T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE PROGRAMME

DISTORTION OF IDENTITY IN E.M. FORSTER'S *A PASSAGE TO INDIA* AND CHINUA ACHEBE'S *NO LONGER AT EASE*, A POSTCOLONIAL THEORETICAL APPROACH

MA THESIS

LWAA ALSAIFI

19131306937

İSTANBUL, APRIL 2022

T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE PROGRAMME

ENGLISH LANGUAGE AND LITERATURE PROGRAMME

DISTORTION OF IDENTITY IN E.M. FORSTER'S *A PASSAGE TO INDIA* AND CHINUA ACHEBE'S *NO LONGER AT EASE*, A POSTCOLONIAL THEORETICAL APPROACH

MA THESIS

LWAA ALSAIFI

SUPERVISOR

ASST. PROF. JAVID ALIYEV

İSTANBUL, APRIL 2022

PREFACE

First, I would like to express my most profound admiration for my outstanding supervisor, Asst. Prof. Dr. Javid ALİYEV, for his guidance and support throughout this process. Prof. Dr. Günseli İŞÇİ deserves special recognition for her generosity and collaboration throughout the academic year. I would also like to thank my parents for their support and kind words, which have always served me well.

İSTANBUL, 2022 Lwaa ALsaifi

CONTENTS

Page number

THESIS APPROVAL PAGE i
ETHICAL STATEMENT ii
PREFACE iii
CONTENTS iv
ÖZET v
ABSTRACT vi
INTRODUCTION 1

FIRST CHAPTER

1. POSTCOLONIALISM LITERATURE AND IDENTITY DISTORATION: GENERAL BACKGROUND 11
1.1. Identity in Postcolonial Theory 11
1.2. Distortion of Identity 24

SECOND CHAPTER

2. DISTORTION OF IDENTITY IN CHINUA ACHEBE'S *NO LONGER AT EASE*, A POSTCOLONIAL APPROACH 35
2.1 Binary Oppositions in *No Longer at Ease* 37
2.2 The Dichotomy of Mimicry and the *Third Space* 44

THIRD CHAPTER

3. THE QUESTION OF IDENTITY CRISES IN A SPACE OF AMBIVALENCE IN E. M. FROSTER'S *A PASSAGE TO INDIA*, A POSTCOLONIAL 55
3.1 Binary Oppositions and the Dichotomy of *Self and Other* 57
3.2 Mimicry and the Duality of the *Third Space* 62
CONCLUSION 75
BIBLIOGRAPHY 87
CV 93

ÖZET

E. M. FORSTER'IN *HINDISTAN'A BIR GEÇIT* VE CHINUA ACHEBE'NIN *ARTIK HUZUR YOK* ESERLERINDE KIMLIK BOZULMASI: POSTKOLONYAL KURAMI BAĞLAMINDA BİR YAKLAŞIM

Kolonyalizm, başta gündeminin vahim sonuçlarından haksız yere etkilenen uluslar olmak üzere, her zaman tartışılan bir konu olmuştur. İkinci Dünya Savaşı sonrası süreçte halkların koloni statüsünden sıyrılma ve bağımsızlık için kampanya yürütme girişimleri sayesinde postkolonyal dönem ön plana çıkmıştır. Bu tez, bu süre zarfında yazılan iki ufuk açıcı romanı postkolonyal bir mercekle keşfetmeye çabalamaktadır. Bunu yaparken, Homi Bhabha'nın üçüncü uzamı ve taklitçiliği, Edward Said'in ikili karşıtlıkları ve Frantz Fanon'un kolonize edilmişlerin nevrotik davranışlarına ilişkin psikanalitik bakış açısı dikkate alınarak tezin kuramsal çerçevesi şekillendirilmeye çalışılmıştır. İşbu kuramsal çerçeve, kolonize edenin kötü yaklaşımlarına ve bu algıların özellikle postkolonyalizmde nasıl ön plana çıktığına ışık tutmada etkili olmuştur. Yukarıda bahsedilen ideoloji çerçevesiyle ilgili olarak, Chinua Achebe'nin *'Artık Huzur Yok'* (1960) ve E. M. Forster'ın *'Hindistan'a Bir Geçit'* (1924) eserleri mevcut tezin odağında yer bulmaktadır. Nihai incelemede her iki anlatıda da baş kahramanların kolonyalizmin felç edici etkilerinden derinden etkilendikleri ortaya çıkmaktadır. Kolonyalizme maruz kalanların, kimlik bozulması ikiliği ve de kendilerini çepeçevre saran ve yaklaşmakta olan kimlik krizleri ile mücadelelerinde mühim, uyarlanabilir önlemleri almada başarısız oldukları neredeyse apaçık hâle gelmektedir.

Lwaa ALsaifi, 2022

Anahtar Kelimeler: Postkolonyalizm, Kimlik bozulması, Üçüncü uzam, Taklit, İkili karşıtlıklar

ABSTRACT

DISTORTION OF IDENTITY IN E.M. FORSTER'S *A PASSAGE TO INDIA* AND CHINUA ACHEBE'S *NO LONGER AT EASE*, A POSTCOLONIAL THEORETICAL APPROACH

Colonialism has invariably been a debated topic, in particular among the nations that have unjustly been afflicted by the dire ramifications of its agenda. During the post-World War II period, nevertheless, due to the colonized peoples' attempts at decolonizing and campaigning for independence, the postcolonial era has been brought to the fore. The thesis at hand endeavors to explore two of the seminal novels that have been authored during this time through a postcolonial lens. In so doing, it has been strived to shape the theoretical framework of the thesis by regarding Homi Bhabha's third space and mimicry, Edward Said's binary oppositions, and Frantz Fanon's psychoanalytic outlook on the neurotic behavior of the colonized. The aforementioned theoretical framework has been instrumental in shedding light on the evil approaches of the colonizer and how these percepts are foregrounded specifically in postcolonialism. Regarding the abovementioned framework of ideology, Chinua Achebe's *No Longer at Ease* (1960) and E. M. Forster's *A Passage to India* (1924) have been the focus of the current thesis. In the final analysis, it is reveled that the main characters of both narratives profoundly suffer from the paralyzing impacts of colonialism. It practically becomes almost evident that the colonized subjects fail to take the required adaptive measures that are pivotal in tackling the duality of identity distortion and the upcoming identity crises to which the colonized have fallen prey.

Lwaa ALsaifi, 2022

Keywords: Postcolonialism, Identity distortion, Third space, Mimicry, Binary oppositions

INTRODUCTION

It might be undeniably evident that colonialism may have gained supremacy over practically eighty percent of the charted world for a little more than three hundred years up until the time when this political schema was almost disintegrated in the post-World War II era. Colonialism could be defined as an approach the implementation of which grants dominant regimes of the world, namely the United Kingdom, France, Spain, the United States, etc., the opportunity to dominate, more specifically to colonize, the seemingly inferiorized nations, for instance third-world and/or developing communities. The process of regarding some certain peoples as inferior is done purposefully for the sole aim of devising an apologetic alibi for the colonizing governments to be able to justify their domination of other nations.

Besides, more often than not, the colonizers make it the case that the allegedly marginalized peoples are to be viewed as the periphery to a more consequential center; in other words, the periphery is called the *other* and the center is deemed the *self*. This devastating binary opposition of *other* and *self* has normalized the colonizer's presence and their political, societal, cultural, religious, psychological, educational meddling in the colonized nations by the excuse that these communities are not civilized and, therefore, are unable to manage their resources, whether natural or human.

The previously stated Eurocentric outlook posits that the colonized's religion, language, culture, etc. promotes savagery and is in dire need of correction and elevation. This dominant paralyzing view of the subjugated countries as inherently inferior forces the individuals to regard their identities as distorted, and it naturally follows that they suffer from internal conflicts. Put in simple terms, they get stuck in a tug of war between their national heritage of their own rich culture, which is deemed substandard by Eurocentric campaigns of the colonizer, and the proscribed alienating way of life imposed on them by the dominant colonizing forces.

From a literary point of view, nonetheless, works of literature may be divided into two fronts; that is, works produced by the colonizer that perceive themselves to be the superior race, on the one end of the colonial continuum, and the literary volumes

composed and published by the authors who were born and raised in colonized nations. The second type of works are written by those who felt the incapacitating impacts of colonialism on their native culture and conventional lifestyle. Predominantly, nevertheless, the Orient is seen as the downgraded inferior mimicking the colonizer and the West is regarded as the superior party civilizing the colonized; in simple terms, the West comprises *us* and the East comprises *other*.

Furthermore, one might claim that postcolonial studies, in general, and postcolonial literature, in specific, deal with decolonizing inclinations and analyses stressing the outcome of such decolonizing endeavors. Colonial and/or postcolonial studies focus primarily on the concept of controversies revolving around the notion of identity, which becomes blurringly distorted in the process of colonization. They investigate the plights and predicaments of the subjugated colonized in their desperate quest to find an alternative space through which they may acquire, or even devise, their singular identities. The question of identity and recognition of the self and its locus in the social and political spheres in formerly colonized nations is a sought-after theme in the novels explored in this thesis; that is Chinua Achebe's *No Longer at Ease* and E.M. Forster's *A Passage to India*.

Correspondingly, the thesis at hand endeavors to explore two towering canons of postcolonial literature, namely Chinua Achebe's seminal novel *No Longer at Ease* and E. M. Forster's enlightening narrative *A Passage to India*, by taking the aforementioned context into consideration. Both authors have meticulously scrutinized the dynamics and relationship that exist between the colonized and the colonizing agents. The narrative in both novels effervescently portrays the disparaging manner by which the colonizing individuals viewed and treated the subjugated people and also the ways through which the colonized unconsciously considered themselves inferior and therefore strived to copy the dominating regimes.

In *A Passage to India*, E. M. Forster displays the downgrading attitude fostered by Europeans and how they study the subjugated Indians as though they were guinea pigs in a laboratory. It also sheds light on the conflicts displayed by an Indian Moslem, Dr. Aziz, and how this dynamic personage goes through the radical transformation from a passive colonized subject to a defying individual who challenges the colonizer's authority.

Likewise, in *No Longer at Ease*, Chinua Achebe depicts a Nigerian local who decides to follow his dreams and pursue his studies in English, the language of the colonizers, in Britain, the land of the so-called superior race. Nevertheless, along the way, he realizes that he cannot come to terms with his situation; that is, on the one hand, he believes he does not belong to the British side, on the other hand, however, he feels a profound sensation of alienation with and detachment from his own homeland. Accordingly, this internally established distortion of identity leads to his final downfall and being convicted of felony due to justice administered by the white in a court of law run by the white. In sum, Chinua Achebe demonstrates that no matter how studiously the colonized strive to strike a balance between their own culture and the culture of the colonizer, they may not find a quantum of solace in the newly found space, hence the title *No Longer at Ease*.

Overall, both of the novels in question deal directly with the notion of colonialism and/or postcolonialism; additionally, both authors are well-known composers of postcolonial works of literature. Thus, the writer of this thesis fundamentally poses the research questions as follows:

1. In what ways have Chinua Achebe and E.M. Forster, in *No Longer at Ease* and *A Passage to India* respectively, raised and then resolved the concept of colonialism and/or postcolonialism?
2. How have the authors portrayed their protagonists so as to expose their conscious and/or unconscious conflicts with the emergence of the colonizer's culture and way of life?
3. How have the authors managed to work out their main characters' inferiority complex as marginalized individuals in association with Eurocentrism?
4. Ain what different ways have the two authors portrayed the afflicting impacts of colonialism on the identity of the colonized?

Postcolonialism has always been considered a turbulent period and the postcolonial writers of works of literature have focused their attention on analyzing the negative impacts of colonialism on the colonized during the postcolonial era;

accordingly, this thesis endeavors to cast light on the peculiar style of writing of Chinua Achebe and E. M. Forster and how they have exposed the intricate manner through which the colonized deal with the question of identity in the two novels *No Longer at Ease* and *A Passage to India*.

However, on the other hand, Homi Bhabha's *third space*, as referred to by Dizayi (2015), posits that hybridity may be devised by amalgamating features derived from the culture of the colonized and the colonizer. Moreover, he asserts that this *third space* of existence forces the formerly colonized to roam endlessly in a transitional state (p. 1001). This sensation of ambivalence could be simultaneously enervating and afflicting on the individual's part, since it assists him to detach himself from the impositions of the colonizer, yet at the same time it alienates him from his very own native culture. Homi Bhabha (2004) expands the discussion and believes that in this *third space* the differences are celebrated and the devastating colonizer-colonized stratification is no longer applied (p. 55). Correspondingly, the individual who resides the *third space* sways back and forth along a cultural continuum and this resilience is propagated rather than frowned upon. One may suggest that Homi Bhabha's *third space* is less of a defiance-orientated state and more of a flexible space taking into account elements of both cultures.

Conversely, nonetheless, Edward Said (1993) states that the revival of national identities, enforced by the compact majority in colonized nations, gave impetus to a novel political stance and sparked the combat against the colonizer's jurisdiction in the colonized communities (p. 218). Unlike Homi Bhabha, Said practically denies the existence of a third space and believes in the natives' relapsing back to their genuine native identities in a rather forceful manner. One may come to the conclusion that the colonized comes to terms with the otherness inflicted upon them by colonialism and, with this appreciation, they strive to gain back their independence. Sinha (2008) similarly remarks that the question of being the *other* and grasping this *otherness* as an inevitable outcome of subjugation is instrumental to the construction of the self and identity in postcolonial chaos (p. 4).

Yet another problematic ideological aspect of the notion of identity is that its reception and appreciation vary spatially and locally; that is, as Stuart Hall (1990) suggests, identity is not a stable element, rather, it reshapes from one individual to

another and it takes different connotations among various cultures and communities (p. 222). Besides, Hall (1990) considers that there are two dissimilar notions of identity, i.e., identity as a unifying agent that promotes a sense of belonging to a certain community or culture, and identity as a defining factor that emerges in the transient process of becoming, since this type of identity transforms in accordance with the social and political transformations (p. 236).

Hence, based on Hall's ideology, Homi Bhabha's ambivalence in the *third space* may be more applicable in the postcolonial era since identity is not a constant variable. Thus, in the process of decolonization, the individual experiences the transient nature of the self and identity and more conveniently dwells the *third space*. Similarly, but more emphatically, Barker (2000) argues that identity is a combination of a sense of self and a social construction (p. 165). In conclusion, an individual's identity within the *third space* is constructed on an individual level while it also has a social aspect which is basically construed in a collective manner.

Therefore, the collectively propagated aspect of identity, more often than not, is readily shaped and informed by the colonial agenda and its repressive mechanisms. This communally shaped identity that is shared by almost every single subject in colonized communities shape the identity within the *third space* in an unconscious manner during the aftermath of colonialism right within the postcolonial period. So, no matter how complicated a matter is the question of identity, in all its forms and phases, it is addressed and analyzed by postcolonial authors.

Edward Said (1994) additionally asserts that the construction of an original identity, proscribed by the self and the society, goes beyond the combat against the colonizing agents; rather, it is an opportunity, if seized by the individual, to become the individual who holds ideologies in stark contrast to those propagated by the colonial imperialist. Henceforth, Said believes that, in this light, one's identity is shaped by juxtaposing the two extremes and not by the discursive impositions of the supposedly superior race (p. 112). Whether one believes in the amalgamation of the two identities or the neutralizing gravitational forces of the native and colonial cultures, the constructed self in the final analysis rejects the ruling party as an authoritative agent.

Yet another issue that is explored in this thesis is the question of immigration, whether expulsion or self-imposed exile. The physical movement of the colonized leads to their more profound marginalization as an inevitable outcome of experiencing new frontiers. Moreover, in the unexplored territory, the colonized are faced with new linguistic, religious, and cultural elements in general terms; thus, the *other* is pushed to the periphery even more than before and the process of marginalization further renders the colonized inferior in contrast with the Eurocentric individuals. James Clifford (1997) stresses the significance of immigration in the construction of the colonized's identity as the incurable mismatch between "living here" and "remembering there" (p. 255). Correspondingly, the chaotic feelings divided by spatial belongings lead to the distortion of identity. The individual has a propensity to feel as if they belonged to a certain cultural, racial, or ethnic group; nonetheless, the ephemeral fusion between the multiplicity of cultural trends leads to multicultural identities during the aftermath of colonial times, especially in the post-World War II era. This, in turn, culminates in hybridization and ambiguous ambivalence within the *third space*.

More emphatically, one might consider the psychological aspect of disintegration of identity that may be caused by feelings of displacement, whether spatial, temporal, physical, and/or psychological. The displacement that is imposed on the colonized by the colonizer reinforces the *otherness* deep within the mindset of the subjugated nation since they have been moved against their own free will. The notion of displacement becomes even more consequential when one considers the case of diasporas where the amalgamation of a wide variety of cultural backgrounds come to the fore. Jopi Nyman (2007) suggests that in such environments the fine lines segregating personal identities and collective senses of self disappear and the distinction becomes clouded (p. 197); therefore, devising an originally distinctive identity becomes next to impossible. All in all, identity construction could be affected when one experiences immigration and/or exile.

In colonial times, multiculturalism was given impetus for it was colonialism that imbued multiculturalism with stratification and the superior-inferior dichotomy; this in turn, has given rise to the dilemma of the individual in terms of identity crises during the postcolonial period. Hence, one may come to the conclusion that identities

that are formed in postcolonialism may have been informed by diasporic integration of multicultural identities.

The abovementioned binarism, that is, the afflicting hierarchy proposed by the colonizer, is the pivotal ingredient which gives colonialism its vigor and the subconscious force that dupes the colonized into believing their constructed sense of inferiority. Bhabha (1994) posits that one's identity is formulated through a process of retrieving an idealized percept of a collective whole (p. 73). It may naturally follow that the dominated subject in a supposedly third-world nation may deem Europe the ideal land and the Westerners the perfect embodiment of their selves, i.e., the paragon to be copied thoughtlessly.

Congruently, Bhabha asserts that mimicry, in the colonial sense of the word, entails a fervent desire to acquire a finessed version of the self, a different identity that is somehow identical yet different from that of one's own (p. 122). Thus, the pursuit of a better perfected sort of the self becomes the incessant quest through a vicious circle that is pursued to no avail. Bhabha finally determines the ultimate outcome of this partial mimicking process as wanting perfection and lacking realism (p. 123). This interminable crisis of identity, the infinite vacillation between the self and the other, may be defined as the dichotomy of the identity; that is, an ambivalent sphere that engulfs a wide variety of projected selves, that is, the proscribed versions of the self, and the untouchable ideals.

Furthermore, the identity crisis, paralyzing the colonized, is a multifaceted predicament and varies across spatial and temporal intervals along the timeline of history. In terms of identity distortion, Fanon is more obsessed with the psychoanalytic aspect whereas Said is concerned with the political side of the question of identity. Said (1978) perceives self and the realization of the self, through the process of colonialism, through a West-East binary lens; that is, as Said contends, Eurocentrism becomes the percept via which the center, the West, projects the idealized sense of the self to the subjugated individual. He further assumes that reality may simply be positioned by the authoritative jurisdiction of the colonizer (p. 23). Consequently, according to Said, the colonized are bound with the image of the self that is dictated upon them by the colonizing authority figures, whether consciously or unconsciously. One may come to the realization that identity, in colonial terminology, refers to the

Westerners' construed image of the Orient and it is a final construction that is imposed upon the citizens of third-world countries.

On the contrary, nonetheless, as Rutherford (1990) alludes to Bhabha, practically every single identity and any singular cultural construct is in a never-ending process of becoming; also, the fixation of identity percepts and blind attachment to a certain understanding of a culture is to be avoided as perilous (p. 211). As a result, Bhabha (1994) follows that his *third space* is the sole site that may bear the weighty bulk of identity and culture (p. 38). Therefore, unlike Said, Bhabha firmly believes in the functionality of an ambivalent yet practical space of duality as opposed to Said's binaries, which perceive individuals as fixated and immutable.

On another note, however, the distinction between the colonized and the colonizer denotes human status and the below human state. This human/less-of-a-human status guarantees superiority/inferiority binarism. Frantz Fanon (1967) views the notion of identity via a psychoanalytic lens and posits that people of color regard themselves as abnormal and, hence, regard themselves and their fellow citizen as worthy of condescension. The distinction from the Western center gives the colonizing authority figure the apologetic right to use vulgar terms when addressing the colonized (pp. 112-113). Fanon (1963) also declares that the concept of an inferior third-world is the construct of a Eurocentric colonialism which ultimately justifies the Western exploitation of the East's labor and wealth (pp. 76-81).

Fanon's (1967) psychoanalytic argument on identity crisis additionally entails a profound feeling of despise against the colonized self, a thoughtless frivolous desire to wed a white lady, and the inclination to be white in terms of facial complexion, among other matters. The psychological fights between the self and the idealized version of the center lead to a self-phobia that is unavoidably conveyed to later generations of the colonized nations (p. 154). Therefore, as Biskin and Paris (2012) state, distortion of identity occurs in a transitional state where one's perception of his or her self goes through an inconsistent phase and becomes a shift that is in invariable progress (pp. 1789-1794).

In the final analysis, it may sound warranted to come to the conclusion that the incongruity between the self and the other, whether on the colonizer or the colonized's

part, becomes the problematic issue of colonialism and leads to sociological, psychological, and identity-related crises the resolution to which may be unattainable.

This thesis is basically divided into three chapters plus abstract, introduction, and conclusion. The introduction deals with introducing the subject matter, the overall theoretical framework, the research questions, and some tentative comments on the methodology and probable findings. It elaborates on the notion of colonial and/or postcolonial studies and how postcolonial authors endeavor to find a rather one-to-one correspondence between what occurs in formerly colonized nations and its negative impact on the mentality and psyche of the individuals, on the one hand, and their characters who experience distortion of identity in the alienated space which they reside, on the other hand.

