild Richard James are the indicators, in the novel, of the destructive results of colonisation and slavery on the women colonised twice. To demonstrate, it is because Effia experiences this process as a commercial object sold “thirty pounds up front and twenty-five shillings a month in tradable goods to Baaba as bride gift” (Gyasi, 2016, p. 15) and suppressed that might be considered a kind of slavery applied with Baaba. Esi is the sexual object misused by the colonial white man and the slave sold by her nation to the colonial white man.

Eccoah, who was sold for the money and objectified female figure in the novel, ironically states that “there are women down there who look like us, and our husbands must learn to tell the difference” (Gyasi, 2016, p. 25). The facts that Eccoah puts themselves, who are the *wenches* of Englishmen, on a different ground apart from the slave women – at the dungeon of the castle – and that she convinces herself of this reflect the blindness of her mind and conscience towards the truth. On the other hand, it might be considered a sort of escapism from the cruel actions of the coloniser.

Another key concept of this chapter is *comprador*. Bill Ashcroft remarks that “*comprador* was originally used to refer to a local merchant acting as a middleman between foreign producers and a local market” (2007, p. 47) but briefly, it must be considered the natives’ alliance with the colonisers. That is, it mainly underlines the native collaborators with the colonisers. The village chiefs play a great role in this alliance. The chiefs are so obsessed with richness and power. The villagers of Fantiland like Asanteland are so convinced of this situation, nobody has known how the journey of slavery goes on and results. The awareness of this system was gained when Effia hears the sounds of the slaves down in the castle. She perceives the truth with a floor difference in how different dimensions of bondage are experienced in the castle; how different slavery down is rather than what is experienced at the top. All the slaves, in the castle, knows that the end of the road is full of obscurities. Effia describes the object of this journey as a human beast for reason that she might highlight the humiliating treatment by

the coloniser and how stealthily they have been wiped out the action of thinking like an animal. As the main helper for the establishment of the slave trade, compradors agree on the slave trade with the coloniser for the richness, fame, and power. To achieve all these aims, they infringe the consistency of agreement among slave traders. The determiner of the agreement is based on the amount of profit.

The concept of *displacement* is felt in almost every chapter of *Homegoing*. The characters of the novel are displaced one way or another. They are either married or enslaved by the white or captured to be sold or enslaved by their nations who have fought in the tribal wars. All of the items said before are for the sake of being powerful and rich. Effia is a displaced character sold by her family to the slave trader. After learning the truths about the slaves in her lands and the castle, she has no *sense of belonging* neither in the castle nor her village and she decided to keep on silent. One of the reasons for the displacement is slavery. The natives are taken from their homelands to the new lands as slaves or captured. The more they are deracinated from their homes the more they experience the loss of belonging. The choices for the displaced individuals are to be overseas slaves, wenches of the white, and captures by their nations. After the displacement of the character in the novel, they are forced to make some changes like their name, religion, and lifestyle. That is why *assimilation* unavoidably comes just after the displacement. To demonstrate, Eccoah's white man exchanges her name with Emily because he finds her name difficult to pronounce. Another example is that Effia's marriage with James Collins is carried out in accordance with Christianity accompanied by the priest in the church. She has no right even to voice the existence of her belief and tradition. There is no option for the white except theirs.

5.2. ESI

The novel continues with a female figure in the second chapter as well. Starting with a female figure as a symbol of fertility and the future, the novel provokes the notion that colonisation undermines all kinds of creatures and their future in the colonial period. This chapter is dominantly about the stories of slaves. In this chapter, compared to the life of her sister Effia settled on the upper floor of the castle, we witness more disastrous living conditions of slave Esi in the dungeon of the castle. The fact that what Esi will

experience is worse than Effia's is also mirrored by the positioning of Esi in the dungeon of the castle.

The chapter started with the slavery of Esi in the castle reminds the instances from the pre-slavery and pre-colonial life of natives. We see how happy she lives with her beloveds and her villagers. In doing so, the writer helps us the perception of the high level of colonial disasters and reminds the truth that each slave has her/his own happy life and identity before colonialism and slavery. The tribal wars, which are carried out for the ambitions of power and richness, keep on in this chapter as well.

The castle for Esi is a place in which all captives and slaves are exposed to starvation, thirst, physical-psychological abuse, and deaths. However, once upon a time, she has been looking with an admiration at the slaves and captives before being captivated. But now that place for her is a world providing her a huge awareness and understanding of what the slaves experience and how they feel. We witness the other slaves under the pioneer of Esi. At this point, "one of the most interesting aspects of *Homegoing* is its refusal to idealise the African past" (Reynolds, 2017, p. 106). All of them are the victims of their nation in the slavery process. For example, Afua, whose baby was taken away from her, was the reminder of Spivak's *subaltern* woman relative who committed suicide by hanging herself. Importantly, Afua is only one of those who is muted by the colonial process. People of Afua's nation, who make her *subaltern* and lead her to commit suicide by holding her breath, are not different from the white colonialist. Another *subaltern* female is Abronoma, who is brought as a captive from Asante village to the Esi's village as a result of tribal war. She is the captive of Esi's father Big Man. Similar to the colonisers' actions, his attitudes make Abronoma a muted individual with a blank stare. Esi and other slaves are figures of *double colonisation* by experiencing the colonial process more difficult in the novel.

Esi as a part of the cargo in the Big Boat is also a *displaced* female character like many others in the novel. For her, there are two worlds where she lived; Cape Coast Castle and Asante village. Asante village is the place for her happiness, she tells how happy she is and how she spends her time with her lovely family in traditional life. After being transformed into a castle as a slave to be sold by her nation, everything is turned upside down for her. Loomba clarifies her situation with these words "colonialism' is not just

something that happens from outside a country or a people, not just something that operates with the collusion of forces inside, but a version of it can be duplicated from within” (1998, p. 12). Her doomsday starts with this displacement which Bhabha mentions about it as “the ‘middle passage’ of contemporary culture, as with slavery itself, is a process of displacement and disjunction that does not totalize experience” (1994, p. 5). In this sense, Gyasi opens a window on the mud wall of the dungeon in the castle and effectively portrays the conditions of slaves with the citation below:

The soldiers came in, though Esi was no longer able to tell what time. The mud walls of the dungeon made all time equal. There was no sunlight. Darkness was day and night and everything in between. Sometimes there were so many bodies stacked into the women’s dungeon that they all had to lie, stomach down, so that women could be stacked on top of them. (...) Esi could feel the woman on top of her peeing. Urine traveled between both of their legs. (Gyasi, 2016, pp. 30-31)

Thus as a result of such trauma mentioned above, she parallelly experienced many losses like her family, home, and freedom. Esi, in the castle, is oppressed, sexually abused, frustrated, and dehumanised by the Englishmen. In the dungeon, which is the first stop of the slavery journey and colonial action, Esi wants another slave Tansi in the dungeon to tell a fairy tale. She might consider it a kind of recuperation from all catastrophes for a while. Since the experienced events are something unbelievable and unbearable, Esi rightfully wants to pass from such a real world to the world of dreams. It is so for Esi on the first days of the castle, after she is abused by the white man, the world of dreams for Esi is destroyed and colonised by the white man now. So much so that she no longer wants to talk with and listen to a fairy tale from Tansi. She no longer has the heart to feel peace and a mind to dream, for her, everything is like a ruin of the colonial devastation. Her memory reflects the mental and physical condition of enslavement and rape. On top of all mentioned issues about slavery and oppression, Maame says that “you want to know what weakness is? Weakness is treating someone as though they belong to you. Strength is knowing that everyone belongs to themselves” (Gyasi, 2016, p. 38). Hence Gyasi gives a significant lesson about the real meaning of the concept of weakness and the relation between slave and master by making Maame speak.

Thanks to Esi, the physical and psychological conditions of other slaves are mirrored in detail to the reader. Empathy, which is the highest-level method for someone to understand and perceive someone else, remains barren in the people’s hearts that are

from the same nation in this chapter. The lives of the slaves like Esi massed for the slave trade in the dungeon of the castle struggle desperately in an environment with torture, cruelty, human excrement, vomit, and blood. It might be inferred that “they are only seen as “sexual merchandise” to be used, and then sold and made profit from” (Gallego, 2019, p. 10). In such a condition, Gyasi particularises the physical and psychological disengagement of lives one by one. They no longer have “geo-political determinations” (Spivak, 1999, p. 66). They are seen as unstable cargos of the middle passage. Their physical and psychological presence is violated. In addition, their entity in life and stability in their culture are dismantled.

5.3. QUEY

We read the life of Effia’s son Quey Collins who is a miscegenation character, born from a white English father and a black African mother. He is frequently exposed to the troubles of miscegenation during the chapter. Naturally, we in this chapter mostly witness the *ambivalence* and loss of a *sense of belonging* in the postcolonial perspective. Quey Collins is the character of two places: the castle and Asante village. He is at Asante village which is his mother’s land at the very beginning of the chapter. He feels definitively belongingness neither to the castle, which is his father’s colonial land, nor the Asante village. In this regard, his body seems to give him support by reacting against the climatic and geographical conditions of the village with itch and sweating. He mentions the life in London where the colonised and otherised people are there to live with their illnesses, eat the uneaten pigs, and are enslaved as well. We can see his ambivalent identity in his choice of place to live exemplified by his words: “Maybe I should have stayed in London” (Gyasi, 2016, p. 61). But yet, he frequently contrasts Asante with London and is indecisive about being in London or Asante. This might be stemmed from his sense of unbelonging towards both places.

Additionally, he mentions his uncle Fiifi the colourless London, and the absence of the birds like in Asante. Moreover, everything according to his point of view is grey there. It has to be taken into account that as a combination of black and white bodies, Quey Collins will detect his surrounding as grey with a high probability. Such perception reflects his *hybrid* and *ambivalent* identity. The greyness is the biggest ambivalence in his life and confronts him with the problematic issues of life. As in Fanon’s statement:

“What is South Africa? A boiler into which thirteen million blacks are clubbed and penned in by two and a half million whites” (1952, p. 64). Naturally, the presence and visibility of the coloniser are gradually exchanged with the absence and invisibility of the colonised. Quey Collins is aware of his situation that “like the other half-caste children he could not fully claim either half of himself, neither his father’s whiteness nor his mother’s blackness. Neither England nor the Gold Coast” (Gyasi, 2016, p. 56). On the other hand, as being grey individual, he is in danger of loneliness and exclusion. For Quey Collins, who spends his time only with his mother, books, and coast, the castle is a border that hinders him to go out and participate in the life of the black and that makes it impossible to be like the white there. Effia must have noticed the greyness, too, that she is worried that Quey Collins will not be able to make friends and will be alone. He might be alone in the castle. Since each of them is miscegenation in the castle, thus to participate or making friend with them do not matter to him. They all are hybrid and ambivalent individuals like Quey Collins. Furthermore, he encounters the same question from almost every person out of the castle: Are you white? He answers the question that he is not white; however, he cannot answer that he is black, he can only say that he is like those who ask the question (Gyasi, 2016). That is because he is the *miscegenation*. His answer is also uncertain like grey as a reminder of in-betweenness. Such an answer also proves his ambivalent identity. He is so tired of being hybrid and in-between or so tired of those questions, he might give such an answer to remember the notion of being just a human being out of being white or black. Maybe this answer is because the important thing is that we are all human beings. Additionally, his ambivalent identity is proved one more time thanks to the citation below:

Quey had wanted to cry, but that desire embarrassed him. He knew that he was one of the half-caste children of the Castle, and, like the other half-caste children, he could not fully claim either half of himself, neither his father’s whiteness nor his mother’s blackness. (Gyasi, 2016, p. 56)

We see how forceful challenges he experienced in his inner world based on the quotation and aforementioned instances from the novel. This is a mostly psychological and emotional struggle for him. He encounters the wall of *racism* and discrimination throughout his life. Whenever he encounters those situations, he experiences an emotional and psychological crisis or he cannot decide where to go or what to do. In this sense, Fanon’s contribution from his praiseworthy book *Black Skin, White Masks* helps us to

understand and perceive the truth about the reasons for his challenging situation with the idea of colour prejudice. Fanon gives a concise explanation dealing with the issue of colour prejudice:

It [colour prejudice] is nothing more than the unreasoning hatred of one race for another, the contempt of the stronger and richer peoples for those whom they consider inferior to themselves, and the bitter resentment of those who are kept in subjection and are so frequently insulted. As colour is the most obvious outward manifestation of race it has been made the criterion by which men are judged, irrespective of their social or educational attainments. The light-skinned races have come to despise all those of a darker colour, and the dark-skinned peoples will no longer accept without protest the inferior position to which they have been relegated. (Burns, 1949, as cited in Fanon, 1952)

By criticising the prejudice in the colour, Fanon reminds the core of existence and highlights the essence of being human rather than appearance. Gyasi highlights the variability and relativity of the concept of power based on Fiifi's powerful appearance. As stated in the novel, while Effia's power is her beauty, Fiifi's power comes from his huge and muscular body like another character Cudjo, the coloniser's invisible but destructive power for centuries is related to the slave trade and the colonisation of the biggest part of the world. Such a portrait of the colonised as a huge and muscular body brings the mind Fanon's approval of the agency, but in the novel, this physical power is used how to better serve the coloniser and its slavery actions.