The first chapter envelopes the theoretical framework and the towering figures and thinkers based on whose theories the researcher will unravel the interwoven fibers of these two novels in accordance with their pertinent contexts. Edward Said, Frantz Fanon, and Home Bhabha's percepts in the realm of colonialism and/or postcolonialism, among others, have been instrumental in the discussion of this thesis. It is evidently clear that without Edward Said's binary oppositions, and Homi Bhabha's third space and mimicry, the findings of this thesis would have been impossible to achieve.

Chapter two follows an in-depth analysis of Chinua Achebe's *No Longer at Ease* and strives to relate the postcolonial and/or colonial notions to the author's strain of ideology as illustrated through the text. This chapter deals with the notion of mimicry and distortion of identity through Achebe's protagonist, Ibo, who blindly strives to mimic the colonizer regardless of the dire consequences that may follow. This chapter focuses on the plight of the colonized as a result of distorted identities by taking Achebe's characterization into consideration.

The third chapter explores the various ways through which E.M. Forster has delved profoundly into the issues of colonialism and its afflicting impacts on the colonized in his enlightening novel A *Passage to India*. This chapter stresses how Forster brilliantly has exposed the manner through which the colonizer blatantly disparages the colonized and treats the colonized as though they were subjects of a scientific study. In fact, it is demonstrated how the colonizer view themselves as the

center, the *us*, and the marginalized colonized as the periphery, the *other*. This chapter chiefly concentrates on the notion of *third space* and how conflicting controversies stupefy the subjugated individuals.

Finally, the thesis conclusion wraps up the main theoretical framework implemented in the thesis and reveals the findings to the readers. Also, this section recommends pathways for further future analysis for the upcoming studies in the field of colonialism and postcolonial studies. Ultimately, as a final note, this section additionally explores the limits to this survey due to restrictions of time and space.

FIRST CHAPTER

1. POSTCOLONIALISM LITERATURE AND IDENTITY DISTORTION: GENERAL BACKGROUND

1.1 Identity in Postcolonial Theory

The term postcolonial may be used to apply to the period during which colonies began to collapse in the European colony. This era culminated in binaries representing the colonized and the colonizers. As reported by some critics like Shrikant Sawant (2014), postcolonialism involves the influence of colonialism on societies and populations that originally survived their freedom and subsequently experienced ramifications from the impacts of colonialism as well as a foreign intervention to which historians have alluded after World War II as the post-independence period (pp.120-21).

With the realization of national sovereignty, Robert Young (2003) asserts, each state started the transition from colonial to autonomous status. Independence, however, in several respects, marked just a beginning, a comparatively minor change from dominance to indirect rule, an improvement in state sovereignty, and minimalism (p.3). Truthfully, colonialism placed the colonizer in the position of power over supposedly backward-looking nations, to which supposition the colonized remained attached. The battle of colonized subjects for the revival of their culture and the need to create a sense of national identity led to a clash with their former colonizers' imposed beliefs. It reasonably follows that communities, having recently achieved the state of independence, in several regions of the world face numerous political, economic, and cultural crises (p. 4).

The theory of postcolonialism debates the impact of colonialism on the individuals and communities that were formerly colonized (Ashcroft, Griffiths, & Tiffin, 1989, p.186). The purpose of this theory is to examine the impact of colonization on the previously colonized peoples. Ashcroft, Gareth and Helen (1983) refer to Ashis Nandy's claims, there are two percepts of colonialism, i.e. "the physical conquest of territory and the second one is the conquest of the thoughts and traditions"

(p. 11). hybridity and otherness, as Chris Baldick (2008) remarks, are included in the concept of identity since colonization materializes through the abstract notions of culture and the mind; therefore, it is necessary to highlight the significance of identity within postcolonial literature; postcolonial theory is constantly put into practice in the forged integration of cultures (p. 265).

The emergence of postcolonial literature and their subsequent criticism dates back to the period during which a large number of countries gained or strived for political autonomy. Racial, gender-related, ethnic, cultural, and identity issues are among the most recurrent themes in postcolonial literary works and criticism. As put forth by Habib (2008) in *Modern literary criticism and theory a history*, there is a multitude of objectives set by postcolonial criticism; nevertheless, the most important aim would be to scrutinize the chronicles of colonialism from the angle at which the colonized view the question at hand. Put in simple terms, the ultimate end is to appraise the impact of colonialism on the colonized nations and the colonizers, in particular in terms of political, cultural, economic effects. Furthermore, it is vital to examine the progression of decolonization and ultimately to take part in the collective effort to liberate politically. This process of political liberation may embrace impartial access to capital resources, defiance of various ways through which societies get colonized, and an original expression of identities, whether political or cultural (Dizayi, 2015, p. 1000).

Saman Dizayi (2015) resorts to Terry Eagleton beliefs that the process of decolonization and the resulting multiculturalism generate the theory of postcolonialism; moreover, this theory displays a radical sway away from revolutionary nationalism, especially in third world countries. Hence, it is not unexpected to note that the majority of outstanding authors and theorists, since the 1950s, have not been American nor have they been British. On the contrary, these popular writers spent the majority of their lives in countries that used to be British colonies. One may mention Sam Selvon, Salman Rushdie, V. S. Naipaul, Edward Said, Homi Bhabha, Gayatry Spivak, Derek Walcott, Chinua Achebe, and Wole Soynika as prolific postcolonial writers just to name a few (p. 1000).

Identity and culture are two of the most contentious percepts stressed out in postcolonial theory. In the modern era, the number of immigrants has multiplied,

hybrid societies have increased in number, and multicultural communities are prevailing nowadays; consequently, the idea of identity has become the core of contention.

Jones Brockimeier and Donal Carbaugh in *Narrative and Identity* (2001) assert that the concept of identity has been surveyed in different studies and also other disciplines as an intellectual proposition utilizing a wide range of theories (Dizayi, 2015, p. 1000)

Identity as a debatable question rose to be a major subject not exclusive to the works of literature but also in everyday life in general. On the other hand, as Dizayi (2015) refers to Pieterse's asserts, by the time decolonization emerged in the post-World War II period, soon after the decentralization of imperial identities, "the question of the Other became a critical and prominent theme", the binary opposition identities, that is, the other and the self, surfaces some sort of troubled space or an unsettled issue swaying back and forth between some certain overlapping discourses. Similarly, Franz Fanon, as Dizayi (2015) applies his ideas, "examines the experience of having to wear "white masks' to get by Europe" in his hypothesis on the consequences of the process of colonization and the feelings of being an immigrant; he speaks of having to conceal and warp one's very own genuine identity in order to appear liberated of all barbaric characteristics of indigenous individuals prior to colonization (p. 1000).

Dizayi (2015) also refers to Edward Said's percept of the identity and the focal point of its construction, being shaped by Foucault's notion of power, posits that one should be able to fight back, regenerate his/her individuality as a postcolonial sole, trying to battle against imperialism; nonetheless, this reconstruction of the self-identity has to be within its proper context for it is the very building block of liberty and the quintessential element of being a human. This procedure of self-identity recreation may proceed in spite of a suppressive discourse (p. 1001).

Homi Bhabha, being a prominent theorist in the field of postcolonialism, in his *The Location of Culture* (1991), introduces his concept of hybridity by drifting away from Edward Said's notion of binary oppositions, which was informed by Foucault's percept of power. Bhabha's hybridity stems from the "interweaving of

elements of both colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity" (Dizayi, 2015, p. 1001).

In the same way, Homi Bhabha's (2004) *third space* argues a state of being in an everlasting transitional stage, that is, "in between the designation of identity and that this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains the difference without an assumed or imposed hierarchy" (p. 55).

Conversely, nevertheless, Édouard Glissant, in his *Caribbean Discourse: Selected Essays* (1989), accentuates the conviction of an incessantly altering identity, with a rhizomatic image of culture set in motion. To Glissant, establishment of identity is a course of action that never ends, and the outcome more often than not is volatile, leading to a fractalizing hybrid.

Furthermore, the application of these concepts relates to francophone colonies, that is, the creation of a cultural identity and its final representation are closely interwoven, as stressed by Angela Bruning, a striking connection exists between Anglophone and Francophone Caribbean representations of issues of migration, cultural identity and the uncovering of Caribbean history (Dizayi, 2015, p. 1001).

Overall, the question of identity is of the utmost importance in postcolonial literature, and it is highly revered as the crisis of identity is the most persistent of all societies reflecting on and presenting postcolonialism. The crisis of identity, however, was at first imperceptible due to the complex postcolonial period and precarious conditions faced by newly liberated nations and states in establishing their distinct identities. In addition, the phenomenon of identity is not a reasoned, decided notion, but an identity problem made into a postcolonial interest as Mercer (1990) says, "character just turns into an issue when it is in crisis, when something thought to be altered, intelligible and stable is dislodged by the experience of uncertainty and instability" (p. 43).

Also, during World War II, the decolonization of nations under the colonial tenet incited an essential move toward reproducing social and individual identities. The period, likewise, was marked by battles of liberation at all levels of life: culture, economy, and arts; this trend demanded a recapture of actual identity, previously lost by the might of colonization.

Edward Said (1993) argues the historical fact of the resurgence of the nationalism of the general masses and the fact that their identity declaration generated a new political force that arose and lifted the fight against authority in the non-European world (p. 218). Stuart Hall (1990) believes the identity concept is not as "crystal clear" or "uncomplicated" as we believe and is a complicated issue to grasp (p. 222). Sinha (2008) mentions that the defining factor proposing the identity of an individual, a collective community, or a nation, in postcolonial terms, is that they see themselves as "us" with the inevitable integration of the "other". Otherness is an aspect of understanding identity in postcolonial turmoil, often connoting a twofold existence, not necessarily the same as the other. This is rationally interpreted and integrated "the qualities and significance of the colonizer's culture even as it rejects its power to characterize" (p. 4).

Similarly, this parallel association makes additional layers of identity and eliminates the hierarchical features from that chronological frame. The postcolonial period's national identity is never settled and varies according to location and culture due to mutual interchange and influence, a trend which contributes to identity disruption. Since identity seems to be altered, as Stuart Hall (1989) states, "personality rises as a sort of troubled space or an uncertain inquiry in that space, between various converging talks" (p. 10). Besides, colonialism inflicts the individual in several aspects, for instance identity issues emerging with its paralyzing force in different forms and frames.

Another significant aspect of decolonization process is that unitary and collective identities differ profoundly, both physically and mentally. Decolonization approach followed various blueprints due to nations' different structures, social orders, and individuals. In this respect, identity is not merely portrayed but also it is rather picked without obstruction. Although ironically, it is correspondingly selected and introduced incrementally within the social milieu of requirements and limitations. Stuart Hall (1990) argues that identity as a term is absolutely troublesome since it varies over time. Hall asserts, "Identity is not as transparent or unproblematic as we think, perhaps instead of thinking of identity as an already accomplished fact with the new cultural practices" (p. 222). He also considers that one should not consider the idea of identity as a construction, rather it is formed within its depictions and never

beyond, so for him, it is a continuous phase. According to Hall (1990) there are two distinct types of identity; identity as an "entity" encompassing unity and a sense of belonging And, on the other hand, identity as "becoming", which does not belong only to the future but also to the past because it makes endless changes alongside historical changes (p. 236).

Kathryn Woodward (1997) states that identity is a social term; it may either be characterized by similarities or, sometimes by distinctions, binary oppositions, such as self, other, white, black, master, slave, etc. Moreover, being mutual, nationality enriches social ties. Woodward also contends that certain conflicts may arise between overlapping traits of innumerable positions, individuals, and cultures. However, she adds that Identity gives us a place in the universe that links us to the culture we live in, and it gives us an understanding of who we are and how we connect and live with others (p.1).

According to Burger and Luckman (1966), identity is scientifically described as a position in the globe, and its built-in appropriated along with it. Identity is known to be something unique that distinguishes people with individual identities from others in the world. All in all, identity usually refers to the ways and ethics in which people and nations are distinct from others (p.4). Likewise, identity is central to determining who/what a person, community, or country on a wider scale is. Identity could be divided into two major types, one of self and of society. Barker (2000) argues that the impressions that we have of ourselves can be called self-identity, whereas others' desires and views shape our social identity. Not only does Identity in this context concern itself with self-description, but is also a matter of social prescription. Society has a vital role in forming one's identity (p.165).

For Florian Coulmas (2005), the identity is not inherited, yet, in contrast, it is a relatively vigorous and multifaceted mechanism that can be moderately adapted. For instance, the social and cultural transition that occurred during, under, and after colonialism, impaired the colonized subject's identity and compelled its colonies to take a critical sharp bend in their search for their origins (p.178).

Thus, this latter constructed/prescribed identity has become highly forged by colonization's oppressive history, which has resulted in randomized controlled features affecting post-colonial identity, in general, and authors, in specific. Thus,

Albert Paolini (1999) poses the puzzling question whether postcolonialism plays a crucial role in the struggle against all discursive domination in shaping new identity; therefore, history also plays an important role (p.51). Hence, although they embody it, self-adjustment problems are often explored in postcolonial literature despite being incompetent to addresses the complex question. Ninkovich (2001) states that former colonies, being in pursuit of their real identity, try to tackle homelessness, disunion, and ambivalence as a persistent feature towards the future of their nations (p.16). In addition, as cited by Duncan (2003), Fanon argues that identity is a constant struggle to make oneself feel inside one's surroundings, allowing a balance to be found between what one is and what one likes and what one does. Identity has often been masked in an effort to made by people in the process of articulating who they are (p.6).

Bulhan (1994) believes that the identity of the *other*, who goes through *alienation*, shapes within stages. The first is identifying the oppressor, which results in the binary opposition integration with and alienation from the material culture. Thus, the *other* facade is formed and the highest levels of racial marginalization occur; consequently, understanding oneself only transpires from the aggressor's perspective and appreciating its true nature. Fanon, as referred to by Duncan (2003), mentioned these individuals as "the without horizon"; he used this notion to describe the individuals who failed to maintain their new identities. By using this terminology, he stresses the difficulty in reviving strong and positive identities after a lengthy period of suppression and terror. This stage, however, is followed by the transnational step; these others are the ones who refuse to accept the colonizer's way of life and culture. Negritude is the classic example of how they are typified; therefore, ethnic alienation is seriously conciliated. In the third phase, they adjust their social status to match their political and social location. Furthermore, Norman Duncan believes, as informed by Bulhan, that each one of these phases cannot be isolated, but they could happen to any person at any time (pp. 6-17).

Along the same lines, Edward Said (1994) posits that identity building is more than just about battling; it is also about having the opportunity to challenge and maintain oneself as an anti-colonial, anti-imperialist subject. In other words, one's personal character is created by contextualization rather than imposed on them; this is how identity will be formed and not by the tyrannical discourse Culture (p.112).

Radhika Mohanram (1995) believes that perhaps within postcolonialism people's identity varies according to several conditions, such as place, society, and culture and “a claim for a homogenous postcolonial identity politics would be naive” (p. 7). For more clarification, the identity of colonized nations is different from that of the colonizers’. She still adds, “the difference between the postcolonial and the indigenous person can be positioned in the meaning of home to these two groups” (p. 9). To elaborate on the quotations above, it is strange for anyone to say that the identity of nations and individuals who have been colonized is intact or not distorted. The colonization trend has significant implications on the colonized cultures. Bijay Das (2007) portraits that the postcolonial literature stresses seeking identity via its themes and vocabulary as post-colonial authors implement "roles and characters" to express their views and show their quest for identity. Similarly, it is stated that postcolonial literature assists the powerless nations that emerge from colonialism to rebuild their new society (p.72). Thus, one of the main objectives highlighted by Elleke Boehmer's (2005) postcolonial writings is the search for personal, racial, and cultural identity based on the moral guardianship of conventional laws; the insistence that writing is an important part of self-definition and the focus on historical reconstruction; while the ethical necessity of reconciliation with the past it is important (p. 221).

Identity suffered multiple crises throughout the colonial and post-colonial periods, to demonstrate this issue one may consider the crisis of identity in Caribbean regions stemming from many contradictions and overlapping colonization processes; a phenomenon that “bears the abuse of the colonial legacy and its misuse” (Guruprasad, 2014, p.27). Also, as Thomas Bonnici (2004) states about Africa's British colonialism, “diverse structures and local people groups responded to identity in an unexpected way” (p. 6). Aside from this, according to Mahmood Mamdani (2008), the bedlam created by setting up structures elsewhere, especially in Africa, contributed to putting the identity into an additional unresolved quandary. In Africa, colonization was more than just about who held power; if it had been a European or any white individual, it would have been a known fact that the institutions they formed were strengthen the minority to the majority's detriment (p. 16).

So, discussing identity issues in postcolonial times becomes complicated because of the variations in obligations and circumstances. There are various causes

as to why people move and migrate, one of which is the purpose of this study. From a postcolonial approach, the general populace is either forced to migrate or expelled. This place shift is the focal point of the cultural movement. The experience of new cultures, without a doubt, is a critical issue of identity in the postcolonial era. The movement to broaden identity is evident on postcolonial grounds, particularly when it comes to diasporic space. Despite this, Bonnici (2004) posits that future diasporas will establish distinct cultures from those of the region where they have settled, preserving and strengthening their own cultures. These mélange cultures "address the myth of the European culture and check the glory of nativism and the obligatory come back to the traditional cultures" (2004, p.2). That group of diasporas tries to get their own space away from the European colonialists for national unity and preserves social values and identity.

According to Michel Wieviorka (2002), since the 1960s, diasporas have undergone significant changes, most notably the evolving portrayal of recurrent deconstructing and constructing identities. Despite this, the diaspora is an amalgamation of behavior. Even the surrounding eras maintain close relations and with the home nation or comparable social orders with the same birthplace in other places than their own (2002, pp. 472-473). The staggering dilemma of diasporic communities is demonstrated by the country-specific groupings, their opinion on citizenship, and their thoughts on outcasts. Brodwin Paul (2003) points out that global diasporic communities will collaborate in accepting such methods of evaluation and weave or resist their restriction with such a distinguishing outcome. In this way, their diasporic autonomy will depend on the countries and groups near them as much as it does on their disjointed transnational actions (pp. 283-284).

The most obvious example of an identity crisis in transitional gatherings, as James Clifford (1997) states, is the chaos of "living here" and "remembering there" (p.255). This confusion between two states of existence influences individuals in developing identities and it is more about a place or region than may be determined by time. So, we can consider that diasporas are not concluded as a pariah, living within the borders of another country, but to some extent as part of an ethnic identity that share their cultural traditions. They have a place and a dialect intertwined within these angles, with an interest in developing a distinct identity.

Additionally, the fusion of diverse cultures gave rise to new cultural identities in the postcolonial period. In this way, an idea, a new significance, and a complexity of identity emerged; thus, the notion of recently-gained significance and increased ambiguity of identity came into existence due to the concoction of the colonizer's and the colonized's set of beliefs. The new implication of identity is an uncertain one, with the hybrid societal structures of colonizers and colonized, meaning that the *Other*, at any rate, is no longer an *other*. postcolonial identity is not curved to the joined goals of partnered relationships, rather it sways back and forth along the continuum towards the middle. Helen Tiffin (1989) argues there is a persuasive relationship between the colonizer's heritage and the desire to build a unique identity. (p. 95).

In another viewpoint, dissociation of identity is psychologically linked to experiencing an ambivalent sensation, being physically or metaphorically displaced, although having the feeling of becoming dominated by the *other*. That addresses the issue that immigrants face when coping with the dilemma of personality, even though they are from their country of origin but displaced by the other community's culture. Also, Martin Genetsch (2003) refers to the idea that non-acceptance of displacement is a possibility or as categories due to restrictions; yet "relocation is conceptualized as the social frameworks loss which have enriched an individual's existence with significance and psycho-social stability" (p. 209). Sandra Ponsazi (2004) asserts moving to and acquiring a new space or a new place might mean losing the unique social heritage. Displacement is part of the postcolonial concept since it is one of several displacement consequences (p.11).

Also, as seen with the norms of dislodgment, the question of identity may become more convoluted, for example, in instances such as diasporas, where various identities coexist. Jopi Nyman (2007) refers to issues of this nature when he claims that, through displacement, the boundaries in the center of the home and the world are befuddled, and the personal and common are usually intertwined with each other (p. 197). In this case, acquiring a unique identity becomes seemingly impossible, while there is a collaboration with greater significance between various cultures for a collective identity formation. Roger Bromley (2000) claims "dislodging and migration have prompted a battle for spaces where identity is interminably developed, and deconstructed, crosswise over contrast and against set inside/outside oppositions"

(p.5). Accordingly, the development of identity is affected by the processes of immigration and exile; identities may develop in positive or negative lights in the new space.

By and large, in the modern world, when addressing identity crises, it is imperative to include topics such as multiculturalism and its connections to postcolonial identity. Cultural diversity as a notion defines ethnic issues which are present in a specific multicultural space, which may be a region, city, district, or other locales such as universities. It also alludes to the views and theories that endorse these variances and the makeup of the traditions. Consequently, cultural diversity and grouping of communities depict a combination of diverse individuals, each representing its own unique identity without difficulty. Likewise, Sneja Gunew (1997) states,

> The tide of migrants, diasporas, fugitives and their affiliation with nation-states is considered; the reason for continuing to focus on multiculturalism is because it is strongly attached to the world with those practices and discourses which manage the diversity. (p. 22)

It evidently follows that policies and concepts of multiculturalism shift in opposite directions; one approach aims at encouraging the sharing of society's mosaic of different cultures, while the other advocates maintaining cultural differences in the long run, eventually leading to the diversification of cultural practices according to the governing regime. Multiculturalism tends to cultivate tensions and debates in every facet of society, formally, politically, and academically. The crisis of multicultural societies is always due to the power of colonialism by forming hierarchical changes in society's components. To debate cultural diversity within the sense of postcolonialism constraint is to testify to the crisis caused by colonial legacy. postcolonial identity is the product of a mixture of multicultural diasporic grouping; as Jan Nederveen Pieterse (2001) posits, a modern type of identity responds to the genuine changes taking place due to colonization and cultural pluralism (p.221). It is also not easy to comprehend the essence of the relationship between postcolonialism and cultural pluralism. As Hogss & Abrams (1988) remark, the identity as a term signifies “people's concepts of who they are, of what sort of people they are, and how they relate to others” (p. 2).