Significantly, the snail race, in this chapter, might be a functional tool for us to analyse the relationship between the coloniser and the colonised. Quey Collins (miscegenation) and Cudjo (black) hold the snails in the palm of their hands and race until the finish line. This race is similar to that of the white put the black in the so-called civilisation race. An individual who comes out of the colonial process does not know what to do and how to behave as a result of what s/he has lost in the colonial and postcolonial processes just like the snails dropped on the ground from the palm of the hands that have been unable to move for a while. Quey Collins is in the same situation, the black and white are mingled in her body and soul, thus he is not an authentic person to know what to do and how to behave. The fact that Quey Collins's snail crossed the competition line might be interpreted as an unfair and unwarranted perception of the superiority of a hybrid, who has the white in his blood to some extent, over an ultimate black one. It might be intended as a thought-provoking criticism of the colonial period that the name of the loser snail titled Richard – English name – which leaves a trail on the

back of it like the destructive and damaging trails of the coloniser, might be used later for everything with the aim of *thingification* of the coloniser.

While Quey Collins is ashamed of and cannot bear being the vehicle of Fiifi's slave trade, he cannot hinder those actions at the same time. Quey Collins whose authentic identity does not develop reflects his uneasiness with slavery by turning his eyes away. By doing so, he might aim to indicate his side. He cannot determine what to feel in his inner world after sending the slaves. He feels *in-betweenness* at the end of the chapter about whether he is full of fear or shame after each farewell of the slaves. He is forced by his uncle Fiifi to marry Nana Yaa who is the daughter of the Asante king. Uncle Fiifi explains the system with this sentence: "you will still matter long after the Castle walls have Crumbled" (Gyasi, 2016, p. 69). Quey Collins lives a life based on the manipulations of his uncle and the colonial system. The obedience to the planned marriage of Quey Collins with Nana Yaa mirrors his inauthentic identity. It might seem to reveal the golden rules to survive in the colonial world: being white, being rich, and being noble.

5.4. NESS

She is Esi's daughter who has been working for a long time from one plantation to the other as a slave. Now she is at Thomas Allan Stockham's plantation to pick cotton. In this chapter, we see *slaves*, *otherised*, *subaltern*, and *displaced* figures. She experiences *slavery* in three places: Hell, Mississippi, and Thomas Allan Stockham's plantations. Robert J. Young remarks on the slaves and indentured labours like Ness with the quotation that

at the same time, where plantations required labour and the indigenous natives were found unsuitable, others (largely from West Africa, India and China) were brought in as slaves or indentured labourers who were allowed almost no rights whose forms of social and political organisation were removed, and who were therefore comparatively easy to control and to keep separate. (Young, 2001, p. 20)

As in the aforementioned citation, in addition to Ness's life, Yaa Gyasi clarifies the experiences of her mother Esi; therefore, we see the cruel traces of slavery from Esi to Ness as a heritage. Ness is a woman who witnesses the colonial process both by hearing and experiencing it. She grew up with her mother's frightening stories about the Big Boat and its slaves. The chapter begins with the search for an intangible consolation for her fragmented soul. One night, she recalls the past events concerning her son and Sam, who

is always whipped to being denied to learn and speak in English and a great figure of resistance against the colonial power and the colonial actions like *assimilation*. We can witness her many *losses* in her life while reading this chapter: loss of beloveds, namely her son and husband, loss of identity, loss of sense of belonging, and loss of childhood and adulthood. “This leads to a meditation on the experience of dispossession and dislocation - psychic and social - which speaks to the condition of the marginalized, the alienated” (Bhabha, 1994, p. 63). Therefore, she did not have a childhood full of her mother’s love, happy days, and happy fairy tales because of the distraction that had begun with her mother before herself. It is true that the slave Ness is the daughter of the slave mother. Her chapter is placed in America from the beginning to the end in which we see the formation of African identity. She is on a Mississippi plantation which she named Hell.

Tom Allen Stockham mentions TimTom as if he was a present for a birthday like a cat or a toy which means the objectification and thingification of the colonised man. As in the previous chapter, this chapter has a rich context with flashbacks from Ness’s life. She reminds us how Esi is whipped when Ness’s words are verbalised in the Ghanaian language Twi as an instigator of oppression and assimilation over the enslaved-colonised. As for the *self-other* relationship, it is a situation of being familiar with the white coloniser, but it is quite possible to see such a relationship even among the natives; to demonstrate, Margaret (a master-slave of Tom Allan Stockham’s plantation) discriminates against slaves from each other. She gives only one in four glass water to Ness even if they have enough water.

On the other hand, the fact that Ness cannot respond by smiling at another slave who is smiling at Ness is not neglectable that she grew up in an environment of sorrow. The colonised-enslaved bodies and minds forget smiling because the colonisers massacred the human feelings and thoughts. Additionally, each loss leads to another loss in her life. For example, the losses of her mother, son, and husband lead to losses of hope and happiness. When her master Tom Allen wants her to dress in new apparel, he and the other characters witness Ness’s tortured and whip-scarred skin. Each lash shows that each whip applied to all values of the colonised such as family, body, spirit, language, culture, and freedom. Her body is the individual and social symbol of colonial actions in the colonised territories. Ness learns “how to tune the voices out” (Gyasi, 2016, p. 45) like

not to speak. Whipping and oppressing the colonised are the strategies for the coloniser to control enslaved minds and bodies. The horror in memory and the pain in the body produce obedience over enslaved individuals. As a result of such obedience, the characters turn into muted and oppressed ones. The objectified Ness' presence is not visible because her visibility is blurred with the scars and so she is not the focalisation of gazes despite her beauty. She is the *subaltern* figure of inherited inferiority and slavery.

The muted and alone Ness has some trouble when sleeping. She is not able to sleep as soon as she goes to bed. She cannot evaporate the nightmarish memoirs and eliminate the picture of them in her mind. Ness in that plantation finds another subaltern and mute character – Tim Tom's daughter Pinky. She is the child whose mother is killed by the white. She does not speak but she conveys her traumas and colonial catastrophes with her body's reaction: a hiccup. It is the result of her mother's death, but in a general sense, the hiccup might be the reaction of oppressed, muted, humiliated, and deracinated figures of the colonial process. Among the slaves, only Ness truly perceives and understands the reasons for Pinky's hiccup as a figure of many losses. In addition to Pinky's hiccup, Esi's strange sound when giving birth to Ness might be considered a result of colonialism and slavery. Most people cannot define and understand the meaning of such a sound. The difficulties in understanding and defining this sound highlight the meaninglessness and the cruelty of doomsday experienced by the colonised in the colonial process. Since to convey and tell the experiences that belonged to catastrophic days will not be enough with the language of human beings, the colonial experiences are tried to be conveyed with an undefinable and strange sound. The undefinable and strange sound might underline the situation that the present and the horizon of enslaved are undefinable and meaningless as well. It might be thought that the speech of a colonised-enslaved figure must only be a hiccup or a strange sound.

Gyasi portrays the slaving industry thanks to Ness's experiences in three places among which Hell is the most unbearable plantation. She was born as a slave and continued her life as a slave. In addition, we close her chapter on the ground she is still a slave. As Spivak suggests that "if you are poor, black and female you get it in three ways" (1999, p. 90). Located in similar circumstances, Ness is black, poor, and female. If it is not like overstepping, I would like to add a fourth way to the female figures in Ness's situation. Ness as a black, poor, female, and a mother whose baby is taken away from her,

gets the colonial actions in four ways. One of the last passages at the end of the chapter might be seen the slice of her destroyed life:

Once they got there, all of the slaves were called out to the whipping post. He stripped them both bare, tied Sam so tight he couldn't even wiggle his fingers, and made him watch as Ness earned the stripes that would make her too ugly to work in a house ever again. By the end of it, Ness was on the ground, dust covering her sores. She could not lift her head, so the Devil lifted it for her. He made her watch. He made them all watch: the rope come out, the tree branch bend, the head snap free from body. (Gyasi, 2016, p. 87)

Consequently, Ness's memoir mentioned above particularises the life on the plantation. We know that she with her husband Sam and her son Kojo enterprise to escape from living for fear of being sold to somewhere else at any moment and from raising a child in such a place. But they are captured by the Devil and are brought to the plantation to be tortured. As we may understand her traumatic event from the quotation, the whole losses in her life addle her memory and lead to many other losses; to exemplify, she no longer remembers her age. There is no meaning and value in time and place since being sold as a slave in 1796. And the losses brought by slavery blurred the number of years and covered her life.

5.5. JAMES

This chapter opens with small children singing a song and dancing because of good news concerning Asantes' killing of the English governor MacCarthy. For the first time, we see a white man inactivated by a black native. But the fact that James Richard Collins confirms the children with the confidence that they will be secured because of being noble shows the truth that discrimination and colonial dominance are still so powerful and effective. They still rely on the power that comes from the Englishmen. We see for the first time the defeat of a white man. What is more, we witness rumours about abolitionism in this chapter:

The British were no longer selling slaves to America, but slavery had not ended, and his father did not seem to think that it would end. They would just trade one type of shackles for another, trade physical ones that wrapped around wrists and ankles for the invisible ones that wrapped around the mind. (...) The British had no intention of leaving Africa, even once the slave trade ended. They owned the Castle. (Gyasi, 2016, p. 93)

As the citation remarks, now we read events from the 1820s when the termination of slavery is mentioned. Indeed, the termination of slavery was carried out in 1807 and they no longer sold the slaves to America. But yet the tribes go on the slavery and slave trade. They continued it illegally and the Englishmen remained in the castle. James Richard cannot continue in the past and the existing order, but even when taking a new step, he cannot stop himself from asking questions such as what would it be like if he continued in the existing order, it is a reflection of his ambivalent identity who constantly questions his decisions. Therefore, Fanon suggests that “the black man should no longer be confronted by the dilemma, turn white or disappear; but he should be able to take cognizance of a possibility of existence” (1952, p. 75). James Richard must have understood the rebirth, so he decides who he will be and on which side he will be through the end of the chapter. Needless to say, James Richard is a character who succeeds to be aware of his existence rather than being indecisive between whiteness and blackness.