Similarly, Hall (1996) argues that identity embraces three concepts (p. 597).

a. The Enlightenment topic

This notion is based on the fact that a person's entire identity can be found from the moment of their birth. It is an individualist philosophy since the emphasis is solely on the individual. One's identity is the crucially important foundation of the self (Hall, et al., 1996, p.597).

b. The Sociological topic

When people interact with each other, they form an identity (Hall, et al., 1996, p.597). The significant other is a secondary contributor to this person's formation, the other "who looks like the self" (Aschroft, et al., 2000, p.155). To put in simple terms, it postulates that an individual can be aware of his existence, which allows him to differentiate between the origin and the reflection of himself. “In post-colonial theory, it can refer to colonized others who are marginalized by imperial discourse, identified by their difference from the center” (Ashcroft, et al., 2000, p.155).

Since the *other* is conscious of the differences, the Self sees the best part of them as the "other or Africa," in this regard; that is, the "other" is the formerly colonized nation. By way of example, Africans had suffered from colonization and hegemonic rule and may never fail to recall how their identity has been affected by the fact that they have been colonized.

Besides, the colonized population is deemed inferior to the West. Peter Barry (2002) disputes, “the east becomes the repository of projection of those aspects of themselves which westerners do not choose to acknowledge (cruelty, sensuality, decadence, laziness, and so on)” (p.193). He points out that the East represents a projection of the west, being barbaric and unethical. The west characterizes itself by comparing its distinct history and identity against the east. They want to civilize the east in order for the East to allegedly discover their own special identity.

c. The Postmodernity topic

According to Hall (1996), “identity becomes a moveable feast, formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us” (p. 598). Identity only exists in a culture in which the society per se categorizes and defines it, otherwise, one may feel lost and look for his identity, a status which is known as “identity crisis.” As Baumeister (1986) disputes, “the relationship of the individual to society as a whole is included in this” (p.7). However, Hjelle and Ziegler (1981) noted that Erikson named this condition

“identity crisis,” that is, when an individual identity failed to evolve, “because of unfortunate childhood experiences or present social circumstances” (p.127).

Bhabha (1994) presents his unique definition “identity is only ever the problematic process of access to an image of totality” (p.73). So, Africans consider that westerners are the better aspect of them, which leads them to mimic the way they look and speak. It is their wish to be in the same spot as their previous colonizers. In his book *The Location of Culture* (1994), Bhabha maintains that “colonial mimicry is the desire for a reformed, recognizable other, as a subject of a difference that is almost the same but not quite” (p.122). They are imitating what they have realized; nevertheless, other people can also notice the distinctions. The way Bhabha (1994) posits, “the desire for the other is doubled by the desire in language, which splits the difference between Self and other so that both positions are partial; neither is sufficient unto itself” (p.72). The partial spot is both "imperfect "and "virtual "(p. 123). There is also a shift between the *self* and the *other*; this condition is referred to as duality.

The idea of mimicry explained by Bhabha (1994) contributes to a feeling of ambivalence in the middle ground between the nations that were colonized and the western colonizers (p.122). Ambivalence among the colonized is the perception that they hold a grudge against the colonizer, their culture, and their ability to take an equal role as the colonizers. This process leads to contradictions, which in turn compels the colonized to fight for their values and a common singular heritage.

Roy Baumeister (1986) contends that people who have dilemmas about identity typically deal with the much more complicated aspects of self-defining, such as setting long-term priorities, significant affiliations, and essential values; despite emulating the colonizers' heritage or value, the natives have their own values and standards that make up their clan or society. It is passed down by society, and is difficult to transform (p.4).

According to Baumeister (1986), identity crisis could be classified into two categories, i.e. "legitimacy "and "motivation "crises. Legitimacy refers “to the multiply defined self whose multiple definitions are incompatible”. Subsequently, this follows that a person facing the identity crisis possesses diverse versions of the self, which leads to the distortion of his unique identity. For that reason, he needs an interior obligation or order to shape his unique identity. This action may lead him to betrayal

against or a conflict with the rest of his identities. Second, the motivation to require or the deficit of identity refers “to inadequately defined self, characterized by a lack of commitment to goals and values” (p.199). Anyone who encounters this dilemma is not compatible with his decisions. Consequently, he may strive to pursue the origins of the values, which means that he is questioning himself.

1.2 Distortion of Identity

Orientalism (1978) advances Said's contention of dividing the world into two repositories: east and west, similar to Fanon's (1967) notion of colonizers' dominance and its effect on the colonized politically, financially, and mentally. While Fanon's claims often involve the psychoanalytic aspect of the question at hand, Edward Said is more concerned with political arguments. Said expresses the relation between imperialism, the colonized, and countries by building his case on Foucauldian beliefs on power and knowledge. As Ashcroft and Aluhwalia (1991) argue, his core problem of identity formation is the desire of the colonized to oppose, reinvent oneself as an anti-imperialist matter, and that this deviation of the self should be interpreted in light of the fact it is the formation of identity that constitutes binaries. Individuals are what they make themselves, even though they under totalitarian discourse power (p. 112).

Said (1978) employs Foucault's prose approach to explain his western colonization philosophy and its influence rationale, comparing it to works written about the orient by western authors. As Jan Nederveen Pieterse (2002) points out, the way people are spoken of in debates represents winning administrations of information and their fact statements, and this representation becomes a form of influence in the process. As Pieterse states, Edward Said (1978)used Foucault's approach to investigate texts on the “oriental,” the formerly colonized culture. Pieterse (2002) further postulates that, the way people are spoken about or written about by others is dependent on the dominant theories and objective interpretation of the world and people's claims of truthfulness, whereas Foucault's post-structuralism dismissed societies' concept as universal systems instead of concentrating on knowledge structures inside and through cultures. As Pieterse (2002) contends, Said's perspective on identity develops and emerges from the binary relationship between western and eastern, which he refers to as “eurocentric.” Said argues that the western power grants

an identity to the *others*. He considers reality to be defined by those who wield authority; therefore, intelligence and control of the west, or colonialists, empowers them to analyze and organize colonized experience on the premise that this allows them to characterize facts with their strength. Because of this, they view the colonialists as unrivaled (p. 23).

As a consequence, Said's argument's chief point is that colonial citizens are fixed and tied to the colonizer's value system policies, and this logic has effectively influenced the colonized. Therefore, culture is conceived and arranged within the limits of European or occidental knowledge; as a result of this construction, colonized people are unable to identify themselves outside of this orientalist viewpoint.

Likewise, by separating subjects from the masters, Ashcroft and Aluhwalia (1991) justify Said's assertion that the west's intellectual pillars are responsible for making out these *others*. Consequently, Said's idea of identity formation is related to this logic, in which he reflects on the east's identity. The claim that the colonized should denounce western power and refuse coerced identification and the formation of one of their own is based on this reasoning, as Said argued, starting with *orientalism*'s (1978) publication and continuing, in various works, to speculate the significance of resistance in the postcolonial era. He envisions that the western strategy's empowerment came to pass mostly due to a lack of opposition, the orient's subordination, and the product of orientalist dominance. In this way, Said stresses the importance of rebellion during decolonization as the last line of defense against the barbaric actions and betrayals that deform humanity's past (p. xxiii).

Said poses a central critical perception in his book *the world, the text, and the critic* (1983), in which his case centers around the text's ‘worldliness.' His word ‘worldliness' implies that fictional creations are often influenced by the conditions that gave rise to them. According to Ashcroft and Ahluwalia (1991) it is argued that the paradox of Edward Said's identity is the imperative aspect of his personal 'worldliness,' a feature which is rendered crucial to the interests and convictions of his cultural theory (p. 5). This identity is a text that Said (1983) constantly clarifies and repeats, intersecting with and expressed by all the other documents he produces. In these terms, worldliness is connected to the work's origin, for this agent encloses the truth of the objects it carries, such as marginalization, dispossession, and subjugation. Thus, the

way Said posits, texts reflect cultural intentions and behaviors, rather than a fair exchange of the aforementioned ideas; the excursive condition, on the other hand, parallels the relationship between the aggressor and oppressed. Texts and terms are connected to the world because their ability and use are issues of sovereignty, jurisdiction, control, and the imposition of force (p.47). *Orientalism* (1983) as an intellectual approach arose precisely from this asymmetric relationship. Said's fundamental concepts of power relations are replicated here, and he contends that civilizations strive for the exertion their authority on other cultures to validate themselves in various forms (pp.14-47). According to Ashcroft and Ahluwalia (1991), filiations and affiliations identify Said's worldliness spirit. According to Said, it is not easy to preserve filiations in modern society and is replaced by modes of identity that culture entails identification (p.25).

In *Culture and Imperialism* (1993), Said remains in the circle of binary associations, as in his application of the concept of affiliation and a depiction of its structure connects colonized populations to colonial culture; additionally, cultural identities are comprehended within 'contrapuntal ensembles' (p. 60). The concept of “contrapuntal reading”, which Said (1993) borrowed from music, refers to reading a context with a sense of what is the center of attention as an author would focus on and accordingly put into words. For instance, this process is somewhat similar to the fact that a traditional sugar plantation would be seen as necessary to the mechanism preserving a specific style of living in England. Therefore, contrapuntal reading must take into account both fronts, that is, imperialism and resistance; in this case, identities are identified across a matrix of cultural systems that form superior-inferior oppositions initially created by the dominant colonial body (pp. 61-67).

It is a distorted interpretation of identity formation; as shown by his readings and observations of Conrad, Said's interpretation of Western literature is that the western political structure operates within thematic formations in novels. Said links the text to his setting, which is a colonialist viewpoint on the world. Despite his argument to be a secular critic, his views surface as an oppressed vision of the world. His claim to build a true identity of the world is to resist a superior hierarchy's imposition to inform reality and truth. According to Ashcroft and Ahluwaia (1991), this force of opposition is used to tell the "truth" to injustice. Not only can humans

create their own realities, but the so-called empirical reality of white man's hegemony established and preserved by classical European colonial powers was itself founded on the brutal oppression of African and Asian communities (p. 39).

In several of his works, Said has theorized the state of exile as the focal point of his philosophical contention. As a Palestinian, he had endured deprivation and exile. As Said (2002) implies, for an exile, patterns of living, speech, or behavior in the new world invariably appear against these issues' recollection in another atmosphere. As a result, both the old and new worlds are vibrant and authentic, happening simultaneously (p.186). It is believed that the concept of social and cultural identification, according to Said (1979), is a "paradoxical situation of being homeless" (p.18), which implies that the displacement is immediately related to identity or is tied to migration, as in the case of refugees and exiles.

As Morgan (2009) refers to Saidian view of displacement, this supposition stresses exilic relocation and emplacement over the continuity of movement in travel. It is rooted in the postcolonial sense of loss of home, which provides vital comparative distance and the freedom to function in the universe. Exiles, unlike migrants, hold the imprint of experience in their personal histories of displacement and therefore yearn for the continuity of belonging; moreover, the relation must come as a result of vital, affiliative attempts to engage in collectivities. The concept of alienation theorized and articulated in Said's work provides us with a model of an optimistic but minimal interpretation of human agency founded on the painful sense of suffering, which is the origin of exile (pp.17-18). Said, in *The World, The Text, and The Critic* (2002), advocated a secular critique of uncritical solidarity. Thus, to Said, secular critique is not the same as the religious critique exemplified by an interminable offshoot beyond human understanding. These religious critics attempt to appeal to what is above the human or the superhuman in their notion of human life; they use the mystery, the divine, the hazy idea, and the ambiguity (p.291). Religious critique does not analyze or justify its place in the realm. A particular literary concept, political structure, or theoretical framework cannot determine the impact of secular criticism. Said uses the idea of affiliation, which he simultaneously supports and rejects, to explain how the specific critical situation or role might be attained. Affiliation seeks to reclaim

filiation's cultural power, which naturally occurs, a trend which is identical to social ties, traditions, family, or society.

Homi Bhabha (1994, 1996) is known to be one of the leading postcolonial theorists. He builds his theory in contrast to what Edward Said argues; he sets forth his unique binary opposition. Bhabha (1994, 1996) presents a new theory of hybridity, and also extracted that combining colonial and colonized elements challenge the meaning and legitimacy of any normative cultural identity. As Paul Meredith (1998) claims, Bhabha also explores that there can be another 'in-between' entity that he calls "The Third Space" (pp.2-4). Bhabha's work, *The Location of Culture* (1994), was influential in postcolonial critique. His hybridity idea became popular in describing the philosophy of postcolonial theory, which holds that all cultures are intertwined and cannot be divided. Brooker, Selden, and Widdowsonet (2017) allude to Bhabha's hybridity as a problematic of colonial representation which reverses the effects of the colonialist disavowal (p.208). Bhabha (1994) presents 'hybridity' to condemn the colonizer and nullify his argument that colonialism did not distort the eastern people's identity (pp. 162-165).

Bhabha (1994, 1996) derived his idea of hybridity from cultural studies and literary theory to elucidate the reconstruction of identity and culture in the context of colonial hostility and inequity. As Nikos Papastergiadis (1997) claims, according to Bhabha, hybridity is the mechanism by which the colonial ruling authority attempts to incorporate the identity of the colonized (the *other*) into a single universal context; nonetheless, leading to failure, it results in an entity that is familiar but different. (pp.257-281). Fuss (1991) also applies Bhabha's argument that merging the colonizer's and colonized's concepts generates a new hybrid identity or subject-position, undermining the meaning and legitimacy of any essentialist cultural identity. Hybridity is described as an alternative to essentialism, or "the belief in invariable and fixed properties which define the 'whatness' of a given entity" (p. xi). The notion that every culture or identity is unique or necessary is debatable in postcolonial discourse.

Jonathan Rutherford (1990) asserts that Bhabha himself recognizes the dangers of identity fixation and fetishism within binary colonial thought, claiming that "all forms of culture are continually in the process of hybridity" (p.211). Colonialism does not develop the identities and cultures of nations but instead distorts these values. The

closest example is the countries that are still suffering from colonialism's effects presently. Homi Bhabha (1994) stresses his theory of hybridity when discussing identity formation; he explicates that combining two distinct identities produces a third identity, which he refers to as the *third space*. As Bhabha states, “this hybrid *third space* is an ambivalent site where cultural meaning and representation have no primordial unity or fixity” (p.1). Following that, a modern identity that is devoid of all conventional ancient practices is established; thus, it is highly creative, relying on the collaboration of opposites. Bhabha (1994) also asserts in *The Location of Culture* that the colonizer's policy of hybridizing their fellow colonized and swindling their indigenous identity result in the emergence of a *third space* that serves as a precursor to postcolonial negotiation and interpretation strategies:

> It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, re historicized and read a new. (Bhabha, 1994, p.37)

Likewise, Bhabha (1994) believes that perhaps the *third space* is really the only one capable of bearing the weight of culture's significance (p.38). For Bhabha, *third space* of the speech is where cultural extrapolations, concepts, and symbols are constructed. Indeed, the *third space* is ideal for the significant character's communication who requires a mutual imperialist relationship to coexist, in that *third space*, that is, both the colonizer and colonized endeavor to interact.

Yet another outstanding figure in postcolonial world is Frantz Fanon. He greatly implemented his experience with racism as he was educated and worked for the French. In Algeria, in 1954, he did quit the position in the Blida-Joinville Hospital as head of the psychiatric department and joined the Algerian rebels to combat French domination. Fanon used his background as a psychoanalyst to investigate the psychological consequences of colonialism in *Black Skin, White Masks* (1967). Fanon examined the cost to the person who lives a life where the color of his or her skin renders him or her unusual, an object of disdain, and an aberration in an inspiring and distressing story. In the chapter 'The Fact of Blackness,' he recalls how he felt when white strangers in France figured out his blackness, his distinction, using offensive

phrases, “The white man, who unmercifully imprisoned me, I took myself far off from my own presence, far indeed, and made myself an object. […]” (Fanon, 1967, p.112-113).

In this case, those in positions of authority interpret Fanon's identity negatively. He is compelled to see himself not as a living organism, with his own wants and needs, as indicated at the end of the quotation, but as an entity, a peculiarity at the hands of a community that identifies him as inferior, just below fully-human, and therefore subject to their meanings and representations. The picture of amputation vividly conveys the brutality of this revision of his identity. Fanon feels suffocated, violated, and enslaved by those who deprive him of his ability to establish his own subject identity. Identity is what the French create for him, and in doing so, they commit a form of violence that shatters his very sense of self.

Frantz Fanon (1963) concluded his indictment list of colonialism by declaring that the third World is literally the product of Europe, in the sense that it is the material riches and labor from the colonies, that have fuelled the ‘opulence’ of Europe (pp. 76-81). Colonialism, he claims, can trigger various issues, such as a superiority complex that leads to a willingness to be white, a wish to marry a white woman, complacency in whites' eyes, intense self-hatred, and a variety of other mental states. The black man is “phobogenic,” passing down phobias generation after generation (p. 154). For Fanon, the end of colonization was a psychological transition, not just a political and economic change. Colonialism can be successfully challenged only if these ideas about the materialization of identity are effective. Frantz Fanon's viewpoints about identity formation were built on the inflammatory relations between the colonized and colonizers. His findings drew attention to colonization's ferocious legacy on the colonized and their identity production. Fanon, in his analytical and theoretical claims, applies a more notable goal to the effects of colonization and reform based on the history and the experience of immigration; as Michael Rayan (2012) points out, the idea of wearing "white masks" to deal with the West, or switching from one's own specific identity, appears to the colonial power in a picture that prevents all the diminished characteristics that characterize the colonized as "primitive" (pp.117-118).

> Every colonized people in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality […] He becomes whiter as he renounces his blackness, his jungle. (Fanon, 1967, p.9)

Fanon's argument uncovers the fears of the black in the break-up of the postcolonial era; his argument states that black people (the colonized) mimic or seek to look like or be white (the colonizers), but in this case, the white would never support the black. This mimicry will never get support from the colonizers. The kind of racism that Fanon states, as Larose T. Parris (2015) points out, precisely defines the system Fanon employs to examine the colonized crisis of "identity-recognizable proof" (p.12). According to Fanon (1967), the true identity is limited to the contrast between black and white, the flesh and the curtain. The black wear a veil under the influence of imperialist power, which contorts blacks to behave spontaneously. Fanon compares this to colonization results as he argues that white man's development has carried out an "existential interjection on the black" (p. 12).

Identity is frequently considered to be an individual's overriding perspective and view of oneself. People with a consistent sense of identity regard themselves as the same entity as the past, present, and future. Furthermore, a solid understanding of oneself necessitates the ability to see oneself in the same manner even when the person's behavior is contradictory. Identity distortion refers to irrationality or inconsistency in an individual's sense of self. That may imply that a person's aims, views, and actions are continually shifting (Biskin & Paris, 2012, pp. 1789-1794).

Drew Westen (1992) defines identity distortion as the absence or inability of significant identity components to remain intact (pp.1-13). While Thomas Fuchs (2007) describes the term "identity distortion," which refers to severe difficulties relating one's own and others' characteristics and issues, creating a stable sense of self with consistent values and interests and life objectives, these distortions can manifest as extreme and polarized self-con That leads to an inability to adapt flexibly to changes in roles and relationships (pp.379-387).

Years later, Şule Özün (2019), reverberates a turning back to the distortion of identity in Africa. Twenty-first century Africa, presently a being the land of isolated rural communities, remote ethnic tribes, crowds bearing a diversity of cultural backgrounds, numerous colloquial vernaculars, and states combating against one another following the bitter chronicles of colonization. As a result, it is vividly clear that a survey of literary works having been composed by Anglo African authors during the post-colonial era would be deemed fruitless if it did not take into account Africa's

colonial context, history, and diversifies political discourses. Provided that one strives to pinpoint an authentic African identity through literary and/or political endeavors, demands his/her appreciation of the vastly extended global context within which a wide range of chronicles have to be grasped so as to realize the textual/contextual cues that shed light on the obscurities in the aforementioned realm (p. 87).

In the Paris review in 1994, Achebe posits, "if you don't like someone's story, write your own;" consequently, he devoted his time and energy in order to jot down colonial experience as viewed by individuals who have gone through the process of colonization. Furthermore, he strives to censure works of literature by Europeans misrepresenting Africans.

Özün (2019) further asserts that Achebe, afflicted by ills of colonialism, endeavors to depict the truism that Africans do not welcome the supposedly "virtuous and necessary civilizing task" of the colonizing powers. Besides, he strongly believes that Africa, a self-sufficient nation incorporating a robust sense of collective ethnic identity and sturdy ties to its historical heritage, has suffered appalling transitions caused by intrusive meddling of imperialist foreign states, in particular the British, which ultimately led to the distortion of a genuine African identity Indisputably, Achebe could truly be considered the liberating father of African postcolonial literature (p. 88).

In the same way, Dave Lloyd (2000) postulates that it is evident that the mass media have profusely infiltrated the North American culture, a trend that has eventually led to the distortion of cultural identity through communication and information technology; this permeation of culture is obviously visible specifically marked by postmodern traits and features. Mass media via its various forms, that is, newspapers, magazines, billboards, radio shows, television programs, VR, the Internet, etc., seem to have inverted the placement of media and culture within the mentality of the public. Prior to the era in question, typically archetypal North American individual identities, principles, everyday undertakings, and so on used to be represented in the mass media, not the other way around. This transitional stage has taken North America by storm so that individuals resort to the popular media as their sole source for identity-related matters; as an inevitable result, distortion of identity has taken place covertly (p. 1).

In brief, there seems to be a fine line between the authentic culture rooted deeply into the cultural veins of the society and the pop culture promoted through the mass media. Lloyd (2000) implements Baudrillard's terminology, "hyperreality," in order to refer to the problem. Hyperreality, as Baudrillard posits, denotes to "the medium and the real are now in a single nebula whose truth is indecipherable" (p. 1). He further designates the true essence of advertising in western milieu as follows: the final aim of publicizing is not to make the urban environment heavily ornamented with ostentatious billboards; yet, it is to penetrate every single aspect of modern life, seduce individuals into a stupefied state, and distort what used to be the identity of a nation (p. 2).