Unable to decide where to belong, the hybrid Quey decided that his son should be like the white man so that he would not be stuck in the *in-betweenness* and would not suffer from *loss* and be able to have power. And thus Quey took action on behalf of his son in this context. He wants James Richard Collins to participate in the meeting with the white to learn something about the work. And despite the opposition of his mother Nana Yaa, his father Quey took the name of three white men to preserve his nobility and maintain his power both over his people and among the whites; however, the chapter shows that this static power goes no further than *mimicry* as stated by Bhabha. That is, the colonised imitate the coloniser but it does not go beyond the imitation. We cannot mention an ultimate transformation of a native from being black to being white. Additionally, the reconstruction of an ultimate white nation from the black natives must be probable. So much so that James Richard perceives mimicry and chooses his side by leaving the side of his father. Even if he chooses to live a simple life being far away from the so-called nobility lent by the coloniser and from their slave trade through the end of the chapter, he keeps his *ambivalent* mood until his exact decision. He grapples with thoughts about whether he could learn to love his wife Amma chosen by his parents for him or not, and maybe things were not as bad in his old life as he thought. As a result, a tribal war breaks out in his decision-making point, reflecting his mind and heart, allowing him to take this war as an opportunity and to go to his lover Akosua Mensah who criticises

the system with her ideas about how cruel the Asante, Fanti, and Ga's tribal wars and partnerships with the colonists were from Effia's time to this time. This criticism empowered James Richard Collins' thoughts and inspired feelings with hers on the parallel ground.

As James Richard Collins mentions that Esi feels a pessimistic mood and cries showing how the colonial effect sustain the colonised for years. Effia's story about her life – especially the one about her first step into womanhood – was a way out that James would want Akosua Mensah to do in the future. James refuses his father's life when it is offered to James in the same way. His discomfort in this sense revealed that “to lead a simpler life, as a farmer like Akosua's father, not as a politician like his own father, whose work for the Englishmen and the Fantes so many years before had left him with money and power, but little else” (Gyasi, 2016, p. 102). It is because James, who witnessed the unhappiness of his parents, will want to direct his present and future in order not to experience the same things based on their past experiences. But to fulfil this request, he will also have to sink into the swamp of indecision. There are strong female characters around James who can manipulate him in the light of eschewing living the same life as his father. One of those is Akosua and her speech at the funeral and the other is the magician old woman whom he does not trust and believes he decided to consult to solve his problems with his wife like most of his people as: “Eh, he calls me aunty? He whose family sells our people to the whites abroad. He dares to call me aunty” (Gyasi, 2016, p. 103). The wizard's consciousness-raising criticism of what his people have done to each other in the past and that he is a part of those people today was an important factor for Richard in deciding what he wanted.

At the end of the chapter, he kills his name and his indecisive entity. In doing so, he gets rid of his past constructed by his family members and the system. Such a death might be considered a rebirth for him who search for peace and freedom away from being part of the coloniser.

5.6. KOJO

Kojo Freeman the son of Ness Stockham is among Esi's heirs. We see with Kojo Freeman “how slavery can destroy any Black person in its wake, free and enslaved”

(Winters, 2018, p. 341). In this chapter, we have a character exposed to *racist* attitudes, *otherisation*, *exile*, losses, and ongoing effects of *slavery* even after taking their freedom. The chapter opens with a robbery in Alice, and the policeman interrogates only black people on the ship. According to the coloniser-oppressor white, this racist attitude is because they are black and a black is the only doer of the crimes since they are uncivilised and barbarian. The black means the crime. Kojo is growing up with Ma Aku who is one of the female escapers of slavery to whom he is entrusted by her mother Ness while she is at the edge of being captured by the Devil who is the owner and white coloniser of the cotton plantation. Kojo works on the ship now which was most recently the means to carry his descendants as a slave to the different parts of Europe.

We see that slavery legally finishes and emancipation gradually starts in the chapter on Kojo Freeman. Freed negroes are mentioned so we might consider that Kojo Freeman is a touchstone character among them in the light as a symbol of transition from slavery to freedom. Of course, we see how blurred the line between freedom and slavery is. The attitudes towards the negroes in Baltimore which is just a certain example of the other places are so meaningful that we know how black people are still humiliated and otherised, how they are put apart from the white society. This general picture might be seen in Kojo Freeman's every encounter with the white policeman. Firstly, he encounters the interrogation because of robbery ignoring the possibility of negroes' innocence. Secondly, requesting assistance from the policeman when his wife Anna disappeared, his request for assistance even cannot be heard. The policeman pays attention to the white woman on the same street to whom Kojo Freeman asks whether she sees his wife or not. Rather than being helped, Kojo Freeman is called a nigger and humiliated by the policeman. These examples show the attitudes directed toward the negroes in the country's security force. This institution is also for the white, it is just a continuation of discrimination and otherisation for the black people. It should be given that at the time of Kojo Freeman's asking for help from the white woman, her reaction to him as if he was a guilty and gangster man than helping him is the core and clear instance of the white's perception of the negroes in the radiance of racism, discrimination, otherisation, and isolation. It would be better to mention Fanon's experience like Kojo Freeman:

Look, a Negro! The circle was drawing a bit tighter. I made no secret of my amusement (...) In the train it was no longer a question of being aware of my body

in the third person but in a triple person. In the train I was given not one but two, three places. (1952, p. 84)

Similar to Fanon's experience with racism, we see how Kojo Freeman, who is desperately looking for his wife, is perceived by a white woman just because he is a man with black skin. Importantly, Fanon clarifies such a racist attitude carried out toward people with black skin: "I am the slave not of the "idea" that others have of me but of my own appearance" (1952, p. 87). In brief, Kojo Freeman is the addressee of racial debasement as an African American in Baltimore. On the other hand, it should not be disregarded that the old white woman Kojo Freeman saved from the horse's top gives him thanks. In this respect, Fanon explains such a situation as in that "I am the slave not of the "idea" that others have of me but of my own appearance" (Ibid., p.87). The attitude of a woman with white skin on the street against the helpless Kojo Freeman who tries to find his wife confirms Fanon's idea about the prejudice against the colour of skin. Gyasi proves with her white-skinned character in this chapter: "I've got children, she said. "Please don't hurt me" (2016, p. 128). What is more, the interest of the policeman in the white-skinned woman rather than Kojo Freeman shows his pitiful state. Anna's picture crashed by the policeman reminds the colonised's crashed values, lives, past, and beloveds by the coloniser for centuries.

Needless to say, even being partly free is undermined by the Fugitive Slave Act which is related to the ex-slaves rearrested and sent to South America. To illustrate, "within a couple of weeks, word came in that James Hamlet, a Baltimore runaway, had been kidnapped and convicted in New York City" (Gyasi, 2016, p. 124). We see the white injustice institution of justice that is another racist approach them. Now a masqueraded slavery appears in the quotation: "If they catch you, they'll take you to trial, but you won't get any kind of say at all. It'll be the white man's word against no word at all" (2016, p. 124). In the world of the white established by the white, the right to speak and command belongs to the so-called civilised coloniser and the obligation to listen and to obey the commands belongs to the oppressed-colonised natives. The presence of the Underground Railroad, which is used for a secret passage by runaway slaves from South to North is proof of the slaved's life and condition. Different from the previous chapter, we have white-skinned characters who help the negroes like Mathisons that are old white families and provoke the inequalities and unfairness carried out over the black people. Some

people with white skin make contributions to abolitionism by protesting slavery and making their ex-slaves free on paper. Moreover, to keep their servants lived in from the act, Mathisons set them free with legal paper. This act passed and led to another series of problems. It problematises the free existence of negroes in the North, leading to separation, exile, and loss.

The protagonist is affected by the cruel results of the act of losing his wife even though the reason for her disappearance is not known. Most people around him start to migrate to the other lands one by one. He lost also his children who migrate to another city and Jo himself migrates to New York. All mentioned migrations stem from the truth of exile and the high probability of re-enslavement of semi-free natives. That is why he directly or indirectly experiences the results with *losses*. According to this new act, the captured ex-slaves are judged without getting a say and sent back to be a slave again. We know that after gaining emancipation, nearly half of the slaves are named Freeman in Baltimore. It might be evaluated that such freedom is just on paper, it has no real meaning concerning emancipation. It does not mean the ultimate freedom. That would be clearer with Fanon's words: "Is someone mean? It is simply because he is a nigger. For it is impossible not to despise him" (1952, p. 58). They will be freemen on paper but slave men in real. The living conditions and treatments toward them are the embodiment of the instances of this truth.

Kojo Freeman is a figure who tries to wipe out the past, since the past was so dark and abyss, he ignores it and focuses only on the present. The fact that Jo is mostly interested in the present might be asserted that the future is also dark as well among such kinds of people who still oppressed the innocent natives on account of being different in race, religion, and colour. For the sake of nothing, thousands of people are enslaved and colonised for centuries. At this point, Ma Aku appears as a kind of mediator between past and present. She frequently remembers the days when they are Asante slaves or American slaves, she might try to keep the past in mind to mean the present and to empower the links with their origin. To illustrate, she always appeals to the tales and tradition, she also speaks in the Twi language. Asking that "Haven't we grown tired?" (Gyasi, 2016, p. 114), she rightfully emphasises the tiredness and exhaustion owing to colonialism and slavery. The fact that nothing is being done to relieve the chronic fatigue of the colonial centuries leads Aku only to have to make do with questioning it.

Mathison's warning that "taking away your name is the first step" (Gyasi, 2016, p. 118) which might be considered evidence that proves the actions of those who lead to fatigue is a reminder of other steps of the colonial power stepped to colonise, enslave, otherise, and assimilate people. In addition to the fatigue caused by colonialism, the problems experienced by Kojo Freeman's daughter Beulah –a born-free female – while sleeping, just like her grandmother Ness might exemplify this result. Beulah, who wakes up screaming and scared in her sleep, might play a great role in the continuation and heir of the colonial trauma of Ness despite being born a supposedly free individual.

The disintegration of Kojo Freeman's extended family begins with the disappearance of his wife, the death of Aku, and the departure of his children to a different city; therefore, the fragmentation of family members gives rise to the empowerment of the loss of belongingness in his inner world. Likewise Ma Aku, Kojo Freeman mentions at the end of the chapter that he also feels fatigued by stating that "if anything, what Jo really felt was tired" (Gyasi, 2016, p. 132). As a result, he leaves Baltimore and migrates to New York which supplies him escapism with bars from all kinds of destructions of colonialism and slavery. He no longer has belongingness to Baltimore, thus to suppress the crisis of belongingness he tries a new way by spending his time in bars with alcohol.

5.7. ABENA

The last chapter of the first part is ended with Abena Collins. The first part starts and ends with female figures. Abena is the daughter of James Richard Collins and Akosua Mensah. She is a significant protagonist who tries to hold on to society. This aim is difficult for a female individual comparing males. It is more difficult if one has no roots and fame in society as in Abena Collins. Such difficulty is a hard exam in Abena's life story. Abena is twenty-five years old and nobody wants to marry her in the village because her mother is known as infertile until Abena was born and because of the uncertainty of her father Jame's descendant. Although marriage is quite important for a girl as soon as a girl meets womanhood. The chapter sets meaningful relations between the inefficiency and barrenness of a female figure Abena and the climatic conditions of the village. The famine that comes with not raining and the truth that the crops of James Richard do not become green evoke the inefficiency and erosion of the coloniser put still there while decolonising.

On the other hand, she is the daughter of a man without a name who is so unlucky. So much so that the crops planted by him do not grow. In the face of such conditions, she tries to find reasons to hold on to society and live there like other natives. The way out for her is Ohene Nyarko who is a man respected by villagers. When the illegitimate relations of Abena Collins and Ohene Nyarko are learned by the villagers, their sin is targeted as the cause of famine and lack of rain. Provided that the famine problem is resolved, Abena and Ohene Nyarko stay in the village and if the crop is obtained after six years of famine, they will marry. It was the last solution for her to hold on to society but the result will not be as expected and she always feels that she is “always being out of place” (Said E. W., 1999, p. 20). However, the attempt to be among the people in the village throughout the chapter will be ended with her migration to the new place, people, and belief at the end of it. Although the famine ended and the solution was found Ohene Nyarko did not keep his promise. Therefore, her last branch is broken and she is *homeless* and *unhomed* now.