The importance of identity becomes a serious predicament within the confinement of rejection and a struggle to present oneself to others. western power treatment of the topics led to psychologically impaired behavior and dysfunction. As David Richards (2011) states, it "assaults the identity substance in the colonized by instigating a type of psychological illness" (p. 11). By that, he points out to Fanon's (1967) psychological analysis study of the impact of colonial oppression against the colonized. The behavior of the Negro makes him similar to an anxious, neurotic kind, or, as though one chose and threw himself in a total contextual neurosis. In a person of color, there is still a relentless desire to fly away out of his own identity, to decimate his own existence; the mentality of the Black person towards the white man, or his own species, always reproduces almost entirely a pattern of delirium, often touching on the psychotic area (p. 60).

In Conclusion, despite their best efforts to maintain and establish their identity, postcolonial peoples find themselves walking along a fine line between their native identity and their distorted one in an oppressive society. In this society, dominated by absolute colonialism, identity has lost its unique position. At the same time, Said, Bhabha, and Fanon's works presented and characterized the orient as the "other," a construct built by the west to explain its dominance over the colonized. The colonizer describes himself as the "self" in this construction. As a result, the orient is depicted as the "other" and something opposed to this "self". The whole opposition is often expressed negatively, portraying the "other" as inferior and without merit.

In a nutshell, this chapter discusses identity and postcolonial theory definitions and formations of identity and its crisis during the postcolonial period. Then deals with the essential theorists' theories that lead to the distortion in identity. By addressing various topics, a distinct definition of identity distortion is reached. Identity distortion occurs through the collection of the elements and tools used by colonialism to distort and undermine identity. The colonizers believe that they have the permanent right to define a specific identity for the colonized peoples far from their original identity. The theorists refer to their theories through mimicry, hybridity, third space, exile, and racism as tools to condemn and distort the identity of colonized people. Thus, by combining these theories, the dust settles about the concept of distortion and how colonialism has multiple tools to impose the distortion of identity. In this sense, these theories will be employed in the following analytical chapters to analyze characters and events to construct the analysis of identity distortion.

SECOND CHAPTER

2. DISTORTION OF IDENTITY IN CHINUA ACHEBE'S *NO LONGER AT EASE*, A POSTCOLONIAL APPROACH

Chapter two tackles the novel *No Longer at Ease* (1960) by Chinua Achebe and the ways in which this novel explicitly reveals its central theme of mimicking of the colonizer by the colonized. This chapter talks about the why and how the colonized attempts to mimic and impersonate the colonizer, and it thoroughly investigates how the colonized subject copies the colonizing agent's language, religion, culture, and social relations. It also analyzes the distortion of identity in the novel by dissecting the protagonist, Obi Okonkwo; the contortion of selfhood, that haunts Obi, seems to be justified given the whys and wherefores that were debated comprehensively in the first chapter of the thesis. Hence, these two interrelated ideas will gradually end with specific facts that clarify theorists' viewpoints of colonialism, post-colonialism, mimicry, and distortion of identity.

The purpose of this chapter is to unravel the convoluted ways through which Chinua Achebe has interwoven the various aspects of the double-edged sword of postcolonial era; that is, modernization having been exerted on African nations, tribes, and clans that were previously colonized by European powers on the one hand, and anachronistic tribal conventions that may come across as ancient-old practices to the learned and the educated, particularly the ones who received their education in mother nations.

To this end, Edward Said's percepts of binary oppositions and Eurocentrism, Homi Bhabha's hybridity and third space, and Frantz Fanon's ideology on how the colonized subjects try to mask their differences so as to bridge the gaping chasm between themselves and the centralized ideal of the European white have been implemented. This theoretical framework is utilized so as to cast light on the plights and quandaries of African nations, who had hitherto been colonized socially, physically, psychologically, religiously, and linguistically among other aspects of being, during postcolonial times.

Chinua Achebe's *No Longer at Ease* (1960) is in fact a testimonial to the unjust marginalization of the *Other*, i.e. Africans, albeit exploring a plethora of other significant motifs. It is a credible portrayal of a young man who strives to mimic and impersonate what has been projected onto his mentality by the British Imperialism and its so-called elevated régime sparked by his education in Britain; nevertheless, formerly condemning bribery that was prevalent in his culture, Obi, the protagonist of the novel, falls victim to his own tragic hamartia and in the concluding chapter of the story is apprehended, prosecuted, and ultimately was found guilty of bribery. Obi may be viewed by the readers and critics as the voiced predicaments of young Africans during colonialism/post-colonialism; consequently, the novel vividly depicts his everlasting metaphoric oscillations between Umuofia's age-old customs, that is Ibo culture, his Father's steadfast belief in Christianity, the ivory-tower romanticism inspired by English language, his major in Britain, the dishonest nature of his kinsmen in Africa, and the imperialist British materialism.

As for the literary review, Douglas Killam has emphasized Achebe's novel, stating that the author explores the nature of modernity in light of social, political, and financial ramifications imposed in Nigeria through colonial action, but rather, on the other hand, "the price Nigerians have paid for it" (1969, p. 37).

Similarly, Ilyas Abubakar examines Achebe's depiction of the clash of ideologies between the colonized and colonizer cultures in the novel to see how he was able to depict the internal struggle of indigenous culture and identity to survive from an African perspective under the imposing and usurping weight of colonial modernization and education (2010, p. 1-2). Abubakar's point rests entirely around Obi Okonkwo and his identity structure and the inevitable ethical breakdown he experiences.

Yet, another academic Preeti Maneck, despite being entirely different, complies with the critical thinking presented in Abubakar's. According to Maneck, the novel depicts the conflict and complications that arise from the interaction of two cultures. With the effect of thrusting Obi into outer space, where both cultures meet, and where he is seen as "a stranger in his own country" (2014, p. 438-441).

2.1 Binary Oppositions in *No Longer at Ease*

Right from the onset, Achebe has made it palpable that his novel revolves around the notion of Said's "binary oppositions", having emerged to the surface of affairs in black Africa. Edward Said in *Culture and Imperialism* (1993) alludes to the unfair subjugation of the colonized and how they used to be, and still are, inferiorized in contrast to Western "magnanimity" as follows:

> […] simple formula of magnanimity! Dismissed or forgotten were the ravaged colonial peoples who for centuries endured summary justice, unending economic oppression, distortion of their social and intimate lives, and a recourseless submission that was the function of unchanging European superiority[…]. (p. 22)

According to Said's (1993) timeless ideology, it is certainly the "colonial divide," or in other words, binary oppositions that distort and cast aside the identities of the colonized. Furthermore, he proclaims that this divide is justified due to West's "centrality" in the following excerpt:

> […] this type of contemporary discourse, which assumes the primacy and even the complete centrality of the West, is how totalizing is its form, how all-enveloping its attitudes and gestures, how much it shuts out even as it includes, compresses, and consolidates. (p. 22)

In *No Longer at Ease* (1960), through the course of the telltale conversation between Mr. Green and the British Council man, the word "master" stands out of the entirety of the conversation to project the subjugation of the black by their British colonizers onto the readers' mind no sooner than Mr. Green says, "What are you drinking? Beer? Right. Steward. One beer for this master" (p. 6). His blatant use of the word "master" against his black interlocutor accents Said's black/white, superior/interior dichotomies. Additionally, Mr. Green is in the middle of a conversation with a British newcomer about Obi's bribery; through the course of the conversation he pompously holds the belief that blacks "are all corrupt" (p. 5) and that "[…] over countless centuries the African has been the victim of the worst climate in the world and of every imaginable disease" (p. 5) only to come to the conclusion that Obi had become a different individual who could have done better solely because "[they] have brought him Western education. But what use is it to him?" (p. 5). The last statement, however, bears the connotation that blacks are always "corrupt," no matter how educated they become.

On the other hand, Mr. Green's fervent belief in the corruption of blacks is reminiscent of Homi Bhabha's notion that, "the concept of cultural difference focuses on the problem of the ambivalence of cultural authority: the attempt to dominate in the name of cultural supremacy which is itself produced only in the moment of differentiation" (pp. 50-51) as elaborated in *the Location of Culture* (1994). Bhabha further holds the idea that as a result of this moment of discrepancy between the two cultures, there occurs a

> […] split in the performative present of cultural identification; a split between the traditional culturalist demand for a model, a tradition, a community, a stable system of reference, and the necessary negation of the certitude in the articulation of new cultural demands, meanings, strategies in the political present, as a practice of domination, or resistance. (p. 51)

Consequently, this split leads to the enunciation of "master" discourse and the importance of "European education" in order to liberate and/or deliver the black from their "corruption" caused by centuries of hostile "climate' and any "imaginable disease". Supposedly, the colonizer deems themselves the "stable system of reference," which in turn devises a juxtaposition that simply validates their exploitation of the black in the name of European civilizing act.

By the same token, this discursive practice of master-slave relationship, the above-mentioned binaries, buttresses the need for the civilizing/educating colonizers. It furthers the binary opposition of good and bad, black and white, rational and irrational, civilized and uneducated, pure and corrupt, and so forth. This opposition, however, emerges among the native Africans as well; a dichotomy that oftentimes oscillates on the verge of racism.

It then follows that, the dichotomic tribal racism falsifies a fine line dividing Obi from his beloved fiancé Clara, since she is an osu; that is, simply because one of her ancestors was devoted to a certain god, she belongs to a specific social caste and, therefore, an outsider not allowed to marry Obi. When Obi proposes that they finalize their romantic relationship through the social institution of marriage, he is encountered with Clara's rejection on the account that Clara is an outcast, due to his clan's traditional belief against getting married to an osu.

Later on, while Obi and Joseph are talking about his wedding Clara, all of a sudden it dawns on Obi that he too is an exile in his own tribe and among his own kinsmen.

I am going to marry her,' Obi said.

'What!' Joseph sat up in bed.

'I am going to marry her.'

> Look at me,' said Joseph, getting up and tying his coverlet as a loincloth. He now spoke in English. 'You know book, but this is no matter for book, […] Obi's mission-house upbringing and European education had made him a stranger in his country- the most painful thing one could say to Obi. (p. 54)

Joseph's short but divulging words remind the readers of Obi's profound sense of ambivalence, and the fact that he lives in the third space where he has forged a brand-new identity through his "European education," English language, and "mission-house upbringing," Christianity. Joseph accentuates the significance of religion and language in the British exploitation of the Africans disguised by the fancy term *the civilizing mission*.

Similarly, Obi, who unconsciously resides in the realm of ambivalence bearing the burden of a distorted identity blurring his hindsight, cannot come to grips with the fact that he himself is an exile and the girl he wishes to marry is an outsider, as well. Ironically, however, he calls into attention his difference from other members of his tribe by considering himself a modern individual who deems it unacceptable to oust a person from a whole community merely due to their ancestral religious beliefs.

The question of religion delves even more profoundly into the textual and philosophical threads of the novel when Obi defies his father' rejection against his marrying an osu by reminding is father that they too might be viewed as outcasts in their tribe on the account that they had converted to Christianity.

'But why, Father?' 'Why?

I shall tell you why. But first tell me this. Did you find out or try to find

out anything about this girl?'

'What did you find out?'

'That they are osu .'

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

'The Bible says that in Christ there are no bond or free' (p.101).

It brings home to the readers Obi's father's divided sense of self through his feverish enthusiasm towards Christianity, a religion that he had converted to contrary to his ancestral beliefs, and that it is even suggested that his father could possibly

propagandize his relatively novel set of beliefs to nonbelievers of Christianity when the narrator says, “Obi used the very words that his father might have used in talking to his heathen kinsmen” (p. 101). This brings ambivalence and distortion of identity as ideological motifs in the novel in question under limelight when, on the one hand, Obi’s father warns his son against “[…] bring[ing] the mark of shame and of leprosy into your family” (p. 101). Simply because Clara’s ancestors believed in a different god ages ago; and, on the other hand, he does not believe in divine entities endorsed by his native clan, on the contrary, he passionately follows the colonizer’s religion. Finally, nevertheless, Obi’s father reiterates this dichotomy when he declares, “Think of that, my son. We are Christians, but we cannot marry our own daughters.” (p. 101).

By comparison the telling title of Chinua Achebe’s novel brilliantly befits the restless mindset afflicting Obi in his postcolonial limbo; in other words, it clearly illustrates the protagonist of the story on the horns of a moral dilemma, stuck between two pathways, i.e., Obi’s pecuniary volatility and the corrupt resolution of bribery, and the very recently internalized intrinsic civilized British ethics and the altering sociological landscape of his social milieu as a result of postcolonialism.

This everlasting philosophical swaying back and forth that leads Obi to his terminal downfall, at least metaphorically, is evident in the very first page of the novel where Chinua Achebe puts it as follows.

> Obi's listlessness did not show any signs of decreasing even when the judge began to sum up. It was only when he said: 'I cannot comprehend how a young man of your education and brilliant promise could have done this' that a sudden and marked change occurred. (p. 4)

Accordingly, Obi’s lethargy at the end of his journey through times of colonialism/post-colonialism, demonstrates the paralyzing dualism, in-betweenness, ambivalence, and being in a state of suspension between the *self* and the *other*; the status that is normally but unwantedly inevitable in nations that gain independence from a colonizing state. The judge in the court of law comments on Obi’s education that he received in Britain, a foreign land where he deemed himself an *other*, an outcast, an outsider, an exile; yet, it was because of this far-off education that he felt as though he were an exile in his homeland as well. Thus, one might suggest the question of ambivalence, duality, or even beyond that; that is, caught in the third space.

Homi Bhabha in *the Location of Culture* (1994) reverberates the idea of a Third Space and accordingly enunciates that, " […] the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew" (p. 55). Obi, as mentioned earlier, has been alienated from his people due to his British education, as the judge stresses the words "education" and "brilliant promise"; additionally, he used to feel uneasy as a stranger in foreign lands. These ambivalent sensations, of being caught in an unconfirmed space, are obviously evident in Chinua Achebe's (1960) account of Obi's feelings of homesickness in England as follows.

> Obi was away in England for a little under four years. […] with the miseries of winter when his longing to return home took on the sharpness of physical pain. It was in England that Nigeria first became more than just a name to him. (p. 12). (p. 12)

Nonetheless, no sooner than he returns to his homeland, Obi apprehends that he is as much of an alien in his Nigeria as he sensed in foreign territories, that is, England. This unwelcomed feeling of alienation leaves him taken aback among his fellow tribe men. Achebe (1960) depicts this uneasy chapter in Obi's life in an uncanny discourse.

> But the Nigeria he returned to was in many ways different from the picture he had carried in his mind during those four years. There were many things he could no longer recognise, and others---like the slums of Lagos- which he was seeing for the first time. (p. 12)

Chinua Achebe portrays sentimental images of Nigeria being fostered in Obi's mentality all throughout his stay in London, portrayals that are most probably sparked by the cultural discursive practices of West towards the East. It becomes relatively manifest that the European imagery on East has penetrated profoundly the mindset of a local Nigerian individual so that he might not even recall his homeland after just four years.

Similarly, Riley Quinn (2017) elaborates on Edward Said's concepts in his vibrant publication *Orientalism* (1978) and states, "Orientalism says that the Western view of the East is a fantasy of a world that is unchanging and exotic, and one that bears little resemblance to the complex reality" (p. 35). It follows that Obi is caught between two states of mind, in an unbridgeable chasm disconnecting intellectual perceptions of a young African from the genuine realism of an African region in which

he used to reside; therefore, Obi feels authentically alienated from his roots, like an outsider in the land of aliens. To conclude, Obi is “no longer at ease” as the title suggests.

By the same token, however, Frantz Fanon, in his revolutionary book *Black Skin, White Masks* (1967), states, “the black man possesses two dimensions: one with his fellow blacks, the other with the Whites. A black behaves differently with a white man than he does with another black man. There is no doubt whatsoever this fissiparousness is a direct consequence of colonial undertaking” (p. 1). Achebe (1960) refers to a relatively identical issue by echoing the significant role that language plays in defining one’s identity and how he or she associates himself or herself with the universe and the subsequent surroundings; that is the community and society in which individuals draw their breath on a daily basis. Achebe captures Obi’s feelings spurred by linguistic differences in the following account.

> Four years in England had filled Obi with a longing to be back in Umuofia. This feeling was sometimes so strong that he found himself feeling ashamed of studying English for his degree […] It was humiliating to have to speak to one's countryman in a foreign language […]. (pp. 38-39)

Therefore, Obi’s shame upon speaking a foreign language while interacting with a fellow African person, a black man, in the presence of English people, white men, further stresses his alienation in the colonizers’ land; in the same way, he feels outcasted when he returns to his homeland. Moreover, it accentuates Frantz Fanon’s ideology that black people live double existences, often times get baffled between a multitude of dimensions, and more often than not avert an authentic display of their locally internalized indigenous identities.

Additionally, Fanon (1967) comments on the importance of the language of others, i.e. colonizers, and articulates, “To speak means being able to use a certain syntax and possessing the morphology of such and such a language, but it means above all assuming a culture and bearing the weight of a civilization” (pp. 1-2). However, language as a towering issue affecting the colonized has been integrated with the question of religion, yet another issue that is profoundly influenced by the colonizers’ forceful agenda. In this excerpt Achebe (1960) put his philosophical mindset on postcolonialism and its effects on religious matters into words in a conversation between Obi and his father as follows.

'Did you have time to read your Bible while you were there?'

[…]

'Sometimes,' he replied, 'but it was the Bible written in the English language.'

'Yes,' said his father. 'I see.'" (p. 44).

Consequently, the most significant aspects of existence that the colonizers' propaganda endeavors to transform are the questions of language and religion. Achebe (1960) renders this matter even more manifest when Obi, his novel's protagonist, asserts, "[…]Father, I no longer believe in your God"?' He knew it was impossible for him to do it, but he just wondered what would happen if he did" (p. 44).

Homi Bhabha, in *the Location of Culture* (1994), explores the question of religion in colonial/post-colonial mindset and its civilizing and/or modernizing mission in colonies and emphasizes the dominant role that language and religion play in the process of subjugation; furthermore, he declares the unconscious process of internalization.

> […] It is to be found in the resistance of the colonized populations to the Word of God and Man – Christianity and the English language. […] but we also hear the uncertain and threatening process of cultural transformation. (p. 48)

Achebe, hence, in the following excerpt, exposes the above-mentioned "cultural transformation" brought about by missionaries in terms of marriage and its subsequent customs. The key fact in this respect is the concluding internalization of foreign rituals by the locals and how these imposed traditions become indispensable to their life.

> When the missionaries brought their own kind of marriage, they also brought the wedding cake[…] The master of ceremonies counted 'One, two, three, go!' And the first to cut through the cake was the senior partner. On Isaac's wedding day his wife had cut the cake first. (p. 125)

Not only do the British missionaries' objective was to persuade the black to convert to Christianity, but also they influenced the way they got married and the observation of customs and traditions as was deemed suit by the colonizer.

Likewise, When Obi's father relates his account of leaving his own father's house to become a Christian, by the help of missionaries, he repeats the fact that his father did put a curse on him twice, as though his becoming a Christian was the realization of the curse.

> I tell you all this so that you may know what it was in those days to become a Christian. I left my father's house, and he placed a curse on me. I went through fire to become a Christian. Because I suffered I understand Christianity-more than you will ever do. (pp. 104-105)

Equally important, Obi's father states that he "went through fire to become a Christian"; Further, he "left [his] father's house"; accordingly, one might come to the conclusion that Obi's father was baptized metaphorically through fire and ultimately turned his back on his father's religion. Once more, Obi's father and his account on how he converted to Christianity is reminiscent of Homi Bhabha's "cultural transformation".

Similarly, on another occasion, yet, when Obi could not afford to pay the insurance money for his car so as to keep up with his so-called elite lifestyle, toiling really rigorously to mimic the European routine, he asks for a loan. Nevertheless, when he finds his clansmen reluctant, he, unconsciously, brings up the fact that he no longer appreciates their language and is in fact wears the white mask when he declares,

> What they did not know was that, having laboured in sweat and tears to enrol their kinsman among the shining élite, […] 'How's the car behaving?' did they expect him to turn round and answer: 'I'm sorry, […] Almost as unthinkable as a masked spirit in the old Ibo society answering another's esoteric salutation: 'I'm sorry, my friend,[…] I'm but a human being wearing a mask.' No, these things could not be. (p. 75)

Achebe's bold use of the words *masked*, *esoteric*, and *strange language* exposes Obi's ambivalent identity, a biproduct of cultural transformation, in his native society, which one might say it could as well have been the inevitable product of mimicry. He has been wondering around his native land aimlessly in a futile attempt to mimic the white; notwithstanding, he is oblivious to the truism that in his trying to do so he has unconsciously rendered the black, his own kind, strange and his own language esoteric.

2.2 The Dichotomy of Mimicry and the *Third Space*

On the notion of language and its impact on the colonized, however, Diedrich Westermann (1939) also explores the linguistic dominance over the African cultures in *the Africans Today and Tomorrow* and believes, "[…] the case with the African who, when he acquires a European language, leaves the humble huts of his tribal life

and enters the realm of civilization which rules the world and is more and more becoming the culture of mankind" (p. 257).

Lastly, but most notably, the notion of language-swap reaches its culmination when Obi finally discloses his predetermined resolution in terms of what field of study he wants to pursue when he ultimately arrives in England. He decides to study English instead of law, the major for which Umuofia's Progressive Union financially supported Obi, in the following excerpt.

> They wanted him to read law so that when he returned he would handle all their land cases against their neighbours. But when he got to England he read English; his self-will was not new. The Union was angry but in the end they left him alone (p. 8).

In brief, Chinua Achebe adroitly denotes questions of postcolonial mimicry and distortion of identity when he forcefully reiterates notions of language, religion, and a wide range of identity-related motifs. The notion of distorted identities becomes even more problematic when he suggests masked individuals in the abovementioned excerpt from *No Longer at Ease* (1960).

Westermann in his novel account of the Africans under the influence of colonialism and the subsequent mimicry by Africans in order to fill the void of inferiority, in *the Africans Today and Tomorrow* (1939), proclaims that, "the wearing of European clothes, whether rags or the most up-to-date style […] adorning the native language with European expressions […] all these contribute to a feeling of equality with the European and his achievements" (p. 334).

Obi, being an African formerly colonized by the British, picks English as his major opposing the will of his native financial sponsors back home, who wanted him to study law.

In the same way, in the very first chapter of the novel, Achebe sets up the scene so that his readers might be able to comprehend feelings of inferiority sensed by the Africans, who might consider themselves sub-human, secondary to the white; hence, befitting subordination. The author creates scenes of unforgettable nature as follows.

> I can,' said Mr. Green simply. 'What I can't understand is why people like you refuse to face facts.' Mr. Green was famous for speaking his mind. He wiped his red face with the white towel on his neck. 'The African is corrupt through and through, […]. (p. 5)

Achebe's mysterious use of uncanny words and phrases such as "*unobtrusively*", "*in their white uniforms*", and "*If everything went right you did not see them*" (p. 5) render the entirety of colonial and postcolonial era palpable to the readers. Accordingly, the black are supposed to be invisible, disguised, and masked; as though they had not existed whatsoever.

Therefore, it simply follows that the inferiority complex coerces Africans, the colonized, to seek equal stance as that of their masters, the colonizer. In similar fashion, Riley Quinn (2017) in *an Analysis of Edward Said's Orientalism* conveys, "[…] European colonialism was really about taking advantage of colonized peoples' labor and their resources, while claiming that the Western colonial power was a 'savior' helping these societies to be more 'modern' like Europe. This was easier for the colonial power to do because it consistently categorized 'the Orient' through the use of degrading stereotypes" (p. 11). Said's "degrading stereotypes" is flawlessly reflected in Mr. Green's repetitive use of the word "corrupt" when he relates an account about Africans. The black are deemed invisible, concealed in "white uniforms", qualified to exist provided that they are in subordination to the white.

The fundamental concept of mimicry is primarily derived and adapted from Jacques Lacan's notions on psychoanalysis. Lacan firmly believes that adaptation works within the framework of mimicry and by way of example brings a microscopic creature into light in order to suggest that this creature shifts appearance in response to environmental changes so as to protect itself; in other words, it camouflages (1978, pp. 91-104). Homi Bhabha in *the Location of Culture* (1994) reiterates the same ideology in a colonial light. He decisively conceptualizes that the subject of colonialism, particularly in the postcolonial era, strives to liberate himself or herself from the position of subjugation through mimicry. Besides, he asserts that a disguise becomes the authoritarian utility and its emblem. Furthermore, Bhabha objects to Frantz Fanon's percept of "turn white or disappear;" rather, he interjects that there is yet a third alternative, that is, to mock up, to mimic, to camouflage, and to wear white masks to veil black skins (p. 172). Taking everything into account, one might suppose that the aforementioned mockery of the colonizer could be viewed as a form of questioning the jurisdictive faculties of the colonizer.

Homi Bhabha's Third Space comes under limelight when Obi appreciates the real significance and ideological backbone of a song, having heard it before on numerous occasions, when it was performed in his own native language, for he tried to translate the lyrics into English for the very first time in the following excerpt: "The traders burst into song again, this time there was nothing bawdy about it. Obi knew the refrain, he tried to translate it into English, and for the first time its real meaning dawned on him" (p. 36).

One might claim that having acquired English language as a major in England, lived in foreign territories for almost four years, and experienced the colonizer's cultural tones and undertones, not so much vicariously as he had gone through the same experience back in Nigeria, have granted Obi with a new realm of existence. In this peculiar spectrum that is neither African, nor English. Presently, he is neither a colonized subject, nor he is a colonizer.

Homi Bhabha in *the Location of Culture* (1994) resorts to discursive practices in order to elucidate his notion of a Third Space as follows.

> he linguistic difference that informs any cultural performance […] is not represented in the statement but which is the acknowledgement of its discursive embeddedness and address, its cultural positionality, […] requires that these two places be mobilized in the passage through a Third Space. (pp. 53-55)

Therefore, this Third Space is a location of interaction between two mindsets, two cultures, two different types of attitude, and so forth; nonetheless, it is additionally a location of counteraction between the colonizer's subjugating stance and the colonized's so-called submissive attitude towards themselves and their own kind. It is in fact in this Third Space that the colonized begin to shape a novel identity of their own so as to express their originality, authenticity, and individuality. On the contrary, however, oftentimes the process of identity recreation does not meet the desired ends and leads to amorphous sense of self, which is neither self nor is it the other. This futile misrepresentation of identity is reminiscent of Edward Said's distortion of identity as referred in his towering publication *Orientalism* (1978).

Further on, a few lines ahead, Achebe exposes Obi's conspicuous yet outlandish delight in dwelling in the Third Space of identity by using the word "pleased"; he in fact has transformed his sense of alienation to a sense of

consummation with his new-found identity; i.e., being “pleased” in spite of the supposed “betrayal”. The text reveals the same issue when Obi wonders,

> Set against this was another great betrayal; a paddle that begins suddenly to talk in a language which its master, the fisherman, does not understand. In short then, thought Obi, the burden of the song was 'the world turned upside down'. He was pleased with his exegesis and began to search in his mind for other songs, […]. (pp. 36-37)

Moreover, one might interpret and relate Chinua Achebe’s protagonist’s name, Obi, living in Ibo to the phrase “the world turned upside down” (p. 36) right around the climactic act of his novel. This interpretation, however, fortifies themes of alienation, distortion of identity, and living the third space of identical existence. The aforementioned treacherous action of speaking and understanding a language other than that of his kinsmen and other tribal men is no longer received as utterly negative. In other words, still, it becomes ever more clear-cut that on occasions when Obi’s sensationalism takes the best of him, he simply converses in Ibo; nonetheless, whenever it comes to logic and critical use of language, as in analyzing the deeper linguistic layers of connotation of a poem, he would rather apply his second language, the language of the colonizer, or that he learned in foreign lands. Ironically, however, at the end of the above excerpt, Obi is not capable of critical thinking solely because the words and rhythms of the song are profoundly “loud and spicy” and they touch his body and soul overdramatically. Thus, the logical censure wall blocking his tribal roots from surfacing caves in and Obi gives in to his ethnic state of mind and sweeps into meditative thoughts.

As was mentioned earlier in the first chapter of this thesis, Edward Said dissects the stretch of political world into a twofold of extremities in his groundbreaking account on colonialism/post-colonialism - *Orientalism* (1978); that is to say the east frontier and the west expanse. In the same way, as Frantz Fanon (1967) proclaims, the justified ascendancy of the colonizer and its taking a toll on the colonized in a multitude of ways expand the topic of postcolonialism in a psychoanalytic point of view; whereas, Edward Said is obsessed with a political view of matters.

By the same token, Ashcroft and Aluhwalia (1999) consider the case of the colonized within the mindset of postcolonialism and assert that the subjugated colonized subject firstly strives to object against the totality of the colonizers and their set of beliefs; afterwards, he or she attempts at devising a unique identity of his or her

own which is against imperialism in its core. It follows that this digression from the mainstream colonial mentality paves the way for the constitution of double identities, that is, binary oppositions. In the final analysis, notwithstanding, the colonized recreate the true essence of their entity as a social being; yet, whether conscious or otherwise, they are acutely shaped and forged by the discursive practices of an authoritarian faculty (p. 112). Subsequently, the incipiently devised identities seem to bear a fragile quality that may be labeled as distorted.

Additionally, Edward Said, in his *Reflections on Exile and Other Essays* (2002), oftentimes refers to a state of exile as the center around which his ideology is formed and upon which his philosophy is laid. Said claims for a castaway the everlasting association between deep-rooted identity as a native, and the newly established universe as a colonized individual is constantly pulsating and it occurs invariably along a variety of spectrums, whether mental, political, psychological, societal, or individual (p. 186). Thus, the distortion of identity is a never-ending battle for the colonized subject in the postcolonial age and it indeed is an incessant quest for a genuine sense of self that may be nowhere to be found. Said, in *Orientalism* (1978), also suggests that an imagery of contradictory homelessness is tied to migrants who seek identification, a feeling of displacement that never ceases haunting expatriates and outcasts (p. 18).

As a consequence, Obi suffers from displacement and a distorted sense of self intermittently throughout the novel. This homelessness is crystal clear in the sharp contrast between the naming of the protagonist of the novel, “His full name was Obiajulu---'the mind at last is at rest' […]” (p. 8), and the title of the novel, *No Longer at Ease*, which projects restlessness towards the readers. Obi’s constant vacillation between peace and restlessness is also evident in the opening chapter of the story where he has been meditating on the moment of truth in the court of law.

He is apparently calm and untouched on the face of it, as his casual outfit may suggest so; Nonetheless, his inner turmoil never lets up and finally erupts in spite of his trying to keep his emotions in check.

> Obi's listlessness did not show any signs of decreasing even when the judge began to sum up. It was only when he said: 'I cannot comprehend how a young man of your education and brilliant promise could have done this' that a sudden and marked change occurred. Treacherous tears came into Obi's eyes, […]. (p. 4)

This court scene bears witness to Obi's displacement and misrepresentation of individuality. Deep down he is aware of his inner contradictions and how studiously he strives to strike a balance between his educated self, despising corruption, and his native Nigerian version, belonging to a culture in which the dishonest ways of life have been vindicated. Nevertheless, he does not let his tumultuous feelings surface at any moment, but it is to no avail.

Another key ideological thread that might shed more light on the issue of colonialism/post-colonialism as explored by Chinua Achebe in the novel at hand is hybrid identities, which is a prevalent occurrence among the colonized. Home Bhabha in *the Location of Culture* (1994) remarks, "Hybridity reverses the formal process of disavowal so that the violent dislocation of the act of colonization becomes the conditionality of colonial discourse […]" (p. 163). As a result, the authoritative process of colonization, subordination, and subjugation turns into a furtive trend present behind the curtains but animated rigorously in every fiber of being among the individuals in the colonized culture. Each and every single folk fervently holds the idea that they respect and follow their ancestral traditions and the ways of their tribe or clan; notwithstanding, almost invariably unconsciously they pursue the prescriptions of the totalitarian authoritative colonized power formerly having blatant dominance over every aspect of their lives.

In the following excerpt from the novel, it becomes manifest that one of the indigenous people of Umuofia assumes that a recent cultural trend borrowed from the foreigners have afflicted the way they hold gatherings in their own culture; nevertheless, it has become an obligation among their people:

> Mr Ikedi had come to Umuofia from a township, and was able to tell the gathering how wedding feasts had been steadily declining in the towns since the invention of invitation cards. Many of his hearers whistled in unbelief when he told them that a man could not go to his neighbour's wedding unless he was given one of these papers, […]. (p. 8)

Seemingly, Mr. Ikedi does not know the true nature of this custom and simply follows the tradition blindly due to the fact that it has become a necessity in their society. Therefore, the colonizer's jurisdiction is an absent presence; that is, although Nigeria has become independent, or in the least roams on the verge of political

autonomy, Nigerians ardently, yet unknowingly, have fallen into the path of their former exploiters.

By comparison, Bhabha (1994) declares that the process of hybridization in colonial/post-colonial times shifts status from the subjugated individual that has to be obligated to follow certain attitudes to an entity who favors the way of life prearranged by the colonizing authoritative faculties, whether consciously or vicariously (p. 172).

Afterwards, Bhabha turns the debate on its head and inserts that appropriation/compromise may be what comes into to equation within the third spectrum of existence. "Then, as discrimination turns into the assertion of the hybrid […] There is the more ambivalent, third choice: camouflage, mimicry, black skins/white masks" (p. 172). Bhabha's conception of camouflage is a reverberating presence in Chinua Achebe's novel on numerous occasions, most vibrantly when Mr. Green talks about a club that is frequented by the white and served by the black; he declares, "It was quite possible to go in […] and leave again without noticing these stewards in their white uniforms. If everything went right you did not see them" (p. 5). Therefore, the "right" arrangement of matters will only occur if the colonized majority wear their white masks and concealed their skin, culture, tradition, language, and religion among other aspects of life to come across approvable by the white minority.

Yet, by the same token, Obi's reflections in the story ponders upon the motif of mask intermittently. When he is faced with his kinsmen's rejection in terms of being granted a loan to keep his head above water, his justification is that since his people have made it possible for him to become a member of the elite solely on account of his European education, he has turned into "a member of an exclusive club," (p. 75) and that if he cannot afford to retain his membership in the elite circle, it would be quite an unacceptable occurrence. He finally, quite overtly, proclaims, "I'm but a human being wearing a mask" (p. 75). All throughout this section of the novel, Obi patently admits his camouflage so as to mimic the British and their path and, subsequently, remain a member of the "club". Apparently, however, by the insertion of the word "club", the reader reminisces about the specific social gathering referred to by Mr. Green in the opening pages of the novel where the black had to mask off their colored skin in order not to be visible.

In numerous sections of the novel, it becomes unmistakable that the elder people of Umuofia are somehow cognizant of the streaks of corruption and that one might quench the greediness of the colonizer sparked by their innate corruption in order to correct the dishonesty in the society. As a result, it might be implied that the colonized subjects are no longer entirely subjugated nor are they counteractive; rather, they have secured a place along the continuum away from the alienation of homelessness towards the Third Place. It is in fact understandable from Achebe's account when in Obi's prosecution on his charge of bribery, the narrator suggests, "The men of Umuofia were prepared to fight to the last. They had no illusions about Obi. He was, without doubt, a very foolish and self- willed young man. But this was not the time to go into that. The fox must be chased away first; after that the hen might be warned against wandering into the bush." (p. 7). Thus, Mr. Green, who is the representative of the colonizer in the microcosm of the novel, is the ill-intended individual that must be ousted from the society, not Obi, who is the simpleton that has fallen prey to the exploitative mission of Europeans in Africa.

Another way to view this, is to take Obi's initial idealism and his resolute determination to fight back corruption and dishonest bribery that is rampant in his society. While receiving a European education he comes to the certainty that he has achieved a rank comparable to that of civilized European whites and that he no longer might abide by the corrupt mechanism of the uneducated black in his native land of darkness and barbarism. Chinua Achebe's narrator depicts Obi's singular state of mind when he recounts as follows.

> The impatient idealist says: 'Give me a place to stand and I shall move the earth.' But such a place does not exist. We all have to stand on the earth itself and go with her at her pace, […]. (p. 126)

Obi is definitely unable to implement his so-called romanticism and put his practical idealism into practice in his tribe. His ultimate downfall, his tragic hamartia, is that he was authentically "impatient" to wait for all aspects of their existence to fall into place and his community gradually overcome their naiveté and settle down in the Third Place.

The narrator, additionally, alludes to Obi's distortion of identity when he mentions, "These thoughts gave Obi a queer kind of pleasure. They seemed to release his spirit. He no longer felt guilt. He, too, had died. Beyond death there are no ideals

and no humbug, only reality." (p. 126). It is made unambiguous that Obi's identity is in a limbo between his incurable romanticism and his raw African savagery, as remarked by the civilized European. He is presently "dead" inside. On the face of it, Obi, the novels colonial/post-colonial subject, is in the process of making, he has become the rough diamond in the procedure towards the forging of a hybrid dynamic sense of self that is both interactive as far as counteractive. Nonetheless, he is listless as though he were numb, "dead", to the dramatic changes in his surroundings; a distorted yet clean slate ready for the inscriptions of a new identity to be carved in the Third Place of postcolonial hybrid existence.

Frantz Fanon (1967), believes that, in colonialism/post-colonialism, the white and the black are so firmly attached to predetermined binary extremities that a detachment only occurs through alienating oneself as an outcast.

> […]The black man's behavior is similar to an obsessional neurosis; or, if you prefer, he places himself in the very thick of a situational neurosis. […] the inferiorized colored black man goes from humiliating insecurity to self-accusation and even despair. (p. 42)

Similarly, exile, despair, insecurity, and alienation as motifs are recurrent themes in *No Longer at Ease* (1960); that is, Obi, who has turned his back on his tribe and familial beliefs; Obi's fiancé, Clara, who is deemed a worthless osu by others due to his ancestors' religious beliefs; Obi's father a Christian among nonbelievers; stewards at the British club who have become invisible, reduced to nothing, and people of Umuofia who are deemed inferior by other tribes and clans in Nigeria.

Yet, another recurrent motif is the theme of language. Fanon (1967) proclaims that,

> […] the more the black [individual] assimilates the [English] language, the whiter he gets – i.e., the closer he comes to becoming a true human being. […] A man who possesses a language possesses as an indirect consequence the world expressed and implied by this language. […] there is an extraordinary power in the possession of language. (p. 2)

When Obi becomes infatuated with Clara, her speaking Ibo to him makes this fondness even more profound, "'I gave some to Mr. Macmillan and Mrs. Wright.' But then she had spoken in Ibo, for the first time, as if to say, 'We belong together: we speak the same language.' And she had appeared to show some concern" (p. 20). It appears to the reader that no sooner than Nigerians of the novel shift language, they

also shift identities, replace logic with passion, and demonstrate a sense of integration in the presence of alienation.

In conclusion, Chinua Achebe's *No Longer at Ease* (1960) is a manifest account of colonialism/post-colonialism and its impacts on the colonized people. He delicately depicts his protagonist's lifelike character so that the readers might readily identify themselves with his plights and mishaps, his ambivalence and displacement, his homelessness and alienation, and so on. Evidently, Achebe portrays the quest of his tragic character from his native lands to the colonizers' territory and finally in a circular fashion reaches the climactic pinnacle at which he suffers from his ultimate downfall due to his hamartia; that is, his incurable idealism doubled with his relentless romanticism. Obi, is a many-sided character who experiences alienation as a result of his European education, sensing displacement and exile among his fellow citizens for his having studied English, the language of the foreigners, and also among the British who do not appreciate his speaking Ibo. The girl whom he wants to wed is an outcast. His father worships a god other than that of other members of the clan, hence an outsider. His tribe has been marginalized by other Nigerian communities. In Obi's universe displacement is a recurrent feeling. Finally, however, in the court scene he declares that he is "dead"; that is to say, he has rendered himself void of all expressions of identities. It dawns on the reader that Obi is a wanderer roaming about listlessly in the third-place awaiting the right circumstances for a collective hybrid identity to be shaped. He is no longer "the impatient idealist [who] says: 'Give me a place to stand and I shall move the earth' (p. 126).

THIRD CHAPTER

3. THE QUESTION OF IDENTITY CRISES IN A SPACE OF AMBIVALENCE IN E. M. FORSTER'S *A PASSAGE TO INDIA*, A POSTCOLONIAL APPROACH

Chapter three deals with E. M. Forster's novel, *A Passage to India* (1924), and the sinuous manner through which its outstanding author addresses mimicry as a central theme. He displays the central characters in the story to be epitomes of real-world colonizing entities and colonized subjects, who experience tumultuous universes of being emulated almost blindly and mimicking foreign ways of life, respectively. This chapter explores the underlying factors pushing the colonized individuals to the verge of their true identities being sunk into oblivion and the reasons why this tends to be a prevalent proclivity among colonized nations. Moreover, distortion of identity, being a recurrent theme in postcolonial literary canons, has been focused on by scrutinizing the chief personage of the novel and the surrounding characters, whose personality traits seem to be ever more distorted as a dire consequence of the psychoanalytic and/or unconscious process of colonization. Finally, taking designated excerpts from *A Passage to India* (1924), it is deliberated how social thinkers' hypotheses may be applicable to the work of literature at hand.

The main objective of this chapter, however, is to discover E. M. Forster's skillful depiction of the plights inflicted upon colonized peoples via the frameworks of colonialism, postcolonialism, mimicry, and distortion of identity. India, allegedly fostered by the UK for Indians had been claimed to be incapable of managing their own resources, becomes the victim of misconceptions of the White and, ironically, the Indians alike. The dispute between the age-old Indian conventions and British so-called modernized lifestyle climaxes into a biting clash between the protagonist, the uncivilized colored beast, and the British lady, whose disciplined behavior follows decent rules of decorum displaying furbished cultured disposition.

Accordingly, the concepts of third space and hybridity, as put forth by Homi Bhabha, masquerading ideology, remarked by Frantz Fanon, and percepts of Eurocentrism and binary oppositions, elaborated be Edward Said, have been employed

in order to cast light on the baffling events that take place all throughout Forster's account of colonialism.

E. M. Forster, an English novelist, borrowed the title of his 1924 novel, *A Passage to India*, from Walt Whitman's 1870 poem "Passage to India" in *Leaves of Grass*. His novel is based on his real-life firsthand experiences in India. Forster has set the storyline against the milieu of the Indian liberation movement and the British Raj and the action takes place in the 1920s.

The American Modern Library honored his novel as one of the 100 great works of 20th century English literature and it was awarded James Tait Black Memorial Prize in 1924 for fiction. It was also enumerated as the Time magazine's "All Time 100 Novels".

The story recounts the events happening in the lives of four characters: Dr. Aziz, his British friend Mr. Cyril Fielding, Mrs. Moore, and Miss Adela Quested. While on an excursion to the Marabar Caves, a fictitious location based on the Barabar Caves of Bihar, in one of the caves, Adela has the illusive thoughts that she is alone with Dr. Aziz, when in fact he is in an entirely different cave. Therefore, she frights and escapes. It is perceived by other characters that Dr. Aziz, a Muslim Indian, has endeavored to assault Adela. Commonly held racial strains and biases prevalent between the British and Indians within the colonial period are brought up on Dr. Aziz's prosecution and its gloomy aftermath.

E.M. Forster's *A Passage to India* (1924) renders clear the unequal dynamics between the colonized and the colonizer and the whole story boils down to the downgrading of Indians as deviants and uncivilized in need of the British corrective practices. Dr. Aziz, being an Indian individual and a Muslim, is practically doubly marginalized by the dominant strata due to racial and religious prejudices, among other sorts of dogmatic bias.