Abena’s state about being unhomed constitutes a constant feeling of lack and it is a huge gap in her identity. As of the end of the chapter, we see how striking her homeless state is with the physical absence of her home. In addition, it is thought-provoking how she is an unhomed character throughout the chapter with her alienation and psychological isolation carried out by the rest of the villagers. She experiences crises concerning her physical and psychological presence at home and among people. This crisis might be ended with being a refugee among her people to an extent. Bhabha clarifies her state with his idea that “to be unhomed is not to be homeless, no can the ‘unhomely’ be easily accommodated in that familiar division of social life into private and public spheres” (Bhabha, 1994, p. 9). The villagers and Ohene Nyarko do not allow her to have a *sense of belonging* neither toward him in private nor the village in general. So Kumasi and the church might be considered as a new search for evasion from being unhomed and living homeless. As Spivak suggests, “we witness the unfixed place of woman” thanks to Abena Collins (1999, p. 95). Even if she has a fragile and dubious place and seems like a woman with a home, she is both unhomed and homeless in the village because she never feels belongingness anywhere.

The essential issue in this chapter is Abena’s choices, behaviours, and decisions. Naturally, we witness the decisions and their results thanks to her. After James Richard

reveals his family origin and his wife's family, she falls into a complicated situation. It would be better to explain her state with Said's experience like that "For the first time I became "Said" exclusively, my first name either unknown or shortened to "E"; and as plain "Said" I entered a mongrel world made up of miscellaneous last names-Zaki, Salama, Mutevellian, Shalom-of very mixed provenance" (1999, p. 212). Likewise, Abena Collins – the owner of the mixture of an African name and an English surname – is in a mingled situation led by mingled names and origins. She experiences difficulties twice now in the radiance of her mingled identity and origin in addition to her isolation and otherisation from society. She finds herself in a highly mingled world. Therefore, all aforementioned issues prepare her homeless state and empower her unhomed life. On the other hand, we see that slavery is abolished and people recall the white as no good. This chapter is the part offering decolonial instances but yet we see that the white people do not decolonise literally, they keep on their existence and effect with missionaries. When Abena wonders and goes to Kumasi, she encounters Christian missionaries of whom a black Christian male invites her to Christianity and the church there. The man with black skin who suggests speaking about Christianity with Abena is an outstanding example of assimilation which is a huge success for white men even if they decolonise the once-colonised territories. Being Christian and the distorted native language of the man with black skin, show their success. He denies answering Abena Collins' questions about learning his name and his origin because it is no longer important who one is, but rather what one is turned into is more valuable. Moreover, a colonised cannot ask the question, the only thing to do for them is to obey without questioning.

The insistence on turning back to Kumasi which is the family village of the Asante kingdom or Fantiland might stem from the search for an origin and *sense of belonging*. In the past, Abena's father James left his previous life back determined by his family which was full of shame due to colonial actions, now Abena ignores the decision made by her father and mother and wants to go to Kumasi where her father's life ends but it will be a starting point for her. It is because "his decision had meant her shame, her unmarried, childless shame" (Gyasi, 2016, p. 136). She thinks that she can overcome such a shame and restart from what something ended.

Finally, according to Spivak, it is impossible (with our interventions) to recuperate the voice of the oppressed/subaltern subject. It is unlikely that the voice of the oppressed

subject under colonialism and patriarchy will be made audible again. The best evidence of this situation is that there is no space in which the subaltern subject is able to make her/his voice heard. Spivak contrasts the situation of a brown woman and a brown man like this: a brown man can have a voice, but brown women are a symbol of two-fold oppression because they are at the bottom of this meaningless and unfair hierarchy established by the West where the human race and gender are located (1999). Naturally, there is neither a voice nor an environment for self-representation in this layer.



THE SIXTH CHAPTER

POSTCOLONIAL TENSIONS AND CULTURAL EROSION IN *HOMEGOING*

6.1. H

The protagonist H Black of this chapter is a male figure who is the beginner in the second part of the novel as the son of Kojo Freeman. He is the man without name whose name is darkened and turned into something invisible under the ground full of the coaldust in which he is the indentured labour. We see, in this chapter, that the humiliation, blame, otherisation, and racist attitudes are conveyed from one generation to another just like a heritage. People with black skin, who have experienced discrimination in different difficulties and ways in each generation, strongly feel the rigidity of racism with colonialism and slavery. For example, H Black, similar to his father, in this chapter, exposes the blame on the white policemen. It should be remembered that his father was interrogated like other black-skinned people despite the existence of the white worker there. It begins with H Black being caught and thrown into a cell on charges of groping a white woman. Thus it might be considered that this chapter supports what I mean with the aforementioned lines. It might be understood that the change in time and place has no importance for black-skinned people.

Accordingly, it would not be wrong to say that it is the chapter of *racism, slavery, otherisation, oppression, and displacement*. In H Black's words "I ain't done nothing!" (Gyasi, 2016, p. 157) at the very beginning of the chapter, where a black person trying to express himself is forced to say, there is a situation that the person with black skin cannot express himself or herself and cannot be heard by the white. The position of the unspeakable and unhearable black person is the only ground where s/he exposes the violence and oppression. Based on the warning of his cellmate, H Black answers him "What I done?" (2016, p. 157). It is not enough to be innocent not to be guilty, it is also necessary to be white-skinned. His cellmate clarifies the emotional and psychological background of the white people based on their prejudiced and racist attitudes: "Don't matter if you was or wasn't. All they gotta do is say you was. (...) Naw, dem white folks can't stand the sight of you. Walkin' round free as can be" (2016, p. 158). All is about the colour prejudice mentioned in the previous chapter. We see that all black-skinned people

are subjected to orientalist negations just because they have black skin and are considered criminals who deserve punishment.

In this chapter, we witness H Black's memoir about slavery and freedom thanks to the flashback from the dark cell to another dark place plantation. He used to dream about living in Birmingham which "was the place a black man could make a life for himself" (Gyasi, 2016, p. 162). But when he reevaluates and contrasts the condition between life with so-called freedom in Birmingham and life as a slaved-prisoned and- worker in the coal mine, he is inclined to live on a plantation since "a mule was worth more than" (Gyasi, 2016, p. 162) a black-skinned person in the world of white. They have the option to make the comparison between only two negative states. There might be worse and the worst rather than good and better for people with black skin in the world of the abuser-coloniser. It is quite striking that the place of his dreams is also restricted by the wall of *otherisation*, the coloniser and enslaver succeed to encapsulate the natives in such a world of reality and dream. H Black was unjustly thrown into a cell for a crime – he said that he didn't do – and didn't even know about. Moreover, the fact that they want him to pay an amount, which is impossible in the white people's world although he works a lot, is a different method for the white to enslave black people again. It is the ending of the existence of a free person with black skin. To demonstrate, "naw (...) No such thing as a free nigger" (Gyasi, 2016, p. 160). By taking the black people to the coal mine, they must aim to consume and abuse the whole values of black people in terms of body and soul. We read not only H Black's life but also other convicts in the mines as "black, once slave, once free, now slave again" (2016, p. 162). Their starting and ending of life stories consist of slavery; they begin as a slave and end as a slave. When we have introduced to other life stories in the mine thanks to H Black, we witness the truth that being black is quite enough to be a prisoner by the white. The colour prejudice highlighted by Fanon and mentioned by us in the previous chapter persists in its existence even among the prisoners. A white third-class man as a prisoner in the mine cannot bear being among black slaves and complains about such a union. The majority of coal mine workers consist of black people but it is probable to see white from the lower class as a murderer.

On the other hand, he shares the life condition underground which is no different from the earth with hundreds of deaths of whipped children and adults with black skin or those who are dead because of the coal dust explosions and the collapses. All these deaths

are so mundane that the black-skinned people are unaware of their existence and the number in the mine. To put it another way, the coal mine is the place for the white to live better on earth but for the black people to die in silence with various sorrows and losses. Being muscled and big, the white colonisers-abusers consider H Black as a big fish in the sea. The mine workers with black skin have been subjected to treatment beyond the burden and pain that a person can bear. In addition to their bodies being dominated by whipping and punishing, the worlds of mind and emotions of the slave-workers are also under the strict oppression of barbarously carried out actions. We see that “he could hardly remember being free (...) (and) he would try to remember remembering” (Gyasi, 2016, p. 162) because the memory of the colonised is also abused under the colonial and slavery conditions.

In 1989, H Black was released owing to his hard work and skill a year early. He tries to regain the hope of being free and happy. After his second freedom, H Black encounters a white woman Dinah. The conversation between them makes him happy and indicates the possibility that he might live decently among the whites. The whip on H Black’s back that the white man and Dinah see and react against him in a humiliating way underlines that those lashes – engraved to the body and soul of the colonised – do not leave the once/still-colonised descendants alone like an infectious disease of the slavery and colonial era. Moreover, the reaction means that the need for ultimate emancipation of enslaved H Black cannot be met with the second so-called emancipation. And those lashes might be considered a stigma of domination and oppression which will last for generations. Consequently, even at the time of saying I am a free person, s/he might be forced to be otherised and humiliated in the world of the white. H Black is no longer just a black man that the white people are disgusted with, but also a black man who is accused of being a criminal that the white people are afraid of and run away from. Therefore, the equation of black-skinned man=the guilty man is uncovered one more time with the way that H Black like the other guilty men with black skin might be considered as the object of *double otherisation* and “H rolled his sleeve back down and knew that he couldn’t go back to the free world, marked as he was” (Gyasi, 2016, p. 167). Slavery and things brought by it are like an inherited disorder that appears in each generation and insists its effects on them who will transfer it to the next ones. At this point, if we handle the stigmas

of slavery applied to the colonised descendants, it would be appropriate to share Erving Goffman's explanation about the stigmatised person below:

Does the stigmatized individual assume his differentness is known about already or is evident on the spot, or does he assume it is neither known about by those present nor immediately perceivable by them? In the first case one deals with the plight of the discredited, in the second with that of the discreditable. (1963, p. 13)

As understood from the quotation, H Black experiences the first case as stigmatised with the lashes of slavery. In his experience with Dinah, H Black has been discredited for having black skin from birth and being guilty of slavery. From this, it originates that the white man pushes Dinah away and remarks to continue her conversation with such a man is a waste of time because most people believe "the person with a stigma is not quite human" (Goffman, 1963, p. 14). His stigma is more apparent for the reason of being on black skin which is already stigmatised enough on its own. Discredited and humiliated H Black faces the possibility of being in the second case. It is a reminder of the truth that a once-slaved person might not return to his/her emancipation.

Intrinsically, there is the only place to live for H Black: Pratt City – the world of the otherised – in which ex-convicts of the white and black live together. But yet, the white people – one of those is the murderer – and the black-skinned people – Joecy was given nine years for the reason that "he ain't cross the street when a white woman walk by" (Gyasi, 2016, p. 172) are not fairly judged. When the racist attitudes toward black-skinned people are taken into account, it must be understood that although people like H Black have no fault, they will be considered guilty only because they are black-skinned, because they have been made objects of the racist system that the white world has established.

Although there is an apparent difference between their crimes, people of both colours received the same severe punishment. We see that the guilty white people also live in the same city and the same neighbourhood as the black. So, "both colors joining the same unions, fighting for the same things" (Gyasi, 2016, p. 169). This sharing might make them understand black people to an extent. So much so that they purpose to strike. Because, "colonial history cannot be reduced to a simple dichotomy of colonialism, decolonisation, submission, or freedom. It is – and always has been – a history of collaboration and resistance" (Wesseling, 1997, p. 119). To put it another way, there

should be agency to heal the existing conditions fed with unequal and unfair methods of the colonial power. Child labours and deaths are the cruellest instances of those methods. In the chaotic environment of the strike, the death of the boy who had wet himself because of fear was the climax for H Black's emotional and psychological world. He "grabbed a white man by the throat and held him over the vast pit. (...) "One day the world gon' know what you done here," he said to the (white) man" (Gyasi, 2016, p. 174). Today, we are witnessing the fulfilment of the promise mentioned by H Black with postcolonial reading, which sheds light on every kind of destruction and deracination centuries ago. The mentioned-vast pit, which is the black and big hole full of the losses in the life of the colonised and enslaved nations, is enlightened with postcolonial reading and studies.