As for the literary review, Clare Brandabur (1993) observes that *A Passage to India* attempts to deal with colonialism in terms of the harmful impacts on intimate relations induced by the racist assumptions and adverse effects inherent in colonial imperialism. At the same time, Bhupal Singh sees the novel as a clever portrait of Englishmen in India, a nuanced portrait of the Indian mind (particularly the Muslim mind), and an intriguing study of the problems that arise from India's contact with the

Orient (1974, p. 221). However, according to Nihal Singh, the novel depicts how the British in India detest and ostracize Indians, while Indians tend to blame and misjudge the British (1999, p. 347).

Likewise, Judith Herz asserts that *A Passage to India* was initially received as an ideological novel attributable to Forster's critical account of British power in India; critics soon tried to investigate the novel from various perspectives. Because of the novel's richness in concept and schema and its metaphysical implications, critics have delved deeply into it (1993, p. 35). The preceding relatively short literature review not just sets the stage for the current study but also justifies its necessity.

3.1 Binary Oppositions and the Dichotomy of *Self* and *Other*

It is almost in the very beginning of the novel where E. M. Forster hints explicitly toward the dichotomy of the White and the Indian. In a tense conversation between Dr. Aziz and his British friend, Mr. Fielding, the telling terms as articulated by Forster make the colonial themes of the story a plausible cause to follow. The forthcoming excerpt is taken from chapter five of the novel where, right prior to the tea party, Dr. Aziz and Mr. Fielding meet at the latter's house. The bitter misunderstanding between the two men roots deep into postcolonial veins of the colonized Indian society and Dr. Aziz's troubled unconsciousness as a Muslim Indian. This occasion, however, suggests further divergence between the men's path along the storyline where they eventually part ways.

> […] Aziz was offended. The remark suggested that he, an obscure Indian, had no right to have heard of Post impressionism – a privilege reserved for the Ruling Race, that. […] Indeed he was sensitive rather than responsive. In every remark [Aziz] found a meaning, but not always the true meaning. (pp. 66-67)

The passage above is of substantial importance as this lack of logical reasoning and emphasis on intuition, allegedly India's defect, is also mirrored in the natural Indian landscape towards the Marabar Caves that they intended to visit. As Forster claims indirectly in the novel, Dr. Aziz, being overwhelmed with a wild imagination that is not based on logical realities of his surroundings, is reflected in the imagery of India's mysterious puzzling nature.

In their expedition towards the Caves, Forster portrays the environment as if they were in a trance-like spiritual voyage rather than a real physical excursion taken on ordinary elephants. He depicts almost every single element to be as magical as though taken from a Hindu temple showered with supernatural sensations duping the mind into illusive dream-like episodes beyond the common reality that could be perceived through the corporal senses of the body. Forster explicitly remarks that there are no reverberations of sounds in the environment; hence, the landscape defies the laws of physics. Moreover, he mentions that they are not capable of developing logical thoughts during the trip, which is all the more reason to suggest that the landscape and its inhabitants are fissured away from the sensible.

> Life went on as usual, but had no consequences, that is to say, sounds did not echo or thoughts develop. Everything seemed cut off at its roots, and therefore infected with illusion. […] But when she looked through Ronny's field-glasses, she found it wasn't a snake, but the withered and twisted stump of a toddy-palm […]. (pp. 140-141)

In the final section of the above quote from the novel, Forster's account concentrates the whole experience through the landscape suggesting as if it were a delusive mirage imagined by a dehydrated passenger stranded in the middle of the desert. The binary opposition between the logical and the sensational becomes evident when the narrator uses the word "field-glasses" suggesting that the Ruling Race, the white Europeans, never believe anything unless they prove it by scientific observation using laboratory tools and equipment. In sharp contrast, nevertheless, the Indians simply submerge themselves into illusive fancies imagining wild thoughts simply by seeing the apparition of an entity by naked eyes. The term "field glasses" is reminiscent of the microscope of a scientist that is wearing a white rope working rigorously in an academic institution.

Also, Dr. Aziz and the villagers' contradiction against and their refusal to believe the reality symbolically mirrors Indians' resistance in the face of a scientifically proven logical fact and their firm sturdy belief in their raw imagination. Consequently, as mentioned earlier, Forster juxtaposes Western logic alongside with the Orient's emotionality.

Edward Said's ideas in his Orientalism (1978), as referred to by Riley Quinn (2017), bears witness to an almost identical ideology which posits that the West view the Orient as an unmalleable sensation opposed against the physical reality of the

universe that, in and due to its exotic nature, has no semblance of the realism and perceived logic (p. 35).

The above-mentioned extracts from Forster's narrative further alludes to, though unconsciously, Edward Said's notion of binary oppositions in his *Culture and Imperialism* (1993) enumerating the plights of the inferiorized colonized individuals as a result of Western inflated grandiose elegance. Said posits that a common formulation of Western magnificence has led the marginalized colonial subjects into interminable social, economic, and cultural suppression. Additionally, Eurocentrism, the idea that the White reside the center to which others have to recourse, made the colonized suffer from social and private identity distortion. The colonial segregation into the superior and inferior further reinforces the centrality of the European whites (p.22).

Forster, in *A Passage to India* (1924), seems to have fostered the same ideology when he presents a tangible dichotomy between Indian's dogmatic adherence to their apparently baseless beliefs and the British persistence in the logic based on observable experimental phenomena, almost referential to scientific methodology.

Similarly, yet not unexpectedly, Forster accentuates the colonizer's systematic, objective outlook and the colonized's emotional subjectivity that clouds their reasoning faculties. Forster assumes that Indians, the microcosm representing the Orient, value secondary significations moving beyond the literal meaning of words they pronounce and focusing upon deviations from accepted norms of the language. On the other hand, nonetheless, their European colonizers seem to solely deem consequential the direct messages conveyed through verbatim language and the sheer objectivity conveyed by their interlocutors. In chapter seven, during the tea party, Forster displays Fielding's cross-cultural understanding of Indians' style of indirect verbal communication, due to his frequent interactions with them, and puts this adjacent to Miss Quested's oblivious unawareness of their indirect insinuations. Forster makes the above-mentioned issue luminously blatant when he writes,

> Fielding did not even want to pull him up; he had dulled his craving for verbal truth, […] As for Miss Quested, she accepted everything Aziz said as true verbally.[…] and never surmised that his outlook was limited and his method inaccurate, […]. (p. 72).

Besides, Miss Quested's incurable flaw is that she sets her judgment of the Indians on one singular individual whose authority in this regard is susceptible to error, albeit based on the White's standards of colloquial interactions. Her relationship with Dr. Aziz is regarded as apathetic and it lacks mutual understanding, at least in the initial stages of their getting to know each other; thus, the notorious lack of mutual intelligible communication between the British and the Indian. Adela unsuccessfully endeavors to explore the untapped territories from the lenses of a single person who has a peculiar brand of appreciation and viewpoint towards the universe as a whole.

Along the same lines, Forster fortifies his firm grounds on twofold dichotomies separating the Orient and the Occident worlds apart in the following excerpt where he tellingly asserts that the White, namely Mr. Fielding and Adela, do not have "the apparatus for judging" (p. 263) whether the mysterious India they are experiencing is the real one out there or they are just baffled by the complexity of the supernatural affairs.

> The pert, meagre word fell to the ground. Telepathy? What an explanation! Better withdraw it, and Adela did so. She was at the end of her spiritual tether, and so was he […] Perhaps the hundred Indias which fuss and squabble […] They had not the apparatus for judging. (p. 263)

Throughout the narrative, Forster has, on multiple occasions, whether implicitly or explicitly, referred to the lack of appreciation due to a lack of understanding and common cultural backdrops. In the above-excerpt, he clearly asserts that Adela and Mr. Fielding lack the "apparatus" to grasp the Indian way of life; therefore, they interpret India as mysterious and impossible to be comprehended since it follows a specific set of regulations different from that of their conscious mind. Therefore, for these unfortunate discrepancies, Marabar Caves stand alone as the very epitome of the mystic foreignness of India, that is, it is not chaotic, yet it is infested with a specific brand of mysticism farfetched for the logical-minded West who center their judgment on the observable universe.

Accordingly, Mr.' Fielding and Miss Quested initially want to label Adela's outlandish experience at Marabar Caves and her eventual epiphany as having been caused by telepathic communication, yet they mistakenly dismiss the idea for it sounds in sheer opposition to their literal, scientific, black-and-white, methodological

worldview. Forster emphasizes the binary opposition by their shared predominantly White European so-called logical understanding of the world, as opposed to that of primarily emotional Indians, by showing their pacifying satisfaction with having found a common ground; that is, not believing the involvement of supernatural factors in the Marabar Caves' bizarre incident.

As such, Forster sets out to establish the concept that the absence of meaningful communication and mutual sympathetic understanding leads to hostility between the dominant party and the allegedly inferior race. The so-called Ruling Race view the racially distinct people as back-warded and in need of a civilizing organization and/or agenda for the purpose of taking corrective measures.

On another occasion, the objective materialism and subjective emotionalism surfaces as Mr. Fielding and Dr. Aziz are in the middle of a heated dispute after Aziz has been exonerated from his conviction. Aziz has requested material reparations in return for his reputation being tainted by Adela Quested; nevertheless, Mr. Fielding questions his judgement and accuses him of being sheerly materialistic and apathetic.

The seemingly interminable verbal tug of war between Mr. Fielding and Dr. Aziz figuratively refers back to the material exploitation of Indians by the British. The British commodified India to their own advantage by setting up the British East India Company. This issue has become even more plausible when Forster says "a sack of potatoes" (p. 254) through the mouth of his characters only to measure emotions in terms of business terminology. In a sense, he contrasts British materialism and/or literal directness with Indian sentimentalism and/or indirectness, although the other way around. This time, however, Dr. Aziz has paradoxically become the dominant party commodifying human relationships and Mr. Fielding the British one who condemns an Indian for his literalism.

Correspondingly, taking into account Aziz's characteristic features, one might sense that Aziz grudgingly follows in his colonizers' footsteps in rendering spiritual, emotional matters materialistic. One way or another, he is unknowingly mimicking the intruder out of spite; accordingly, it could be suggested that he has forgotten his being emotional and intuitive rather than logically direct and literal.

3.2 Mimicry and the Duality of the *Third Space*

Jacques Lacan 1978, elaborated on the notion of mimicry from a psychoanalysis point of view. Lacan posits that a minute organism, when brought into an unknown atmosphere, transforms its outward shape reacting to the environmental elements so as to take adaptive measures for the purpose of protection against possible hazards (pp. 91-104). Hence, Lacan believes that metamorphosis occurs almost inherently in practically all creatures, whether knowingly or instinctively, and humans are no exception to this physiological law of nature. In other words, individuals, once exposed to exotic ambience to which they are not adapted, tend to emulate the corresponding features of other persons who are better off resiliently flexible and therefore more robust in that certain environment.

Similarly, Homi Bhabha extrapolates the same line of thought, as though borrowing the idea from Jacques Lacan, regarding colonialism. In *the Location of Culture* (1994) he states that the colonized person endeavors to free herself from the shackles of colonizers through copying their characteristic features for the purpose of survival, whether physical or psychological. This camouflage, an innate concealed coping mechanism, turns to be the central existential theme, albeit covert, on the colonized subject's part. Besides, Jacques Lacan asserts that the belief that one might have to turn dramatically white or die is a problematic enunciation due to the truism that there is yet a far better alternative to which he refers as the "Third Space" of existence. Thus, he claims that to mimic is to disguise the colored skin via a white veil (p. 172).

It may justifiably follow that imitating the dominant party does not necessarily mean that the subjugated individual has given in wavering her/his identity altogether in order to transform radically to become a whole brand-new entity; rather, the colonized may strive to challenge and/or defy the colonizer's authority through the process of mimicry, even though done involuntarily. In contrast, however, Dr. Aziz seem to be aware of his defiance against the British by mimicking their relentless bluntness.

In the exchange between Mr. Fielding and Dr. Aziz, the former chastises Aziz for his lack of emotional justice when it comes to Adela to which he retorts by castigating the British and their materialistic worldview. He inserts that his emotions are not to be commodified by using the "sack of potato" imagery. Also, he protests against the British rule in India by interjecting that he, that is, the Indians, is not a device to be programmed and pushed around by another party. In sum, via implementing Homi Bhabha's concepts of mimicry and the Third Space, Aziz's course of action is rendered warranted. In other words, he has warily put himself in a new realm of awareness where he copies the ruling party solely for his own advantage.

Based on similar premises, as mentioned earlier, Aziz may have set foot on into the Third Space of postcolonial domain of existence by challenging the ruler's authoritative position of power through applying identical approaches. The British initiated their colonization of India with a primarily capitalist objective in mind, believing that Indians had not been logically wired to manage their own resources; hence, Mr. Fielding's remark "Your emotions never seem in proportion to their objects, Aziz" (p. 254). From the British imperialist point of view, not only are Indians not materialistically efficacious, they are not emotionally proportionate either.

Forster, however, finds fault with this strand of mimicry on Dr. Aziz's part and derides his passage into the Third Space through Ronny's mouthpiece. In the following selection Ronny, a magistrate, and Adela Quested are discussing Dr. Aziz's plans to take them to the Marabar Caves. Ronny, disenchanted with the Indians, retorts as follows, "Aziz was exquisitely dressed, from tie-pin to spats, but he had forgotten his back collar-stud" (p. 82).

Ronny, makes a disconcerting parody of Dr. Aziz's emulating their style of clothing and also his sense of proper place to meet a person of interest. Forster purposefully decides upon the characters who have a proclivity toward belittling the colonized and labeling them inferior. Being a magistrate, supposedly Ronny has the jurisdiction and faculty to judge people and their characteristic features; accordingly, Forster's choice of character to deride the colonized's flawed mimicry seems practical.

Apart from finding fault with the Indians' mentality, the British seem to resent the landscape as well attributing eccentric features to it, as if being shrouded with an air of foreign exotic mysticism. Edward Said, in *Orientalism* (1978), echoes s somewhat similar stance, as elaborated on by Riley Quinn (2017). Said believes that the occident regards the Orient as an imaginary parallel universe that is foreign and immutable, an environment that is hardly symptomatic of the genuine tangible universe that is observable by the White (p. 35).

This exoticism is felt ever vibrantly in chapter XIV of *A Passage to India* (1924) where Mrs. Moore finds the air and surroundings of the Marabar Caves unbearable and hence faints; she decides not to proceed into the caves. Forster portrays her uneasy feelings, a shared sensation felt by almost all British personae in the narrative, vividly in the following excerpt.

> A Marabar cave had been horrid as far as Mrs. Moore was concerned, […] She lost Aziz and Adela in the dark, didn't know who touched her, couldn't breathe, and some vile naked thing struck her face and settled on her mouth like a pad[…] there was also a terrifying echo. (p. 147)

To the British, the Indian ambience is odorous, dark, dreadful, revolting, sensual, and bewildering, i.e., exotic as Edward Said posits. Forster does not give up degrading India as sensed by the Ruling Race, the British; he furthers the imagery by using the suggestive word "echo". He refers to exotic Indian sounds, voices, and verbal communications heard by the British as echoes, reverberations, indistinct mumble, or unintelligible gibberish. Not only these echoes are not comprehensible, but they are excruciating to Mrs. Moore's ears to the point that she almost passes out since they overwhelm her. The narrative does not make this quality exclusive to the Marabar Caves in the following excerpt.

> Professor Godbole had never mentioned an echo; […] There are some exquisite echoes in India; there is the whisper round the dome at Bijapur; there are the long, solid sentences that voyage through the air at Mandu, and return unbroken to their creator And if several people talk at once, an overlapping howling noise begins […]. (p. 147)

Forster's use of words is uncanny all throughout the novel, in particular in the above-excerpt where he contrasts Indian "villagers and servants[']" mumble to "human alphabet" and suggests that Indian language is neither comprehensible nor

delightful to human ear; besides, it is non-human tongue. The unusual feature is stressed in this part due to the fact that Mrs. Moore finds these reverberations both monstrous and exquisite; nevertheless, she decides the feature to be more repellent and duller than pleasant. Forster expands on his argument on binary oppositions in this excerpt by referring to the White's stark reliance on science where Mrs. Moore is astonished that Professor Godbole failed to caution them against the intolerable quality of the language. She, an old English lady, only hears monotonous babbling of a stinking crowd who can simply be addressed as "villagers" and "servants," and therefore downgraded them when compared Indians with the way she addresses her own race.

Forster uses Mrs. Moore's character to expand on his discussion on the lack of meaningful communication and the subsequent probable mutual understanding between the colonizer and the colonized. In the following lines of the narrative, she loses faith in humans' ability to sympathize and believes this appreciation is an impossible venture.

> She felt increasingly […] though people are important, the relations between them are not, […] centuries of carnal embracement, yet man is no nearer to understanding man. And to-day she felt this with such force that it seemed itself a relationship, […]. (p. 135)

The author accentuates that this lack of sympathy is reinforced then and there, during a train ride through the foreign Indian lands. He implements darkest of imageries to depict the landscape along which the train rumbles; nevertheless, he posits that the destination seems to be the no man's land and that the train is void of people of significance.

> Mrs. Moore pushed up the shutters and looked out.
>
> […]
>
> "Anything to be seen of the hills?"
>
> "Only various shades of the dark."
>
> […] She peered into the timeless twilight, […] How can the mind take hold of such a country? Generations of invaders have tried, but they remain in exile. (pp. 135-136)

The dark exoticness of India, as suggested by the narrator, creates an air of cursed entanglement that haunts almost everyone who passes through this exotic lands. Mrs. Moore, after becoming disillusioned with her high hopes and plans in India,

endeavors to flee the dry, dull, unimportant fields; nonetheless, she cannot make it back to her homeland and passes away on the way home. Therefore, Forster's brilliant account using "exile" and travelers that are unable to locate "their way home" bolsters the colonizer's disparaging comments on India as "timeless twilight" with no bright horizons heading "nowhere" special. In sum, Mrs. Moore's attempts to bring two humans together in matrimony are deemed futile; nonetheless, her efforts are thwarted as she is frustrated and deprived of hope in human relationship and ultimately dies lost at foreign seas in the middle of nowhere.

Mr. McBryde is yet another British character who agrees with this gloomy conception of India, the land of the colored creatures, as he believes Indians have no propensity to be corrected or educated as he puts it in the following excerpt. He is paradoxically sympathetic and apathetic simultaneously. "Aziz was led off weeping. Mr. McBryde was shocked at his downfall, […] "All unfortunate natives are criminals at heart, […]" (pp. 166-167).

Being the superintendent of the local police department, he firmly believes that all Indians could be casted into one category due to their geographic location of birth, which makes them inherently inferior and offensive; qualities that are determined by genetic features and, thus, Indians are incapable of becoming a better race. Mr. McBryde's pigeonholing of Indians is reminiscent of Adela's conceptualization of India and all Indians based simply on her interactions with Dr. Aziz. It is as if the British had had the knowledge and expertise to categorize Indians as Guinea pigs in the laboratory by studying them through a scientific lens.

Similarly, Forster denotes this scientific metaphor by his almost flawless description of Mr. McBryde in chapter XVIII as follows, "He was the most reflective and best educated of the Chandrapore officials" (p.166). Not only is he a warranted erudite, but he is a philosopher at heart; consequently, having the authoritative jurisdiction allowing him to label Indians and classify them into inferior classes based on his expert data.

Similarly, it is not surprising that Dr. Aziz, being a Muslim Indian, practices a form of prejudice against other people of India and even downgrades the British in his conscious mind. It may sound like Forster has set to scorn his confused character's

flawed mimicry. On multiple occasions in the narrative, he feels a sense of unity with other Muslims and deem people of other religious backgrounds inferior.

Similarly, in the second chapter, he treats his own religion as if it were the embodiment of a real territory over which he reigned conqueringly with his fellow Muslim countrymen; additionally, he regards his faith as an ideal philosophy of life indirectly dismissing other religions as malfunctioning. Forster explicitly makes this religious bias unmistakably plausible as follows "A mosque by winning his approval let loose his imagination. The temple of another creed, Hindu, Christian, or Greek, would have bored him and failed to awaken his sense of beauty […]" (p. 19)

Dr. Aziz is doubly prejudiced against Indians, both in terms of religion and language; he further believes that his tombstone should be inscribed by a language other than Indian when his imagination goes awry and thinks, "[…] so that all who passed by should experience the happiness he felt now. And near it, under a low dome, should be his tomb, with a Persian inscription" (p. 19). He strongly harbors the idea that his philosophy of life and his ecstatic emotions should be conveyed to the passersby after his death in a certain language other than Indian.

Miss Adela Quested, on the other hand, is the effervescent representation of the logical, literal, unemotional, theoretical English colonizer who, conversely, lack the predetermined British bias in a stark opposition to other English colonizers in India. Apparently, she does not believe in any religion, compared to Mrs. Moore, and endeavors to explore and dissect India of many mystic beliefs and various religions. Nevertheless, the feelings of frustration sweep her mentality by storm when she realizes that her methodologically scientific outlook does not function within the mysticism of the outlandish India that she initially intended to observe. Adela, as her surname suggests, is on a quest for her own specific favorable British sort of enlightenment; nevertheless, the epiphany that she quests in nowhere to be found in India. Her atheist logical worldview, which is in sharp contrast with the spiritually religious India, stresses Edward Said's binary oppositions devised by the colonizer so as to justify their taking over foreign peoples.

The narrative renders the question of religion bold enough by devising an amalgamation of a wide variety of religious ideologies, each propagandized by its own ardent believer. Edward Said in *Orientalism* (1978) investigates the questions of

spiritualism and religion in terms of the Orient as scrutinized by a Christian West and the Orient regarded as a modern secularized Orientalism in the following extract "The four elements I have described– expansion, historical confrontation, sympathy, classification […] had the effect of releasing the Orient generally, and Islam in particular […]. (p. 120)"

One might speculate that Miss Adela Quested has the modern secularized Orientalism in perspective as she generally does not let her psyche roam the spiritual and/or mystical aspects of India. Frequently, all throughout the novel, she is depicted as a lost soul in a world of mysticism solely because she merely uses a secularized scientific compass to locate her moral path and the trajectory of mentality.