6.2. AKUA

Akua is the fifth descendant of Maame's generation. She is the picture of *assimilation, otherisation, alienation, isolation, losses, subaltern, and oppression*. Being grown up in a Christian missionary school, she started life with a huge gap in identity and culture. Such losses as cultural identity, mother, daughters, and husband establish her life – are doomed to ruin. After returning to Edweso, she witnessed a traumatic event in which an innocent white traveller resting under the tree was murdered by being burned alive by her villagers for the reason that he is the continuation and member of the colonial-slaver ancestors. Although the murder of a white man leads her to lose peaceful nights and days when she verbalises her discomfort and self-reproach to her husband. She is forced to be silent provided that she would not be perceived as a supporter of the coloniser-enslaver people. Another example is that she cannot stop the gazes of women and men of her village directed at her and she cannot mute the rumours about her being a crazy woman and the wife of an impaired man. That event is the turning point for her life locked in the nightmares of a firewoman holding two babies. Even in this nightmare, we encounter the image of fire that burns everything down in Fantiland and Asanteland like a lineage with the first generation. Her lost past and fragmented inner world are also reflected in the nonlinear sequence of events: we learn about her experience in the past with flashbacks and the present with existing narration in this chapter.

Interestingly, Akua's growing ear might be considered as the indicator of the hardness of life for the *subaltern* female. If we evaluate the growing ear with hearing

better, we see that being unable to speak is more difficult and unbearable despite hearing well. She is a woman who is tried to be muted by her surroundings.

The chapter of the novel gives the historical background of Asanteland where King Prempeh I was exiled by the British. It clarifies the historical details and we can learn that the domination of the British upon the natives insistently continued in different ways. For example, British governor Fredrick Hodgson says that “they will not return King Prempeh I from exile” (Gyasi, 2016, p. 182). Moreover, the fact that British governor Fredrick Hodgson wants the Golden Stool to sit on it or give it as a gift to the queen (ibid., p.182) shows the strategy applied by the colonial white over the natives with political *domination* and *oppression*. We see how a governor manipulates what a king of Asanteland has to do. We see how dominantly the coloniser holds those territories under their control in the light of policy and religion.

As mentioned in the passage above, rather than in previous chapters of the novel, we encounter a different dimension of colonisation and oppression in Akua’s narration. The dominant component of such colonisation is appeared as twofold: political colonisation and religious colonisation. Additionally, rather than being encountered by slave traders, ships, and governors in the castle, the main perpetrator of colonisation and assimilation are the missionaries who devastate the lives of natives. In this respect, it should be mentioned that:

God, the missionary impulse in man to convert others to his beliefs (or, more charitably, to do Christ’s bidding by saving souls), also played an important part in expansion. Religion was a powerful motive force for hundreds of men who went to Africa and Asia to convert the pagan and who remained hope for the protecting arm of a Protestant state. (Winks, 1963, p. 6).

Yaa Gyasi shows this situation with a remarkable instance in the novel by making the missionary speak: “You are a sinner and a heathen” (Gyasi, 2016, p. 182). As we understand from the quotation we can see the zenith of religious and cultural colonisation. The missionaries forced the natives, who are not a member of Christianity and Britishness, into cultural and religious *assimilation*. By doing so, they need to cover their cruel and unjustified intentions and actions and so they start to legitimise their colonial and slavery actions with methods like indoctrination. To exemplify, in the missionary school, Akua takes a lesson in English and firstly she is forced to write her new English name in English; Deborah. She has to learn new things alone apart from the rest of the

students who have already come a long way in being assimilated, but Akua is new among them. Thus she has to reach the same level in terms of assimilation as her peers. Another reason must be that she is the daughter of a sinner and a heathen mother. It might stem from the chapter that she has no right to be among the crowd. Akua obliged to various kinds of otherisation and *exclusion*, just only nods as a reaction to the manipulations and indoctrinations of the missionary to whom everyone who believes in any kind of religion out of Christianity is heathen and sinner, and who is from different nations out of Britishness is the barbarians, uncivilised, and primitive needed to be educated and civilised. As mentioned before Akua only nods, because she is an alienated figure in the process. Since she has no origin and is unaware of her cultural identity and her ancestors, there is no way but to nod to her. However, it should be taken into account that she did not nod when the missionary says that “be thankful that the British are here to show you how to live a good and moral life” (Gyasi, 2016, p. 184). It is because she is aware of the present and the existing situation in her milieu. She could not nod such a big lie. They have no moral life and no good life, either, as said by the missionary.

On the other hand, the colonial-enslaver power so goes beyond the limits of humankind, they reach almost everything and everywhere to produce in it discriminative and *racist* points; to demonstrate, the missionary might be considered as one of the main antagonists of this perception and action by naming the continent as ‘black’ in which the Christianity and Britishness have not arrived yet. The point should be known that *isolation* comes just after the *otherisation*. For example, the fetish man – called by the missionary – is tried to be isolated and with whom Akua is banned to speak because he is not a member of Christianity like what the missionary believes in. The fetish man is the isolated and otherised character in the religious area. The more Akua’s mental health starts to worsen, the more she is isolated from society. Fanon explains this situation as: “To have delusions, other things are needed, especially the collapse of the real world” (2016, p. 184). In general, she is otherised and villagers just gaze at her and instead of speaking with and helping her, they named her a crazy woman. In specific, her mother-in-law separated her daughters away from her and locked her in the hut alone. All these otherisation and loneliness lead her to be worse in psychological and physical health. She no longer can speak with others. Even if she wants to touch her children and her husband she cannot. Being defeated by otherisation and *subalternity*, she falls into the fire with

her beloveds. It results in many losses and more otherisation at the end of the novel. It is because “a mad is a ‘stranger’ to society. Society decides to get rid of the anarchic figure. The closure of her/him is the rejection of the patient and the exclusion” (Fanon, 2016, p. 231). Being supported by the citation that finally, we witness how helplessly and desperately a female is devastated by the colonisers and the other oppressors in her people.

Moreover, this chapter clarifies Abena’s life after leaving her village which is an uncovered ending in Abena’s chapter. One of the catastrophic results of the missionaries’ presence is shown by Abena’s end. Her life is ended with what the missionary wants her to baptise and when she denies it she is obliged to be baptised in the river by the missionary and is drowned at the end. It is an unforgettable instance of what is carried out by the colonial powers over the natives and of how they destruct a lot of lives only for their benefits and aims. The elimination of Abena’s body by being burned on earth, as if it was not enough, proved the colonial thought that thousands of natives could not exist even as dead bodies. They have no right to exist on earth as alive or dead. It shows how the colonial power can dare to interfere in the lives of the natives and even exile the king and the queen of the natives are many examples of it.

So much so that she cannot feel *belongingness* even near her husband, she has constant discomfort. While for so many people, sleeping is a kind of escapism not to think the difficulties of life and a relaxing area to feel more comfortable, for Akua, sleeping is the core and beginning of difficulties that make her life a hell-like place. She is getting more and more amnesiac and pensive woman and she starts to hallucinate. The war between the people of Asanteland and the British led to devastating results in natives’ lives. Asamoah is one of them who are the objects of catastrophes and traumas. He turns back from the war without his one leg. Such a *loss* in physical appearance and the psychological and emotional struggles experienced after the trauma are significant details of the colonial process in terms of true understanding and perceiving the natives’ material and spiritual losses.

6.3. WILLIE

This chapter, unlike previous ones, starts in Autumn for the first time which might refer to the falls and losses that we read about throughout Willie Black's life. Surprisingly, it opens with the church in which Willie Black rehearses to sing a song with the nun. She is the daughter of H Black and she was born in and grew up in the black world of mines. It is quite interesting that we end the previous chapter with religious colonisation full of oppression and indoctrination, and then we start the next one – Willie Black's – with a black-skinned woman who is voluntarily in the church to sing a song. This chapter is mostly related to *racism, oppression, otherisation, liminality, mimicry, self-other dichotomy*, and *loss* of cultural identity. As I have outlined in each chapter of the main characters naming them, in this chapter, we must focalise the characters Willie Black and Robert Clifton who are doomed to the different effects of the post-colonial process. Both of them experience the difficulties of losses, racism, and otherisation. However, while the former is the object of oppression, humiliation, and assimilation, the latter shows life in liminality, mimicry, and loss of identity. But in each dimension, both experience the self-other dichotomy.

The first encounter of Willie Black with Robert Clifton is striking, too. It is the first time for her to see a coloured eye and white skin. Indeed, Robert Clifton is a miscegenation of a white mother and black father, but he seems nearly like a white man. She is so surprised that she cannot help herself to ask him that “why do your eyes look like that?” (Gyasi, 2016, p. 202) because she cannot find any word to answer the questions in her mind about such a physical difference and is not sure about describing it. But yet, it is not an obstacle to their union before participating in the whites' environment.

The losses in Willie Black's life start with her father's death after giving birth to her first son Carson (Sonny) who leads to another challenge for her life that Robert Clifton starts in a big panic in terms of the economy. And her mother's death follows the previous loss in one month. Those losses for her are enough to search for new lands to keep pace with life. Her family members were buried among “the old potter's field where hundreds of nameless, faceless men and boys were buried” (Gyasi, 2016, p. 204). Those are the reminiscents of injustice and the cruel world established by the coloniser-enslaver white people. After the couple's relationship completely ends, Willie worked as a cleaner and

she still tried to get out for an audition; however, she no longer sings a song. Albeit she opens her mouth, she cannot give a voice. That is, she is muted and subaltern character now. She remarks on the church as a solution. Rather than praying to her ancestors' god she is Christian and goes to the church to solve her problem. It is the biggest product of the missionaries' attempts to assimilate the natives religiously. The living conditions of the African settlers in Harlem are quite strict and obligatory. Gyasi conveys it as: "They were evicted three times in six months, though by that time everyone she knew was getting evicted, living with twenty strangers in a single apartment, sharing a single bed" (Gyasi, 2016, p. 219). It must be accepted as a different shape from colonisation and slavery. We no longer see slavery in this chapter, but it does not mean that all black-skinned people share the same conditions with the white population in the same world. We witness here the migration of the couple Willie Black and Robert Clifton, who adore each other with a great passion at the beginning of the novel, as a new beginning or re-beginning. The black-skinned people have to rebegin in each falling to keep up with life. However, this beginning will not be as expected by the couple. They migrate from Pratt City, which is full of the dust of coals to Harlem whose settings are the accommodation of white people as well as black people.

Although Robert Clifton was born as the son of a miner in a mining town Pratt City, Willie Black remarks on him as a little delicate for coal mining. Thus he worked as a clerk while they were in Pratt City. Concerning this issue, Gyasi emphasises that "Pratt City was a mining town and everything about it was focused on what lay beneath the ground. Harlem was about the sky" (Gyasi, 2016, p. 205). It might be interpreted that it indicates the colours of the living conditions in both places. Harlem is about the sky because the white people live there, so it has to be a place with fresh air, wealth, and lights comparing the air pollution, poverty, and darkness of Pratt City in which black-skinned people live. The acceleration of anything shows upward, everything of white on earth is lifted there; however, the acceleration of anything shows downward everything of black on earth is lowered there. Harlem has an overdose racist atmosphere in which black people are otherised in society by the white population. Rex explains his idea about racist attitudes as:

Racial discrimination and racial prejudice are phenomena of colonialism. (...) The inequalities between men of different nations, ethnic groups or religions, or between

men with different skin colours, which resulted, were often justified in biological racist theories or some functional equivalent. (1973, p. 75)

For example, when the couple Willie Black and Robert Clifton paced their first step to the new world, they are obliged to be settled in an apartment whose dwellers are consisted of only black people. Thus they fall into difficulties of otherisation. When they try to find a job for themselves, they always crash into the wall of racism and otherisation. At the new attempt, Robert Clifton could go in Willie Black tripped on the threshold of the door. It must show that Willie Black tripped on the liminality of racism and post-colonialism as a black-skinned person after colonisation and enslavement underlines the psychological and physical liminality of the natives in the white world.

According to Bhabha liminality is related to the process and the problems of post-colonialism and the adoption in the white world. Ashcroft et al remark that “the sense of the liminal as an interstitial or in-between space, a threshold area, (in which) the colonized subject dwell (...) between colonial discourse and the assumption of a new ‘noncolonial’ identity” (2007, p. 117). At this point, Robert Clifton helped her get steady and it might be analysed that this accidental situation reminds us that a nation – a descendant of colonisation and slavery – and its generations are doomed with being fallen or being about fallen. Hence white-skinned person might be the helper for the position of a native. In the eyes of the colonisers, the people with black skin were already born as the lowest members of the racist hierarchy classified by the white, s/he was already born as fallen and only the white can help them get steady by bringing so-called civilisation and enlightenment. Willie Black’s being tripped on the threshold indicates that such kind of right will not be given to her as she expected. On the ground between white and black poles, a black-skinned person can only be on the threshold which is the place s/he can reach and step in. It might not be mentioned that a black-skinned person never belongs to the white pole and that s/he can never turn his/her origin. The black-skinned person cannot go further the liminality. At the end of the chapter, Gyasi mirrors the truth of the natives in the white world to emphasise their imitation and their liminality by saying that “no, Carson. We can’t go any further” (Gyasi, 2016, p. 221), and Gyasi gives a message by continuing as: “it is time we go back” (Gyasi, 2016, p. 221). She must remind the significance of the natives’ turning back to her origins as she did. Robert Clifton wants to move to a new apartment but Willie Black makes him aware of the truth about their state

by expressing that “What place? What world do you think we live in, Robert? It’s a wonder you make it out these doors and out into *this* world without somebody knocking you down for sleeping with the nigg” (Gyasi, 2016, p. 211). It is a wonder because *this* world is the place of dichotomies of black-white, the colonised-coloniser, the oppressed-oppressor, the enslaved-enslaver, and the otherised-otheriser. It might be expected that Robert Clifton is also aware of something changing, even if he says that “I haven’t changed, Willie” (2016, p. 211). It seems as if he tries to cover the truth to escape from it. Of course, Willie Black’s answer might be interpreted the sense of proving it: “No, but you ain’t the same neither” (2016, p. 211), because the change of the native and attempt to resemble the white are just imitations.

For some of the natives, one solution is mimicry to continue their lives in the white world, otherwise, to live as black-skinned among the white means to live a semi-dead life in it. Robert Clifton is inclined to live with the beforementioned solution among them. We witness such states of characters in the novel, for example, the first racist question of the store clerk is that “you married to a black woman?” (2016, p. 206). The more the couple walks among gazes and attitudes of self-other dichotomy the more he feels that there should be another change in their life. Thus they started to walk separately as if they were not married. And finally, he gives up her – a black-skinned woman – who might only be considered as “one of the Negro women who frequented the store” (2016, p. 208). Rather than concerning his abilities and adequacies in his job. After similar experiences, Robert Clifton starts to some changes to hold on to society and the first change appeared in his new clothes and hair oft. Since the white pay attention to the colour of human beings and otherise the black-skinned people based on their physical difference, he starts to change something physical. Willie Black interpreted such change as “he didn’t look like himself” (2016, p. 208). However, Robert Clifton believes that he can overcome all these obstacles by imitating them. Bhabha’s analysis of the imitation is mimicry. He highlights the impossibility of being an ultimate white person. It must just be a mimicry and will not go beyond mockery (1994). By doing so, a native spends his/her time and attempt in vain.

After the dismissal of their first job of Robert Clifton, the second job lasts only two weeks comparing Willie Black’s finding job as twelve weeks. How difficult and rigid the post-colonial conditions are for women rather than men. It is another outstanding example is seen that when Willie Black wants to be a member of Jazzing as a singer, she is rejected

for being too dark. When she baulks at the discrimination with the presence of a dark-skinned man with a trombone inside the place, she is faced with the wall of gender discrimination in addition to racism while the man says that “I said girls, honey, if you were a man, maybe” (Gyasi, 2016, p. 209). Her voice should be listened to decide whether she can sing a song, but we see a kind of colour measurement by comparing the colour of her face skin and a paper bag. She confronts both *racism* and *thingification* with the comparison of skin colour with an object. Finally, Jazzing is only for the light girls, and we see one more time that the darker side is defeated by the white.

In this chapter, we have a pivotal detail that expresses the coloniser’s point of view about Africans pictured through the eyes of Willie Black by Gyasi and one of the shows describes the natives as savage, barbarian, and something like an animal in the jungle by an actor. Such an animation is carried out to dehumanise the natives in the eyes of a white audience. Another show is related to the animation of the South. The darkest three-male actors are the portraits of enslaved-labour on the plantation and picked cotton onstage. They are portrayed as complainants, lazy, or grateful for having kind masters. However, “this wasn’t the South that Willie knew” (2016, p. 212). Gyasi effectively shows how the colonial and slavery effects go on the natives ever with cultural and artistic actions. By doing so, the superiority of the white over the inferiority of the black is rigidly imposed.

6.4. YAW

Yaa Gyasi opens this chapter to flash the issues in the light of history, education, and language in the post-colonial period. We see that people are more assimilated now. So much so that Yaw Agyekum –the son of Akua Collins – teaches the language of colonisers as the teacher of the natives in Takoradi. He is, additionally, a writer who tries to write a revolutionary book supporting the agency as we understand from the title of his book: *Let the Africans Own Africa*.

For the first time, we hear a statement like: “Independence is coming” (Gyasi, 2016, p. 223). In other words, we witness the discourse of independence and revolution. The writer might make the reader feel the necessity of agency which is significant in post-colonial theory because “it refers to the ability of postcolonial subjects to initiate action in engaging or resisting imperial power” (Ashcroft, Griffiths, & Tiffin, 2007, p. 6). Yaw

Agyekum is a teacher as aforementioned who tries to show the truths about education and history to his students who are the horizon for their nations. By writing on the board: “History is storytelling” (Gyasi, 2016, p. 225), he might aim for his students to ponder and question the objectivity of history told by the colonisers and his nations. He reminds them that they know the events in past as what they hear from their ancestors. He highlights the multiplicity of telling events that changed from person to person. Thus people cannot be sure about what the truth is. Whilst the line is so fragile between the truth and lie, the students question whose story they believe, then (2016). The answer of Yaw Agyekum is quite striking in that

we believe the one who has the power. He is the one who gets to write the story. So when you study history, you must always ask yourself, Whose story am I missing? Whose voice was suppressed so that this voice could come forth? Once you have figured that out, you must find that story too. From there, you begin to get a clearer, yet still imperfect, picture. (Gyasi, 2016, pp. 226-227)

As referred to in the quotation, there must be a powerful relevance between power and knowledge. We see how the colonial hegemony still works over the once/still suppressed nations and even over their past in the present. In this sense, dedicated to Michel Foucault who contributes the essential things about power and knowledge, it might be said that knowledge holds the power and the discourse holds both knowledge and power. Proceeding from the core knowledge it can be said that the European people oppress the natives and manipulates their discourse about what to say and how to say it through colonial education. They do not permit the natives to believe in except what European want, to speak a language except English, and learn history except what the Europeans teach. That is, they hold the power in the colonial discourse and colonial knowledge as well so they aim to re-educate, re-shape, and re-produce a nation among the natives in the way that the European want.

In every situation, we have a damaged and fragmented picture; however, we will be aware of the presence of subalterns and their oppressors throughout history. It gives a chance to attempt to search and understand what those suppressed and subaltern figures experience in the mentioned process. One of the pieces of the historical background in this chapter is the presence of Kwame Nkrumah and the Convention People’s Party as a symbol of the independence of Ghana. We understand that the characters are getting

closer and closer to independence and the presence of Kwame Nkrumah in this chapter is also the biggest indicator of this process.

Colonial education is a highly significant tool for the colonisers to inflict their doctrines on the natives. Likewise, we can see colonial education in Gyasi's novel. They are exposed to learning about what the white coloniser determines in the language of the white coloniser. That is why knowing the details of colonial education is significant to perceive the actions and intentions of the colonial power. By changing almost all kinds of values and institutions like education, they must aim to make their existence powerful and permanent over the natives. We, in this chapter, read the coloniser's hegemony on education and language. Education institution turns into a platform that serves the colonisers and their mindset, Yaw Agyekum explains the truth by remarking that

besides, if we go to the white man for school, we will just learn the way the white man wants us to learn. We will come back and build the country the white man wants us to build. One that continues to serve them. We will never be free. (Gyasi, 2016, p. 223)

As understood from the quotation that the colonisers manipulate the education institution. To put it another way, education also serves and is shaped by the white man. Rather than being talked about as an educational-instructional system, we witness the construction of white colonisers' ideals upon the third world. It is for establishing new countries that will be under the hegemony of white colonisers. To sum up, we learn the aim, process, and result of the educational colonisation by white-coloniser.

Language is also another significant vehicle to transform the natives into what the colonisers want. The language of the natives was suppressed by the colonial power and the natives are forced to use it under colonial hegemony. As the European diaspora grew in Africa, they were forced to use the coloniser's language, because the natives were forced to interact with the colonisers. The English language is a determiner of the class and education among the natives and it produces a kind of problem in language. Esther is one of the victims of this problem who forces herself to speak English with Yaw Agyekum. She is saved from this problem with his encouragement to speak freely in the Twi language. In doing so, we witness one more time his devotion to his cultural values like language.

Even the examples that are used by Yaw Agyekum to make clearer concerning issues are from such African names as Kojo Nyarko and Kwame Adu. In each opportunity, Yaw Agyekum is the trigger of nativist thought and supporter of being African and turning back the origins, unlike the ongoing and growing assimilation. To demonstrate, when we read the chapter, we see that the names of his students are borrowed from English like Peter, William, and Thomas. We prefer using the verb 'barrow' because it is remembered many times from Bhabha's point of view that even if a native substitutes his/her name for an English one, it does not mean an ultimate whiteness, as we see in the novel, it means the result of assimilation.

When Erving Goffman mentions three types of stigma, he puts "abominations of the body - the various physical deformities" (Goffman, 1963, p. 14) in the first range, and he highlights that the mentioned person "possesses a stigma, an undesired differentness from what we had anticipated" (1963, p. 15). Stigmatised character Yaw Agyekum with the physical scars inherited by the colonial-slavery period, naturally, is "shy and lonely, angry and embarrassed" (Gyasi, 2016, p. 229) and "everything made him want to cry" (2016, p. 233). Because he evaluates his difference as a gap owing to being scarred not being whole.

Everything, mentioned above, can be revealed as a kind of erosion of all values in his body and soul. Yaw Agyekum is the representative of the natives which are dismantled by the colonial power. The coloniser imposes their ideology on the natives in the sense of religion, history, education, language, culture, and lifestyle with new structures and with new languages in almost every field of life. All attempts must be considered as eliminating the process of values belonging to the natives who have been forced to change their all kind belongings. At the end of the chapter, Akua Collins' advice should be kept in mind that "no one forgets that they were once captive even if they are now free" (Gyasi, 2016, p. 242). It might be inherited slavery continuing for centuries even after decolonisation. It keeps its effects from generation to generation on individual and social grounds. An individual psychologically carries its effects and results to another and society culturally carries its effects and results during generations.