Edward Said (1978) further posits that, "Classifications of mankind were systematically multiplied […] between Christians and everyone else" (p. 120). Hence, Forster in *A Passage to India* (1924) undermines the significance of a binary dichotomy from a religious point of view, as if it were simply the Christians on the one end and all believers of other religious practices on the other extreme of the spiritual spectrum. Conversely, he designates the two towering characters in the novel, Mr. Fielding and Miss Adela Quested, from among nonbelievers. Moreover, Dr. Aziz has been depicted as the Muslim among Christians, Hindus, and followers of other cults and creeds.

Finally, Edward Said (1978) asserts that Orientalism is not a question of the past, rather it has survived the test of time and gone through flexible adaptations for it to be implemented universally, yet in a systematic, methodological manner. He stresses its currency by positing that, "To say simply that modern Orientalism has been an aspect of both Imperialism and colonialism is not to say anything very disputable. […]" (p. 123). Consequently, the novel being written approximately in the same period of time as Said refers to, denotes that Forster portrays an India which is current to a modern aspect of Orientalism, that is, secularized, inclusive of a wide variety of regions and people, and less primitive at heart.

Said (1978) advances the discussion by remarking that, "To reconstruct a dead or lost Oriental language meant ultimately to reconstruct a dead or neglected Orient […] In a sense, the Vindication of Orientalism was […] its later effectiveness, its usefulness, its authority" (p. 123). The fact that Dr. Aziz was exonerated in the

aftermath of the Caves' incident might resound the reconstruction of India, the Indian culture, and on a vast all-inclusive basis, the Orient. The notion of the language, for instance, has been brought up every now and then in the narrative, specifically that of the colonized nations. For example, in a gathering between Aziz and his relatives, the narrator resorts to the idea of language and its underlying significance as follows, " Aziz […] began quoting poetry, Persian, Urdu, a little Arabic. […] the themes he preferred were the decay of Islam and the brevity of love […]"

It seems that through language they find a common ground to be unified all into one India, no matter what language they speak or which god they worship; Accordingly, they morosely reminisce of a past glory that sounds impossible to achieve. Nevertheless, in the middle of his reciting poetry, Aziz is summoned by one of the British individuals, an incident which infuriates him to the point that he clearly defies and challenges their supposed position of power and superiority; nevertheless, he declares, "I daresay not, I daresay nothing. He has found out our dinner hour, that's all, and chooses to interrupt us every time, in order to show his power" (p. 15). In this quotation, it is undoubtedly evident that Aziz feels helpless and the language fails to help him regain the departed Indian supremacy and a lost sense of dignity. Unfortunately, the reconstruction of the Indian esteem and prestige seems unattainable presently in the environment depicted through Forster's imagery.

The abovementioned disintegration of language as a unifying element has inevitably resulted in distortion of identity, particularly to Aziz's disadvantage. Distortion of identity is vibrantly explicated by Frantz Fanon in the publication *Interrogating Identity: Frantz Fanon and the Postcolonial Prerogative*, in Homi Bhabha's *The Location of Culture* (1994), where Bhabha posits that Frantz Fanon postulates dubious fissures through historical transformation, that is, the uncertainty shrouding sensual and racial issues; the interminable ambivalence unsettling questions of social strata and culture; the profound psychological truth within the individual's mentality and the realized shape it takes in the social sphere. He elaborates on the various ways through which the colonized endeavors to align herself/himself with the dominant reality of the social milieu out there, the unjust parallelism between the self and the other, being colored or white. Furthermore, he believes that this fickle alignment is unbalanced once the traditional grounds upon which one's identity is

based become precarious by the multiplicity of identities and the displacement of the self (p. 40). Fanon speaks of the alienation of the self and the contradictory controversies within the individual that paralyze the colonized subjugated subject to a point where he/she feels dazed.

As such, Dr. Aziz is terminally caught in the intersection of identity/anonymity, belief/reservation, the Orient/the Occident, and defiance/obedience. In the following excerpt, Forster makes an uncanny analogy between these feelings of suspicion and a psychological disorder that haunts Aziz. Additionally, he compares the dual grounds he resides with the hypocrisy of the colonizer.

Forster, from the onset, represents Dr. Aziz as a disturbed character who is replete with contradictions verging on bipolarism and unpredictive mood swings, as though the narrator is the psychiatrist observing a case of distressed disposition in a psychiatric ward. Ironically, however, Forster shadows both parties, the British and Indians alike, with this malignancy and suggests that the disorderly conduct may be sparked by the confusion caused by the Indian curious landscape and the discrepancies that arise to the disadvantage of both sides.

Similarly, Frantz Fanon in *Black Skin, White Masks* (1986) refers to the alienation of the self and its subsequent displacement from a psychoanalytic point of view. He firmly posits that this psychological sensation of alienation haunts both the colonizer and the colonized; therefore, ultimately it makes the colonized, who suffer from an inferiority complex imposed upon them by the dominant Ruling Race, be inflicted and paralyzed with the distortion of their identity. Subsequently, the colored self alienates himself/herself and strives to attach the new hallowed self to the colonizers' proscribed version of the self, that is, new attires, foreign languages, different religions, and uncommon sets of social/private etiquette. This unfortunate series of incidents finally results in the unconscious neurosis afflicting the psyche as asserted by Fanon in the following excerpt, "The Negro enslaved by his inferiority, the white man enslaved by his superiority alike behave in accordance with a neurotic orientation […]" (pp. 42-43).

Fanon's befitting expression of neurotic behavior, is aptly portrayed by Forster in chapter five where Ms. Turton introduces a number of Indians to Mrs. Moore and Adela Quested. She repeatedly stresses "You're superior to them, anyway. Don't

forget that. You're superior to everyone in India except one or two of the Ranis, and they're on an equality" (pp. 41-42). Her neurotic behavior and strange treatment of the Indians, accentuating the fact that the British are unquestionably superior and Indian quintessentially inferior, become emphatic when Forster's narrator remarks that she only knows a few words in Urdu and that meagre amount of linguistic knowledge is simply utilized in "the imperative mood" (p. 42) to her helps for which purpose she did not need any "politer forms" (p. 42).

On the other hand, yet, the subservient Indians in the scene demonstrate their neuroticism and as a result delightfully dismiss their own lingo and territory by proudly striving to communicate with the British ladies in the foreign language, English. Besides, they try to come across as civilized by attaching themselves to European cities. Not surprisingly, still, Mrs. Turton realizing that "some of the group was Westernized, and might apply her own standards to her" (p.42) relapses to her disorderly neurotic treatment of the Indians and retorts, "They pass Paris on the way, no doubt" (p. 42). Her final comment is intended to downgrade the Indians by comparing them to "migratory birds" as Forster decides to attribute animalistic features to the Indians of his novel.

Forster's graphic, yet brief, description of Aziz, his house, and his overall disposition reveals how precarious the colonized's life is during colonial times. Forster narrates, "At his home a chit was awaiting him, bearing the Government stamp. It lay on his table like a high explosive, which at a touch might blow his flimsy bungalow to bits" (p. 60). The British governing India resembles a ticking bomb that any time soon may explode and the harsh boom may shred Indian's lives and houses into bits flying in the air. The words "explosive", "flimsy", and "touch" connote an uneasy sense of uncertainty that enshrines Aziz's life, in particular, and Indians, in general.

All through the storyline, almost every single character feels as though his/her position of power and jurisdiction had been endangered. Mrs. Turton is shocked when she senses that some Indians may have climbed up the social ladder and been Westernized; Aziz frets to a point that the government stamp on a piece of paper transforms it into a dynamite; Mr. McBryde no sooner than he is reminded that he too had been born south of the equator may be granted the denigrated status of a primitive gives a bitter, morose smile. The neurotic orientation seems to have permeated through

every personage's body and soul; uncertainty and reservation spew out of their mouth in every single interaction, whether spoken or nonverbal.

Distortion of identity, a recurrent central theme in works of colonial and/or postcolonial literature, is a concrete cornerstone in Forster's narrative. From the outset of the novel, the narrator displays Dr. Aziz's inferior disaffected sense of self in a rather lengthy verbose conversation between him and Miss Adela Quested where he is practically the enthusiastic sole speaker and Adela the sympathetic listener. Adela attempts to commiserate with Aziz on the fact that her British peers have been apathetically unkind to him, "I don't think I understand people very well. I only know whether I like or dislike them […] Then you are an Oriental" (p. 23).

In the above extract from the narrative, Aziz is inevitably cognizant of his subordinate position and believes that, since she shows sympathy, Adela is also an Oriental as opposed to the logically cold British; hence, reinforcing the superior/inferior dichotomy.

Nevertheless, towards the end of the story, Aziz swaps his passive subservience for a somewhat active stance against the colonizer. The epiphany rises on him when he finally realizes that he had all through the narrative been a puppet in the hands of the British during an enlightening conversation with Mr. Fielding. Right when Mr. Fielding divulges the truth about his marriage and dismisses the misunderstanding caused by some devilry, Dr. Aziz asserts his new resolution against serving the British.

> Then pausing, while the rain exploded like pistols, he said, "My heart is for my own people henceforward," and turned away. […]Speaking in Urdu, that the children might understand, he said, I wish no Englishman or Englishwoman to be my friend. (pp. 302-303)

The sudden explosion of the rain comes only natural for it coincides with the moment of truth for Aziz; the didactive momentum stirring the Indians into defiance and rebellion. This decisive moment is followed by Aziz's use of his mother tongue so as to speak to his children for them not to remain passive against the British exploitative agenda. In the above-scene, the fact that Aziz, during the heated discussion, displays his determination to enlighten the next generation of Indians to take a more conscious stance when faced with the British.

Apparently, Aziz presently resides in Homi Bhabha's Third Space of postcolonial existence. He no longer is the easily duped Indian and the submissive

colonized individual who suffers from a contorted dubious identity; on the contrary, he precisely knows what he is pursuing. Besides, he has the will and consciousness to raise awareness among other Indians.

In conclusion, the third chapter of the thesis at hand, strived to present a clear view of postcolonial streams of thought and notions of turbulent identities via analyzing the textual cues found within the excerpts taken from E. M. Forster's *A Passage to India* (1924). Through the course of critical analysis of the narrative in question, it was tried to elaborate on the notions of binary oppositions and Eurocentrism by Edward Said in order to cast light on the convoluted direct and/or indirect ways in which the colonizing party, namely the British in the novel, exert their unjust power through undermining the colonized, i.e., the Indians in this narrative, and their culture, language, religion, and their ability to govern and manage their country and its resources. The dichotomy at work here was between the British's cold, logical, direct, methodological, scientific outlook and the Indians fiery, emotional, indirect, sensational, sensual worldview, albeit as the British put it. Therefore, due to the Western supremacy they are given the privilege of the center to which the colonized ought to adhere.

Additionally, Frantz Fanon's ideology on how the colonized disguises their genuine identities, for they believe for them to survive they have to emulate the British unconditionally. It furthers the debate on how profoundly the colonized are afflicted by ideals proscribed by the White that they become almost entirely oblivious to their own cultural, national heritage. Their plight surfaces when Indians endeavor to prove to the White that they too speak English and have been to Western territories previously. Accordingly, Forster portrayed them willing to please Westerners subserviently sacrificing and denying their own existence.

Finally, Homi Bhabha's concepts about hybridity and Third Space have been implemented to demonstrate Aziz's, the central character of the narrative, transgression from the submissive passivity of inferiority to a space filled with a hybrid individuality that is not guised by an inferiority complex. In Contrast, Dr. Aziz is now a decisive person aware of his deeply rooted ties to his own culture and tradition; besides, he has set foot on the path towards consciously challenging the so-called dominant party through taking measures reciprocally practical.

Overall, *A Passage to India* (1924) is a testimony to modern secularized Orientalism defined by a West that no longer values a stark division between Christianity and all other religious practices compressed into one petri dish to be scrutinized in the laboratory of Eurocentric colonialism. Thus, Forster seems to have founded his narrative upon a Europe that has expanded its vision in order to tolerate and examine a wider range of racial, tribal, religious variety through the colonized world. Nonetheless, ironically, the cold disinterested methodological angle taken by the newly arrived forces, Mrs. Moore and Miss Adela Quested, seems to have failed to cover the whole spectrum.

Europeans' terminal failure lies in their sheer objectivity in trying to appreciate the Orient which is quintessentially governed in a way that is in an unadulterated opposition to that of the West. This contrast, however, has caused the White, that is, the so-called Ruling Race, to label the Orient as exotic, irregular, supernatural, metaphysical, and irrationally baffling; qualities that render the East prone to becoming domineered as an incongruous collectivity in the eyes of the colonizing West.

CONCLUSION

The thesis at hand rather efficaciously addressed the notions of distortion of identity, identity crises, dualism, in-betweenness, and the ideological emergence of the *self*-and-the-*other* discursive hegemony. These objectionable notions are largely regarded as the inevitable ramifications of colonialism and postcolonialism on the colonized nations, in particular the ones that are vividly depicted in the novels in question in the thesis at hand. The enlightening findings of this thesis exposed the dire consequences of colonialism on the psyche of the colonized individuals and also their sociopolitical relations with their surrounding community. It is accordingly concluded that through the colonial agenda and its sinuous propaganda, the colonized come to the conclusion that their own native culture, language, religion, and traditional way of life, among other issues however, are regarded by the colonizer as uncivilized and, therefore, in absolute need of correction. Hence, the colonized are left within a fresh, yet undesirable space of existence where the individuals feel as though they were neither here, attached to the native culture, nor there, pursuing the proclaimed idyllic lifestyle as advertised by the colonial forces.

Consequently, the resulting predicament and the unwarranted in-betweenness, which are unjustly imposed upon the colonized individual, force him/her, whether consciously or unconsciously, to act out in two possible ways, among others though. Some people strive to react aggressively against the colonizer by defying and challenging their authority so as to gain independence away from the shackles of colonialism and the jurisdiction of the dominant hegemony. Yet, unfortunately, their efforts are, more often than not, rendered futile as a result of the identity crises that make the individual roam aimlessly in a state of psychosis; that is to say, the colonized are baffled to the extent that they cannot meet their fellow countrymen on common grounds. Therefore, the neurotic fixation and the challenge against the colonizer distort the colonized's collective and individual sense of self.

On the other hand, nevertheless, some individuals try to galvanize a brand-new identity in the third space of existence by striking a balance between the notions proscribed by their own culture and the idealized image of the West, that is, the

supposedly superior whites. Nonetheless, rather despondently, the new balance is undeniably farfetched and idealistically unreal; thus, the colonized individual is in an incessant state of becoming to which there seems to be no end. In this case, as well, the individual chronically suffers from the afflicting impacts of dualism and this trend further, and more profoundly, distorts his/her identity and complicates the forging of a rather stable sense of selfhood.

Taking the abovementioned framework of ideas into consideration, this thesis, therefore, has rather successfully portrayed the dichotomy, neurosis, in-betweenness, distortion of identity, and the destructive fixation on either one of the extremes of identity that badger the colonized as seen by the two novelists. The findings of this thesis have made a consequential contribution to the body of knowledge within the realm of colonial and/or postcolonial studies. Although it is acknowledged that there are considerable discussions among researchers so as to come to a unanimous conclusion, the results of this thesis may cast light on the many ways through which the colonizer try to inculcate in the mentality of the colonized the proclaimed idea that the former are superior and the latter are inferior; hence, the colonized need and require the colonizer's corrective measures and new ways of life. Additionally, the thesis made it boldly straightforward that the theoretical mindset of colonial and/or postcolonial thinkers is commonly shared by colonial and/or postcolonial authors.

To this end, the theoretical framework of this thesis has primarily focused on the theorists who view the colonialism and, further on, the postcolonialism mindset via various angles and outlooks. Taking the theoretical framework and the research questions, as elaborated on in the first introductory part of the thesis, the second chapter dealt with the influential postcolonial novel *No Longer at Ease* (1960) authored by Chinua Achebe.

According to the findings of this thesis, it is clearly evident that Chinua Achebe has dexterously explored themes of mimicry and the unfortunate futile impersonation done on the part of the colonized that ultimately lead to the disintegration of his/her identity. He wonderfully enumerates the reasons why the subjugated desperately strive to imitate the colonized's idyllic outlook, culture, religion, skin color, and so on; furthermore, he implicitly connotes the convoluted ways through which the colonizer render their lifestyle sought after.

Achebe investigates the notion of identity distortion via analyzing his protagonist's characteristic features, his relationship with the white supremacists, and the absence of self-acknowledgement as a consequence of colonialism. Achebe, albeit anachronistically allusive, evokes the evil notion of the nobility of the Europeans and expands on this issue by explicating the ways that the West unjustly formulate the Orient in an inferior light in sharp contrast with their own decried grandiose.

The revealing dialogues between the characters betray the colonizing propaganda of the Europeans via Achebe's peculiar use of words that are blatantly patronizing when addressing the colonized natives; the protruding juxtaposition of inferiority-superiority oppositions reverberates the Occident-Orient binary. Although *No Longer at Ease* (1960) was authored some thirty years prior to Said's *Culture and Imperialism* (1993), the evil dichotomy dividing the two parties emerges in both works; This concurrence of binarism emphatically resounds the timeless quality of colonialist schema and its afflicting, yet efficacious, propaganda.

More to the point, the colonizing party in this novel allude to the natives, yet again, in a condescending manner along the course of the narrative by suggesting that the colonized are inherently corrupted and that the environment of the black continent has only worsened the situation. In so doing, they promote their proposition that the black people are characteristically unethical and intrinsically uncivilized and that these claims may be justified solely due to unchangeable environmental impacts.

Additionally, the colonizers assume that the colonized's immoral characteristic features are unalterably innate and inborn. Consequently, the intentionally biased hegemony of the dominant rulers posits that the White are essentially pure and civilized whereas the Black are to be corrected and guided by the so-called chosen race. Finally, via subconscious and/or conscious suggestions of the colonizers, the sovereign-submissive dualism becomes reinforced and conveniently exercised against the colonized's will. The dual dichotomy further gets expanded into binaries of black and white, logical and irrational, normative and exotic, civilized and barbaric, and so forth.

The findings further reveal that the above-mentioned binaries have been inculcated so profoundly in the mentality of the colonized that they run smoothly through the veins of the native people as well; the internalization of the colonial

schema functions as a normative set of beliefs that the colonized ultimately internalize the mechanisms and demarcations and later on exert these guidelines to their own disadvantage. The internalization and the subsequent normalization of the newly set trajectories are now deeply rooted within every fiber of the body and soul of the subjugated that they almost inevitably fall prey to the doctrines of the colonizers. Hence, they try to imitate the ruling party's manners and ways of life to the point of having their own lifestyle sunk into oblivion.

This study demonstrates that Achebe stresses the colonized's ambivalence in the third space of selfhood by viewing some of the main characters of the narrative as utter outcasts on both sides of the colonial equation. On the one hand, due to the influences of European education and propaganda, the characters no longer appreciate the workings, rituals, and traditions of their people and native land; yet, on the other hand, they may feel as though they were exiles on the account that, in foreign lands as immigrants, they felt the scorching sensation of alienation as well.

Moreover, the conversion to the religion of the colonizers, and, hence, being considered outcasts in one's own tribal gatherings, also plays as a pivotal motif in the narrative. All in all, almost every single character in Achebe's novel feels at sea due to distortion of identity that is caused by the dualism of a third alternative space of selfhood; whether due to religious issues or notions of language, identity, and culture.

This thesis, based upon the theoretical framework regarding the *third space*, concludes that this alternative space of selfhood demarcates the boundaries of the signification and symbolization of cultural elements are far from being fixated and that they vary along a temporal and spatial timeline. Therefore, multiculturalism and multifarious sets of beliefs are the sites where new identities are to be formulated, probably in the postcolonial era in particular. As a result, it may follow that postcolonial era is an interactional time and individuals' identities may be claimed to be negotiable and incessantly changeable.

Likewise, the personae in the novel may be naturally dwelling the grounds of duality within the third space, where they sense a deep nostalgia for the homeland when, in particular, they reside in the foreign territory; Nonetheless, upon their return to the desired nostalgic homeland, they feel the unbearable weightiness of alienation in the face of native people. Based on the findings it was made clear that the Occident

view the Orient as an immutable exotic land of fantastic features; regarding the way that the West regard the East, one may simply desire the farfetched qualities of this wonderland, somehow identical to how the characters yearn to move back to their mother land. Nevertheless, ironically, frustration is the sole sensation that the tribal land projects onto their mentality, which is heavily loaded by the mechanisms of colonialism.

Yet, another consequential element of culture that colonialism brings under the limelight of postcolonial studies is the percept of language and the pivotal role it plays in forming and informing one's sense of selfhood. It is speculated that, as explicated in the theoretical framework of the thesis, the language in itself and by itself becomes the singular determining factor that constructs a culture and the civilization that is inevitably associated with that specific culture.

The findings inevitably reverberate that Achebe is profoundly concerned with the percept of language and, as such, makes numerous references to linguistic elements. Hence, it is concluded that the percept of language primarily stresses the psychoanalytic aspects of colonialism and/or postcolonialism and naturally sparks the dual disintegrating thoughts of residing the foreign lands, nostalgically remembering the homeland, and being embarrassed of demonstrating ties to one's own roots. Hence, linguistic factors are found to be consequential in distorting the natives' identities.

Accordingly, the findings demonstrated that Chinua Achebe has artistically manipulated his characters' mindset and exposed how elements of cultural significance, namely religion and language among other issues, are deployed by the colonizer to leave the colonized stranded in figurative isolation to which they do not belong. Based on Achebe's worldview, dislodgement is a recurrent nightmare and the narrative exposes this hollowness and bafflement.

Similarly, the findings of the thesis denote that E.M Forster's *A Passage to India* (1924) investigates themes and motifs of postcolonialism; yet, Forster's narrative occurs miles away from Africa; that is, the story takes place in India under the colonial rule of the British. Forster's narrator relates the account of a cultural clash between a Muslim Indian and the White who judge his character based on colonial grounds and the infamous binary oppositions that cloud individuals' reasoning.

The discussion on Forster's narrative in the thesis has also been informed by considering hybridization of individuals' mentality and the indispensable duality of *third space*, concealment of true identities in an effort to resemble the center, Eurocentric bigotry, and colonial dichotomies. Forster's novel similarly accentuates the seemingly warranted civilizing mission of the Europeans, which has been justified by their downgrading and condescending image of Indians as aberrant and immoral. Forster has also played with the notion of religion by making a Muslim Indian his protagonist.

Another promising finding was that Forster directly explores the binary duality between the Orient and the Occident when his characters get caught into unintentional misunderstandings. The narrator makes this lack of communication a turning point that demonstrates how profoundly the colonized are to be impacted by the disparaging outlook of the British. Correspondingly, yet contrarily, Forster's characters seem to be more cognizant in terms of the colonial schemata compared with Chinua Achebe's personae; yet, the missing ingredient is that in Forster's narrative the characters lack the coping mechanisms when faced with colonial downgrading apparatus.

This discussion found evidence for the colonial belittling viewpoint that posits the colonized's wild imagination in a stark juxtaposition with the European's logically orientated mindset. Forster alludes to the British stupefying propaganda that seamlessly inculcates their desired percepts into the mentality of Indians when his narrator reveals that no matter how unreal and/or unacceptable a percept could be, once it is enunciated by the colonizer, the colonized grasp the concept and add up complementary details to the falsity that had been put forth by the colonizer.

The findings lead to a similar conclusion where Forster, reminiscent of colonial binary oppositions, implies scientific precision when relating the account of the British; whereas, when the narrator depicts the Indians, in contrast with the White, it is suggested that their logic could have been obscured by the mysticism of their exotic landscape and the shadowing traditions of their own fanciful mindset. Therefore, Forster's account of the clash between the colonized and the British colonizers buttresses the illogical-logical binary, which is fundamentally implemented to the subjugated party's disadvantage.

Another dichotomy that is instrumental in proceeding the colonizer's end, is the binary opposition of the objectively oriented British mind and the subjectively illusional mentality of the Indians. The unfortunate lack of understanding is supposedly attributed to the British literal understanding of the subjectively produced pronouncements of the Indians, who are basically confined to their own worldview and their allegedly hazy comments on various issues. Ironically, however, in terms of colonially fueled mimicry, Forster exposes the fact that his character purposefully rids himself of the subjective aspect of the equation and demands literally straightforward monetary reimbursement. One way or another, his identity surfaces as distorted; therefore, he is copying the colonizer to take revenge.

By the same token, the colonized make every effort to survive in the colonial/postcolonial era by emulating the colonizer's ways of life. Thus, one may rightfully claim that this camouflage does not necessarily denote that the colonized have surrendered their national identity altogether so as to utterly become a new individual that is blindly copying the colonizer. On the contrary, the process of mimicry may only be perceived as a naturally evoked reaction for the sole purpose of survival in an alternative space of existence that has emerged due to colonialism. Finally, the relapse to the previous status seems to be highly unlikely to take place in the new arrangement.

From these findings it is clear that, contrary to expectations, the readers find out that Forster strongly assumes that his characters' so-called entrance into the *third space* is only a debacle and it has been done wrongfully. One of Forster's British characters sneers at this parody of the English style and denotes that this imitation is done so erroneously that it never fails to meet the eye of an onlooker. Thus, the colonized's absolute failure in copying the colonizer's appearance may be precisely mirrored in their emulating their disposition and approach to life.

Moreover, from a psychoanalytic point of view, as was extrapolated in the theoretical section of the thesis, the assumption goes that the denigrated man of color feels captivated due to the darkness of his skin complexion and, hence, acts out in a neurotic way as if he were caught in an utterly overwhelming situational phobia. Simply logically, the colonized's awkward behavior could be justified by the

psychoanalytic take on the issue. This neurosis also afflicts the colonizer in terms of their neurotic reaction to the colonized's singular way of life and ideology.

Overall Forster's character may have started to act dynamically against the colonizer's unjust condensation of the Indians; yet, his failure in so doing has been brought to the fore by Forster's hyperbolic portrayal of the measures he takes hastily and irrationally. He strives to escape the figurative laboratory vial in which the British decided to study the Indians; in other words, he does not desire the guinea pig status bestowed on them by the West and aspires to take a more cognizant stance. Unfortunately, as Forster decided to conclude his postcolonial outlook in the novel, the colonized the colonizer both fail miserably.

Accordingly, the colonized's partial failure in gaining independence and the multifaceted colonizing scheme of the West left the subjugated baffled in terms of defining a genuine identity and an authentic sense of self. The dilemma of the colonized was no longer decolonization and the combat for all-embracing autonomy; rather, it was the conscious sense of loss and the incessant subconscious inner struggle to define a distinctive identity.

Similarly, yet in different ways, the binary oppositions that have been inculcated profoundly within the mindset of the colonized and the colonizer alike make it highly unlikely for the postcolonial subject to strive and retain his or her pre-colonialism sense of selfhood. The devastating dichotomies of East and West, the Orient and the Occident, the illogical and the rational have rendered the colonized's national identities ignoble and, in one way or another, abominable. On the other hand, however, the colonizer's image of ideal Whiteness encourages the downgraded to attempt at mimicking the language, culture, religion, lifestyle, and even desire the facial complexion of the so-called superior seed, the White. Therefore, it may follow that, although the colonized have become irreversibly alienated with his or her national cultural heritage and original identity to the point of self-hatred, the failure to attain a status identical to that of the idealized White is inevitable.

Besides, this in-betweenness leaves the baffled colonized stranded wandering about aimlessly, yet decisively, to find or devise an identity of their own. The duality of this in-between space makes the values and truths, which once used to be absolute and immutable, so obscure and ambivalent. The postcolonial individual, who is

interminably astounded by the tumultuous air of the post-World War II period, frustrated by the futile attempts to defy and challenge the jurisdiction of the colonizer, comes to the realization that the third space and its multiculturalism may grant the opportunity to campaign for a brand-new, yet cosmopolitan, identity. The multiculturalism of the postcolonial era, especially promoted by diasporas that were congregated due to self-imposed or forced exile, gave the third space a new meaning and functionality.

Nevertheless, the postcolonial writers and philosophers do not acknowledge of this in-between space unanimously in a bright light. Some assert that the chasm between the idealized *self*, that is the center, and the downgraded *other*, that is the periphery, is so gaping wide that the two extremes may never meet in a compromising manner in conciliation. Nonetheless, another party of social thinkers and postcolonial theorists believe that the third conciliatory space is the opportunity to vacillate along the *self* and the *other* continuum and find a sense of identity that may be deemed appropriate to the new order of affairs in the post-World War II era.

In other words, seemingly the colonized firstly have to admit the unjust dualism that had been unfairly constructed by the colonizer's propaganda and, afterwards, attempt at retaining their national selfhood, political independence, and psychoanalytic tranquility of the immutable sense of belonging. This attitude of belonging to a certain communal community may be the missing ingredient that is vital in ridding the colonized of being the *other* and secondary to a higher focal point of reference in accordance with the colonial hierarchical view of the world. Once the otherness gets eradicated from the scene, the selfhood begins to shape.

Similarly, the notion of immigration complicates the social status of the colonized for the individual becomes utterly marginalized in the land of the White. Moreover, on his or her return to the homeland, they are encountered with an unfathomable alienation that blocks their negotiation and communication with their native peers back home. Accordingly, the colonized push themselves towards the center in a centripetal manner, yet the core throws them back to the periphery via paralyzing dichotomies of their colonialist schema. Finally, the gap between the *self* and the *other* becomes fortified and impenetrable, which in turn deteriorates the identity distortion as a dire consequence of colonialism.

Overall, colonialism has always been a sociopolitical question in the modern world for since its advent and progression the multifarious effects of which have invariably played a pivotal role in the scene of the social and political spheres alike. Colonialism, in its all forms and contents, has constantly been taking its toll on the allegedly third-world nations from psychological, societal, cultural, political, and economic points of view. Nevertheless, the more turbulent era of all could be the postcolonial period during which the colonized peoples strived for independence from the West and their unwarranted dominion so as to gain autonomy in the strict sense of the word. The desired autonomy, nevertheless, was not attained fully contrary to the colonized's expectations, since colonialism and its vicious agenda had rooted deeply into the veins of the societies in question and every single fiber of each individual's being.

Additionally, colonialism had affected the subjugated individuals, among other matters, psychologically; that is, the most detrimental impact of its sociopolitical ambiance had been on the identity and the genuine sense of selfhood. The colonizing agents' condescending approach towards their subjects made them vulnerable in the face of the dualism of the East and West. The colonizer rendered it an authentic truism that the East is emotional, exotic, carnal, and illogical in terms of governing faculties and administrative affairs. Moreover, the Western colonial propagandists made the Orient acknowledge, mostly unconsciously, that their culture, language, religion, and traditional ritualism are various forms of savagery and, therefore, they are in ominous need of corrections and civilizing measures.

Regarding the above-mentioned argument, this thesis surveyed two influential canons of postcolonial sphere of literary works; that is, Chinua Achebe's *No Longer at Ease* (1960) and E. M. Forster's *A Passage to India*. By and large, in order to answer the research questions of this thesis effectively, the writer of this thesis demarcated the theoretical boundaries of postcolonialism through elaborating on the ideas and concepts of some of the key figures in the realm of colonialism. The questions brought to attention E. M. Forster's *A Passage to India* and Chinua Achebe's *No Longer at Ease* (1960) and pose the issues of colonialism and postcolonialism. Also, the questions sought to find how the two postcolonial authors have portrayed their characters in the aforesaid turbulent era. The questions additionally raised the topic of

colonialism and/or postcolonialism in a psychoanalytic light and endeavored to expose how the writers have worked out their character's quandaries. Finally, the questions addressed the unfortunate inferiority complex that had been imposed upon the colonized through the mostly unconscious process of subjugation.

To sum up, the findings of this thesis are in accordance with the ideological frameworks of the colonial/postcolonial philosophers who survey the state of affairs in subjugated nations particularly during the post-World War II era. It was revealed that the colonized subject suffers from the ills of colonialism the most destructive of which is the concept of the distortion of identity. It was demonstrated that the individuals are caught in a state of neurosis where they no longer enjoy the ties to their native land, nor do they feel attached to the ideals of the West; therefore, the resulting sense of alienation detaches them further away from a firmly established sense of selfhood and belonging to the native tribal communities. The estrangement leaves the colonized stranded in the lands of becoming where there seems to be no bright light at the end of the tunnel. Although some thinkers believe that the alternative space of identity may be a fruitful site for the purpose of forging adaptive resilient selfhood, the ideally realistic sense of self may be nowhere to be found.

Because of the lack of space and time we decided to not investigate other works of literature authored by other canonized postcolonial/colonial writers; as such, one may take into consideration the limits of this study and, so as to carry out rather all-inclusive research from a postcolonial point of view and include a vaster expanse of literary works within a lengthier timespan. In other words, future studies are advised to incorporate works of literature from a wider variety of genres and spanning from pre-World War I era to the modern times, when the shackles of colonialism are still to be sensed.

One concern about the findings of this thesis was that the lack of evidence and a narrow body of theoretical literature on the psychoanalytic aspect of colonialism and/or postcolonialism may hint the requirement of regrading the two novels at hand and other similar canons from an existential point of view. Due to restrictions on the scope and spectrum of this thesis, these two novels could not be discussed in terms of psychoanalytical matters in an in-depth manner. Therefore, in addition to taking into consideration the sociopolitical aspects of the debate, future surveys had better view

the psyche of the colonized and the colonizer alike in order to cast light on the reasons behind colonial agenda and the effects of such initiatives on the subjugated individuals. The psychoanalytic side of the issue is an indispensable variable in the equation for identity and its distortion is a multifarious question that is determined by a wide variety of factors.

BIBLIOGRAPHY

Abukar, I. O., Scholar, M., & Huang, A. C. (2010). Re/Inventing Africa: Chinua Achebe, No Longer at Ease, and the Question of Representing Cultural Others. *The Penn State McNair Journal*, 1.

Achebe, C. (1960). *No Longer at Ease.* Portsmouth: Heinemann.

Ashcroft, B., & Ahluwalia, P. (1999). *Edward said*. Routledge.

Ashcroft, B., Griffiths, G., & Tiffin, H. (1989). *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*, London: Routledge. Print.

Ashcroft, B., Griffiths, G., & Tiffin, H. (1995). *The Post-Colonial Studies Reader* (1st ed.). Routledge.

Ashcroft, B., Griffiths, G., & Tiffin, H. (2001). *Post-Colonial Studies: The Key Concepts (Routledge Key Guides)* (1st ed.). Routledge.

Baldick, C. (2008). *THE OXFORD DICTIONARY OF LITERARY TERMS,* London Oxford University Press.

Barker, C. (2000). *Cultural studies: Theory and practice*. Sage.

Barry, P. (2002). *Beginning Theory: An Introduction to Literary and Cultural Theory* (2nd ed.). Manchester University Press.

Baumeister, R. F., & Muraven, M. (1996). Identity as adaptation to social, cultural, and historical context. *Journal of adolescence*, *19*(5), 405-416.

Berger, P. L., & Luckmann, T. (1966). *The Social Construction of Reality.* New York: Doubleday.

Bhabha, H. (1996). Culture's In-Between. *Questions of Cultural Identity*, *N4 and P. Du Gay. London, Sage Publications*, pp.53–60. https://doi.org/10.4135/9781446221907

Bhabha, H. K. (1994). *the Location of Culture.* United Kingdom: Routledge.

Biskin, R. S., & Paris, J. (2012). Diagnosing borderline personality disorder. *Canadian Medical Association Journal*, *184*(16), 1789–1794. https://doi.org/10.1503/cmaj.090618

Boehmer, E. (2005). *Colonial and Postcolonial Literature: Migrant Metaphors* (2nd ed.). OUP Oxford.

Bonnici, T. (2004) "The Contemporary Post-colonial Novel in English", *Maringa*, V.26, No.1, pp.1-22.

Brandabur, C. (1993). Images of women in five post-colonial novels. *Aegean Journal of*.

Brodwin, P. (2003). Marginality and subjectivity in the Haitian diaspora. *Anthropological Quarterly*, 383-410.

Bromley, R. (2000). *Narrative for a New Belonging: Diasporic Cultural Fictions*, Edinburgh University Press. Print

Brooker, P., Selden, R., & Widdowson, P. (2017). *A Reader's Guide to Contemporary Literary Theory*. Taylor & Francis.

Childs, P. (1999). *Post-Colonial Theory and English Literature: A Reader* (1st ed.). Edinburgh University Press.

Clifford, J.(1997). *Routes: Travel and translation in the late twentieth century*, Cambridge & London, Harvard University Press. Print.

Coulmas, F. (2005). *Sociolinguistics: The study of speakers' choices*. Cambridge University Press.

Danny J., Z. L. H. A. (1981). *Personality Theories: Basic Assumptions, Research and Applications* (Second Edition). McGraw - Hill Book Company.

Das, B. K. (2007). *Critical Essays on Post-Colonial Literature*. Atlantic Publishers & Dist.

Dizayi, S. A. H. (2015). The crisis of identity in postcolonial novel. *INTCESSI 15-2nd International Conferences on Educational and Social Sciences,* 999-1007

Duncan, N. (2003). *Social psychology: Identities and relationships*. Juta and Company Ltd.

Fanon, F. (1963). *The Wretched of The Earth*. Trans Constance Farrington. New York: Grove Press. Print.

Fanon, F. (1967). *Black Skin White Masks* (Translated by Charles Lam Markmann), Pluto Press.

Fanon, F. (1967). *Black Skin, White Masks.* New York: Grove Press.

Forster, E. M. (1924) *A Passage to India*. United States: Harcourt Brace.

Fuchs, T. (2007). Fragmented selves: Temporality and identity in borderline personality disorder. *Psychopathology*, *40*(6), 379-387.

Fuss, D. (1991). *Essentially speaking: Feminism, nature and difference*. Routledge.

Genetsch, M. (2003). Difference and Identity in Contemporary Anglo-Canadian Fiction, Dissertation, Trier University. Germany.

Gunew, S. (1997). Postcolonialism and Multiculturalism: Between Race and Ethnicity, *The Year book of English Studies,The Politics of Postcolonial Criticism*, Vol. 27, pp. 22-39v.

Guruprasad, S.Y.(2014).The Creole Identity in the Caribbean Postcolonial Society: A study of Selvon's A Brighter sun, *International Journal of Interdisciplinary and Multidisciplinary Studies(IJIMS)*, Vol.1, No.5, pp.284-293.

Hall, S. (1989). Ethnicity: Identity and Difference, *Radical America,* Vol. 23, No, 4.

Hall, S. (1990). "Cultural Identity and Diaspora." *Identity: Community, culture, difference*. London: Lawrence & Wishart, p.222.

Hall, S., Held, D., Hubert, D., & Thompson, K. (1996). *Modernity: An Introduction to Modern Societies* (1st ed.). Wiley-Blackwell.

Herz, J. S. (1993). *A passage to India: nation and narration* (No. 117). Twayne Pub.

Killam, G. D. (1969). The Novels of Chinua Achebe. Africana Pub.

Kuortti, J., & Nyman, J. (2007). *Reconstructing Hybridity: Post-Colonial Studies in Transition. (Textxet Studies in Comparative Literature)*. Rodopi.

Lacan, J. (1978). *Four Fundamental Concepts of Psychoanalysis.* (A. Sheridan, Trans.) New York: Norton.

Lloyd, D. (2000). Mercury models: distortion of language and identity in new heavy metal. *Bulgarsko Muzykoznania*, 162-166.

Mamdani, M.(2008). Political Identity, Citizenship and Ethnicity in Postcolonial Africa, *Arusha Conference*: New frontiers of Social Policy. pp.12-15.

Maneck, P. (2014). Chinua Achebe's No Longer at Ease as A Postcolonial Novel. *Research Scholar: An International Refereed e-Journal of Literary Explorations*, *2*(1), 438-442.

Mercer, K.(1990). Welcome to the Jungle: Identity and Diversity in Postmodern Politics, Jonathan Rutherford (ed.), *Identity: Community, Culture, Difference*, London, Lawrence & Wishar, p. 43.

Meredith, P. (1998, July). *Hybridity in the Third Space: Rethinking Bi-cultural Politics in Aotearoa/New Zealand.* Paper Presented to Te Oru Rangahau Maori Research and Development Conference. 7-9 July 1998, pp. 2-4.

Mohanram, R., & Rajan, G. (1995). *Postcolonial Discourse and Changing Cultural Contexts: Theory and Criticism.* Greenwood Publishing Group.

Morgan, S.(2001).*My Place*. New Delhi: Indialog Publications, Print.

Nandy, A. (1983). *The Intimate Enemy: Loss and Recovery of Self Under Colonialism (Oxford India Paperbacks)* (2nd ed.). Oxford University Press.

Ninkovich, F. (2001). *The United States and Imperialism*. Massachusetts: Blackwell.

Özün, Ş. O. & Başkale, N. (2019). The distortion of cultural identity in chinua achebe's things fall apart. *Trakya Universitesi Edebiyat Fakultesi Dergisi, 9*(18), 86-99.

Paolini, A. J. (1999). *Navigating modernity: Postcolonialism, identity, and international relations*. Lynne Rienner Publishers.

Papastergiadis, N. (1997). Tracing Hybridity in Theory. *Debating Cultural Hybridity: Multi-Cultural Identities and the Politics of Anti-Racism*. Werbner, P. & Modood., T. London, Zed Books: pp.257-281.

Parris, T. (2015).*Being Apart: Theoretical and Existential Resistance in Africana Literature*, University of Virginia Press.

Pieterse, N. (2002). *Europe and its Others A Companion to Racial and Ethnic Studies*, Blackwell.UK.

Ponsazi, S. (2004). *Paradoxes of postcolonial Culture: Contemporary Women Writers of the Indian and Afro-Italian Diaspora*, Statae University of New York Press. print. pp.9-20. Web.

Quinn, R. (2017). *An Analysis of Edward Said's Orientalism.* Taylor & Francis Group: CRC Press.

Rayan, M.(2012) An Introduction to Criticism : Literature/ Film/ Culture, Wiley- Blackwell, UK.

Richards, D. (2010). Framing Identities, *A Concise Companion to Postcolonial Literature*, Blackwell.

Rutherford, J. (1990). The Third Space: Interview with Homi Bhabha. *Identity,Community, Culutre, Difference*. London, Lawrence and Wishart, pp.207-221.

Said, E. (1978). *Orientalism.* Michigan: Pantheon Books.

Said, E. (1993). *Culture and Imperialism.* Ney York: Vintage.

Said, E.(1983). *The world, the text, and the critic*. Harvard University Press.

Said, E.(2002). *Reflections on Exile and Other Essays*. Harvard University Press.

Said, E.(2014). *Culture and imperialism*. Vintage.

Sawant, S. (2012). Postcolonial Theory: Meaning and Significance, *PLTL-Postmodern Literary Theory and Literature*, Mirza, B and Shinde N Edit.

Singh, B. (1974). *A Survey of Anglo-Indian Fiction*. London: Curzan Press L Ltd.

Sinha, S. (2008). *Post-colonial Women Writers: New Perspective*. Macmillan Publishers.

Tiffin, H. (1989). Post-colonial Literatures and Counter-disccourse, *The Post- colonial Studies Reader*, Ashcroft, Griffiths and Tiffin. Editors, Routledge.

Westen, D. (1992). The cognitive self and the psychoanalytic self: Can we put ourselves together?. *Psychological Inquiry*, *3*(1), 1-13.

Westermann, D. (1939). *the African Today and Tomorrow.* California: International Institute of African Languages & Cultures.

Wieviorka, M.(2002). The Development of racism in Europe, *A Companion to Racial and Ethnic Studies,* Edit. David T& John S, Blackwell.UK. Print.

Woodward, K. (1997). *Identity and Difference (Culture, Media and Identities series)* (1st ed.). SAGE Publications Ltd.