6.5. SONNY

This chapter of the novel tells the story of Sonny Clifton who is Willie Black's son and is opened with the jail as a setting in which he has a chance to read. The cause of his presence in jail, as we understand from the chapter, is being a dope fiend. Moreover, we heavily witness the atmosphere of the suburbs in America. The chapter is ornamented with details related to *racism, assimilation, otherisation, social exclusion, and substance abuse*. Yaa Gyasi succeeded to open a different angle in this chapter in addition to the previous ones. Firstly, we witness the assimilation of a native. To illustrate, Willie Black, in Sonny Clifton's chapter, shows her assimilation with changes from her name to her belief. She is fond of Christianity, so we can frequently find her while praying or singing a hymn. Secondly, otherisation and racism are strikingly felt almost on every page of the chapter. To demonstrate,

the practice of segregation still meant that Sonny had to see white people sitting at the front of every bus he took, that he got called "boy" by every other snot-nosed white kid in sight. The practice of segregation meant that he had to feel his separateness as inequality, and that was what he could not take. (Gyasi, 2016, p. 244)

The citation mirrors a little section from his life. Therefore, we witness one more time what kind of life conditions are imposed and forced on the natives. Sonny Clifton is one of the housing team at the NAACP² who asks about the socio-economic condition of people in Harlem. Making clearer the hard conditions and realities of life, Sonny Clifton pictures a memoir about what he saw before relevant to his visits to the aforementioned places remarking that:

They'd ended up in an apartment that had forty people living in it, including a sick old woman who'd lost control of her bowels. Every night the woman would sit in a corner, shaking and crying and filling her shoes with her own shit. Then the rats would come to eat it. (Gyasi, 2016, p. 245)

Indeed, he and other natives are already familiar with the lives mentioned above because of sharing nearly the same conditions, however, the last meeting leads to an emotional deadlock for him. The sentence echoed in his ears: "Can you help, mister? You can't do a single thing, can you?" (Gyasi, 2016, p. 246). Such a demand for help shows the difficulties of the situation and the second sentence also elaborates on their

² National Association for the Advancement of Colored People

helplessness of them. The boy's questions produce feelings of guilt in Sonny Clifton's inner world and he cannot overcome this sense. Therefore, he decides to leave the team.

A life filled with unhealthy conditions, socio-economic inadequacy, humiliation, racism, and otherisation concomitantly brings hopelessness, helplessness, unhappiness, and worthlessness. Each of them might be compiled together to unite the umbrella theme of *social exclusion*. Sonny Clifton and his folks try to hold on to society with rigid racist attitudes. To exemplify, "Reverend George Lee of Mississippi was fatally shot (...) Rosa Jordan was shot while riding a newly segregated bus in Montgomery, Alabama. She was pregnant" (2016, p. 246). Therefore, all these massacres evoke in Sonny Clifton's inner world in just one sentence that she cannot do a single thing. Racist attitudes are shown in almost every era of the white world; for example, Sonny Clifton contrasts the schools of white people and black people in the perspectives from the smell to the wall of it. That is, from outside to the inside everything is established on the ground of inequalities produced by the white people. Willie Black could react to the discrimination even in the children's world only by wiping away tears. We can see such discriminative attitudes in the adult world of jobs. An African American can only be a cleaner or a servant, there is no way to them like Willie Blacks' being cleaner even though she wants to be a singer in clubs and Sonny Clifton's taking orders at Jazzing.

For the first time, we witness another trap established for African Americans namely another dark world constructed for people with black skin. The world of a substance abuser has firstly introduced to Amani whose behavioural and physical appearance are highly interesting. It is because, according to Sonny Clifton, although she is quite a young girl, she has appeared as if she is old and tired with her fragile body. Her tiredness and motionlessness are the results of physically and psychologically colonial actions whose effects continue for generations. After so-called independence, the natives have been exposed to racism and otherisation, so this process so tires them that they lose their vigour, and hope for the horizon. Consequently, they are forced to search for new ways to be happy and hopeful. It might be interpreted that there are many difficulties faced by each person on earth and every individual wants to be happy no matter how the predicament is. At this point, the native's attempt to achieve happiness may not always be correct, long-term, and useful. Just like other African Americans, the substance

addiction that Amani and Sonny Clifton fell into is a vehicle that gives neither benefit nor happiness. Such a deadlock for the natives might be clearer with the graphic below:

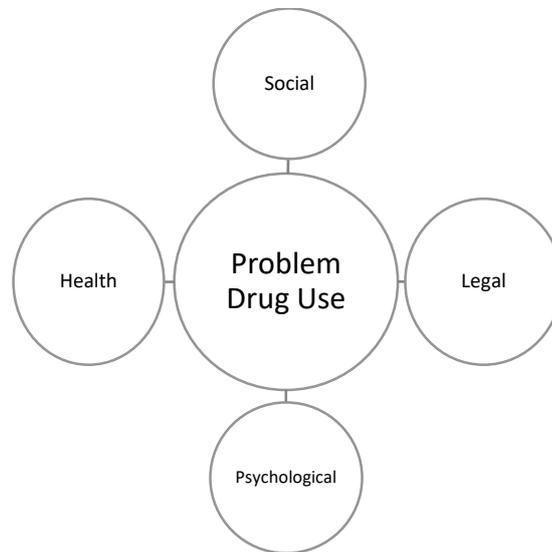


Figure 1. Understanding problem drug use - incorporating a social dimension (Buchanan, 2004)

It might be elaborated with the shape above that the process of being a substance abuser must problematise one's life in four fields. It would be better to exemplify those four fields in the chapter on Sonny Clifton. The less he showed resistance against the drug addiction the more he has problems in health, society, mentality, and psychology. A significant assertion should be stated on the drug addiction that "so many mental states are responsible for drug addiction, it includes removing pain, unpleasant state, depression or stress. The use of drugs can reduce these mental states but for the short term only or these are the wrong method, it can give relive" (Khorramabadi, 2014, as cited in Dahiya & Singh, 2020). Firstly, if we deal with the section on health, we see that although he takes substance for happiness and to escape from the bitter realities of life ruined by the colonial and racist actions, then this need turns into an obligatory. He has to take it to suppress his aches and evaporate his tiredness caused by colonialism. At first, he has the aches of helplessness and hopelessness formed by racism and otherisation, but now he has health problems in his body, as well. Secondly, it affects his social environment which starts to change, he becomes a member of isolated and marginalised people thrown out to the periphery of society. His friends are other dope fiends because he could not be a part of the white world owing to having dark skin like many other sharings. Therefore, he is a part of the dope fiends who share the common sorrows and losses. He is not only the

individual of inferiority but also the individual of marginals and erased ones in society. Thirdly, his inner world reflecting his psychology is also bewildered by the complicated thoughts and feelings. He drowns in the dichotomies of wish for giving up and irresistible desire, regret and instant happiness, loneliness and being near his beloveds. He cannot exactly decide what to do. Lastly, the novel shows with character Sonny Clifton how a person with black skin has legally been affected by drug addiction. To exemplify, “Sonny was arrested at another march. And then another. And then another” (Gyasi, 2016, p. 246). We learn from the novel that the legal sanctions toward African Americans are harder than the white folk. Having black skin is already equated with being guilty, drug addiction doubles the strict situation of the natives. Naturally, it is resulted in being in jail over and over.

The *social exclusion* that emerges as a result of the germination of the otherisation process manifests itself in the fields of social interaction and communication. Many discriminatory attitudes and behaviours such as racism, and the colonial hegemony have confronted the natives, who have been turned into a minority group and excluded, against all kinds of dimensions of exclusion. Putting Eurocentric perception at the core of the world, the colonial power has been producing peripheries to make the minority group settler on it which is out of the centre just because being different in the perspectives of skin colour, language, religion, and culture. So by excluding the people with black skin, they broaden the borders of marginality.

The social exclusion based on ethnicity must refer to the ethnic difference, so they try to deracinate all kinds of origin of the natives. They aim to dismantle all kinds of entities and origins except the European. Naturally, people with black skin experience exclusion in different methods. To illustrate, the spatial exclusion shows that the African Americans cannot settle in the places where the white people live, and they are squeezed into the suburbs with insects, mice, and twenty/forty people who live together there. The

conditions black people are exposed to on the same piece of land and the examples of not being able to live together with whites are the indicators of spatial exclusion.

6.6. MARJORIE

Marjorie Agyekum is the daughter of Yaw Agyekum and she was born free in America. After being colonised and living as unhomed and homeless in the coloniser's land America, African Americans must be considered by their native folks as assimilated individuals who can no longer be ultimate native owing to the change in their name, religion, language, appearance, and culture. The truth that the boy – mentions the historical events in the castle – continues to speak in English although Marjorie Agyekum reveals that she was from Ghana, shows the aforementioned issue about assimilation. Since African Americans are changed and assimilated, they can no longer look at the points from the angle of the natives and from the angle of their people. They might only visit the lands in Africa as a tourist. It might be inferred that immigrants only travel and see their homelands through the eyes of tourists. The descendants of the colonised-enslaved nation might be deprived of a true perception of what once upon a time their ancestors experienced and how they felt. They can only estimate based on stories told by their family elders.

Marjorie Agyekum as the seventh generation of Maame's descendants is used to speaking English because the note of her kindergarten teacher "Marjorie does not volunteer to answer questions. She rarely speaks. Does she know English? If she doesn't, you should consider English as a Second Language classes. Or perhaps Marjorie would bene" (Gyasi, 2016, p. 266). As we understand from the citation that if a person keeps silent, it must be revealed only in two ways: s/he does not know English as if there is no language except it on earth that proves a Eurocentric mindset or s/he is abnormal. The former is hegemonic oppression and the continuation of the colonial oppression, the latter is humiliating for the natives. Yaw Agyekum and Esther Amoah want her to answer in English their question in the Twi language. Moreover, Marjorie Agyekum feels strange and foreign even among her English speaker classmates with dark skin in her new high school. She starts to be aware of her strangeness when Tisha emphasises Marjorie Agyekum's way of speaking by imitating her British accent. She spends her time reading novels from English literature. By stating that "you sound like a white girl. White girl.

White girl. White girl” (2016, p. 269). Tisha and others try to hit the truth in her face. They are aware of her mimicry and discomfort from this. Because she not only learns the colonisers’ language but speaks in a way like a coloniser. To put it another way, there is the colour of language and pronunciation and she chooses the white ones for both. None of Marjorie and after twenty-nine black people “had been asked to prom the year before” (Gyasi, 2016, p. 272). They are a minority group formed by the white world and we can easily see that they constructed the colour or studentship by being excluded from nearly both communities in America and Africa. Providing that all the aforementioned points are taken into account, the main character of the chapter experiences being unhomed and homeless in both lands. To illustrate, She also explains herself as “Akata” (Gyasi, 2016, p. 273) rather than being an African American. By calling herself like that she underlines her assimilated entity in the white world. She thought that the *Akata* people were “too long gone from the mother continent to continue calling it the mother continent” (2016, p. 273). She is deracinated from her origins and educated according to the Eurocentric ideals – a method for continuing the colonial aims.

Additionally, when we think about Marjorie Agyekum, three key concepts of postcolonial theory, *otherisation*, *assimilation*, and *liminality* come to our minds. She – is already become a member of the minority group of black-skinned people and high school – frequently encounters otherisation originating from racism. She is excluded just because of having black skin and she is forced to experience loneliness that cannot be gratified by the plethora of people who put her out of the centre. By doing so, the colonisers have aimed to establish a periphery between the colonised and themselves. For example, Graham, who is a German immigrant in America, leaves Marjorie Agyekum and leads her to believe that “there was nothing like love for Marjorie in Alabama” (2016, p. 281). She is left alone almost in every place like in the library, at the cafeteria, and party. All these social exclusions and humiliations are for the reason that she is humankind being different from the white population. As for another instance concerning her assimilation, although Marjorie Agyekum read many books penned by white writers, she cannot understand and go further two pages in her father’s book *The Ruin of a Nation Begins in the Homes of Its people* which is written in English. That is because the degeneration might be seen in the colonised people’s way of understanding, as well. Their perception is also deformed and colonised. That is why she cannot what her father means

in his revolutionary book. Consequently, she experiences identity crisis but is not aware of the reasons and the solutions such challenge in the world of the white colonisers.

On the one side, the brought identity values from her origin Africa are tried to be kept and continued with the character of Marjorie Agyekum, she is assimilated with new patterns belonging to the values of host country America on the other. The more descendants starting with Effia and Esi in two lineages are getting closer and closer to the present times the more recent generations struggle with such an identity crisis with respect to the tension between natives and European ones. In this sense, Coştu, in his article, termed this situation with the concept of *hyphenated identity* which refers to the identity shaped between two cultures (Coştu, 2016). Marjorie Agyekum and her father Yaw Agyekum might be analysed through the lens of one-consciousness and double consciousness, as well. As we know from the book *The Souls of Black Folk* titled by Du Bois, Yaw Agyekum is an eximious instance of one consciousness which is related to the first generation brought from homeland who insistently struggles to continue the natives' cultural, social, and religious values in a completely different land. The socio-psychological states are isolation and otherisation that members of the aforementioned generation experience in the white folk. Yaw Agyekum is a teacher of the colonisers' language to continue his life in society on the one hand, on the other, he tries to contribute a book that tells the truths about his nation and their past as an emblem of consciousness-rising.

Marjorie Agyekum is the icon of the latter one: double consciousness which is mostly concerning the next generations who mostly lose their cultural and ethnic entities and have a new identity in the white folk. She is in dilemma with two souls and two thoughts as a black and white dichotomy in the same body (Du Bois, 1994). If we consider her environment with Du Bois' suggestion along with this issue, we know that she cannot belong to the white side and the black side. She is trapped between being white and/or black. She tries to go on with her life in the complexities that problematise her life like other people. It might be interpreted that the doors of the white world do not allow her to enter it. The failures prepared for her are significant examples such as in love, in the cafeteria, at a party, and among her peers. She is also bullied by her peers just because being physically different from the rest of society. In such a world with a multiplicity of cultures, ethnicity, race, language, and religion, when we compare Marjorie Agyekum

with descendants in her family lineage, she is a more assimilated figure who adopts things from the new culture. To illustrate, reading a lot about English literature and speaking like a native in English are two of them. What is more, searching for her origin with Marcus Clifton at the end of the novel and her fondness for her summer cycle with her grandmother Akua Collins in Ghana portray one more time her puzzled identity which is consisted partly of the blackness and partly of the whiteness.

6.7. MARCUS

Marcus Clifton is also the seventh generation of Maame's descendants from Esi's lineage. He appears in this chapter with Marjorie Agyekum. This chapter is Marcus Clifton but mostly tells the homegoing of both characters. Searching for the origin and wondering about the past might be considered as the sign that he starts homegoing. This issue of going home in this chapter from which the novel is titled must be concerning the re-shaping of black identity among white people. Albeit he does not physically start to go home at the beginning of the chapter, he has already started to go home and search for the place where his ancestors belonged by wondering about it. It might be interpreted that it supplies a sort of confidence to Marcus Clifton to feel belongingness toward his origin that will welcome whenever he turns back. The chapter mostly supports the idea of a return to exploring his origin and belongingness. It is because that place might be considered a scene in which he can find the individual, social, psychological, physical, and emotional experiences of his elders. They insistently need to turn back because they are aware of the obligations of the colonial white for centuries and they cannot ultimately feel belongingness.

The past and origin are quite significant for Marcus Clifton, we understand this point from his interest in knowing more about it, and to succeed, he needs to dig deeper into each issue. In this respect, "past, present, and future should be the three most powerful interests of human beings. It is impossible to be aware of and be able to produce something positive, valuable, and permanent without paying attention to these three points" (Fanon, 2016, p. 53). That is why homegoing is a vital issue for him based on harmonising the past, present, and future and on reconciling his previous identity from his birthplace of Ghana after the crisis in establishing black identity in America. It is a difficult condition to accomplish being either a white or a black away from the origins

and being away from the existing society. And of course, Marjorie Agyekum and Marcus Clifton cannot be part of only one side. They have to return to find traces from the past in terms of history, culture, and identity. At the end of the chapter/novel, the fact that they stand in the water must prove that it is “a moment of change and rebirth” (Ho, 2018, p. 14) and how remedial home going is for both searchers in consideration of laugh that mirrors the psychological relief and finding the things stolen by the colonisers centuries ago.

The moment of encounter with historical truths and cultural background offers them a kind of confrontation and it supplies a chance to face the horrors established by the colonial power. He has an opportunity to animate what is experienced in those places based on things told by his father in terms of the colonial and slavery process. He can see the religious, cultural, social, and economic effects of the coloniser’s action upon the natives with the existence of the church, dungeons for captured-enslaved people, and mines. They try to estimate the experienced events with the perception of place between the past and present. It stems from the need for remembering, imagining, understanding, and perceiving the past on the ground of home going. He encounters the losses of lives within the cultural, social, and religious values that belonged to his ancestors. When Marjorie Agyekum and Marcus Clifton see ‘no return door,’ it is the zenith of unbearable feelings perplexed in their inner world. Because it is the starting point of their otherisation and assimilation with the colonial, slavery, and racial attitudes which will be continued for centuries. It is the starting point for being called “they” (Gyasi, 2016) instead of their names. But it should be remembered that “without ‘them,’ ‘us’ cannot be defined” (Landry, 2018, p. 3). So Marcus Clifton starts to escape so as not to expose all kinds of exclusion and humiliation, and this escapism allows them to nestle in the water to resurrection.

The world of water, likewise the endless past for him is an arena in which he struggles with the challenges of the colonial and slavery period. They get rid of the chaotic atmosphere of his inner world to restart life according to what the aggrieved people want. At first, he wants to escape from the remnants of the colonial period because of the bitter truths but he no longer wants to escape, rather he is determined with the idea of homegoing to the union. Being grown up with the teachings of his father about their ancestors and past and with the help and encouragement of Marjorie Agyekum, Marcus

Clifton achieves to reach his real home. Standing in the water, he might purify the present and futurity from the colonial action on behalf of his nation. Marjorie Agyekum and Marcus Clifton carry out homegoing by visiting the architectural remnants of the colonial period considered reminiscent of cultural, social, and religious ruins applied to their people by the colonisers. They correlate homegoing with those remnants. Searching for truths about the colonial past and what the colonised people were exposed to do centuries ago might be the starting point for Marcus Clifton's homegoing. To encounter a girl who shares the same past and aims with himself is another triggering element for homegoing.

It should be noted that the *acculturation* instance in this chapter is indicated by Gyasi. When Marjorie Agyekum tries to excuse the tourist guide, who says something in the Fanti language and helps them to visit the colonial remnants in Pratt City, Gyasi underlines the deformation in her native language. It is a great instance of colonial damage from a linguistic perspective and the non-negligible success of colonial power in the acculturation of the natives. Because whilst she can fluently speak in English, she cannot persist the same level of fluency in her native language. She might only express her excuse by the emphasis which is not clear and perfect, but it might be inferred that her speaking in the Twi language might be understood only with the adequacy of the listener in that language. In other words, being understood excuse by her is not up to her adequacy in speaking but the better perception of the listener. It is the result of the colonial process over the generations. Because a "dominant-subdominant relationship exists between two cultural groups (and it affects the) degree of acculturation" (Teske, Nelson, & Nelson, 1974, p. 356). In the eyes of white hegemony, the natives have to be acculturated with what the white people have. Marjorie Agyekum and Marcus Clifton, who was born in America, are the objects of the beforementioned attempt. Also worthy of quotation in this respect, it is evidence of the acculturation process that leads to great changes over the natives.

CONCLUSION

I have touched upon the individual and social states of the colonised and postcolonial characters in *Homegoing* – penned by a praiseworthy postcolonial writer Yaa Gyasi – in this thesis. I have analysed the process in which the characters struggle with the traumas and catastrophes in each chapter. I have found that Gyasi characterises the identities from the colonial period to the postcolonial period and she attempts to construct a connectedness of psychological and physical conditions of the identities in different times and places.

So many studies relevant to the postcolonial theory in different fields like architecture, translation and interpretation, international relations, sociology, and literature carry out until now. Similar to the other theses in this field and on this topic, the thesis obtained traces from colonial and postcolonial periods. However, this thesis is the first to analyse crucial writer Yaa Gyasi and her debut novel *Homegoing*. Furthermore, it is the first to deal with the characters in the light of postcolonial key concepts. The scope of postcolonial theory enables to analyse the novel in the same framework. *Homegoing* is determined as the paradigm of the thesis. In this respect, the study provided an analysis of the fourteen characters of the novel along with the individual, social, physical, and psychological angles thanks to the postcolonial concepts.

As mentioned in earlier explanations, the main concern of postcolonial theory is to examine colonial effects on the nations which shows that the colonial and slavery effects like racism, otherisation, and assimilation remain steady even in the post-colonial term. The thesis has explored divisive dynamics applied for centuries to the aggrieved and suppressed nations. Michel Foucault examines the objectification of the subject in practices that he calls *divisive practices*. He remarks that “the subject is either divided within himself/herself or divided from others” (2019, p. 58). During colonial and slavery periods people were divided from the majority group, namely the white population, for the reason of being different and they were put on the periphery. Then s/he has experienced the division within himself/herself in the postcolonial period. Moreover, they have been forced to live in dichotomies by shuttling between being part of the white and turning back the origin.

All chapters are told by the third person narration which highlights and reminds us that we cannot exactly understand or perceive what they experienced in colonial and slavery periods and how they felt; for example, when they were whipped on the plantation or sold as indentured labour for the coalmines or sold as a servant for the house of white man, it is impossible to think and feel as in the colonised nations. It must be questioned how much the colonised and enslaved nations could bear and keep their mental health steady while they were left with their children and beloveds and dismantled from their origins. Yaa Gyasi triggers the emotion in the readers' inner world that it is impossible to feel like them unless one experiences similar traumatic events with losses, tortures, humiliations, dehumanisation, and various cruelties by the colonial power. In each chapter, we are introduced to a new gate of hell which is established with a lot of catastrophes. To illustrate, Ness calls her plantation a label 'hell', but each chapter shows the alternatives to hell.

Importantly, the general atmosphere of the novel draws a juxtaposed picture in our mind that gives different actions, places, and times. As Ernst suggests that "African continent thus reveals the profound racist nature of the colonial imperialist system, which stopped at no form of subjugation, oppression, discrimination, injustice, uprooting of populations, banishments, exploitation, pauperization and even, in certain cases, extermination of non-European 'coloured' peoples" (1980, p. 458). Relatedly, Yaa Gyasi puts the details of the aforementioned issues in the novel, and this thesis correlated banishments, exploitation, and pauperisation suggested by Ernst with the chapters of the novel. What is more, it elaborated those points with postcolonial key concepts chapter by chapter.

The African society pictured by Gyasi is a concrete instance of the orientalist idea that deploys the world and things on it as binary oppositions based on the easterners and the westerners. Whilst all praiseworthy factors are attributed to the West, all negations are stemmed from the East. This point of view is shown in this study by borrowing instances from the novel whenever a native encounters a white man in the colonial period. It is known that this is a method to masquerade the injustice colonial actions of the white hegemony. The explanation of the native people's situation is revealed with this mindset constructed by the East. The thesis proves the application of the beforementioned idea with the examples from the novels.

The success of the novel comes from the richness and vividness of its contexts that accomplish to keep the curiosity and interest of the reader at the highest level. The variation among the characters based on their experience, genders, and ages in different times and place support such a richness in postcolonial examinations. The reader participates in the worlds of fourteen characters and witnesses various traumatic events. All of these characteristics of the thesis make those who are interested in the postcolonial theory delve into the meditation on how protagonists of the novel experience the colonial, slavery, and post-colonial period. It provided reflections on the ways how the natives experienced a painful life in different ways. On the one hand, we can see the lost selves in intersectional cultures of colonial and postcolonial processes, we can see ambivalent selves who cannot be part of either the world of the white or the world of the black on the other.

If it is necessary to terminate the work, we may share several proposals for future studies in this context. The novel can be analysed in many aspects. It can be analysed with gender issues that it can compare and contrast the effects and results of the colonialism, slavery, and postcolonial period between the lens of males and females. On the other hand, it can specifically focus on the psychological states of the character and can be analysed on psychological aspects. The novel flashes on the historical background of Ghana with its highly rich colonial past through slavery actions and its tribal wars, as well. Therefore, historians interested in Africa specifically in Ghana find rich context in the novel. Since the novel touches upon numerous points in the light of social sciences, many scholars, theorists, and critics find it no matter what they expect.

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